

HIGH FIDELITY

OCTOBER 1975 \$1.00
08398

The Johann Strauss Sesquicentennial

A Basic Discography of His Music



control center and VFX-2 electronic crossover



Alison One speaker

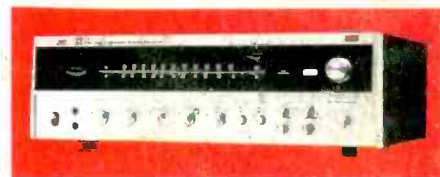


Techno TM-55DD turntable

HF LTH36A424C009 OCT 76 1 03
MR C LATHAN
7424 GRANBURY CIR
ST LOUIS MO
63123



Advent Model 400 FM radio



JVC 4VR-5426 receiver



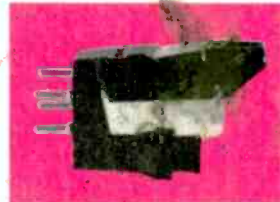
BIC 980 record changer



Koss Phase/2+2 headset



Timekeeper TO-1 oscillator



ADC Super XLM Mk. II and ADC XLM Mk. II phono cartridges

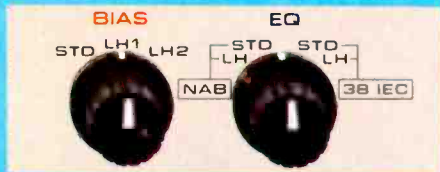
100 LAB TEST

REPORTS

Best of each

4-track units. With three motors and three heads, it has virtually every professional feature you'd want. Yet it's extremely simple to use. In addition to stereo record/playback, it also highlights 4-channel playback. The RT-1020H (15, 7½ ips) is the high speed counterpart of the RT-1020L. While the RT-1011L shares most of the features of the RT-1020 series, it does not include 4-channel playback. The complete extent of their capabilities becomes apparent only after you've worked with them. Then you'll recognize the magnitude of Pioneer's accomplishment.

The RT-1050 is a 2-track, 2-speed (15, 7½ ips) 3-head deck which, like all all Pioneer models, can handle professional 10½-inch tape reels. Its unique combination of bias and equalization switching controls give 12 different settings to optimize the performance of any tape on the market.



12 Bias & Equalization settings optimize performance.

The RT-1050's 3-motor transport system is activated electronically by full logic, solid state circuitry, triggered by feather touch pushbutton controls. Its transport is completely jam- and spill-proof, permitting you to switch from Fast Forward to Fast Rewind, bypassing the Stop button.

The RT-1050 was specifically designed for easy operation with a wide combination of professional features like extended linearity VU meters with adjustable sensitivity, mic/line mixing, pushbutton speed selection and reel tension adjustment buttons. There's also an exclusively designed pause control, and independent control of left and right recording tracks.

The same 2-track recording system studios use for better signal-to-noise ratios and higher dynamic range is incorporated into the RT-1050. Yet it can be easily converted to 4-track use with an optional plug-in head assembly. Everything considered, it's the most versatile open-reel deck you can buy. Professionals prefer it for its studio-quality performance. Everyone appreciates its completely simple operation.

Pioneer open-reel and cassette decks are built with the same outstanding quality, precision and performance of all Pioneer high fidelity components. That's why, whichever you choose, you know it's completely professional and indisputably the finest value ever in a studio-quality tape deck.

U.S. Pioneer Electronics Corp.,
75 Oxford Drive, Moonachie,
New Jersey 07074.

West: 13300 S. Estrella, Los Angeles
90248 / Midwest: 1500 Greenleaf, Elk
Grove Village, Ill. 60007/ Canada:
S. H. Parker Co.

PIONEER
when you want something better



RT-1050



CT-7171



Pick The Cassette Features You Need

Model	Dolby	Memory Rewind	Frequency Response (Chrome Tape)	Peak Indicator	Level Limiter	S/N (with Dolby)	Wow & Flutter (%-WRMS)	Priced Under
CT-9191*	Yes	Yes**	20-17kHz	Yes	Yes	62dB	0.07	\$450
CT-7171*	Yes	Yes	30-16kHz	Yes	Yes	58dB	0.10	\$380
CT-6161†	Yes	Yes	30-16kHz	No	No	58dB	0.12	\$300
CT-5151	Yes	Yes	30-16kHz	Yes	Yes	58dB	0.12	\$280
CT-4141A	Yes	No	30-15kHz	No	No	58dB	0.13	\$250
CT-2121*	Yes	No	30-16kHz	No	No	58dB	0.12	\$200††

*Front loading ††Less cabinet **Plus Rec/Play auto start †Not shown

Pick The Open-Reel Features You Need

Model	Speeds (ips)	Frequency Response (± 3dB)	Tape Bias/Equalization Positions	Wow & Flutter (% at highest speed)	S/N	Mic/Line Mixing	4-Ch. Play	Priced Under
RT-1050	15, 7½	30-22kHz	3/4	0.06	57dB	Yes	No	\$690
RT-1020H†	15, 7½	30-22kHz	3/2	0.06	55dB	Yes	Yes	\$650
RT-1020L	7½, 3¾	40-20kHz	3/2	0.10	55dB	Yes	Yes	\$650
RT-1011L	7½, 3¾	40-20kHz	2/2	0.10	55dB	Yes	No	\$600

†Not shown *Dolby is a trademark of Dolby Labs., Inc.

The values shown are for informational purposes only. The actual resale price will be set by the individual Pioneer dealer at his option. With the exception of the CT-2121, all models include a cabinet constructed as follows: CT-9191, CT-7171—walnut veneered top and side panels; CT-6161—walnut grained vinyl top and side panels. CT-5151, CT-4141A—walnut grained vinyl front and side panels; RT-1050—leather-like vinyl side panels and front cover; RT-1020L, RT-1020H—walnut veneered side panels; RT-1011L—walnut grained vinyl side panels. Optional cabinet for CT-2121 with walnut veneered top and side panels (approx. value—\$25).

Bringing you the best is up to us.

High fidelity is important to us at Pioneer. It's all we do and it's all we care about. We are excited that cassette tape decks have reached a level of performance that meet the highest standards. We are excited because we know that it means more enjoyment for you from your high fidelity system. We also know that you can now get more versatility and value out of your high fidelity system than ever before.

The great advances in cassette technology have had impact on the reel-to-reel tape deck concept as well. We believe that the era of the small, inexpensive 7-inch reel tape deck is past. Neither its convenience nor its performance make it a good value compared to the new cassette technology. And it is now possible for Pioneer to offer you a professional, studio-quality 10½-inch reel deck at prices that compare favorably with what you might expect from old fashioned 7-inch reel units. In our judgment the old ideas must move aside for the new ideas. And Pioneer has some very intelligent new ideas in tape for you.

The convenience of cassette. The performance of open-reel.

The new CT-9191, with built-in Dolby® establishes a new and incomparable level for cassette deck performance and features. Designed with up-front controls and cassette loading, you can stack other components above it or under it.

Performance features stack up, too.

Bias and equalization switches insure optimum recording and playback for every type of cassette tape made. There's even automatic bias/equalization switching when the new type CrO₂ cassette, equipped with the special identifying notch, is inserted. A front panel indicator light signals this automatic operation.



Simple vertical cassette insertion visible at all times.

Distortion- and interference-free recordings are consistently produced, thanks to a combination of wide-scale range VU level meters (-40dB to +5dB), an LED peak level indicator light, a selectable level limiter circuit, and an FM multiplex filter switch.

Locating a desired program point in a cassette is simple with the new CT-9191. A specially designed memory rewind switch (including record/play automatic re-start) and 3-digit tape counter, make precision cueing a breeze.

Operation is further simplified with automatic tape-end stop, dual concentric rotary mic and line input controls — for mic and line mixing — and separate rotary output level controls, all with adjustable

memory index markers. In addition, there are soft-touch solenoid operated transport controls. This combination makes the 9191 the recording studio that fits on a shelf.

Two independent drive motors, plus solid ferrite record/playback heads combine to provide a new low in wow and flutter (0.07% WRMS) and a new high in



Memory rewind with record/play automatic re-start.

frequency response (20 to 17,000 Hz; CrO₂ tape).

Whether you choose the ultra sophistication of the CT-9191 or Pioneer's other front loaders — CT-7171, CT-6161, CT-2121, or the top loading CT-5151 and CT-4141A, which snare many of its features, you're assured optimum performance and maximum value in their respective price ranges. One tradition that never changes at Pioneer.

Open-reel. A professional recording studio in your home.

Professionalism comes with all four studio-quality open-reel models. The RT-1020L (7½, 3¾ ips) is unequalled in



CT-9191



**Whether you
use a
cassette or
open reel deck
is up to you.**





RT-1020L



RT-1011L



CT-5151



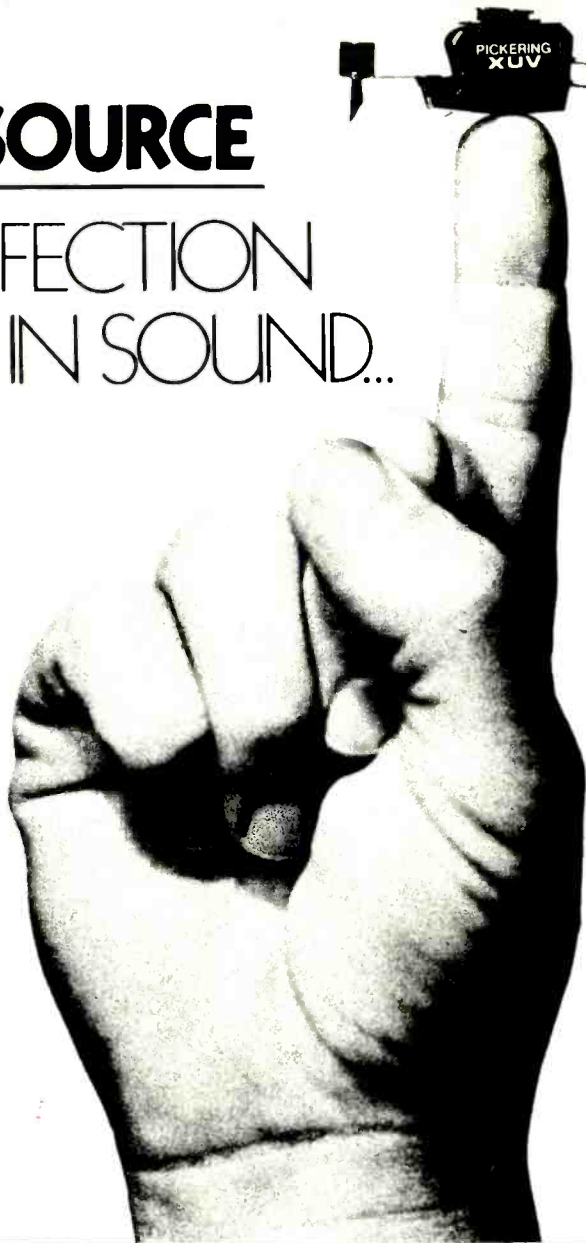
CT-52121



CT-4141A

THE SOURCE

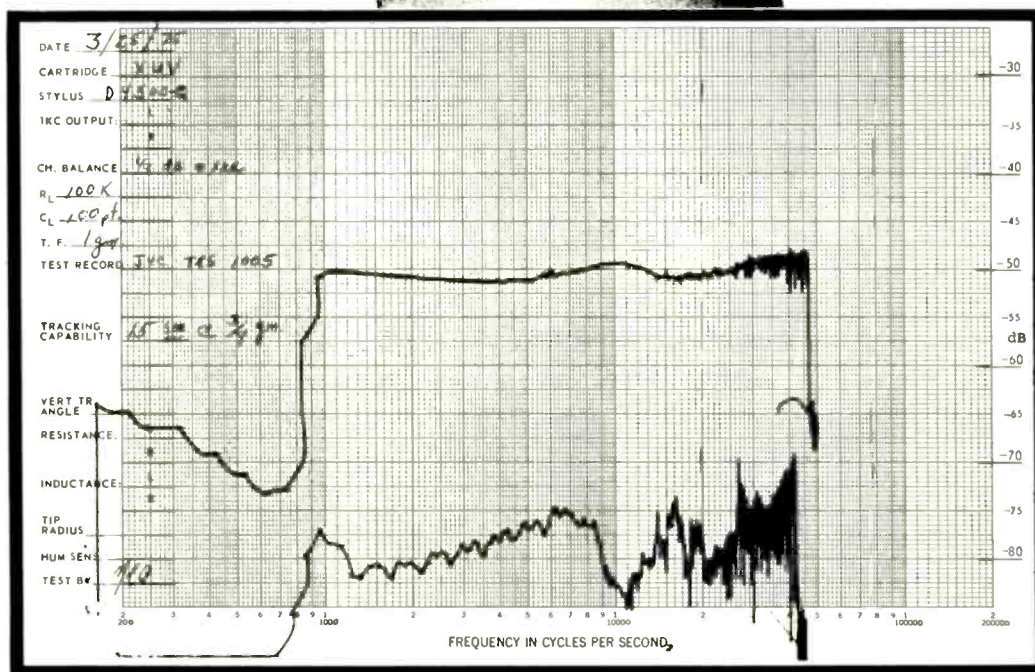
OF PERFECTION IN SOUND...



...tracks at one gram (or less)
in stereo and discrete

Pickering's engineers pursued the idea of a totally new departure in cartridge design with all the zeal of true crusaders. They had a reason . . . there was a demand for a pickup to play both stereo and discrete (as well as SQ and QS) with *total and absolute precision* at one gram. That they succeeded is a remarkable achievement because this cartridge successfully tracks all types of records at forces even lighter than one gram. It is a *real first* to do it this accurately.

The XUV/4500-Q features Pickering's patented Quadrahedral® stylus assembly. The Quadrahedral stylus assembly incorporates those features that produce extended *traceAbility™* for 4-channel as well as stereo. This means that it possesses not only superior performance in low frequency tracking, but also in high frequency *tracing ability*. When combined with the exclusive Quadrahedron™ stylus tip, a brand new shape, it can truly be called: "the Source of perfection in Sound", whether the playback requirement is stereo, SQ, QS, or discrete 4-channel.



a typical curve of the XUV/4500-Q

Shown at left is a printout graph from Pickering's testing apparatus. The top line is a frequency response curve (note that it starts at 1,000 cycles for the sake of simplicity). It depicts the unusually flat frequency response throughout the spectrum. The bottom line, which also starts at 1,000 cycles, shows the separation characteristics of this new cartridge.

Believe us, you have never seen one quite like this because Pickering's exclusive new design development also makes it superior to other cartridges in the playback of stereo records, as well as discrete.

The specifications are so exciting that we hope you will write to Pickering and Company, Inc., Dept. HF, 101 Sunnyside Blvd., Plainview, New York 11803 for further information.



"for those who can hear the difference"

CIRCLE 28 ON READER-SERVICE CARD

HIGH FIDELITY

VOLUME 25, NUMBER 10 OCTOBER 1975

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Coming Next Month

Our special speaker issue tells you ten ways—some costing nothing—to maximize the sound of your systems in **How to Improve Your Speakers**; explains **Why You Should Choose a Speaker First**; advises on how to avoid the pitfalls that await the speaker shopper in **Games Speaker Dealers Play**; and gives you the facts and figures on six of the newest speaker models in our equipment reports section. The music department contains a profile of **Charles Rosen**, an artist of enormous intellect whose outstanding accomplishments only begin with superb piano playing.

SOLUTION TO HIFI-CROSTIC NO. 4

[ALAN] DOUGLAS: *Electronic Music Production*
No two people hear in the same way. Sometimes hearing is too refined, sometimes perhaps too coarse, but in any event conditioned by education and long usage. Electronic composing systems may in fact be too precise for some ears.

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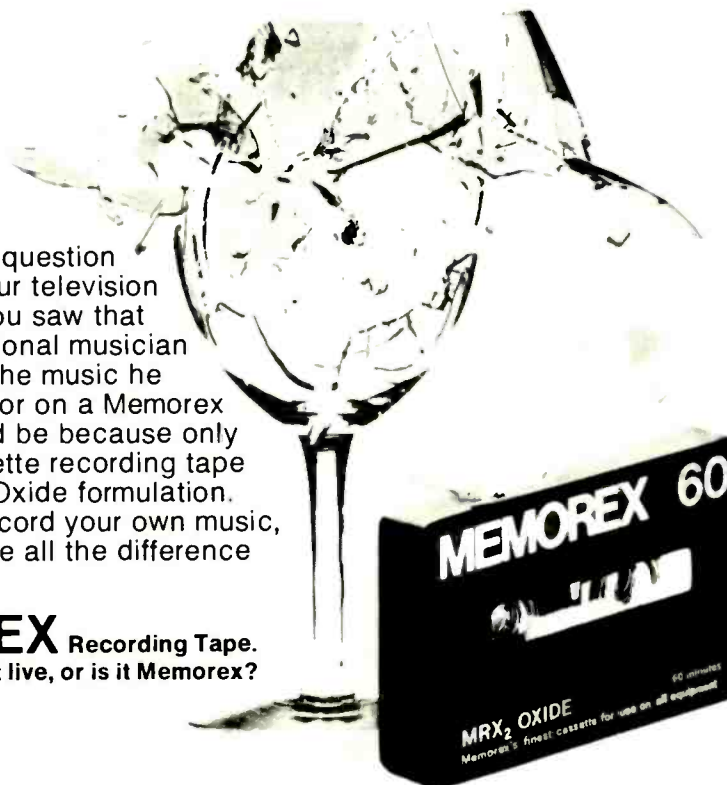


Is it live, or is it Memorex?

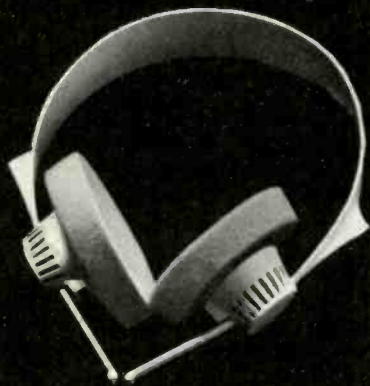
That's a tough question to answer. In our television commercials you saw that even a professional musician couldn't tell if the music he heard was live or on a Memorex cassette. Could be because only Memorex cassette recording tape has the MRX₂ Oxide formulation.

And if you record your own music, that could make all the difference in the world.

MEMOREX Recording Tape.
Is it live, or is it Memorex?



**SPEAKERS
AT \$600
A PAIR?**



**OR THESE
AT \$49.75*
A PAIR?**

If your ears are ready for \$600 speakers, but your budget isn't, we have a way to satisfy both. Sennheiser headphones. Using the same acoustic design principles that have made our professional microphones industry standards, Sennheiser Open-Aire® headphones reproduce sound with a realism most loudspeakers can't begin to approach. With wide, flat response. Low distortion. Excellent transient response (even in the bass region!) And sheer intimacy with the music. All *without* sealing in your ears. Whether you're waiting for that pair of \$600 speakers or just curious about a pair of headphones some experts have compared with \$1000 speakers... the answer's at your audio dealer's.

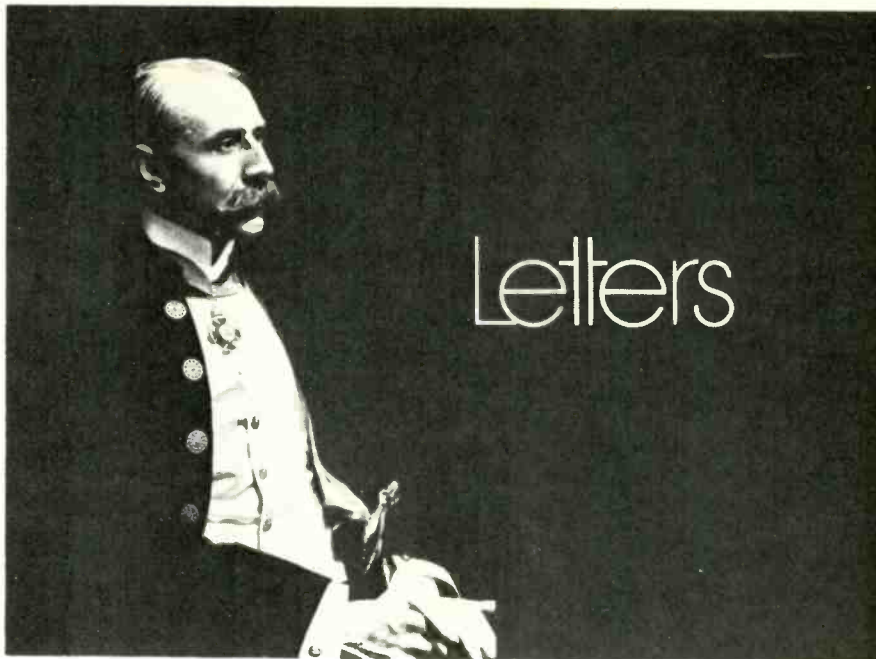
*Manufacturer's suggested list for Model HD414. Deluxe Model HD424 also available at \$79.75.

SENNHEISER

ELECTRONIC CORPORATION

10 West 37th Street, New York 10018 (212) 239-0190
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CIRCLE 50 ON READER-SERVICE CARD



Sir Edward Elgar—a special association with the phonograph.

Letters

Move Over, Maurice

In his March article on Ravel, Arbie Orenstein asserts: "From a historical viewpoint, it is clear that Ravel was the first composer to have virtually all his major works recorded in his lifetime." This seems not to be quite accurate.

From Mr. Orenstein's discography it seems that the first time Ravel entered a recording studio (as opposed to making a piano roll) was 1922 and the last time 1934, by which time eight works (or 12% of his published works) had been recorded by him. However, by the end of 1922 Sir Edward Elgar had already had eighteen sessions in the studio, recording twenty-four major works (14% of his published works) comprising forty-three individual numbers. In all, he took part in fifty-five recording sessions, the last (on January 22, 1934) directed by telephone from his home. By that time he had committed to disc forty-nine of his works (28% of his total works), many of them comprising several numbers (as in *Sea Pictures* or *Scenes from the Bavarian Highlands*) and many of them re-recorded by Elgar two or even three times. Ravel died in 1937, by which time Elgar had already been dead for three and a half years (Elgar was born in 1857, eighteen years before Ravel) with a greater proportion of his major works (except the *Introduction and Allegro*) committed to discs.

From a historical viewpoint, therefore, it is not clear that Ravel was the first composer to have had virtually all his major works recorded in his lifetime. Elgar was—until someone comes up with a counterclaimant.

Ifan Payne
Bozeman, Mont.

The music editor comments: I'm not sure that Elgar would agree. One of his great, lingering regrets was EMI's refusal to record any of his large-scale vocal works, which certainly represent the most am-

bitious portion of his output. Gerontius wasn't recorded until the early '40s, The Kingdom in the late '60s, and The Apostles in the '70s! (It should be noted too that it wasn't until well into the electrical era that the larger orchestral works were recorded in a recognizable form.) Still, there is no doubt that Elgar's association with the phonograph was a very special one. That relationship is, by the way, painstakingly documented in the fascinating book that accompanies EMI's second massive Elgar compendium (RLS 713, seven discs, imported by Peters International). The documentation includes all surviving correspondence between Elgar and EMI; I found it harder to put down than a good whodunit.

Broadcast Quality

One of the great pleasures of owning a high-fidelity system should be the reception of FM broadcasts of live music. Unfortunately the quantity and the quality of live-performance broadcasts leave much to be desired. Too often the sound quality of broadcasts of excellent orchestras such as the Boston Symphony and the Philadelphia Orchestra is dull, lacking in ambience and presence, and beset by unnatural variations in level. A particular bane of mine is the Metropolitan Opera broadcasts, where singers and parts of the orchestra can disappear and where spurious noises frequently intrude.

If you compare the situation in England, and particularly with the BBC. American broadcasts come off a poor second. A BBC broadcast of an American-recorded Boston Symphony concert was the subject of an article in the January 1975 issue of the British magazine *Hi-Fi News and Record Review*, whose criticisms included the following comments: "The general stereo quality must surely be regarded by British listeners as rather poor. . . . The Ozawa broadcast sounded muddy and almost throughout

the Classic

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KENWOOD introduces three components of unsurpassed sophistication, created in the KENWOOD tradition of engineering excellence. The incomparable 700 Series carries state-of-the-art to a new plateau of performance in man's continuing endeavor to recreate the living sound of music. The 700 Series... a classic in its own time.

700T - Frequency Synthesizing Tuner
700C - Preamplifier-Control
700M - Power Amplifier



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the sound approach to quality



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Now you can have Dual precision any way you like.

Every Dual, from the 1225 to the CS701, is designed to fulfill one basic concept: to provide more precision than you are ever likely to need.

Perhaps this is why more component owners—audio experts, hifi editors, record reviewers and readers of the music/equipment magazines—own Duals than any other turntable. These serious music lovers, whose investment in records typically exceeds their investment in equipment, prefer Dual for only one reason. Quality.

Until recently, Dual quality has been available only with fully automatic turntables with both single-play and multi-play facility. Now the choice is much broader. Of the seven Dual models, three are single-play only. Two of these are fully automatic; one is semi-automatic. Dual turntables also use all three types of drive systems: belt, rim and direct.

The way a tonearm is moved to and from the record is not critical. Nor is the type of drive system. What is critical is how faithfully the tonearm permits the stylus to follow the contours of the groove and how accurately and quietly the platter rotates.

If precision performance and reliability are of primary importance to you—as they should be—you'll find them in every Dual.

Dual 1225
\$139.95, less base




... with the 1225,
the lowest priced Dual... all the
turntable you may ever need.

The Dual 1225 is a perfect example of Dual's basic concept: to build every Dual turntable with more precision than you are ever likely to need.

The 1225's vernier adjustable low-mass counterbalanced tonearm can track flawlessly at as low as one gram. Stylus pressure is applied exactly as in every Dual, around the vertical pivot and perpendicular to the groove, maintaining perfect balance in all planes. Anti-skating force is also applied exactly as in every Dual, with separate calibrations for conical, elliptical and CD-4 styli.

Other features the 1225 shares with all other Duals include pitch control variable over a 6% range (one semitone) and cue-control viscous-damped in both directions to prevent bounce. The powerful hi-torque motor maintains speed within 0.1% even when line voltage varies as much as 20%. The hefty 3¾ pound, 10⅞" diameter platter provides effective flywheel action to minimize the audible effect of any possible speed variation.

There are two other models in this series, each with additional refinements. The 1226, priced at \$169.95, has a one-piece, die-cast platter and a single-play spindle that rotates with the record. The 1228, priced at \$199.95, has—in addition to these—a tonearm mounted in a four-point gimbal suspension, synchronous motor, built-in illuminated strobe and adjustable stylus angle to provide perfect vertical tracking in both single and multi play.

A Dual 1249 turntable with a wooden base and a clear dust cover. The platter is silver and the tonearm is black.

Dual 1249
\$279.95, less base

**... with the new Dual 1249,
which will give you more reasons
than ever to own a Dual.**

The new 1249, successor to the 1229Q, provides every feature, innovation and refinement of that highly-acclaimed model, plus some new ones. The 8 $\frac{3}{4}$ " tubular tonearm pivots in a newly designed four-point gyroscopic gimbal, suspended within a rigid frame. In single play, the tonearm parallels the record to provide perfect tracking; in multi play, the Mode Selector lifts the entire tonearm to parallel the center of the stack. The tonearm can be set on the record manually or by using the viscous-damped cue-control or by simply pressing the automatic switch. In addition to single play and multiple play there is also the option of continuous repeat.

The dynamically-balanced cast platter and flywheel are driven by an 8-pole synchronous motor via a precision-ground belt. Pitch is variable over a 6% range and can be set to exact speed by means of an illuminated strobe, read directly off the rim of the platter.

A similar model, the 601, is available at lower cost (\$249.95), without multi-play facility. A third Dual in this series, the 510 (\$199.95) has a semi-automatic tonearm with a mechanical sensor that indicates when the tonearm is positioned precisely over the lead-in groove of a 12" or 7" record. At the end of play, the tonearm is automatically lifted by the cue-control and the motor shuts off.



**...with the CS701,
the quietest turntable ever made.**

Independent test reports on the electronic direct-drive Dual CS701 have been extraordinary. One reason is that all reviewers acknowledge the CS701's performance to be superior to the measuring capabilities of test instruments. For example:

Hirsch-Houck Labs in Stereo Review found the wow level of the CS701 "Essentially at the residual level of our test record — about 0.03 per cent." So did Popular Electronics. The Feldman Lab Report in FM Guide was able to detect "no flutter whatsoever." Stereo & HiFi Times said "arm friction was lower than my capability to measure reliably."

It takes very advanced engineering to achieve this level of performance. For example: the motor's unique double field coil produces a perfectly consistent rotating field with no magnetic flux irregularities. Another example: two specially tuned mechanical anti-resonance filters located within the tonearm counterbalance absorb resonant energy that would otherwise transmit acoustical feedback to the stylus. The result: cleaner and smoother frequency response.

The reviewers also reached unequivocal conclusions about the CS701 performance. Note the absence of such qualifiers as "one of the" or "among the." For example: High Fidelity said: "...The Dual 701 has placed itself in the select group of products against which we must measure the performance of others." And the highly conservative English publication, HiFi News & Record Review: "The experience of listening to records of the highest quality on this turntable is not likely to be forgotten... you will never again be satisfied with anything less perfect."

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Exclusive U.S. Distribution Agency for Dual

Dual®

CIRCLE 17 ON READER-SERVICE CARD



TEAC

Musical Instruments don't play all by themselves. Neither do tape recorders. Unlike any other component in your system, a tape recorder needs your involvement to make it work properly.

The tapes you make will bear your personal imprint – not only in terms of sequencing the musical selections, but even the recordings themselves. You can control the artistic shaping of the audio signals... a function of your personal musical perceptions.

Your tape recorder becomes an extension of you. And just as in musical instruments, the quality differences between tape recorder brands will determine how good the music can sound. Buying a good one is worth it.

From our basic 3-motor 3-head A-2300S or A-2300SD (with Dolby) to the A-3300S (10½" reels) to the A-4300 (automatic reverse) to the top of the line A-7300...you'll find a TEAC recorder with just the right combination of features and functions to suit your specific needs.

We've been making superior recorders like these for over 20 years. If you'd like a demonstration of how that experience can benefit you, just call (800) 447-4700* toll free to find the name of your nearest TEAC retailer.

*In Illinois, call (800) 322-4400.

Hand crafted since 1954.

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The leader. Always has been.

TEAC CORPORATION OF AMERICA:
7733 Telegraph Road, Montebello, California 90640

©TEAC 1975 Dolby is a trademark of Dolby Laboratory Inc.

lacked really clear positioning of instruments . . . but one cannot help wondering how magnificent the sound might have been if only the BBC could have made the recordings themselves." Perhaps the Boston Symphony Orchestra Trust should take up the last suggestion—the comparison would be interesting!

I see little point owning a super FM tuner when such an important part of FM listening is so much lower in quality than what is achieved elsewhere.

Peter Hamilton
Seattle, Wash.

We share Mr. Hamilton's dissatisfaction with broadcast standards, a complaint we have often voiced in the past. But poor quality can be introduced at any stage

along the line, and in this case we're inclined to wonder how much the original recording is the culprit. We don't know what the British heard on that Boston Symphony broadcast, but in general the BSO broadcasts in the New York area sound just fine, as do the Philadelphia Orchestra and Metropolitan Opera broadcasts. But wherever the deterioration occurs, it needn't—and shouldn't.

Ferrichrome

I may be able to shed some light on the "ferrichrome" discussion in the May "Too Hot to Handle."

When I was in the Tokyo head office, Sony developed this tape, which is called "Dua" in Japan, in reference to the twin

coatings. A generic name was sought, and the development engineers came to me, as a translator, for a term usable in English. I suggested that the above word would cover the "ferric" element as well as the "chromium" and should gradually become common description for the tape that, we correctly assumed, would be introduced by other manufacturers later.

Paul Cobett
Sony Corp. of America
New York, N.Y.

Harrell for Jagel

In regard to your review of Wozzeck in the July HF, the caption of the accompanying photo reads "Mitropoulos, Farrell, Jagel, and Lloyd." I am afraid that Mack Harrell is third from left. Since RCA Red Seal records Mack's son Lynn, I should hate to have to change the credit on his upcoming Dvořák cello concerto to "Lynn Jagel."

Leila Lee Roberts
RCA Records
New York, N.Y.

Beecham Discography

Your readers may be interested in the recent publication of an official discography of all known recordings—commercial, private, and noncommercial—of Sir Thomas Beecham, now available from the Beecham Society. The price to nonmembers is \$5.50. Besides an exhaustive list of available and deleted recordings, the discography includes matrix numbers and dates for virtually all the recordings, supplied through cooperative research with the various originating companies.

Nathan E. Brown, Recordings Executive
Sir Thomas Beecham Society
Box 1112
El Cerrito, Calif. 94530

Alfred Bruneau

In preparation for a thesis at Princeton University, I am seeking materials related to the operas of Alfred Bruneau. Information regarding the existence and/or availability of recordings of his works would also be welcome.

Edward C. Farraday
517 Shorridge Dr.
Wynnewood, Pa. 19096

Some things hold up better than others.

The accepted concept of durability is based on several very important factors. Material. Design. Engineering. Function. And inherent value. Coincidentally, these are also the hallmarks of the Thorens TD-125 AB Mark II.

The materials are the finest available. The design and engineering incorporate the ultimate in turntable technology. Functioning flawlessly, it originates state-of-the-art that others have yet to achieve. To match the impeccable performance, this Thorens is constructed to hold up . . . not wear down. It has inbred longevity instead of built-in obsolescence.

The precision performance of the TD-125 AB Mark II serves as continuing proof of the Thorens determination to remain the classic name in turntables.

There are other models, too, starting at \$169.95.
Elpa Marketing Industries, Inc.
East: New Hyde Park, N.Y. 11040; West: 7301 E. Evans Rd., Scottsdale, Ariz. 85260.

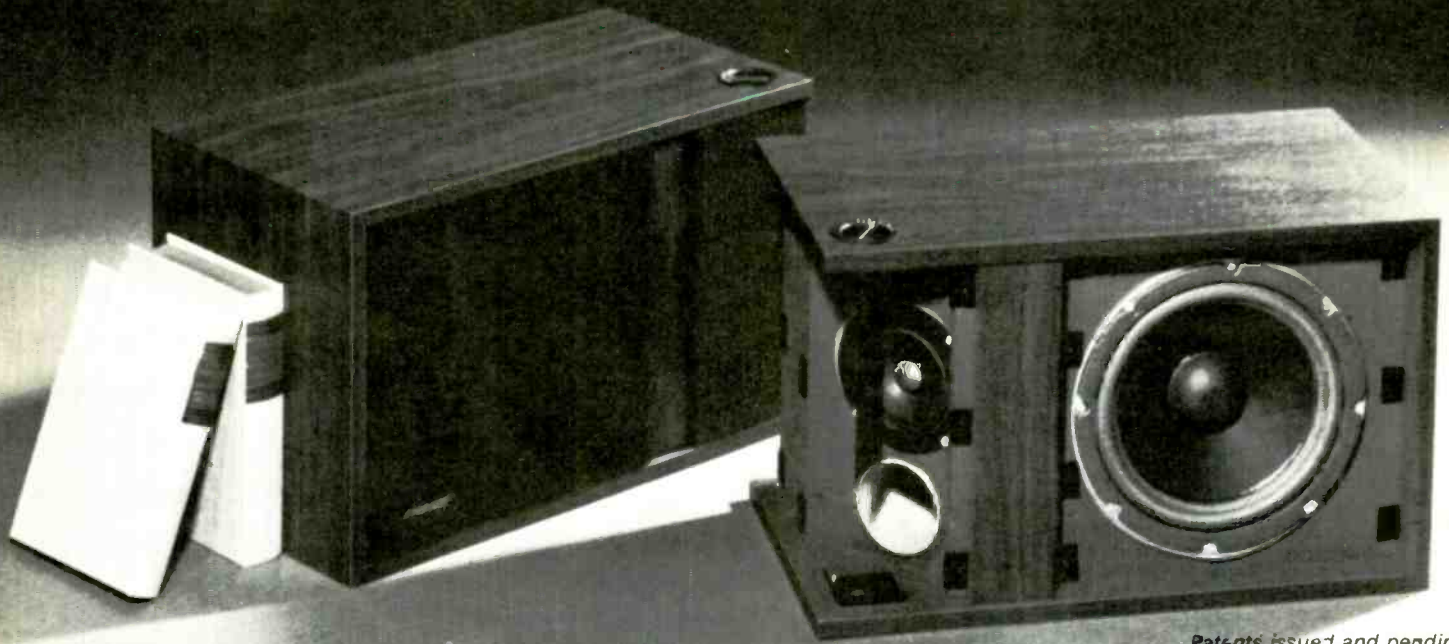
THORENS®



Mengelberg Corrections

Gremlins struck the footnote to Abram Chipman's August feature review, "Has Mengelberg's Time Come?" Two addresses were printed incorrectly: The Willem Mengelberg Society is at 2132 N. 70th St., Wauwatosa, Wis. 53213; the Sir Thomas Beecham Society is at 664 S. Irena Ave., Redondo Beach, Calif. 90277.

In addition, Stanley H. Mayes, secretary of the Beecham Society, informs us that the Mengelberg issue of *Le Grand Baton* is no longer available.



Patents issued and pending.

BOSE ON INNOVATION

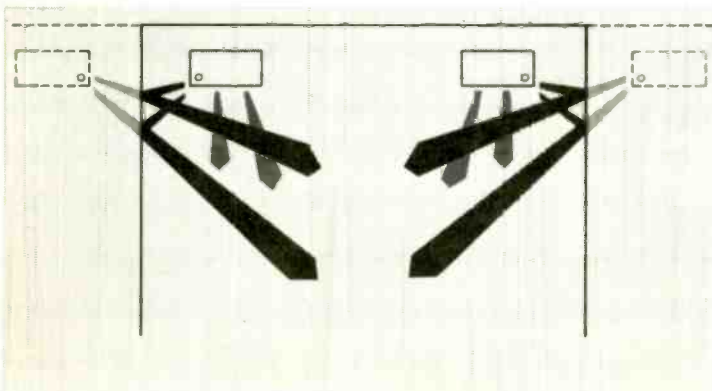
Asymmetrical Design of the Model 301

There is one, and only one, reason for innovation in loudspeaker design... to produce a better musical experience. If innovations are based on thorough research and executed with exceptional skill, they can produce truly dramatic results.

Bose innovations, such as the elimination of woofers and tweeters in the famous 901[®] speaker system, or the turning of tweeters to face the side wall rather than the listener, result in more realistic and enjoyable sound reproduction.

The Asymmetrical Design of the Model 301 causes high frequencies to be directed at the side walls of the listening room in a precisely controlled manner. This creates reflection patterns that are heard as if there were speakers actually located beyond the walls of the room. The result is an accurate stereo image spread greater than the width of the room, and a sensation of spaciousness, clarity and accurate localization previously impossible in a bookshelf speaker. And at an extraordinarily low price.

Innovation for exceptional value. At a time when truly exceptional products mean more than ever. The Direct/Reflecting[®] Model 301. By Bose.



BOSE[®]

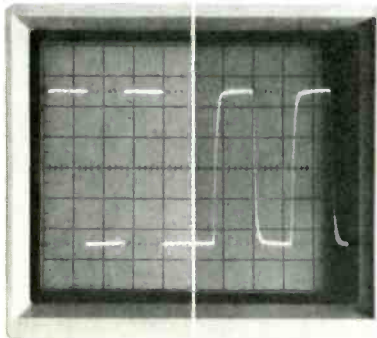
The Mountain, Framingham, MA 01701

Please write us for the complete story of the Model 301.

Model 301 cabinet is walnut vinyl veneer on particle board.

Fine amplifiers produce excellent square waves.

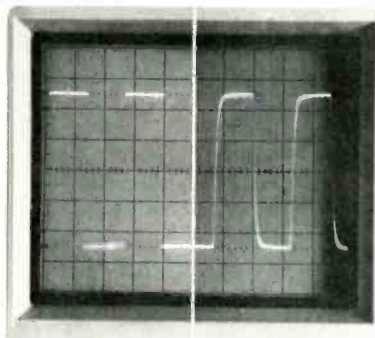
SAE Mark 3C



20 Hz

20 kHz

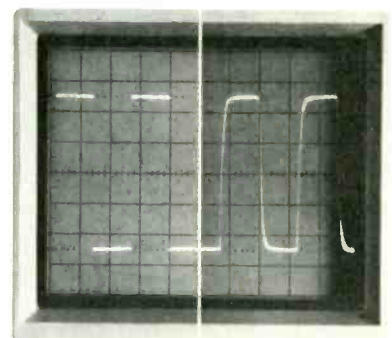
HARMAN KARDON CITATION 16



20 Hz

20 kHz

CROWN DC-300A



20 Hz

20 kHz

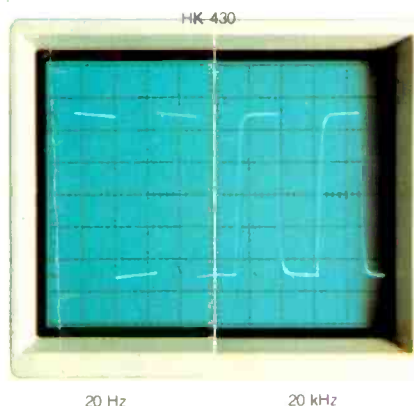
There are numbers of very good separate power amplifiers. The finest of them produce excellent square waves. Quality oriented designers and engineers know that square wave response is profoundly useful because it is a precise projection of musical quality.

Not only does the square wave "mirror" the quality of sound, but it is, in a unique way, sound itself. The square wave possesses the complexity of a musical wave form. Both have a fundamental and a series of harmonics that have a set relationship to one another. The square wave must be able to pass through the amplifier without damage if the musical wave is to pass undamaged.

Square wave measurements do not replace conventional methods of testing components (the results of which appear in specification tables). Yet it can be said that an instrument which fails to produce excellent square waves is limited in musical authenticity.

All square wave measurements 10V peak to peak

One receiver matches the square waves of fine amplifiers.



The new Harman Kardon 430 receiver displays square wave response that is indistinguishable from the finest power amplifiers. A listening test will reveal that the 430, in all but absolute power levels, is the sonic equivalent of any

individual component system your dealer can demonstrate. The implication of a comparison with conventional receivers is obvious.

The square wave reproduced here is not that of the 430 power amplifier section alone. Amazingly, it is the square wave achieved by the 430 amplifier and preamplifier operating together!

The 430 AM/FM tuner is consistent with the outstanding performance quality of the amplifier and preamplifier

The 430 functions with two separate power supplies, one for each channel — the Harman Kardon "twin-power"

concept. No matter how much energy is called for by dynamic music passages, performance of one channel is not affected by the other.

At Harman Kardon, technical advances are pursued not for their own sake, but as methods of predicting and improving music quality. It is in this context that we have prepared our literature on the 430 as well as our booklet: Square Wave Analysis of Audio Amplifier Performance. Your Harman Kardon specialist dealer can supply both. Or write to us directly at Harman Kardon, 55 Ames Court, Plainview, N.Y. 11803.



harman/kardon

sound as clear as light

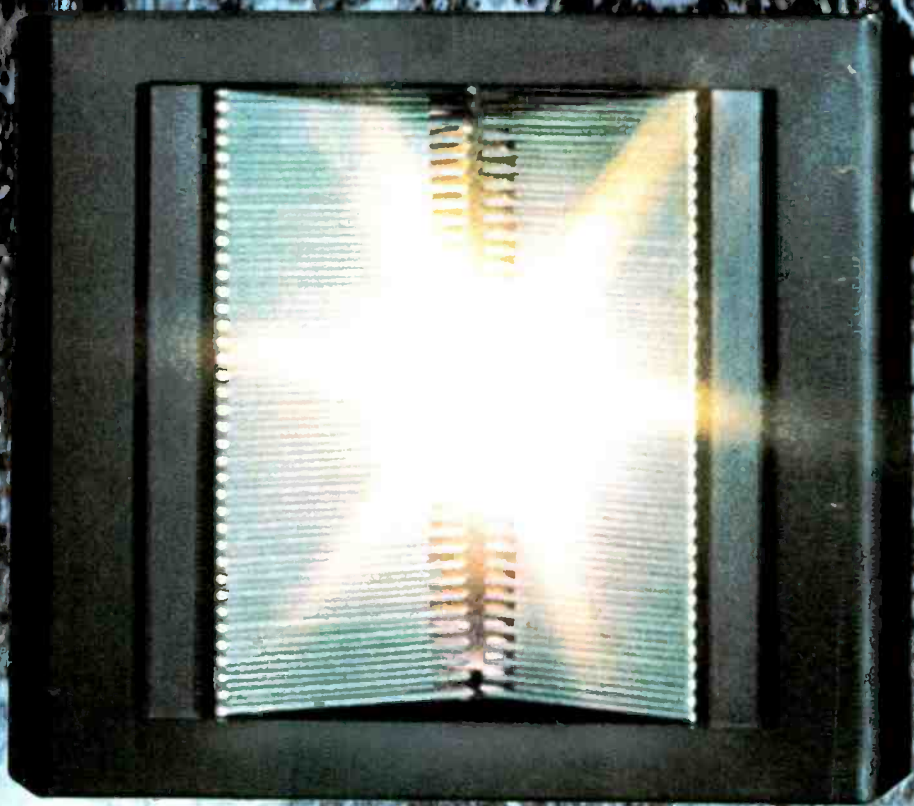
Experience a clarity of sound beyond anything you've heard from loudspeakers rooted in past technology – the sound as clear as light of ESS Heil air-motion transformer speaker systems.

ONLY the ESS Heil air-motion transformer diaphragm can, alone accelerate air to a speed more rapid than its own moving surfaces. Instantly. Accurately. Cleanly.

ONLY the ESS Heil air-motion transformer has been acclaimed around the world as the first really new air-moving principle in five decades.

ONLY the ESS Heil air-motion transformer is the loudspeaker of the future, free from bondage to cones, domes, voice coils, mass and inertia.

When a revolutionary new principle recreates the excitement and grandeur of an original performance with a clarity and dynamic power never experienced before technical arguments aren't necessary. Hear the new ESS standard of excellence yourself. Visit a franchised ESS dealer, one of a handful perceptive enough to bypass the conventional and premier the most advanced state-of-the-art designs in high fidelity, a dealer who understands the loudspeaker of tomorrow – the ESS Heil air-motion transformer. Listen to ESS, you'll hear sound as clear as light.



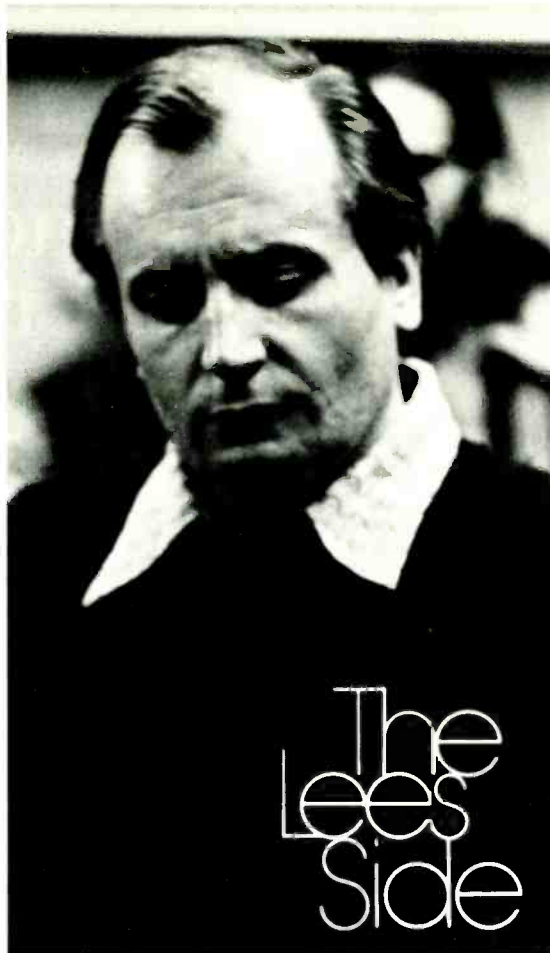
am1 1a am1 3 evaluator am1 4

ESS inc.

9613 oates drive • sacramento, ca 95827

The Real Claus Ogerman Stands Up

by Gene Lees



ABOUT 1948, I heard some of the first postwar German jazz on records. I do not remember who the groups were, only that they were pathetic. Most of them rushed, none of them swung, and there was a curious lack of exuberance in the music. It was as if a bandleader had said, with appropriate Teutonic severity, "Gentlemen, we are not here to have fun, we are here to play jazz."

I wrote off the Germans, and all Europeans (including the English), as jazz musicians. I felt that you had to be born on this side of the Atlantic to be able to play jazz, you had to be steeped in it from childhood to get the proper feel. In general, the theory of early exposure was correct enough. But the prejudice about geography was not, and today there are any number of superb European jazz musicians, because of the proliferation of records.

Even during the time that Hitler had banned jazz, there were a few young Germans who managed to gain access to it. One who started hearing it in 1937, when he was seven years old, was Claus Ogerman. He now is one of the most respected and successful musicians on either side of the Atlantic,

at home and at ease in classical music, jazz, and even Brazilian samba.

I first became aware of Claus in the early 1960s, when he was turning out innumerable commercial arrangements for albums by pop singers—and not the best singers, either. I thought he was trite and unimaginative. In short, a hack. But he was giving the record companies and disc jockeys just what they wanted. My error lay in thinking he was incapable of anything else.

What changed my mind was an LP titled, clumsily enough, "Antonio Carlos Jobim—The Composer of 'Desafinado' Plays," on Verve. The first album Jobim made on his own in North America, it remains a beautiful work—because of Jobim's melodies and Ogerman's exquisitely tasteful string arrangements. It was immediately obvious that here was a man of flexibility, sensitivity, and utter control, with that rare gift of musical understatement.

In the years since then, he has written so many albums that even he has lost count. They were done for more than 250 artists, which is, he remarked recently, "about 200 too many."

But the best of those recordings are

some of the best in the fields of jazz, pop, and samba of the last decade and a half. These are some of the albums that I am still listening to, years after their release, and that I urge you to go hunting for: "Francis Albert Sinatra and Antonio Carlos Jobim" (Reprise S 1021); Oscar Peterson's "Motions and Emotions" (BASF 20713), which has marvelous moments, even though it is marred by tunes, such as "Ode to Billy Joe," that are beneath the talents of both musicians; "Bill Evans with Symphony Orchestra" (Verve V6 8640), which has improvisations on classical themes plus two melodies by Evans and one by Ogerman, *Elegia*; and a more recent recording, *Symbiosis* (BASF 21 22094), a forty-minute suite composed by Ogerman for Evans and a sixty-man orchestra—one of the most successful fusions of jazz and classical music I have heard yet.

It is fascinating to me that, unlike so many musicians who get into commercial popular music, Claus has had the discipline to quit. He's writing mostly classical music now. In July 1972, the American Ballet Theater premiered a work of his called *Some Times*. (It is still in the repertoire.) He is besieged with proffered commissions in Germany, including one for an opera, which he turned down on the grounds that a lot of modern opera tends to sound silly. He recently wrote a fine piece of music for one of the German radio networks, three symphonic dances titled *Time Present and Time Past*. What Claus has carried over from his jazz experience is melodicism and certain hints of explicit rhythm. The work is "modern" enough, but it's clear, accessible, and that old-fashioned thing called beautiful.

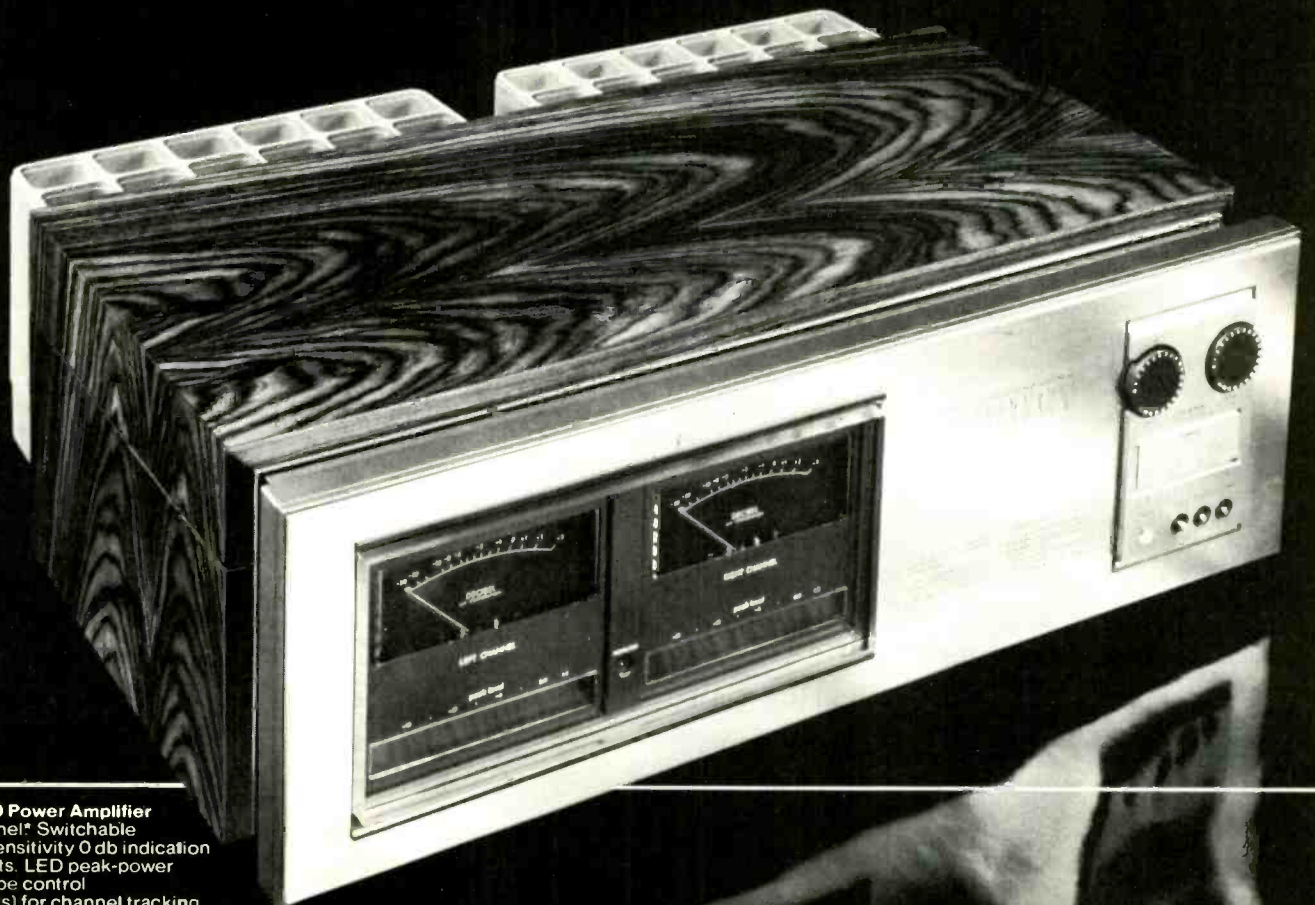
Claus was born in 1930 in a little German town called Ratibor near the Polish border. It's now a part of Poland. "In that remote place, strangely enough," he says, "I never felt the war. It was only something I heard about on the radio—until the end. Then the Russians came, and the town went up in flames.

"At one point, my parents had a record store. They dropped it in 1937. It left me with a library of about four thousand 78s, with a lot of Benny Goodman, Jimmie Lunceford, and Louis Armstrong records. You couldn't get that kind of music in Germany during the war, but I had my own private collection. I could not wait for the U.S. Army to come in with all those V-discs and radio stations and all the new music!"

He was in Munich for a time, a refugee. Then he started studying to be a

If you can't take full advantage
of 300 watts per channel
and don't have a shelf
that can support 115 pounds,

you might consider one of
our smaller power amplifiers.



Luxman M-6000 Power Amplifier
300 watts/channel* Switchable
meter-circuit, sensitivity 0 db indication
at 300 or 30 watts. LED peak-power
display. Step-type control
(1 dB increments) for channel tracking
Dimensions: 22 $\frac{1}{16}$ " x 16 $\frac{3}{4}$ " x 8 $\frac{1}{16}$ "
Weight: 115 lbs. \$2,995.00

The Luxman M-6000 is a lot of amplifier. It measures nearly two feet across, weighs well over a hundred pounds and delivers 300 watts per channel. And even with both channels driven simultaneously at full output, each channel has no more than 0.05 percent harmonic and intermodulation distortion at any frequency from 20 Hz to 20,000 Hz into 8 ohms. However, considering its equally substantial price (\$2995), the M-6000 is not likely to become the world's largest-selling power amplifier. Or even *your* next amplifier.

Lux power amplifiers from 75 watts up.

Happily, the M-6000 is only one of four Lux amplifiers (75, 120, 180 and 300 watts) each of which was designed to be the world's finest at its power rating. Considering the number of fine power amplifiers already on the market, this was no small undertaking.

Lux engineers have long been aware of common deficiencies of high-power amplifiers. For example: difficulties in handling complex signals not disclosed by conventional sine-wave testing; difficulties in driving complex reactive loads (such as presented by many of the new exotic speaker designs) not revealed by conventional testing with load resistors.

Our position: specifications don't tell the whole story.

Lux designers are not only engineers, but audiophiles who carefully listen to their products. They know the many little-appreciated aspects of amplifier design that contribute significantly to sonic qualities apart from the data provided by conventional test techniques and instruments.

For example, sophisticated protection circuits were developed that could detect electronically-subtle differences between normal high-level output signals and abnormal voltage/current conditions. (Overly-enthusiastic protection circuits can introduce audible and unpredictable distortions when operating with certain loudspeaker loads.)

In some models, each stage—class-B output and Class-A drive—has independent power-supply sections to prevent intermodulation effects. And fully independent power supplies for each channel maintain the full wattage potential of each channel under continuous large-signal drive conditions. The extremely rugged power supplies and massive heat sinks make a major contribution to reliability and long-term performance stability of the Lux amplifiers.

Lux differences you can see.

Two large front-panel meters continuously indicate average output levels. The meter-circuit sensitivity can be switched to set the 0-dB output references. On some models, sequential LED displays supplement the meter readings, to indicate instantaneous peak powers. Another LED functions as a "ready" indicator of circuit status.

A precision potentiometer with detents in 1-dB increments from 0 to minus 20 dB sets the input levels with repeatability, affording perfect level tracking between the two channels.

New approach to preamplifiers too.

In preamplifier design, conventional specifications and test techniques were also reexamined along with other recently reevaluated parameters. Among them: phase/time linearity, rise time, slew rates in circuits employing feedback, overload sensitivities, and clipping characteristics—all recognized as contributors to significant—if subtle—sonic differences.

For example, one decision was to make the magnetic phono-input circuits virtually overload-proof: thus they will accept up to 450 millivolts at 1,000 Hz without clipping; far beyond the output of any good magnetic cartridge playing any signal on any record. Further distortion originating in the phono-preamplifier circuits—rarely mentioned in spec sheets—is on the verge of the unmeasurable at 0.006 per cent. The rest of the preamplifier



Luxman T-310 AM-FM Dolby Stereo Tuner IHF sensitivity 1.7 uv. Selectivity 75dB. Capture ratio †5dB. Total harmonic distortion: 0.1% @ 400 Hz, mono; 0.12% @ 400 Hz, stereo. Dolby B-type circuits for decoding FM and tapes. Dolby calibration controls. Switchable/variable AM/FM muting. Dimensions: 19 1/8" x 11 1/8" x 6 1/2". Weight: 21 lbs. \$595.00

Luxman L-100 Integrated Amplifier 110 watts* Direct-coupled, inputs to speaker terminals. Program sources: 2 phono, tuner, 2 Aux, plus two additional through tape-monitor jacks. Phono input sensitivity and impedance adjustable. 30k-100 kohms. Bass and treble controls, each with three turnover frequencies. Touch-mute feature. Dimensions: 19 1/8" x 13 1/8" x 6 1/2". Weight: 40 lbs. \$995.00



Luxman C-1000 Preamplifier 0.007% total harmonic distortion (Rec. out 2V, 20Hz-20kHz). Frequency response 2Hz-80kHz. +0 -0.5 dB. Phono overload: 450mV @ 1kHz. 3.5V @ 20kHz. Dimensions: 19 1/8" x 9 1/2" x 6 1/2". Weight: 22 lbs. \$895.00

Luxman M-4000 Power Amplifier 180 watts/channel* Other specifications essentially same as M 6000. Dimensions: 19 1/8" x 15 1/2" x 6 1/2". Weight: 62 lbs. \$1,495.00



circuits add only 0.001 per cent to this astonishingly low figure.

Tuner features; from Dolby† to variable AM muting.

Lux tuners also demonstrate close attention to functional and sonic detail. Model T-310 uses four-gang tuning capacitors and MOS-FET circuitry to provide excellent interference rejection and a state-of-the-art sensitivity of 1.7 microvolts IHF, 2.2 microvolts for 50 dB quieting. Special five-pole phase-compensating filters in the IF section provide 1.5 dB capture ratio and exceptional distortion characteristics (0.1 per cent in mono, 0.12 per cent in stereo.) FM stereo separation exceeds 40 dB in the audibly important mid-range frequencies. Calibrated Dolby circuits (model 310) decode Dolbyized FM broadcasts and Dolbyized tape recordings.

Even the AM section received serious attention. For example, variable muting eliminates interstation interference.

Sorry if this has been too heavy.

Much of the above may be heavy going for most readers, even of this magazine. But we know there is a small but significant number of dedicated audiophiles who now own a fine receiver or even a separate amplifier and tuner but who have also been patiently waiting for the level of performance provided by the new Lux components.

Their patience can now be rewarded at a select number of similarly dedicated audio dealers.

*Minimum continuous power, 20-20kHz, both channels driven simultaneously into 8 ohms. Total harmonic distortion less than 0.05%. †Dolby is a trademark of Dolby Laboratories, Inc.

LUX Audio of America, Ltd.

200 Aerial Way, Syosset, New York 11791

In Canada: AMX Sound Corp. Ltd., Richmond, B.C., Gentronic Ltd., St. Laurent, Quebec.

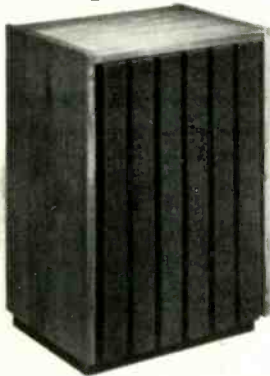
Three Compacts

Bozak quality sound for modest-sized rooms

It's a fact of physics that the larger the loudspeaker enclosure, the more realistic the bass reproduction.

Yet, room size and amplifier power limitations sometimes dictate the use of smaller-than-optimum loudspeakers. For these applications, Bozak, whose reputation for providing the truest possible bass spans more than a quarter century, has developed three compact speaker systems, each of which offers fidelity in bass response far beyond what might be expected from an enclosure of its size.

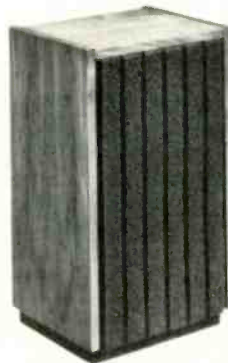
Rhapsody



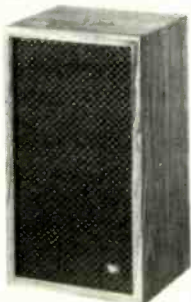
The ideal loudspeaker for a medium-size room, the Rhapsody is a three-way system providing a full spectrum of true sound from natural bass through clear midtones to the highest shrill-free treble. Waterproof finish lets the Rhapsody double as an end table without fear of spotting. A three-position brightness control permits matching the speaker system to room acoustics. Sculptured foam grille enhances the true walnut surfaces.

Tempo III

Bozak's smallest three-way system has been acoustically designed to reproduce currently popular music with its emphasized bass. A ducted enclosure helps bring discotheque sound into the living room. Cabinet finish is waterproof, so there's no fear of ordinary liquids marring the surface. Grille is of modern acoustical fabric. Available in free-standing or bookshelf models.



Sonora



Although the smallest Bozak speaker, the Sonora caused *Popular Science* magazine to say "you can get really good sound from an under-\$100 speaker . . . While no speaker is perfect in reproducing lows, it was exactly this solid, rich sound that made the . . . Bozak speakers stand out." To which we add, the crystal clarity of its highs are equally important to the success of this finest of compact bookshelf speakers.

If you buy any compact speaker, regardless of your room size or budget, without first listening to the Bozak compacts, you'll be doing your music system an injustice. We'll gladly send you the names of dealers in your area where you can hear them for yourself.

Bozak

Bozak, Inc., Box 1166, Darien, Connecticut 06820

concert pianist in Nuremberg, "while the trials were on," Claus notes. His career as a pianist was short. After performing in some German jazz groups, he turned to writing and recording in 1955.

He had always had the urge to come to the U.S., so in 1959 he took a vacation to New York—and decided to stay. "It was all very strange," he says. "I didn't know one person in New York. I literally took out the yellow pages of the phone book and looked up record companies. The first one, of course, was ABC, and the musical director was Don Costa. . . . He didn't even ask to see any of my charts. He gave me an assignment and then went to UA. He let me do three albums for him."

I recently discovered something unexpected about Claus Ogerman. He is vaguely ashamed of the early LPs he wrote. Of course this is absurd; only the good work has lasted. I thought he had pulled off the perfect plan: to make a lot of money and then compose just what you please.

"Ah, but there was no plan," he admits. "I just wanted the money. . . . I sometimes wonder if I did the wrong thing. I have doubts about whether I should have stayed in classical music. But then, if I had, I might be an unhappy man somewhere in Germany, writing obscure string sextets that no one ever plays. . . ."

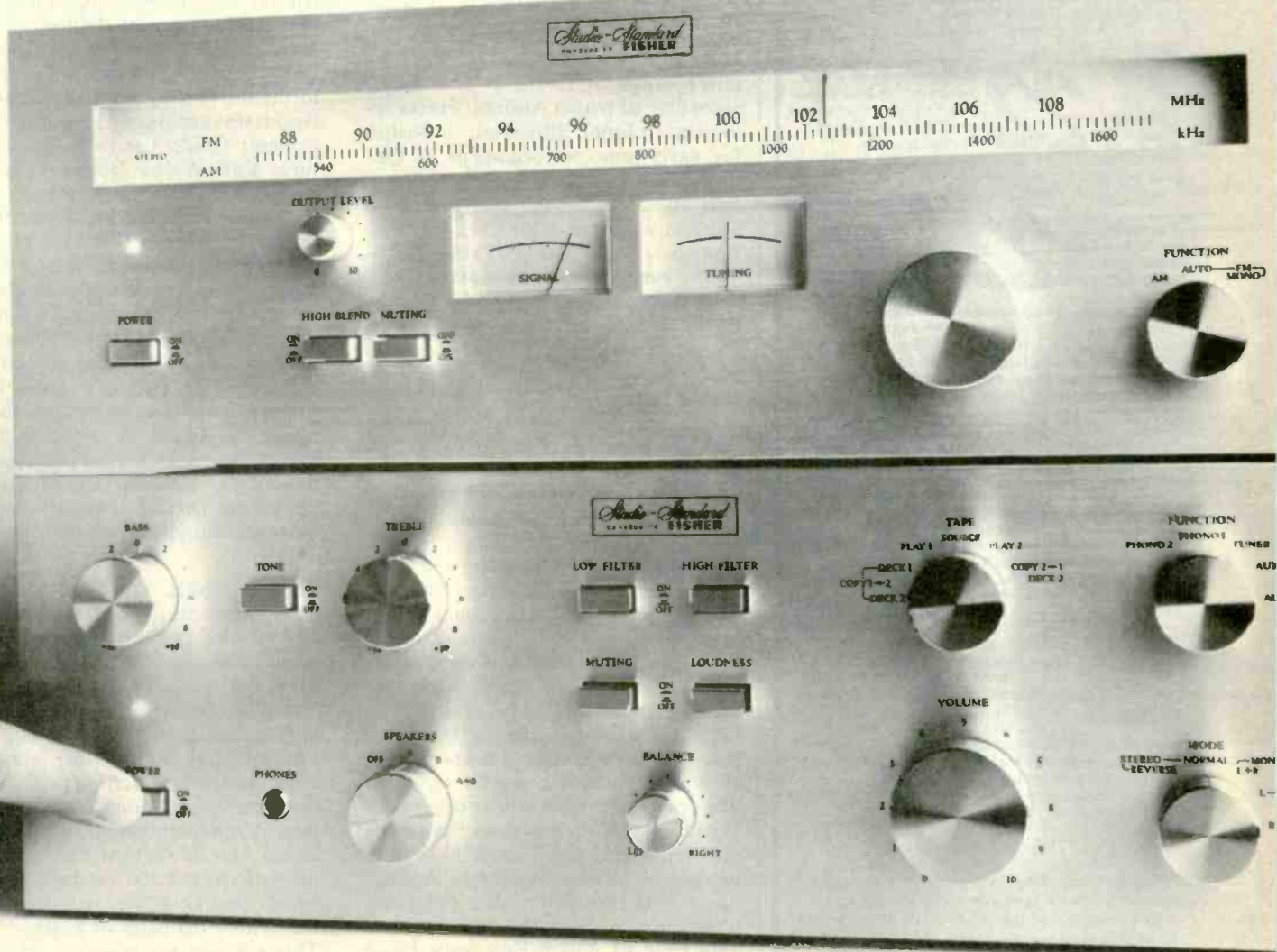
"Twenty years ago, I found music that didn't have specific rhythm totally boring. I would go to sleep at concerts. But that has changed.

"That's why I'm writing more and more symphonic music. The arrangers no longer have the same function in popular music, anyway. The groups do their own arranging, and, if they need an oboe line or a string roof over them, they send for you. And that isn't very interesting."

Of the three hundred or more albums he has written, Claus says, "It's unnatural. I did it with ease. But I think I should have concentrated on more good things. Of all those years of work, the only thing I'm proud of is *Elegia*. . . . And now *Symbiosis*."

It occurs to me that Claus's sense of shame, if that's what it is, is probably what has saved his musical sanity. So many gifted musicians have convinced themselves that the trash they have been required to write for the marketplace is really good stuff. In the process, they have lost sight of what music is all about. But worst of all, they have become aesthetic relativists—and no longer know the difference between good and bad. That is why they can't walk away, as Claus Ogerman has done. He still knows the difference. ●

Turn on the Fisher.



You'll see why so many people are switching to separates.

Admit it - you've been looking for an excuse to upgrade your perfectly-OK-but-slightly-ho-hum sound system. Look no further.

The new FM-2300 tuner has the specs and the features to match units selling for much more. IHF sensitivity is conservatively rated at 1.9uV, S/N ratio is a super-clean 70 dB, and selectivity an impressive 70 dB. There are dual tuning meters, a hi-blend switch, oscilloscope connections, fixed and variable outputs, and inputs for both 75 and 300 ohm antennas.

The perfect match is the CA-2300 integrated amplifier.

Power is 35 watts RMS per channel from 20 to 20kHz, with no more than 0.15% harmonic distortion into 8 ohm loads. It has precision stepped bass, treble, and volume controls; mike input, and an elaborate tape circuit that provides inputs for two decks plus dubbing in both directions.

The FM-2300 and the CA-2300. Together, one great excuse to move up to separates. Separately, two beautiful reasons to turn on the Fisher.

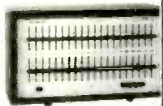
The tuner has a suggested retail price of \$249.95. The integrated amp of \$279.95.

Fisher, 11-40 45th Road, Long Island City, N.Y. 11101

Sound reasons 21 thru 25 why an SAE gives you what you pay for.

You are an audio connoisseur. You know exactly what you are looking for in audio components. The right features. The right functions. The right power. But you can't find one at the right price. And you won't. What you're looking for costs plenty to produce. Some build additional price right into their units. We build additional unit into our price. Here are some reasons why an SAE gives you what you pay for.

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23



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CIRCLE 34 ON READER-SERVICE CARD

Behind The Scenes

Sills and Juliet. Beverly Sills's recent decision to concentrate her performing in the U.S.—with work abroad limited mostly to recordings—obviously hasn't lightened her schedule. Following her Metropolitan debut in April and subsequent performances in Rossini's *Siege of Corinth* (the Angel recording of which Andrew Porter reviewed in June), Sills went to Boston for early-June performances of Bellini's *Romeo-and-Juliet* opera, *I Capuletti ed i Montecchi*, and thence to London to record it for EMI. Her disc *Romeo* is Janet Baker (Tatiana Troyanos sang the part in Boston), and the cast also includes Nicolai Gedda, Robert Lloyd, and Raimund Herincx. Giuseppe Patanè conducts the John Alldis Choir and the New Philharmonia.

Sills was also scheduled to make her first record for Columbia, an all-French program with André Kostelanetz. All we know about the repertory is that it isn't an aria recital.

Bonyng and the Oracle. Between sessions for Massenet's *L'Esclarmonde* (see the August report), Richard Bonyng has recorded Franco Leoni's *L'Oracolo* in London with a cast including Joan Sutherland, Huguette Tourangeau, Tito Gobbi, and Nicolai Ghiaurov. Though Leoni (1864-1938) has pretty well disappeared from view, this Ponchielli pupil was a prolific opera composer whose other subjects included no less than Francesca da Rimini and Rip Van Winkle (not, we hasten to add, together!). Following a 1905 Covent Garden premiere, *L'Oracolo* reached the Met in 1915. The role of Chim-Fen may have attracted Gobbi for its association with the great Antonio Scotti; Scotti created the part, which twenty-eight years later was the last role he sang at the Met.

Works in progress. After completing *L'Oracolo* and *L'Esclarmonde* in London, Sutherland and Bonyng returned to Bologna to complete the Donizetti *Maria Stuarda* that, as Su-

san Gould reported in June, had been left incomplete last September because of the indisposition of Luciano Pavarotti.

While Decca/London's Christopher Raeburn was recording *La Favorite* and *Maria Stuarda* in Bologna in August-September 1974, EMI's David Mottley was in Dresden. Like Raeburn, he had successfully completed one project—in this case Weber's *Euryanthe* (scheduled for October release)—when illnesses forced a halt to his second: Wagner's *Rienzi*, with Heinrich Hollreiser conducting the Staatskapelle and a cast including Brigitte Fassbaender, Peter Schreier, René Kollo, and Theo Adam. There is as yet no word on completion of the *Rienzi*, but eager operaphiles can meanwhile occupy themselves with an abridged version newly issued by Eurodisc. Taken from a Berlin performance of May 1974 celebrating the twentieth anniversary of the Berlin Concert Choir, the two-disc set features Karl Walter Böhm in the title role, with Lou Ann Wyckoff, Elizabeth Steiner, and Josef Greindl. The conductor is Fritz Weisse.

Finally, a postscript to our August report of an upcoming Solti *Carmen* recording with Berganza, Te Kanawa, Domingo, and Van Dam. Following an overly enthusiastic French report, we listed the planned site as Paris; in fact the project was to have been the first opera recorded in London's new Henry Wood Hall. That too, alas, was not to be: Casting and acoustical problems forced a postponement. More on the gypsy's wanderings anon.

Sine Qua Non. You may have seen that name on record packages designed for the bookstore market, mostly repackagings of Vox and Everest material.

But, as Peter Ross, SQN music director, explains: "What began as a promotional operation, servicing book and other non-record dealers, has now become one of the nation's largest independent classical record labels. Our line is now featured in approximately 1,200 outlets coast to coast. *Sine Qua Non* is a 'budget' label, with a list price of \$3.98 per disc. This year we are releasing an unusually large number of new discs—over forty single albums and six new boxed sets."

Ross, who joined SQN something over a year ago, has been scouring the catalogues of American and European record companies, big and small, for material worthy of reissue—and, in the case of a number of items from smaller European companies, first U.S. issue.

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The only rumble from this belt-drive turntable comes from our competitors.

For years most expensive manual record-playing devices have used belt-drive as a smooth, trouble-free—and most important—silent method for transmission of power. Now, our engineers have succeeded in integrating a highly-refined belt-drive system into more affordably-priced turntables. They offer a combination of features and performance not yet available in even more expensive competitive models. We call them the Silent Performers.

Our Model 20 BPX is a fully automated single-play turntable with a precision machined platter, high-torque multi-pole synchronous motor, tubular "S" shaped adjustable counter-weighted tone arm in gimbal mount, viscous cueing, quiet Delrin cam gear, automatic arm lock, dual-range anti-skate and much more. It is packaged with base, hinged tinted dust cover, and ADC K6E cartridge. See your audio dealer for more information, or write to us.



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CIRCLE 5 ON READER-SERVICE CARD

There are Decca/London mono recordings by Ansermet (including his mono *Sacre du printemps* and *Pictures at an Exhibition*), Krips (the Schubert Ninth with the Concertgebouw), Sargent (*The Planets* with the London Symphony), Beinum (Beethoven overtures with the London Philharmonic), Münchinger (the Haydn 88th and 101st with the Vienna Philharmonic)—as well as a box of the Schumann symphonies conducted by Ansermet (No. 1), Schuricht (Nos. 2-3 and the Overture, Scherzo, and Finale), and Krips (No. 4).

From ABC Records come many

items from the Command and Westminster catalogues: the Steinberg/Pittsburgh Symphony recordings of the complete Beethoven symphonies (plus single discs of Nos. 3 and 7), the Bruckner Seventh, Copland's *Appalachian Spring* and *Billy the Kid*, the Tchaikovsky Fourth, and Wagner *Ring* excerpts; three discs of "Virgil Fox in Concert"; André Vandernoot's *Symphonie fantastique*; Daniel Barenboim's second Beethoven *Hammerklavier* Sonata; a Scherchen overture recording; a three-disc Julian Bream set.

A fair amount of European material

is new to this country, beginning with a pair of Bach offerings by major conductors: a Ristenpart set of the orchestral suites, apparently contemporary with the *Brandenburgs* released by Nonesuch, and a Gönnerwein *Magnificat* with soloists including Helen Donath and Peter Schreier. Several pianists are represented: Ludwig Hoffmann (a Chopin disc and the Tchaikovsky First Concerto with the Bamberg Symphony under Horst Stein), Christoph Eschenbach (the Mozart Concertos Nos. 19 and 23, with the Hamburg Philharmonic under Wilhelm Brückner-Rüggeberg), and Philippe Entremont (a Chopin disc; a Beethoven sonata disc; the Rachmaninoff Concerto No. 2 and Franck *Symphonic Variations*, with the Netherlands Philharmonic under Walter Goehr). The list also includes the Dvořák and Tchaikovsky string serenades conducted by Roland Douatte, the Stravinsky *Firebird* Suite and *Symphony in Three Movements* by Rudolf Albert, and a Rostropovich Dvořák cello concerto that we don't recall seeing before (with the Moscow Philharmonic under Samuel Samosud).

There are several items licensed directly from harpsichordist Sylvia Marlowe (a three-disc set of concertos and solo works by Bach and Handel; a coupling of the *Brandenburg* No. 5 and the Haydn D major Concerto; and a solo recital disc) and a number of recordings from the Vox catalogue.

"WOW!" That was the entire comment our colleague Paul Moor added to a two-inch German newspaper clipping he sent us recently. The news: the announcement by the East German Deutsche Schallplatten company of a recorded "Bach Edition," which begins this year, the 225th anniversary of Bach's death, and should reach completion in 1985, the 300th anniversary of his birth. By that time more than 130 discs will have appeared.

That's pretty wow in our book, but it's only fair to note that Musical Heritage Society is well advanced toward a Bach edition of its own, and Deutsche Grammophon has a sizable and growing Bach catalogue (which may or may not have a connection with the plans of its East German counterpart).

And while Philips has made no announcement of a complete edition, Mozart has figured prominently in its plans of recent years—witness the listings in last month's recordings preview. It just happens that Mozart has a 225th birthday coming up in 1981; we're clearing space on the shelves just in case.

Wow indeed!

The first convincing argument in favor of 8-track.



The fully-automated HD-830 for audiophiles.

Sure, cases have been made for 8-track before. But nothing quite as convincing as our new Meriton HD-830. It's a component-quality stereo recording and playback cartridge deck that's designed specifically for audiophiles. And it's also designed to give you more quality and more performance for your money than any comparable cartridge deck can offer.

Consider the vital statistics. The wow and flutter are a mere 0.15% (WRMS) in playback and 0.25% (WRMS) in record/playback. The frequency response goes all the way from 40Hz to 13,000 Hz.

Not only that. It has the right combination of features. A completely automatic system that ejects the cartridge, cuts off the power and prevents over-recording, mechanical pause control, fast forward, continuous play switch, illuminated VU meters, left and right slide recording level controls, and a simulated walnut veneer hardwood cabinet.

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CIRCLE 26 ON READER-SERVICE CARD

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The AR-11 is the most accurate speaker system ever made by Acoustic Research. Its performance, drivers, and crossover are identical to those of the recently introduced AR-10 π , except that the AR-11 does not incorporate a Woofer Environmental Control and the associated crossover components.

The AR-11 is designed for optimum performance when placed against a wall, as on a bookshelf, or slightly away from two room surfaces, as illustrated.

New drivers

The AR-11 uses a substantially improved version of the 12 inch woofer with which Acoustic Research introduced the acoustic suspension principle to home listeners, as well as the dome midrange driver of the AR-3a. It also uses a newly designed 3/4 inch highrange based on the original high-frequency dome radiator introduced by Acoustic Research in 1959. This highrange incorporates new diaphragm materials, voice coil, and construction



techniques that have produced significant improvements over earlier versions.

These drivers, in combination with a new crossover network, have resulted in a speaker system with uniformly dispersed flat energy output to the highest audible frequencies. The AR-11 is able to transmit the information from a program source to listeners in most positions in a listening room with an unprecedented degree of accuracy.

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Complete specifications of the AR-11 are available on request from Acoustic Research.

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CIRCLE 1 ON READER-SERVICE CARD



Too Hot to Handle

I feel that none of the present quadriphonic media are really good. Matrixed discs, CD-4 discs, and Q-8 cartridges all have deficiencies, and open-reel tape is inconvenient and expensive. When will a good cassette-type medium be available? I've been hoping that BASF would bring out its Unisetite soon or that RCA would revive its giant "cassette" of 1960 in quadriphonic form.—Steve Keller, Cedar Rapids, Iowa.

Don't hold your breath. The "compatible quad" cassette (with four tiny tracks running in each direction), ballyhooed as the way of the future a few years ago, requires a super-precision of design (in both cassette and deck) that appears to have frustrated attempts to make it commercially practical. A four-tracks-in-one-direction-only cassette deck appeared from Astrocom but never made it to regular commercial availability—no doubt, partly due to pressure from Philips as cassette licensor, since the company has worked hard to retain the cassette's inter-format compatibility, which Astrocom had to chuck in its design. Chances do not seem good that the Unisetite will make it in the general consumer market. And the RCA design was such a commercial disaster the first time out that few people even remember it, let alone want to revive it.

Though other people may like the sound of my Sansui SP-3200 speakers, they give me listening fatigue very quickly—after about half an hour. Also I don't think they do justice to the rest of my system: Pioneer SA-9100 integrated amp, Dual 1229 turntable with Shure V-15 Type III cartridge, and Technics RS-676US cassette deck with Shure 545SD mike. When I bought the speakers I didn't audition them—a big mistake. But they looked nice, and at half price they fit my budget. I'm certain I could sell them for what they cost me and buy Bose 901s now that I have more income, but my parents say no. My mother thinks that the Sansuis are pretty and that I am crazy to want to spend so much on speakers. My father says they sound good enough to him, but he only hears them when he walks past my bedroom. What good is the rest of my expensive system if I hardly ever listen to it? I need authoritative advice that my parents will accept. Can you help?—Keith Frugé, APO, N.Y.

We're not Ann Landers, but we'll try. Listening fatigue is an entirely valid reason for wanting to replace speakers, though if that's your *only* reason you might be able to get an appropriate pair for less than the cost of the 901s. (The SP-3200 is not in Sansui's current U.S. line and we have had no firsthand experience with it.) And certainly it is poor policy to handicap a fine system like yours by playing it through speakers you can't live with; if you can afford the replacements, they would appear to us to be a good investment. Listening fatigue, though very real, is a sub-

jective phenomenon. It doesn't affect everyone the same way, so your family has no real basis for judging your fatigue. But we must leave the question of planning your family's finances, insofar as that may be involved, between you and your parents.

In my quadriphonic rig I have a Dual 1229 with an Empire 4000D/111 cartridge. I changed the cables running to the preamp for low-capacitance ones designed for CD-4 operation. But I am told that the tone arm's internal capacitance by itself is higher than CD-4 requirements. Is this true, and if so is there any way the 1229 can be modified to meet CD-4 requirements?—Juan Pablo Carvajal, Cali, Colombia.

Yes on both counts. The current 1229Q has a low-capacitance harness within the arm, replacing that used in the original 1229. A Dual service center can make the same modification in your arm—if inadequate CD-4 performance convinces you that it is needed. We have achieved satisfactory CD-4 reproduction with a number of cartridges and demodulators, using an unmodified 1229.

As a matter of fact, the *output* cables have not been changed on the 1229Q. At 150 picofarads they are a little above the 100-pF maximum of the CD-4 spec. Normally—given the new low-capacitance arm harness—this will not degrade CD-4 reproduction. But if the cartridge is hypercritical of lead capacitance, replacement output cables of lower capacitance can be bought (for under \$10 in this country) from the Dual people, who say that their reason for not building them into the 1229Q is an economic one. They don't want to make their customers pay the extra \$10 when the majority probably won't need to.

You should investigate the Zerostat. A British journal described it as a pistol-shaped generator of positive and negative ions for neutralizing static charges on records and other plastic materials and gave it a favorable review. I wrote to the manufacturer (in Britain). I was referred to American Audioport of Columbia, Mo. (its U.S. distributor), whose handling of my inquiry "stunk." It took me almost two months (and two letters including return postage) to get a list of dealers. The one I tried didn't carry the Zerostat after all. So I wrote to AA again and, after three weeks, got an offer to sell me the unit direct at the normal price (\$29.95). I gambled. Unhappy as I am with American Audioport, I must say I'm impressed with the Zerostat. What do you think?—Frank W. Smith, Watseka, Ill.

First, about American Audioport: It looks to us as though you caught it with its marketing plans still up in the air. We suspect that distribution is better organized by now. Second, about the Zerostat: We too are impressed, though actual effectiveness is difficult to measure and therefore difficult to compare with other antistatic products. Our tentative

opinion is that the Zerostat seems at least as effective as anything we've tried and a good deal more effective than most. For another—and perhaps important—application of it, see this month's "News and Views" section.

For about two and a half years I have been using a Dolby B unit with my cassette deck with great satisfaction. However, if the Dolby is out during playback, the Dolby-processed recordings have a greater high-frequency response (without coloring the original signal) than if it is in. Is there something wrong with the Dolby unit?—Aaron Alter, Chicago, Ill.

Judging from your description, no. It sounds as though either you don't have the unit adjusted correctly or the high-frequency response of your cassette deck is not all it might be. If recording reference level is set too high and/or playback reference level is set too low with respect to signal levels, the high frequencies will get too little upward compression during recording and/or too much downward expansion during playback. The result will therefore be wanting in highs. Switching off the Dolby action during playback will prevent any downward expansion and make the sound brighter, but on very careful listening you should be able to detect some exaggeration of the highs where signal levels are low. If the Dolby unit is correctly adjusted but the deck's high-frequency response is poor with the tape you are using, turning on the Dolby circuit during recording will (through its upward-compression action) compensate to some extent for the loss in low-level passages, while leaving it on during playback will (through downward expansion) exaggerate the loss in these passages.

First check the response of your cassette deck *without* Dolby by recording a disc. The noisier its surface the better, since that gives you a constant check on the highs. Then compare the tape with the original. If the two sound identical, check the alignment of the Dolby unit. If the tape sounds dull by comparison to the original, try one of the "hotter" premium tapes (Maxell UD, Scotch Classic, TDK ED, or whatever) and see whether it will give you a recording that is audibly closer to the original; if so, it also should give you better Dolby tracking.

I am trying to choose between the large Advent loudspeaker and the ESS AMT-5. The salesman tells me the ESS has the Heil Air Motion Transformer Power Ring. Is this an important consideration?—Steve Behme, Carlinville, Ill.

What ESS calls the Power Ring is simply one form of the Air Motion Transformer type of driver, invented by Oskar Heil and used (currently as tweeters) in several ESS systems. Its method of creating acoustic energy (or, more properly, converting electric energy into sound) is markedly different from that of the conventional voice-coil tweeter used in the Advent and most other available systems. But essentially the method by which a transducer produces sound is not the point—the quality of the sound is. In other words, don't let yourself be prejudiced against the ESS on the ground that its tweeter hasn't (yet) achieved anything like the "universal" acceptance of that in the Advent, or against the Advent on the ground that it represents "older" technology, in trying to decide which sound you want to live with.

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It's also interesting to note that our warranty records show that on average our users have bought 2 or 3 other makes before choosing Revox. Then we read the lament "I only wish I'd bought a Revox sooner."

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BHE

Static Imbalance

Antistatic treatment for turntable covers? We just hadn't thought about it before, but a demonstration we witnessed a few weeks ago has convinced us that we *should*.

A representative of American Audioport was showing off the Zerostat, a British-made "gun" for \$29.95 that, when you pull the trigger, releases a stream of positive and negative ions to neutralize static-electric charges. The pitch is that most antistatic treatments for records either allow the static charge to migrate without really getting rid of it or can neutralize *either* positive or negative charges but not both. The negative ions from the Zerostat, however, will be attracted to and neutralize any positive charge, while the positive ions will do the same with a negative charge.

We stifled a yawn during the explanation; we'd seen the press handouts. But then the demonstrator did something extraordinary. He took a piece of cloth and rubbed the plastic dust cover of the demonstration turntable. Behold, the tone arm lifted off its rest and nestled against the underside of the cover. The demonstrator "squirted" the cover a couple of times with the Zerostat, and the arm dutifully resumed its appointed place.

Explanation? The cover, like records themselves, is made of plastic and can be static-charged by friction. Significance? The user, having exerted a great deal of care (with the cover open, of course) in setting his arm to track at optimum VTF, may be compromising performance without knowing it.

Let's say you've set the arm for 1 gram. You put on a

record and close the dust cover. It's not at all difficult, on the basis of the demonstration, to imagine that a static charge on the cover might attract the arm by, say $\frac{1}{2}$ gram. If that's so, the net VTF while you're playing the record is only $\frac{1}{2}$ gram. If the cover's pull is $\frac{3}{4}$ gram, your stylus will be trying to trace the groove at only $\frac{1}{4}$ gram! And you're left wondering why, after having chosen and set up your equipment with such care, you're still getting all that distortion and mistracking.

The problem is essentially one of single-play turntables since the covers on changers must be well away from the arm in order to clear the spindle and the record stack. (But what if the records in the stack are similarly charged?) You can avoid it by not closing the dust cover, of course, but then the record surfaces tend to pick up more dust during playing—which generates static in the vinyl. The only other solution is to use an antistatic treatment on the cover.

We've seen this demonstration with only one turntable, but the similarity of dust covers from one model to another and the ease with which the demonstrator got the tone arm to rise out of position convinces us that audiophiles would do well to ponder the meaning of the experiment. If an arm set for about 1 gram can be made less than "weightless" by a dust cover over an inch away, what meaning do antiskating forces in mere *tenths* of a gram have? Those carefully calculated values, it seems to us, can easily be swamped by the much higher ones presented by the static charge.

Seeing Is Believing

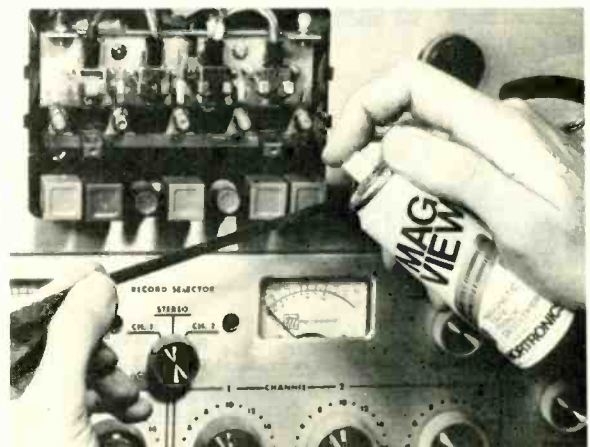
Among the Nortronics accessories for recordists there recently appeared something called MagView: an aerosol solution of fine iron particles to make recordings visible. The fast-drying propellant/solvent allows the iron particles to orient themselves with the magnetic field on the tape, where they are deposited by the drying action, dramatizing the magnetic field until they are wiped away (with a facial tissue).

While MagView is fun to fool with (and to some extent educational if you've never seen what a magnetically recorded track looks like), it also is a valuable tool to the maintenance-conscious recordist because it will tell him exactly where on the tape his recorder is laying down its tracks as a double-check against alignment problems.

In recent months several readers have written that they seem to get undue crosstalk on quarter-track recorders: too much signal from one "side" of the tape leaking through when they play the other. Some leakage is normal; the narrow tracks and close spacing make it inevitable. But are the tracks too close together because a record head is out of alignment? MagView will tell you.

The propellant/solvent is something called Trichloroethane. Because of the recent rash of aerosol scares, we checked with the Food and Drug Administration but could find no embargo on it. One official we conferred with said it appeared to be one of the fluorocarbons that have triggered the ozone-layer controversy (though of course a

product like MagView is used infrequently and only by specialists, so if there is a hazard it is far less than that of a product enjoying wide daily use). If the solvent is, indeed,



This publicity still (from the manufacturer) is our idea of how MagView should not be used. To keep the iron filings it contains away from things (like tape heads) that it may contaminate, we did our spraying against a piece of paper that we could discard afterward.



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loudspeaker is still individually tested under Paul Klipsch's supervision.

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"What good is money if it can't buy music?" —John Dyer-Bennett, Puds Audio, Albany, Cal.

CIRCLE 19 ON READER-SERVICE CARD

one of this group, it may be a mild hallucinogen and can decompose in excessive heat to produce irritants. And Nortronics does print a warning on the can: Keep away from heat and children, and use with adequate ventilation. Four oz. of MagView costs \$4.95.

CIRCLE 159 ON READER-SERVICE CARD

Trade—Fair or Otherwise

Moves on several fronts to repeal fair-trade laws—where they exist—induced a number of companies that had signed fair-trade agreements with dealers in the affected states to announce this summer that they would abandon these policies.

The response was jubilant in some quarters, gloomy in others. Consumerists who believe these laws are simply a legal way of supporting prices artificially were delighted by this turn of events. Others, who believe that without price protection many of the better dealers—in terms of services rendered to their customers—would be unable to compete, shook their heads.

It still is far too early to tell what effect the change will have. But sales patterns over the next year should be revealing. If, as some believe, the deeply committed but low-volume dealers will lose out to the quick-turnover discounters, we may be hearing a lot of complaints from the very group the discontinuance of fair-trade laws was intended to benefit: consumers.

Headphones—At Last—To Be Standard

The Institute of High Fidelity has issued its standard IHF-201, covering stereo and quadriphonic headphones. While

much of the industry has been moving in the direction of the specifics laid down therein, a good many pieces of equipment in use in home systems today don't conform to it. Which is why we wish such a standard had been available long since.

The key provision is that the tip element of headphone plugs shall carry the left-channel signal. At one time manufacturers of headphones and of equipment with standard headphone jacks were divided about 50-50 on this point, meaning that you had only about an even chance that you could plug your set into your receiver without finding the channels reversed. Or having to wear the left earpiece on the right ear—unimportant when earpieces were symmetrical front-to-back, but many aren't today.

Plug color has been standardized for quadriphonic sets, with the jacket on that carrying the back-channel signals specified as gray. (That on the plug carrying the front-channel signals can be any color). Color coding for internal wiring, too, has been made uniform. But more important for the user are the standards for headphone-output circuit characteristics, since they reduce the probability of finding that your set can't reach full levels with the available jack.

And finally, one point that we wish would be adopted universally: the enjoiner to use "back" (instead of "rear") for non-front channels. We have sat through innumerable discussions in which engineers who presumably know exactly what quadriphonics are all about blurt out nonsensical expressions like "the left-right channel," simply because their notes said "LR"—meaning "left-rear"—or "the front-rear channel" when they meant "front-right." If they can't keep it straight, what is the poor tyro to do? That's why we have consistently talked of "back" channels since the inception of quadriphonics. It's nice to see that attitude solemnized.

Equipment in the News



On a shelf, on the floor, it's Contrara S

Jennings Research, Inc., whose Contrara P speaker system was its first product, has added new models. Among them is the Contrara S, a square-shaped (15 inches in both height and width) speaker fitted with a base for floor use but shallow enough (9½ inches) so that it can be used as a bookshelf model. It is styled in walnut and walnut veneer, with a stretch grille fabric. It has an 8-inch woofer and 1-inch tweeter and is rated at 8 ohms with a power-handling capacity of 50 watts. The price is \$125.

CIRCLE 151 ON READER-SERVICE CARD

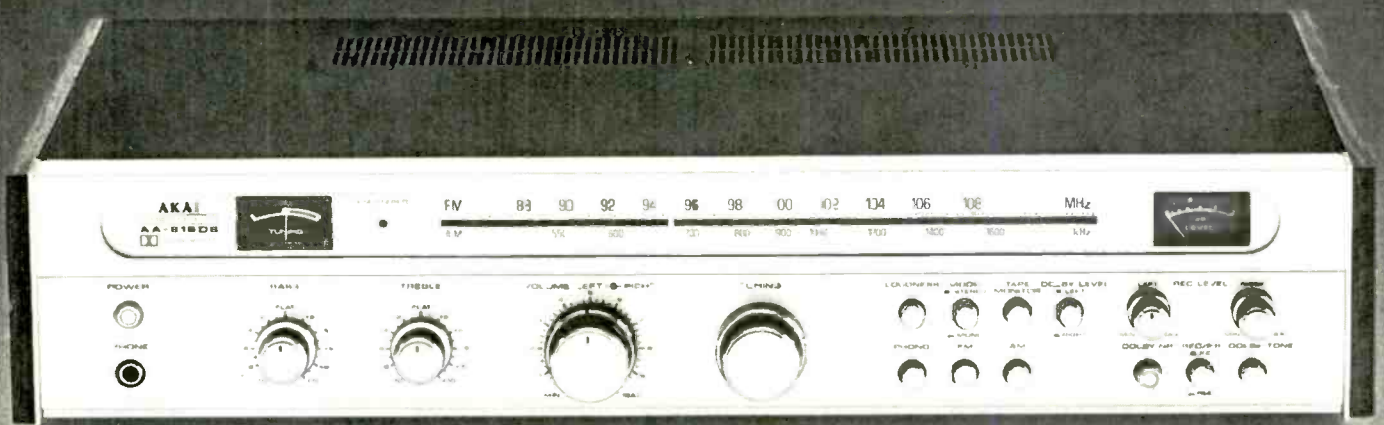
The Sonab touch in a cassette deck

Among the newer Sonab products—now imported from Sweden by Sonab Electronics (of Foster City, Calif.)—is the C-500 cassette deck, whose dramatic styling is typical of the company. Features include Dolby noise reduction, ferric and chrome tape switching, peak-reading meters, and three-point (left, center, right) mike mixing. Response with chrome tape is rated to 16 kHz, wow and flutter at 0.13%, S/N with Dolby and chrome tape at 60 dB. The deck sells for \$399.

CIRCLE 152 ON READER-SERVICE CARD



Akai announces the least amount of noise for the least amount of money.



Most stereo receivers with built-in Dolby* are going to cost you from \$350 on up.

But not this one — Akai's new AA-810 DB.

It costs under \$250 — with the same built-in Dolby noise reduction circuit the expensive ones have.

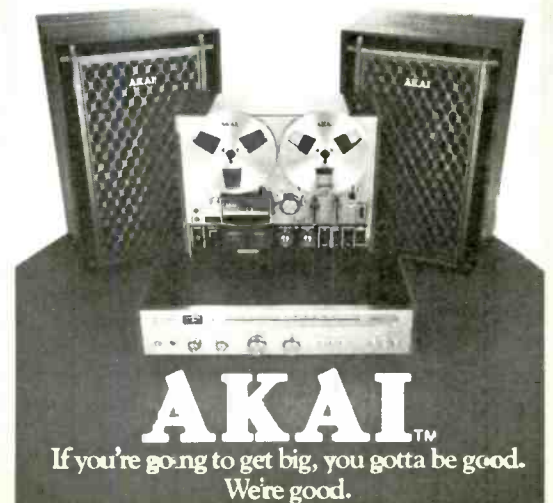
You see, we thought our 810DB was good enough for Dolby.

Its signal to noise ratio was already as high as a lot of higher priced receivers with Dolby.

Plus, its 10 watts of continuous power** was enough to drive two speakers about as loud as you'd ever want.

So we added Dolby.

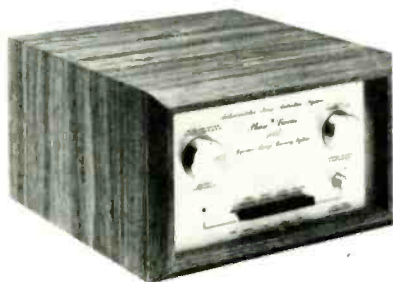
We thought it was the least we could do.



AKAI™

If you're going to get big, you gotta be good.
We're good.

*Trademark of Dolby Laboratories, Inc.
Akai receivers from \$199.95 to \$895.00.
For further information, write Akai America, Ltd., 2139 E. Del Amo Blvd., Compton, California 90220.
**10 Watts/Channel RMS at 8 ohms at 0.8% THD from 40 Hz to 20 KHz.



Phase Linear's Autocorrelator as a separate

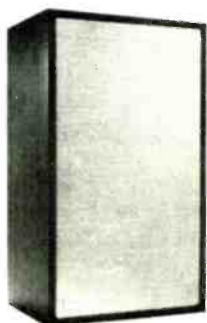
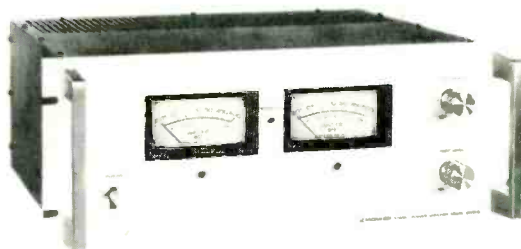
One of the most talked-about features of Phase Linear's talked-about Model 4000 preamp is the signal-enhancement circuitry: the noise-removing Autocorrelator and the dynamic-range-expanding Peak Unlimiter. Among the most sophisticated of their types, these circuits need no pre-encoding of the signals they process and will remove up to 10 dB of noise—in the lows as well as highs—from any type of stereo signals. Now the circuits have been built into a separate unit, the Model 1000. Designed for use off the tape connections of existing systems, it has its own tape-monitor switching. The Model 1000 costs \$349.

CIRCLE 153 ON READER-SERVICE CARD

Pioneer offers a superamp

U.S. Pioneer has added the high-powered (250 watts per channel at a rated distortion of 0.1%) Spec 2 power amplifier to its line. Frequency response is rated at 1 Hz to 80 kHz, +0, -1 dB. The unit, designed for rack-mounting, has front-panel output metering. Circuit features include power relays for surge-current control and elimination of switching transients, direct-coupled output, impedance selection for optimum speaker matching, and differential input circuitry. The price is \$899.95.

CIRCLE 154 ON READER-SERVICE CARD



Genesis makes a beginning

Genesis Physics Corp. has introduced Model I, an acoustic suspension bookshelf speaker system. Its two-way driver design employs an 8-inch woofer and a 1-inch phenolic inverted-dome tweeter. The crossover, with a slope characteristic of 12 dB per octave, contains a tweeter level control. Dimensions are 21 by 12 by 9 3/4 inches; the finish is walnut-grain vinyl. The Genesis I is priced at \$75.

CIRCLE 155 ON READER-SERVICE CARD

Budget integrated amp from Fisher

Among the new Studio Standard integrated amplifiers from Fisher Radio is the CA-2100, the least expensive in the series. It is rated at 13 watts per channel for 0.8% harmonic distortion. It has both high and low filters, monitor switching (including dubbing) for two tape decks, and switching for two stereo speaker pairs. A special feature is a mike jack with its own preamp gain control. The unit costs \$149.95.

CIRCLE 156 ON READER-SERVICE CARD



Concord offers an automatic single-play turntable

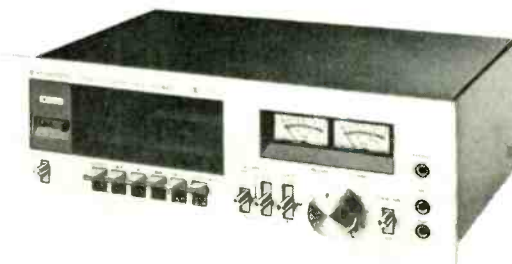
An inexpensive two-speed (33 and 45) single-play turntable with quality features, the Concord BA-600 offers a synchronous motor with belt drive, automatic arm cueing and return with a repeat mode, and anti-skating. Both the friction-hinged dust cover and the wood base are included in the \$159.95 price. A similar model without automation, the DB-1000, lists at under \$100.

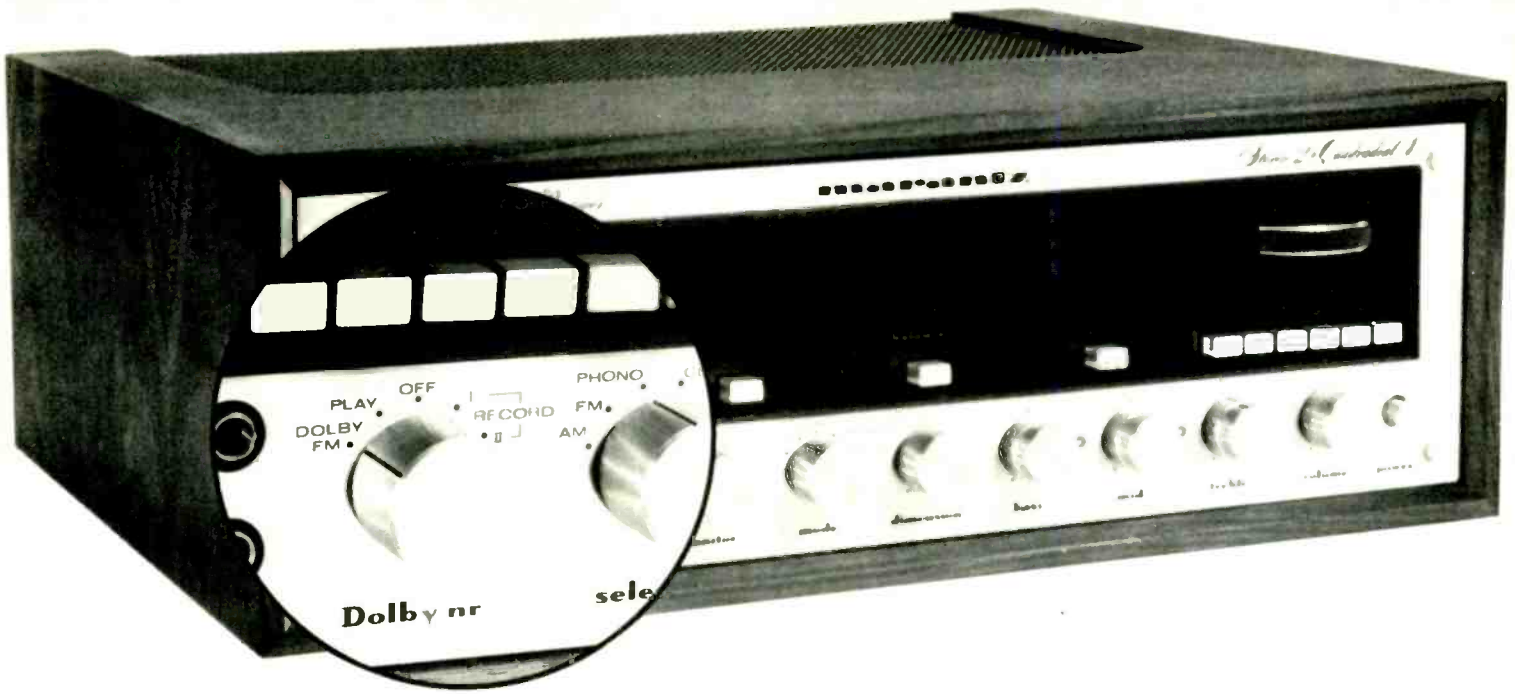
CIRCLE 157 ON READER-SERVICE CARD

Front-loader added to Kenwood cassette decks

Kenwood reports that improvements in tape technology, together with Dolby B noise reduction, led its engineers to produce the KX-620, a front-loading cassette deck whose metering system offers 10 dB of headroom—considerably greater than average. It features an electronically controlled DC motor system, dual (chrome/ferric) bias switching, and triple (chrome/ferric/ferrichrome) equalization switching to match the newer tapes. The KX-620 sells for \$219.95.

CIRCLE 158 ON READER-SERVICE CARD





Dolby FM is happening

Remember the first time you came across Dolbyized cassettes? And how surprised you were that music could sound so good in such a convenient form?

Well, now the same principles are being used to improve FM broadcasting. The audible effect of the Dolby system as used in FM is a bit more subtle than with

cassettes. But the overall results are just as important. Dolby FM is cleaner, with sparkling high frequencies free of limiting. And, of course, noise is reduced, which often increases the area of good reception.

As of August 1975, over 100 US stations have purchased the Dolby Model 324 or

334 FM Broadcast Encoder. (The encoder accurately compresses the signal in accordance with the Dolby B-Type characteristics and changes the effective transmission time-constant to 25 microseconds. At the same time, the station eliminates any high frequency limiting required previously).

Akron OH	WAEZ 97.5	Cincinnati OH	WGUC 90.9	Edmond OK	KWHP 97.7	Los Angeles CA	KGBS 97.1	New York NY	WQXR 96.3	Seattle WA	KIXI 95.7
Albany NY	WHSB 106.5	Collegeville MN	KSJR 90.1	Fairmont NC	WFMO 100.9	Los Angeles CA	KIOQ 100.3	New York NY	WRFM 105.1	Skokie IL	WCLR 101.9
Allentown PA	WFMZ 100.7	Columbus GA	WEIZ 100.1	Flint MI	WGMZ 107.9	Los Angeles CA	KPFK 90.7	Normal IL	WGLT 91.7	St. George SC	WPWR 95.9
Alta Vista VA	WKDE 105.5	Columbus OH	WCOL 92.3	Fort Wayne IN	WMEF 97.3	Lancaster PA	WDAC 94.5	Opportunity WA	KZUN 96.1	St. Louis MO	KCFM 93.7
Arlington TX	KAMC 94.9	Columbus OH	WOSU 98.7	Fort Worth TX	KWXI 97.1	Lexington VA	WLUR 91.5	Paterson NJ	WPAT 93.1	Stevens Point WI	WSPT 97.9
Baltimore MD	WAMR 106.5	Dayton OH	WTUE 104.7	Fresno CA	KPHD 95.5	Louisville KY	WCSN 99.7	Philadelphia PA	WMMR 93.3	Sylvania OH	WXEZ 105.5
Birmingham MI	WHNE 94.7	Dallas TX	KCHU 90.9	Gainesville GA	WDUN 106.7	Louisville KY	WLRS 102.3	Portland ME	WDOS 97.9	Topeka KS	KTPK 106.9
Boston MA	WROR 98.5	Dallas TX	KTLC 100.3	Grand Rapids MI	WZZM 95.7	Madison WI	WYXE 92.1	Richmond VA	WEZS 103.7	Tuscaloosa AL	WUOA 95.7
Boston MA	WVBF 105.7	Dallas TX	KVIL 103.7	Hanover NH	WDCR 99.3	Maine FL	WAIA 97.3	Rochester NY	WCMF 96.5	Utica NY	WOUR 96.9
Buffalo NY	WDCX 99.5	Dallas TX	KZEW 97.9	Hartford CT	WTIC 96.5	Manassas VA	WEZR 106.7	Rochester NY	WEZO 101.3	Washington DC	WAMU 88.5
Buffalo NY	WBEN 102.5	Denver CO	KBPI 105.9	Henrietta NY	WITR 89.7	Memphis TN	WKNO 91.1	Saline MI	WIOB 102.9	Washington DC	WASH 97.1
Carbondale IL	WSIU 91.9	Denver CO	KLZ 106.7	Houston TX	KILT 100.3	Miami FL	WAIA 97.3	Salt Lake City UT	KDAB 101.1	Washington DC	WGMS 107.3
Charlotte NC	WEZC 104.7	Detroit MI	WABX 99.5	Houston TX	KRLY 93.7	Minneapolis MN	KSJN 91.1	Salt Lake City UT	KSL 100.3	Washington DC	WHUR 96.3
Charlotte NC	WROQ 95.1	Detroit MI	WOMC 104.3	Indianapolis IN	WNAP 93.1	Morgantown WV	WAJR 101.9	San Antonio TX	KEXL 104.5	Washington DC	WMAL 107.3
Chicago IL	WFMT 98.7	Detroit MI	WJZZ 105.9	Jackson MS	WSLI 96.3	New Orleans LA	WEZB 97.1	San Diego CA	KGB 101.5	Wilkes-Barre PA	WYZZ 92.9
Chicago IL	WLOO 100.3	Detroit MI	WMUZ 103.5	Kettering OH	WVUD 99.9	New Orleans LA	WNOW 101.1	San Francisco CA	KABL 98.1	Youngstown OH	WYSU 88.5
Cincinnati OH	WEBN 102.7	Detroit MI	WQRS 105.1	Los Angeles CA	KBIG 104.3	New York NY	WNEW 102.7	Seattle WA	KIRO 100.7		

As you can hear for yourself, a Dolby FM signal is compatible. In fact, most people find it a better signal even when received on their normal equipment without Dolby decoding.

However, you may be the kind of person who likes to take advantage of every opportunity for improvement. If you use Dolby circuitry during reception, you can bring the signal even closer to the quality of the original source material.

Naturally, the noise is reduced. But that's not all. Dolby compression is standardized, recoverable compression. By using Dolby encoding instead of the conventional high frequency limiting normally required during transmission, the station gives the listener at home the opportunity of recovering the full frequency range and dynamics of the signal.

If these prospects excite you, we think you will soon be wanting to check out the new generation of receivers with built-in Dolby circuitry.* Some Dolby licensees are already producing their new models, and others have new designs in the pipeline.

Dolby FM is an improvement we think you will appreciate. **And it's happening.**

*If you enjoy doing your own hook-ups, you can use an add-on Dolby unit, aided by a simple circuit to change your receiver time-constant to 25 microseconds.

Dolby

Dolby Laboratories Inc

"Dolby" and the double-D symbol are trade marks of Dolby Laboratories Inc.

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London SW9
Telephone 01-720 1111
Telex 919109
Cables Dolbylabs London

HiFi-Crostic No. 5

by William Petersen

1	R	2		S	T	3	E	4	X	5		F	6	C	7	O	8	T	9		Y	10	K	11	J	12							
E	13	H	14	L	15	B	16	I	17		X	18	O	19		R	20	A	21	K	22	N	23	I	24	J	25	X	26				
		U	27	H	28	C	29	A	30		D	31	I	32	T	33		A	34	M	35	D	36	L	37	U	38						
H	39	S	40			C	41	W	42	Q	43	T	44	X	45	I	46	A	47		J	48	F	49	T	50	G	51	I	52			
X	53	U	54	R	55			M	56	T	57	A	58	E	59	Q	60		Y	61	I	62		X	63	A	64	G	65				
U	66	V	67	N	68	P	69			W	70	B	71	I	72	S	73	C	74	U	75	K	76	M	77	G	78		S	79			
A	80	J	81			R	82	Y	83	P	84			L	85	A	86	D	87	X	88	C	89		J	90	H	91	F	92			
O	93			P	94	T	95	A	96	I	97	Q	98			B	99	N	100	K	101			W	102	M	103	R	104	L	105		
F	106			A	107	X	108	J	109	D	110			Y	111	V	112			A	113	L	114	X	115			A	116	G	117		
C	118	P	119	K	120	U	121	R	122	S	123			Q	124	I	125	T	126			O	127	H	128	F	129	L	130	R	131		
D	132	E	133	J	134	S	135			U	136	Y	137	A	138	W	139	R	140			N	141	H	142	V	143	M	144	I	145	T	146
S	147	L	148	F	149					O	150	U	151			E	152	X	153	I	154			C	155	X	156	H	157	G	158	K	159
		I	160	Y	161	R	162	M	163					B	164	P	165	L	166			T	167			H	168	N	169	R	170	F	171
E	172	C	173	X	174			H	175	R	176	L	177	N	178	Q	179	B	180	O	181	X	182	G	183	A	184	K	185				

DIRECTIONS

To solve these puzzles—and they aren't as tough as they first seem—supply as many of the Output words as you can in the numbered dashes following the Input. Unless otherwise specified in the Input, the Output consists of one English word. "Comp." means compound, or hyphenated, word.

Transfer each letter to the square in the diagram that bears the corresponding number. After only a few correct guesses you should begin to see words and phrases emerging in the diagram, which when filled in will contain a quotation related to music, recordings, or audio.

The words in the quotation are separated by darkened squares and do not necessarily end at the end of a row.

Try to guess at these words and transfer each newly decoded letter back to its appropriate dash in the Output. This will supply you with further clues.

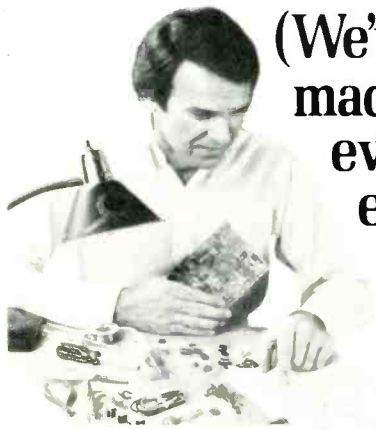
A final clue: The source of the quotation—the author and his work—will be spelled out by the first letters in the Output, reading down.

The answer to HiFi-Crostic No. 5 will appear in next month's issue of *High Fidelity*.

INPUT	OUTPUT	INPUT	OUTPUT
A. An early blues singer (full name)	116 86 96 58 138 30 107 80	M. See Word T. (Fr.)	56 163 144 77 35 103
B. In Wagner's <i>Götterdämmerung</i> , the principal bass part	47 113 21 34 64 184	N. Identity in pitch	169 100 68 141 23 178
C. Popular vocalist, recorded "Don't Pat Me on the Back and Call Me Brother" for Capitol	164 99 16 180 71	O. A ram's horn used as a trumpet	8 93 150 19 127 181
D. With Word P., an opera by Rimsky-Korsakov	29 173 155 7 89 118 74 41	P. See Word D. (2 wds.)	119 69 94 165 84
E. Shoddy art or music (from Ger.)	36 132 87 110 31	Q. A musical round with ludicrous effects	98 124 179 60 43
F. Of a theater, induced the audience to leave	13 59 152 133 172 4	R. Remnants (3 wds.)	176 82 20 162 122 2 104 140
G. Second sign of the zodiac	49 129 6 92 171 149 106	S. Wov's companion	56 163 144 77 35 103 131 55 170
H. Pertaining to a particular style, as of music	158 183 51 65 117 78	T. After L' and with Word M., an opera by Bruneau (2 Fr. wds.)	44 146 9 167 50 57 33 126 95
I. An opportune action (4 wds.)	91 128 14 39 168 157 142 28	U. See Word L.	151 54 38 66 121 75 136 27
J. Loudspeaker to reproduce high notes	160 17 72 52 46 145 32 97	V. Member of the family Muridae	143 67 112
K. Incubated; contrived	125 62 1 24 154	W. Well-known folksinger who received an Academy Award for his performance in <i>The Big Country</i>	70 139 102 42 I V E S
L. With Word U., a series of annual concerts in Scotland	134 90 81 12 109 25 48	X. Spanish composer (1851-1909); <i>Marginala Tornera</i> (3 wds.)	63 153 88 182 108 26 174 18
	22 76 185 120 11 159 101	Y. Opera by Verdi, premiered in Venice, 1846	53 5 45 156 115 83 137 10 111 161 61
	105 166 130 15 85 177 148 37		
	114		

Solution to last month's HiFi-Crostic appears on page 4.

If you want a better receiver... build it yourself.



(We've made it even easier, in the Heathkit AR-1500A)



How to improve a classic

The Heathkit AR-1500 set new standards for stereo performance when it was introduced in 1971. So, in designing the AR-1500A, we set out with two goals in mind: first, to make our best receiver even better and second, to make it even easier to build than before.

The "inside" story

To start with, the FM tuner ranks as one of the finest in the industry, with its 4-ganged FET front-end; sensitivity under 1.8 μ V; two computer-designed 5-pole LC filters delivering over 90 dB selectivity; a 1.5 dB capture ratio. It all means you'll hear more FM stations, less noise and practically no interference.

Our new phase lock loop multiplex demodulator maintains excellent separation at all frequencies, not just 1000 Hz so FM stereo will sound even better. And the new multiplex section requires only one simple adjustment.

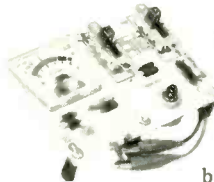
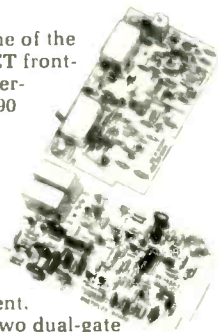
Even the AM rates hi-fi status — with two dual-gate MOSFETS, one J-FET and a 12-pole LC filter. And we improved the Automatic Gain Control to keep AM signals rock steady.

The amplifier is so good we had a hard time improving it — 60 watts per channel into 8 ohms at less than 0.25% total harmonic distortion from 20 to 20,000 Hz and less than 0.1% intermodulation distortion. So we refined it by adding an impedance-sensing device to the protective circuitry. It prevents false triggering at low frequencies, which means deep, solid bass with less noise.

HEATHKIT ELECTRONIC CENTERS —
Units of Schlumberger Products Corporation.
Retail prices slightly higher.

ARIZ.: Phoenix; CALIF.: Anaheim, El Cerrito, Los Angeles, Pomona, Redwood City, San Diego (La Mesa), Woodland Hills; COLO.: Denver; CONN.: Hartford (Avon); FLA.: Miami (Hialeah), Tampa; GA.: Atlanta; ILL.: Chicago, Downers Grove; IND.: Indianapolis; KANSAS: Kansas City (Mission); KY.: Louisville; LA.: New Orleans (Kenner); MD.: Baltimore, Rockville; MASS.: Boston (Wellesley); MICH.: Detroit; MINN.: Minneapolis (Hopkins); MO.: St. Louis (Bridgeton); NEB.: Omaha; N.J.: Fair Lawn; N.Y.: Buffalo (Amherst), New York City, Jericho, L.I., Rochester, White Plains; OHIO: Cincinnati (Woodlawn), Cleveland, Columbus, Toledo; PA.: Philadelphia, Pittsburgh; R.I.: Providence (Warwick); TEXAS: Dallas, Houston; VA.: Virginia Beach; WASH.: Seattle; WIS.: Milwaukee.

Coming in September —
New Heathkit Electronic Center in Peabody, Mass.



Who can build it?
Anyone!

You can build the AR-1500A even if you've never built a kit before. The illustrated assembly manual guides you step by step and a separate check-out meter tests the work as you go. The parts for each subassembly are packed separately and a wiring harness eliminates most point-to-point wiring.

And since you built it, you can service it. The meter and swing-out circuit boards make it easy to keep your AR-1500A in peak operating condition year after year.

Without a doubt the AR-1500A is one of the world's finest stereo receivers. It ought to be — it's been painstakingly designed to be handcrafted by you. It just goes to prove what people have always said, "if you want it done right, do it yourself."

Kit AR-1500A, less cabinet, 53 lbs., mailable \$399.95*
ARA-1500-1, walnut stained veneer case, 8 lbs., mailable ... \$24.95*

AR-1500A SPECIFICATIONS — AMPLIFIER — POWER OUTPUT: 60 WATTS RMS PER CHANNEL INTO 8 OHMS AT LESS THAN 0.25% TOTAL HARMONIC DISTORTION FROM 20-20,000 HZ. Frequency response (1 watt level): —1 dB, 9 Hz to 80 kHz; Intermodulation Distortion: Less than 0.1% with 60 watts output. Damping Factor: Greater than 60. Channel Separation: Phono, 55 dB. **FM SECTION (Monophonic):** Sensitivity: 1.8 μ V.* Selectivity: 90 dB.* Image Rejection: 100 dB.* **IF Rejection:** 100 dB.* **Capture Ratio:** 1.5 dB.* **Harmonic Distortion:** 0.5% or less.* **Intermodulation Distortion:** 0.1% or less.* (Stereophonic); Channel Separation: 40 dB or greater at midfrequencies; 35 dB at 50 Hz; 25 dB at 10 kHz; 20 dB at 15 kHz. **AM SECTION:** Sensitivity: 50 μ V with external input; 300 μ V per meter with radiated input. Selectivity: 20 dB at 10 kHz; 60 dB at 20 kHz. Image Rejection: 70 dB at 600 kHz; 50 dB at 1400 kHz. **IF Rejection:** 70 dB at 100 kHz. Dimensions: Overall — 18½" W x 5½" D x 13¾" D.

*Rated IHF (Institute of High Fidelity) Standards.

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HEATH

Schlumberger

HF-296

CIRCLE 14 ON READER-SERVICE CARD

by David Hamilton

The Secret Life of a Waltz



Even most conductors miss the point of Johann Strauss's *Emperor Waltz*.



THE FIRST SOUNDS we hear in Johann Strauss's *Emperor Waltz* are surely those of marching, rather than dancing, feet. The steady alternation—one, two, one, two—of soft string chords leads to a modest tune, its lightly military rhythm underlined by the rustle of the snare drum. Four bars in the woodwinds are answered by a pendant in the violins, then repeated in a slightly fuller setting (with the merest soupçon of a martial gesture from the trumpet); answered by a different pendant. Indubitably a march, but on a very special scale: perhaps a bird's-eye view of the parade ground, or toy soldiers at drill—the specific metaphor doesn't really matter, rather the sense of distance and of proportion that it conveys.

Two bars of vamping trumpet and snare drum lead to another tune, still tiny and cheerful, not unrelated, in its trills and general shapes, to what has gone before. Then a fuller sound—a throbbing in the bass, melody in strings, horns, and bassoons—transforms the initial march tune into something broader, more sweeping. Insistent fanfares urge it

into a crescendo. Now the original march is close upon us, in the full splendor of C major, and its pendant swings down proudly in the violins before the putative marchers move away, fading into quiet plucked-string sounds and eventually leaving behind only an echo of rhythm on the snare drum—over which, however, our ears surely supply the remainder of the melody.

Listen to it again, up to this point. March music, no doubt, but hardly a march in the sense that, say, *Stars and Stripes Forever* or even *The March of the Siamese Children* is a march—literally music to march to, spread out in fairly long, cohesive spans of symmetry and repetition to permit large groups of people to cover a good deal of ground, in whatever attitude of aggression, jubilation, or even stealth. No, this is a poetic evocation of a march scene, its dimensions compressed, its elements brief, even fragmentary, its contrasts extreme. In little more than six eight-bar sentences, Strauss has turned an almost pastoral mood into imperial pomp and back again with the simplest of means. "Real" marches are essentially functional; this is evocative, imaginative, at a level of abstraction some distance above the parade ground itself.

Abstraction has little place in a waltz for dancing, although the best of Johann Strauss's dance melodies are, surely, not merely for dancing, but also

about dancing. The waltz evolved from a domestication of the Ländler, the hopping and jumping movements suitable for heavy shoes on rough country floors or bare ground transformed into the gliding of elegant slippers on polished floors (faster tempos also became possible). The gliding is implicit in those long Strauss melodies, almost always conceived for the violin with its portamento possibilities. Even thus domesticated and sophisticated, the requirements of dance music were strict: the inviolable 3/4 time, the almost equally sacrosanct regularity of phrase-length that kept the patterns of the dancers in order and symmetry.

So the originality of the composer needed other outlets to conjure up moods that would not easily fit within the dance itself, and these found their place in the introduction and the coda that framed the waltz itself. From a short fanfare or a few bare chords to set the tempo for the dancers, the introduction had by the time of the Emperor (1888) become a kind of miniature symphonic poem, the task of defining the eventual dance rhythm postponed to the last possible moment.

Before the march has completely disappeared, the oboe leaps to a held note and string arpeggios begin to leap up, growing to a climax—a glorified form of fanfare, fixing our attention for the gentle solo cello melody that descends and slides into the new tempo.

The first waltz sounds familiar, and it should. The introduction's first tune, you will recall, was transformed on the way to the climax, stretching its original melodic shape into a more drawn-out gesture. (The notes are E-G-D-F: a third up, a fourth down, a third up—if this terminology means nothing to you, just whistle or sing the two forms and you will sense the identity of the distances between the notes.) That second form is now put into waltz meter (3/4, or three sub-beats to each main one) instead of march meter (4/4, four sub-beats to each main one), with the third note lowered to the throaty open G of the violin's lowest string. From this newest form of that *Ur-motive* unfolds a luscious waltz melody, the frequent dips to the open G giving it a very special color. (For future reference, we'll call this tune 1A.)

The enduring fate of so-called "light music" is to be taken—well, too lightly. Strauss waltzes? Oh, yes: fetching tunes, lilting oom-pah-pah accompaniments, played with a special Viennese rubato. True, but only part of the story. After all, light music is not merely less well-made "heavy" music, but music with an entirely different purpose, crafted (at its best) with equal finesse. It's worth keeping this in mind—not so that we will treat light music more solemnly, but so that we

should widen our perceptions, not miss any of its special distinctions.

Waltz 1A



The first waltz number of the Emperor is certainly more than just that languorous tune and its gentle accompanying rhythm. Note that the first bar of the tune is, in fact, not accompanied—a signal, I take it, that this bar may be played somewhat freely, still part of the "getting-into-the-dance tempo" motion of the preceding cello solo. Then the oom-pah-pah sets in, and also a regular, clock-like ticking in the oboe. Hear, too, the flutes and harps on the second, third, and fourth bars of each phrase, singling out notes that make up the basic descending shape of the tune. Although the oom-pah-pah is suspended for the first bar in every group of four, the ticking hangs in once it has started—another signal for the conductor, this time suggesting that tempo should not give way from then on, until perhaps the final phrase, which is entirely without (*sa to speak*) a rhythm section.

The next melody (1B) is of a different character, but not such a different shape, for this too begins up a third, down a fourth, up a third. From that same little "cell" Strauss now conjures up a more vigorous, even driving tune. But again, more should meet the ear: In oboes, cellos, and bassoons is a countermelody that fills in the longer notes of the upper line with enlivening surges of motion. And the snare drum, our military friend from the introduction, joins in to clinch the dotted rhythm of the main melody. Just before achieving symmetry (that is, a second eight bars to match its first eight and, equally, a total of sixteen to match the previous melody), the tune breaks off and the oboe ticking resumes, bringing a reprise of everything that has gone before. But with a difference, for the first tune is now more richly scored, the second one begins quietly instead of loudly—and this time rounds out its sixteen bars.

Between the introduction and the coda, the standard Viennese waltz offers, in effect, a suite of individual waltz movements (usually four or five), each of which has its own individual structure of melodies contrasted and repeated. The basic contrast is between sentiment and energy, the two principal expressive characters that the Viennese waltz embraces, offering the dancers a satisfying alternation between tension and relaxation. The most common formula for the internal structure of an individual waltz movement is AABBA (each letter representing a sixteen-bar melodic unit),

and the repetitions are often quite literal, indicated in the written music merely by repeat marks. At the height of his mastery, however, Strauss used a variety of patterns—no two movements in the Emperor cycle have the same layout—and the repetitions are, as we have already seen, often significantly modified.

For variety, each movement is usually in a new key, with the return of the first waltz melody in the coda bringing us back to home base. To effect the modulations, and to indicate the new tempo, a brief introduction (usually four bars) precedes each waltz.

Waltz IIA



The second of the Emperor waltzes lacks an introduction, and we are plunged without warning—and presumably without change of tempo—into a relatively distant key (A flat, for those who are keeping track). The new melody (IIA) resembles in contour the last phrase we heard (the A-G-C descent of its cadence now altered to A flat-G-C) and, although it bears no such explicit resemblance to the original march motive as we observed in IA and IB, its pattern of three phrases, each a step lower than the last, embodies the descending line that was implicit in those tunes.

After turning upward at its close (the snare drum sparking a crescendo), IIA is repeated with a new continuation, a sort of rotating figure that becomes, without obvious transition, the start of a new tune (IIB) made up mainly of repeated notes; here the snare drum becomes almost a melody instrument. Strauss indicates that the entire movement should be repeated, yielding an AABAAB pattern, but among the recordings I have heard only Bernstein does so—to genuine advantage, for this waltz, the shortest of all, does not recur in the coda, while the contrast its new key provides counts for relatively less without the repetition.

Waltz IIIA



Waltz III does have an introduction, returning us quickly to the home key of C major. The new melody (IIIA), soaring up at the same altitude as

IB, also embodies that characteristic descending line (its long notes are E-E-D-C-B), and—also like IB—it has a “fill-in” counterpoint, little rocking figures in the oboe and horn, to sustain the swinging urgency during the longer notes of the tune. Upon repetition, the pendant phrase—a swaying figure offered antiphonally by violins and cellos—is varied to set up the second tune (IIIB), a majestic descending stride led by trumpets and trombones. This is so rousing that it is played again, still more grandly scored and turning upward to a new and bigger climax. (Perhaps because of its sheer weight of volume, there is no additional repetition indicated for this waltz.)

Waltz IVA



The lead-in to Waltz IV takes us to F major and a catchy tune (IVA) with, in effect, a long upbeat of three measures. Again, the snare drum is imaginatively used: All the other instruments play forte throughout the tune, while the drum starts piano and beats out a crescendo leading to the timpani note on the first real downbeat (amazing how many conductors treat casually this telling detail!). This is the only section of the Emperor to follow the traditional AABBA layout, and even here there are important variations in some of the repetitions. (Strauss marks the entire waltz to be repeated, a request universally ignored in modern concert performances.)

Now a new ascending phrase takes over—clearly not another waltz movement, for the oom-pah-pah has dropped out. And although tune IA appears, its new chromatic bass line and fanciful climax further indicate that we are in a transitional phase.

Like the introduction, the coda of the Viennese waltz has its historical origin in a piano piece, Weber's Invitation to the Dance, which sandwiched a suite of waltzes between two pieces of programmatic tone painting. Whereas Weber brought his initial waltz back to round off his central section, the Viennese tradition saves this reprise until the coda, which has now become a kind of potpourri: selected waltz tunes strung together with modulatory passages that keep the listener in suspense about which tune will come next. The basic mood is one of reminiscence, reviewing the images of this particular dance and sometimes introducing poetic touches almost as distant from the dance floor as those of the introduction (although always in waltz meter).

The Emperor coda first brings back Waltz I as it

originally appeared, the B melody taking a surprising turn into a quiet pizzicato vamping figure over a held bassoon note. (The key is unexpected too—E minor.) But the bassoon note slyly moves to prepare a new key (G major), and Waltz IIIA floats in quietly. Instead of leading directly to IIIB, however, it is interrupted by trumpet fanfares that set off a string cadenza and a rocking preparatory climax, yielding IIIB from a new direction (but back in the home key of C major).

This could—and in many waltzes would—be the end, clinched by a brief codetta. After all, what can now follow the splendor of this tune? Only, surely, something very different, and that is what happens. The cadence breaks off, the horns echo it gently and more slowly, the oboe ticking from Waltz I returns, and then the solo cello utters a phrase reminiscent of many familiar melodic shapes. The harps take up the ticking, very slowly, and, over soft tremolos in the violins, solo cello and horn muse on Waltz IA. The full strings gently move to round it off, and on high the flute fixes a note that, cadenzalike, flowers into the start of IB and comes to rest on a trill. Only now does the main tempo return and wrap up everything with fanfares, a crescendo, and descending phrases in the trombones that, once again, recall the shape of most of the waltz melodies (and, because of the orchestration, particularly Waltz IIIB).



What is involved in a good performance of the *Emperor*? Certainly, those things involved in the stylish performance of any Viennese waltz, such as a modicum of string portamento and that characteristic rubato whereby the first “pah” of the oom-pah-pah comes a shade earlier than a metronome would require. Even these should not be obtrusive (as Karajan’s insistent portamento seems to me to be, for instance), and they are far from sufficient. Like every piece of good music, each Strauss waltz makes its own demands, requires an understanding of its particular course of events. What goes on at the points of transition, for instance? I have drawn attention to a few such matters in the preceding account, and there are others. The “vamping” episode that precedes the return of Waltz IIIA in the coda is a moment of suspense, and the purposefully unobtrusive last-possible-moment harmonic turn that sets up the new key should not be telegraphed with a conspicuous ritard (as Böhm and Ormandy do). On the other hand, a tiny caesura after the key change, delaying the waltz proper ever so slightly (Klemperer, Furtwängler), stretches the suspense just a bit further, generating more tension for the soaring tune to unravel.

Waltz II is an interesting case, too, for the over-

lap between the two melodic strains is unusual and subtle: A double-bar is written in the score, but you can’t hear it in the music, for the last motive of IIA turns into the first one of IIB. Given that Strauss has worked so hard to elide this shift in character, attempts (such as Bernstein’s) to articulate it with a sizable slowdown seem to me mistaken.

An understanding of Strauss’s orchestra is surely indispensable, and a passion to make clear all lines in the texture—not least that snare drum part that I’ve mentioned so often. Klemperer is particularly good on that, although somewhat deficient in lilt during the earlier parts of the piece. Bernstein isn’t, but he achieves a remarkable transparency in other respects. Reiner’s superb orchestra achieves perhaps the greatest clarity of all: Everything sounds, from top to bottom, and all to no avail, dissipated by two excruciating, brutal cuts in the coda. Remarkably fine, especially considering the 1950 vintage of the recording, is Furtwängler’s performance—the best playing of all the Vienna Philharmonic’s many recordings of this piece—even though the introduction is somewhat hasty, doubtless owing to the limitations of 78-rpm sides rather than the conductor’s natural inclinations. And the duo for cello and horn in the coda is most beautifully matched by Karajan’s Berlin men.

So one could go on, picking details from many performances, for there is no “best” recording of this, or of any other work that has been often recorded. The point, really, is that every piece of music—even ostensibly “light” music—has to be thought through on its own terms, understood for its unique characteristics. For the listener, this kind of understanding will come, not from the memorization of a single performance, however good, but from sensitive attention to many performances live and recorded. (The bad ones, too, can teach something—e.g., the cut ones forcibly call our attention to the function of the passages they omit.) Even a “simple” Viennese waltz is in fact a complex organism, to be brought to fullest life only through a very specific performance. ●

Key to Recordings Mentioned in the Text

Bernstein, N. Y. Philharmonic: Columbia MS 7288.
 Böhm, Vienna Philharmonic: DG 2530 316.
 Furtwängler, Vienna Philharmonic: EMI/Odeon SMVP 8016 (OP).
 Karajan, Berlin Philharmonic: DG 139 014.
 Klemperer, Philharmonia: Angel S 35927 (OP).
 Ormandy, Philadelphia: RCA Red Seal LSC 3250.
 Reiner, Chicago Symphony: RCA Red Seal LSC 5005.



The Basic Strauss on Records

Stage Works by David Hamilton

Only three of Johann Strauss's operettas, plus the posthumous *Wiener Blut*, are currently available in reasonably complete form, and only for his masterpiece, *Die Fledermaus* (1874), does the prospective buyer have a tolerable selection. The classic performance is that led by Clemens Krauss a quarter-century ago (Richmond RS 62006, mono), with Hilde Gueden and Julius Patzak in particularly effervescent form. This lacks the spoken dialogue, as do the equally aged Metropolitan Opera version led by Ormandy (Odyssey Y2 32666, mono, in Broadway English) and the recent, staid Böhm performance (London OSA 1296). Karajan's 1960 version (London OSA 1249, or with an irrelevant but amusing "gala sequence" filling an extra disc, London OSA 1319) offers the original ballet music as well as dialogue; though overblown in scale, it is more strongly cast than either Boskovsky's less kempt work (Angel SBLX 3790) or Stolz's coarse brashness (Everest S 463).

Eine Nacht in Venedig (1883), a gracious score for an impossible libretto, is now available only from EMI Odeon (SME 81051/2), a tricked-up edition from a German TV production featuring Gedda, Rothenberger, and Prey, with Allers conducting; amiable, but not very stylish.

The *Zigeunerbaron* (1885) entries are no better, if more numerous. Allers' offering (EMI Odeon C 163 28354/5) is unpolished and roughly sung. Stolz's (Everest S 469) is hasty and weakly cast, Hollreiser's (Angel SBL 3612) competent but colorless. A shame, for the score is a lively and original mixture of Viennese and Hungarian idioms.

Wiener Blut, a pastiche using tunes from waltzes, polkas, etc., contracted from Strauss but carried out after his death by one Adolf Müller, can be had only from Stolz (Everest S 472)—not badly sung, but crudely conducted.

All four of these scores were once available in rather elegant versions from Angel (mono), with Schwarzkopf, Gedda, and Kunz; Karajan conducted the *Fledermaus*, much more idiomatically than later for London, and Otto Ackermann did a nice job with the others. London's archives hold a Krauss *Zigeunerbaron*, not as evenly cast as his *Fledermaus* but vastly more enjoyable than the current crop. How about it, Seraphim and Richmond?

All recordings listed occupy two discs, unless otherwise specified.

Concert Works by R. D. Darrell

JOHANN STRAUSS II is a peculiarly intractable discographer. Most of the innumerable recordings are unsatisfactory for one or more vital reasons: Too many are restricted to a few best-known works; too many are disarrangements or mutilations of the original scores; too many, even—or especially—by famous conductors, lack genuine feeling for the inimitable Viennese rhythmic lilt and seductiveness. Of the relatively few satisfactory records, particularly those distinguished by novel programming, fewer still are currently in print in the U.S. And of these the list recently has come to be dominated by one man: the sometime Vienna Philharmonic concertmaster, Willi Boskovsky.

So, along with a reference-convenience tabulation of the Strauss "standards," I feature first most of the available Boskovsky repertoire with commendatory emphasis on the most recent releases. Then I cite the most appealing representations of other conductors—with regrets that there aren't currently more by the unique American with a genuine affinity for Viennese music: Arthur Fiedler. Finally, there are a few suggestions for specialist collectors willing to hunt far and wide for imported and out-of-print treasures.

Authenticity Note: I have tried to cite only recorded performances that are true to the composer's intentions, especially when he specifies timbres as distinctive as those of the zither in *Tales from the Vienna Woods* waltz. But oftentimes not all repeats are observed and, far worse, even today some otherwise worthy versions perpetuate the old sin of making cuts. The worst of these is the common, brutal deletion of the whole (some four-minute) introduction to the *Wine, Women, and Song* waltz.

Boskovsky/Vienna Philharmonic (London)

CSA 2307 (three discs; orig. 1958-63). WALTZES: 1; 2; 3; 4; 5; 6; 8; Wiener Bonbons, Op. 307; Wo die Zitronen blühen, Op. 364. POLKAS: 1; 2; 4; Auf der Jagd, Op. 373; Eijen a Magyar, Op. 332; Explosions, Op. 43; Neue Pizzicato, Op. 449. MARCHES: 2; Napoleon, Op. 156. MISC.: 1; Banditen-Galop, Op. 378.
STS 15070 (orig. 1961). Tape: ●● L 80091. MISC.: Graduation Ball Ballet (arr. Dorati). (With Weber-Berlioz: Invitation to the Dance.)
CS 6605 (1969). Tape: ●● M 10218; ●● M 67218. OVERTURES: 1; Prinz Methusalem. (With overtures by Heuberger, Nicolai, Reznicek.)

Valuable documentations of Boskovsky's slow start but rapid maturation as successor to Clemens Krauss as reigning Strauss conductor.

CS 6641 (1969). Tape: ●● L 80238; ●● M 10238. WALTZES: Lagunen, Op. 411; Schneeglockchen, Op. 143. OVERTURE: Waldmeister. POLKAS: 'S gibt nur a Kaiserstadt, Op. 291; So angstlich, Op. 413. MARCH: Jubel, Op. 126. MISC.: Orpheus Quadrille, Op. 236.
CS 6707 (1970). WALTZ: Bei uns z'haus, Op. 361. OVERTURE: Indigo. MISC.: Fledermaus; Czardas; Schützen Quadrille (with Ed. and Jos. Strauss). (With works by Ed. and Jos. Strauss.)
CS 6731 (1971). Tape: ●● L 480258; ●● M 10258; ●● M 67258. WALTZES: Accelerationen, Op. 234; Freut' euch des Lebens, Op. 340; Mephistos Hollenrufe, Op. 101; Nordseebilder, Op. 390. POLKAS: Annen, Op. 117; Bitte schön, Op. 372; Freikugeln, Op. 236; Stürmisch in Lieb' und Tanz, Op. 393. MARCH: Russischer, Op. 426. (With Jos. Strauss.)

The most recent—and best—American Boskovsky/London releases, especially valuable for their off-the-beaten-path programming. Two appetizing even newer discs are as yet issued only abroad: English Decca SXL 6672 (1972) and SXL 6692 (1974). The last features the original choral editions of *The Blue Danube* waltz, *Sängerlust* polka, Op. 328, and *Aufs Korn!* march, Op. 478.

Boskovsky/J. Strauss Orch. (Angel)

S 37070 (1973). WALTZES: 1; 3; 4; 6; 7 (cut); 8.
S 37099 (1975). Tape: ●● 4XS 37099; ●● 8XS 37099. OVERTURES: Eine Nacht in Venedig; Bilderkuh. (With Suppe overtures.)

Best two of a five-disc (so far) series characterized by less personally involved readings and brighter but less glowingly warm recording than Boskovsky's London series. Here he delays the long introduction to Op. 333, which he included in his 1966 edition (London CS 6485, now OP), my preferred version of this superb score.

Other Conductors

Bernstein/New York Philharmonic. COLUMBIA MS 7288 (1969). Tape: ●● 8 11 0174. WALTZES: 1; 2; 4; 5 (cut in coda); 8.
Böhm/Vienna Philharmonic. DEUTSCHE GRAMMOPHON 2530 316 (1973). WALTZES: 1; 4; 6. POLKAS: 2; 3; 4; Annen, Op. 117. MISC.: 1.
Dorati/London Philharmonic. LONDON PHASE-4 SPC 21018 (1967). Tape: ●● L 75018; ●● M 94018; ●● M 95018. WALTZES: 1; 2; 3; 5; 7 (complete).

Bernstein's readings are somewhat studied stylistically but outstanding for the wealth of transparently recorded scoring details. Böhm's are traditional big symphonic treatments, extremely well played and recorded. Dorati's are somewhat overemphatic but notable both for their observance of practically all repeats and for the ultrarich recording.

Reference Key to Strauss "Standards"

WALTZES

1. An der schönen, blauen Donau (On the Beautiful Blue Danube), Op. 314.
2. Frühlingsstimmen (Voices of Spring), Op. 410.
3. Geschichten aus dem Wienerwald (Tales from the Vienna Woods), Op. 325.
4. Kaiser (Emperor), Op. 437.
5. Künstlerleben (Artist's Life), Op. 316.
6. Rosen aus dem Süden (Roses from the South), Op. 388.
7. Wein, Weib, und Gesang (Wine, Women, and Song), Op. 333.
8. Wiener Blut, Op. 354.

OVERTURES

1. Die Fledermaus
2. Der Zigeunerbaron (The Gypsy Baron).

POLKAS

1. Champagner, Op. 211.
2. Pizzicato (with Jos. Strauss).
3. Tritsch-Tratsch, Op. 214.
4. Unter Donner und Blitz, Op. 324.

MARCHES

1. Egyptian, Op. 335.
2. Persian, Op. 289.

MISC.

1. Perpetuum mobile, Op. 257.

TAPE EDITIONS

- open reel; ●● cassette; ●● 8-track cartridge.

Fiedler/Boston Pops. RCA CAMDEN ACL 1-0434 (rechanneled; orig. 1939-45). WALTZES: 6; Cagliostro, Op. 370; Dichterlebe, Op. 38. POLKAS: 2; 3; Leichtes Blut, Op. 316. MARCHES: 1; 2.

Fiedler/Boston Pops. RCA RED SEAL ●● R8S 1076 (1967; disc OP). WALTZES: 3; 7 (complete). POLKAS: 1; Vergnügungszug, Op. 281. MARCH: 1. MISC.: Künstler Quadrille, Op. 201. Overture: 2. (With Jos. Strauss.)

Reiner/Chicago Symphony. RCA RED SEAL LSC 2500 (1962). Tape: ●● RK 1020; ●● R8S 1020. WALTZES: 5 (cut in coda); 6; 8; Schatz, Op. 418. POLKA: 4. (With Jos. Strauss.)

Fiedler*; Reiner*. RCA RED SEAL LSC 5005 (orig. 1958-66). Tape: ●● RK 1190; ●● R8S 1190. WALTZES: 1*; 3*; 4* (cut in coda); 8*. OVERTURE: 1*. POLKAS: 2*; 4*.

The Camden disc resurrects a few examples of the generally admirable, once extremely large Fiedler Strauss repertoire. Most of even the later recordings are now OP, including the fine LSC 2928, which survives only as the above-listed eight-track cartridge tape. LSC 2500 offers eloquent, still sonically impressive testimony to Fritz Reiner's affinity for the music of the Viennese Strauss. LSC 5005 is a "greatest hits" anthology with some selections not included in other Fiedler and Reiner listings.

Szell/Cleveland Orchestra. ODYSSEY Y 30053 (orig. 1953). WALTZES: 1; 2. POLKA: 2. MISC.: 1. (With Jos. Strauss.)

Broadly symphonic yet appetizingly spiced treatments still also notable for their robust sonics.

For Specialist Collectors Only

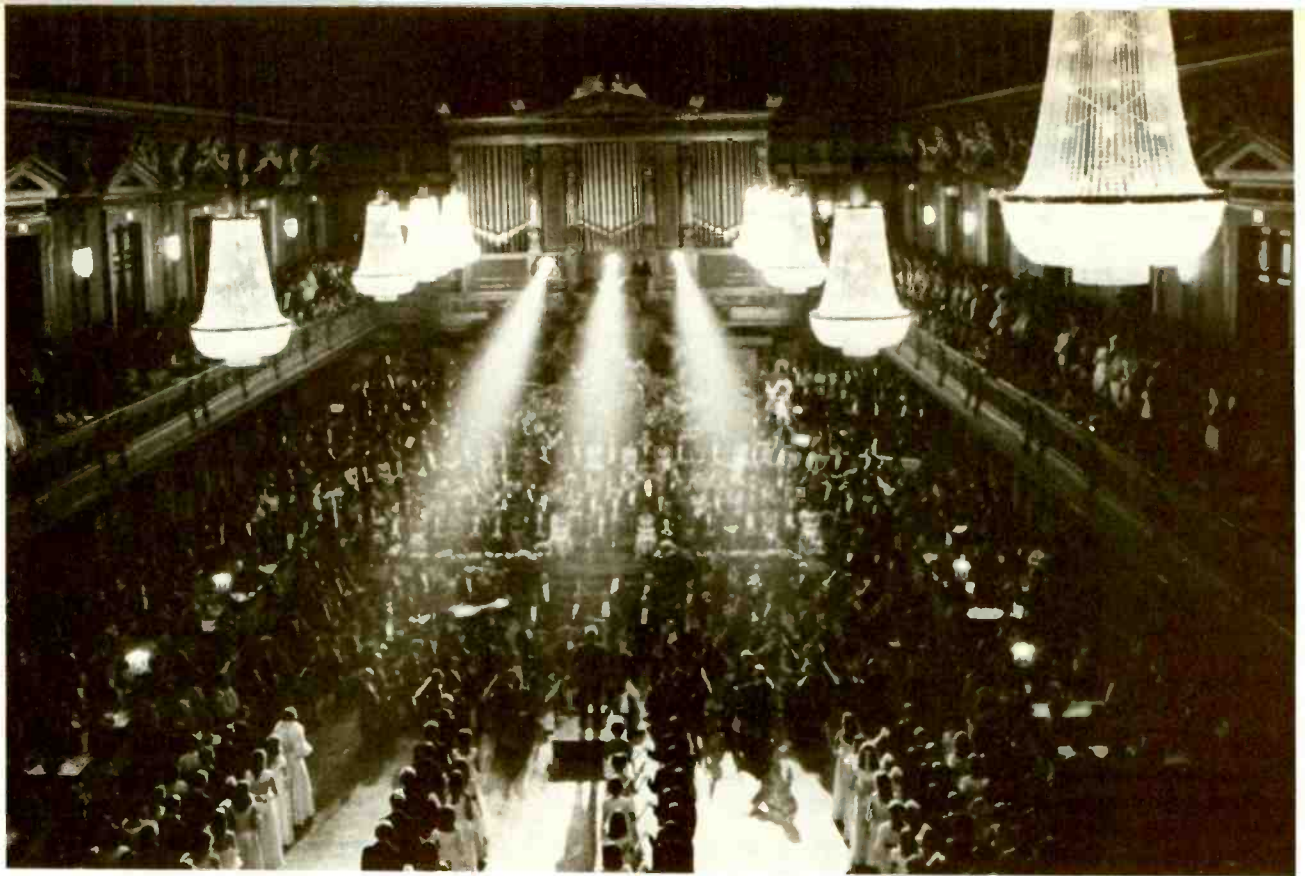
Genealogically minded listeners well may be more attracted than I am to the records by Johann II's grandnephew Eduard Strauss II. For me they all are coarsely played and recorded. His legacy still in print includes Musical Heritage MHS 1676, Vox STPL 516550 and 512470, and—the most interesting programmatically—Turnabout TV-S 34328.

The late nonagenarian composer/conductor Robert Stolz is another interpreter well grounded in authentic styles and idioms but far too heavy-handed, by my standards. I can give only qualified commendation to the seventeen Johann II selections represented in the six-disc "Musical Magic of Vienna" grab bag (RCA VCS 6804, 1967). I haven't yet heard any of his more recent European BASF series—four double-disc releases so far, of which only the first (BC 21122) has been issued in the U.S.

More valuable musically are a few mono broadcast-dub mementos of Bruno Walter's onetime Straussian pre-eminence: Bruno Walter Society BWS 1001 and 1003 (released 1972).

Most historically valuable of all may be the memorable New Year's Concert and other recordings by one of the greatest Strauss conductors (both Johann and Richard), Clemens Krauss (1893-1954). Four of his early-'50s mono programs once were available in Richmond reissues B 19066, 19089/90, 19106. Now all OP, they well repay digging up. (A single disc survives in England as Eclipse ECS 2058.)

Finally, a truly omnivorous collector yearning for open-reel tapings of *all* the works of Johann II (plus those of his father and brothers, plus those of other Viennese masters) will want to become a subscription member of the private, rigidly noncommercial Viennese Light Music Society. For details write to the Society's secretary, Reginald Woollard, 433 Wisden Road, Stevenage, Hertford, England.



Vienna's Philharmonic Ball

What's a grand imperial ball doing in a nice little socialist country like Austria?

by James Logan Cramer

WITH TENTATIVE feet in the 1970s, the Viennese are unregenerately devoted to commemorating their past. Nothing that has ever happened in their cultural history—no birthday, deathday, or anniversary—is allowed to pass by without fanfare. For example, 1975, to the exclusion of everything else in Vienna, is Johann Strauss Year, an orgy of waltzes, polkas, operettas, and jingoism celebrating the Waltz King's 150th birthday.

Charming old Vienna is never quite sure where she is nowadays, in either time or space. To the Communist countries that surround her on three sides she shows herself as a bastion of capitalism, while to her Western neighbors she appears as a bastion of socialistic progressiveness. Local politicians point proudly to the *ne plus ultra* of Western exports, a Hilton hotel, rising with architectural uneasiness above the ancient majesty of City Park trees. The new subway system, construction of which has had the city in total upheaval for over five years, is a source of singular pride to the average resident who takes personal responsibility for the invention of this seemingly most modern

method of urban transport. To suggest to him that Vienna might be seventy-five years behind the rest of the world in building such a novelty wouldn't faze him in the least: Along with his inexorable urge to join the twentieth century, the Viennese hangs on to his past with a tenacious stranglehold.

His idolatry of what once was or what might have been is perhaps best represented by Ball Time during *Fasching*. It is a seasonal dedication to levity and the dance in which a rather self-conscious attempt is made to recapture the gaiety of other eras—eras hazily placed before the starkness of a ten-year occupation, the horrors of a ravaging war, the takeover of the country by Hitler (when Austria was no longer "Austria," but identified as "Gau VIII" in the Nazi scheme of things), the prior enervating inflation, the forced collapse of a beloved monarchy, the other war.

A ball is hardly a phenomenon in the City of Music. But there are at least 250 of them during *Fasching* season, which runs from New Year's Eve until Ash Wednesday. No matter what your occupation or status is, you are bound to be invited to at least a handful of balls, and if you are unfortunate enough to be the Bundespräsident or some other ranking politician, you will be invited to them all!

Formerly a Boston stockbroker, Mr. Cramer now resides in Vienna, long the city of his dreams.

Nightly there are such events as the Saloonkeepers' Ball, the Birdwatchers' Ball, the Welders' Ball, and the Sugar-Bakers' Ball.

Wedged in among all of this terpsichorean excess are two shinningly distinct jewels in the diadem of the waltz: the Opera Ball and the Ball of the Vienna Philharmonic. The magnificent, world-famous Opera Ball, unfortunately, is as exclusive as a commuters' bar at rush hour and is attended by those who savor seeing their faces in the European equivalents of *Women's Wear Daily*. The requirement for attending is lots of money.

For the Philharmonic Ball, one needs, in addition to lots of money, the elusive proprietorship of an Invitation. For every man there is a moment when his life hovers at an apex before beginning an anticlimactical descent. For me, this awesome moment occurred when I received an invitation to trip the light-fantastic in the company of such honorary ball patrons as Elisabeth Schwarzkopf, Irmgard Seefried, Lorin Maazel, Zubin Mehta, Kurt Waldheim, and Austria's president, Dr. Rudolf Kirchschläger.

The home of the Vienna Philharmonic is a yellow and pink, 105-year-old building in the heart of the city. Der Musikverein consists of three large halls for contiguous performances: a rather intimate *Kammersaal* for chamber music; the grand, ornately gold and marble *Grosser Saal* for large concerts; and the acoustically superb *Brahmssaal*, a favorite of smaller groups and soloists. On the occasion of the Philharmonic Ball, the Great Hall becomes a huge dancing room with all seats removed and the stage and boxes filled with flowers. The adjoining halls, foyers, and public rooms are transformed into elegant saloons and restaurants catered by the very cream of Vienna's purveyors.

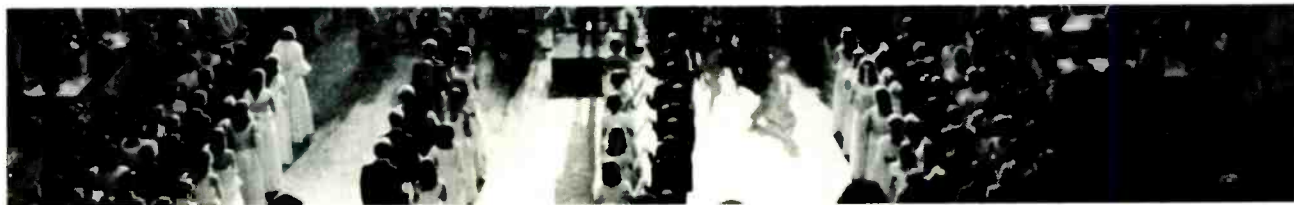
Our party pulls up in an ancient Peugeot taxi (manufactured sometime just subsequent to the invention of the wheel), joining a long line of shining Mercedes dropping off beautifully clad guests. As an American, I am blatantly and unashamedly impressed by medals and titles. Although the eyes blink at the sea of aged gentlemen laden with and bent forward by the weight of gold, silver, and enameled decorations, there is nary an inherited or unearned title to be found—not officially, at least, and certainly never in print. The use of titles, except for those designating professional or academic rank, is outlawed in this socialistic republic. (For the great Von Karajan to keep the "von" before his name, signifying minor nobility, it took a special act of the Austrian government.) But no

self-respecting Viennese needs a program to tell the players in his perpetually favorite game of stratifying the classes of inherited rank. He knows instinctively who is a countess, duke, or prince, and effusive greetings of assembling guests are invariably accompanied by bows, hand-kissing, and use of noble titles echoing the old days at the Hapsburg courts.

At ten o'clock the ceremonies begin. For the first Philharmonic Ball fifty-one years ago, Richard Stauss wrote a stirring *Festfanfare*, which is now played from the organ loft by the orchestra's glorious brass to accompany the stately entrance of the patrons as they pass through the hall to take their seats of honor on the stage. They are followed by a hundred or so young couples who form regimental rows to await the appearance of the country's president. The well-born young women, who in America would be called debutantes, are uniformly dressed in white and accompanied by their tails-clad and self-consciously automaton-like escorts.

Then comes the playing of the national anthem. It is a relatively new one, replacing the powerful second movement melody of Haydn's C major Quartet (*Kaiser*), which was dropped when the tune reached Hit Parade status under the name *Deutschland über alles*. Like all substitutes, the new anthem is something less than the original, evincing the melodic elasticity of a mouthful of bubble gum. With its first chords, all eyes turn to the staircase at the rear of the hall, as if in anticipation of the kaiser and his entourage. Instead, two tall and dignified men appear and begin their slow march to the stage. One of them is distinguished by the sashes and medals of long service to the government. He is the president of the Vienna Philharmonic. The other is austere in the relative simplicity of unadorned white tie and tails. He is the president of Austria.

Carlos Kleiber, capable son of the late Philharmonic conductor Erich Kleiber, comes before the orchestra and directs the overture to *Die Fledermaus*. (It's Johann Strauss Year, remember?) The young people then dance the formally choreographed *Fächer Polonaise* by Carl Michael Ziehrer. The performance is complex, impressive, beautiful, and very much lacking adequate rehearsal. At its end the dancers bow in lovely unison to the stage—to the honored guests and to the man who is, they sadly note, not their emperor, but only a man elected by their countrymen. The president of the Second Republic of Austria looks



down upon these high-born scions of a distant monarchy and smiles with a paternal grimace.

Strauss's *Roses from the South* is the first waltz of the evening. Hundreds of dancers come to the floor and swirl in the delirious rhythms of another time. But the waltz orchestra is soon, though briefly, replaced by the "Big Band" of the West German Radio, which plays—somewhat anomalously considering the surroundings—the American popular music preferred by Austria's younger generation. The older generation heads for tables and bars in other rooms; somehow, the people who at one time accepted American soldiers in their streets cannot accept American songs in their Musikverein.

We leave our table in the *Kammersaal*, where pianist Herbert Kalm is playing "cocktail music" (in Vienna, Chopin preludes are apparently considered cocktail music) and stroll to a neighboring room decorated as a *Heuriger*, or country inn. As we enter, our ears focus on the Austrian folk music known as *Schrammelmusik*.

Conductor Horst Stein, in from Hamburg to direct a *Ring* cycle at the Vienna Opera, is host at one of the tables. He is in an expansive mood. As the quartet pauses briefly, he good-naturedly chides them as typical Austrian musicians who play for five minutes and drink for twenty, and bemoans the Teutonic drudgery of his own life, which requires him to stand for five hours at a time conducting *Götterdämmerung*. Stein is begged by tablemates to tell Vienna's hoary but still favorite anecdote—the one where Leonard Bernstein claims that God Himself told him he is the world's greatest conductor and Karajan counters with "I did not!" Everyone, including the Americans, has heard the joke at least thirty times, but it still is considered uproarious.

Back in the Great Hall, Strauss is being played again. Professor Otto Strasser, with the youthful appearance and cogent enthusiasm that belies advanced septuagenarianism, watches the endless circling of happy waltzers. His interest is intense, although he has seen it all before, beginning with the first Philharmonic Ball, where Wilhelm Furtwängler, Lotte Lehmann, Richard Strauss, and Hugo von Hoffmansthal were among the guests.

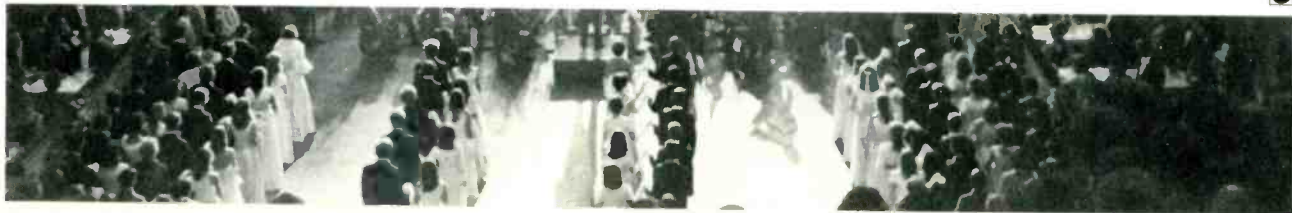
His currently best-selling autobiography describes a lifetime dedicated to the Philharmonic, of which he was president for many years in the Fifties and Sixties. It leaves one with the impression that no event in the orchestra's history—no rehearsal, no concert, no ball—was ever common-

place. Strasser speaks of the great years of the ball and the great conductors who directed it; of sad years when the combined forces of depression, Nazism, and war forced it to be temporarily abandoned; and of the ball in 1956, when Austria had regained its independence and John Foster Dulles (still highly regarded and warmly remembered here) was the honored guest. And to sit in the Musikverein and hear Strasser talk of the great somehow causes one to fuse past glories with present realities and become swept into Vienna's autism.

Attempts to emulate the dancers executing the swift volutions and rhythms of traditional waltzes are cumbersome at best and quickly aborted. We retire to the safety of our table to drink champagne—exiguous amounts at egregious prices—only to return to the floor when the band plays a Charleston, rather startlingly arranged to *The Stars and Stripes Forever*. The clumsiness of our waltz and the falterings of our German, no matter how graciously overlooked by charming hosts, underline just how far removed we are from the visceral meaning of this evening to the Viennese. Although ensconced in the eye of the festivities, we cannot participate fully, but can only observe—avidly, appreciatively, and emotionally—from a lengthy cultural distance.

The *raison d'être* of the Philharmonic Ball is not only to provide an elegant evening's *divertissement* for society, but also to raise money for the orchestra's pension fund. Unhappily, it is more successful in the former than in the latter. In recent years, after the last waltzes had faded, the glittering gowns were packed, and the shimmering medals were returned to their cases, someone has counted the proceeds in some dusty little office in the attics of the Musikverein and has come up with balances that, rather than glittering, were more like the echo of the waltzes: fading. Gross receipts of almost \$200,000 have been reduced by expenses and taxes to only \$1,500, enough to pension one Philharmonic musician for the rest of his life—provided he lives only five months after retirement.

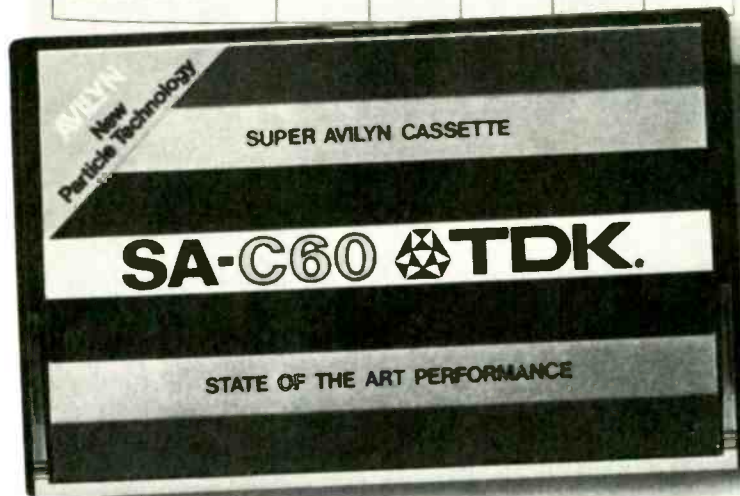
In 1975 the ball made no money at all, and there are powerful factions within the orchestra wishing to discontinue it as an anachronism not worth the time and trouble. But Vienna—that jewel in a socialist state where memory of the kaiser still reigns supreme—is a city of anachronisms. As long as the Viennese are dedicated to perpetuating the traditions of their cherished past, there promises to be many Philharmonic Balls in the years to come. ●



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INDEPENDENT LAB TEST RESULTS

	TDK SA	A	B	C	D
Signal-to-Noise Ratio	1 st	4 th	1 st	6 th	7 th
Distortion (I.M.)	1 st	2 nd	3 rd	7 th	6 th
Low-Frequency Response Accuracy	1 st	1 st	1 st	1 st	1 st
Mid-Frequency Response Accuracy	1 st	2 nd	5 th	5 th	2 nd
High-Frequency Response Accuracy	2 nd	2 nd	6 th	5 th	1 st
Maximum Output Level (3% thd)	1 st	2 nd	4 th	6 th	5 th
Output (0 VU)	1 st	4 th	5 th	2 nd	2 nd
Surface Abrasiveness	low	high	high	high	low



Seven tapes were tested (TDK SA, TDK KR, Scotch Chrome, BASF Chromdioxid, Advent Chrome, Scotch Classic, and Maxell UD) and ranked 1st to 7th. The chart shows the results for 5 representative tapes tested.

The following tape decks were selected for use in the tests: Nakamichi 500 & 1000, Advent 201, and TEAC 450.

SA now available in C 90.

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Distortion — that's the big story. Look at these lab test figures.

LEAST DISTORTION—CLEAREST SOUND.

	TDK SA	A	B	C	D
0 VU	11%	13%	26%	50%	32%
-5VU	4.5%	5.4%	11%	17.5%	5.4%
-10VU	4.2%	4.5%	8.5%	7.8%	4.8%
-20VU	4.9%	5.0%	8.0%	5.2%	6.0%

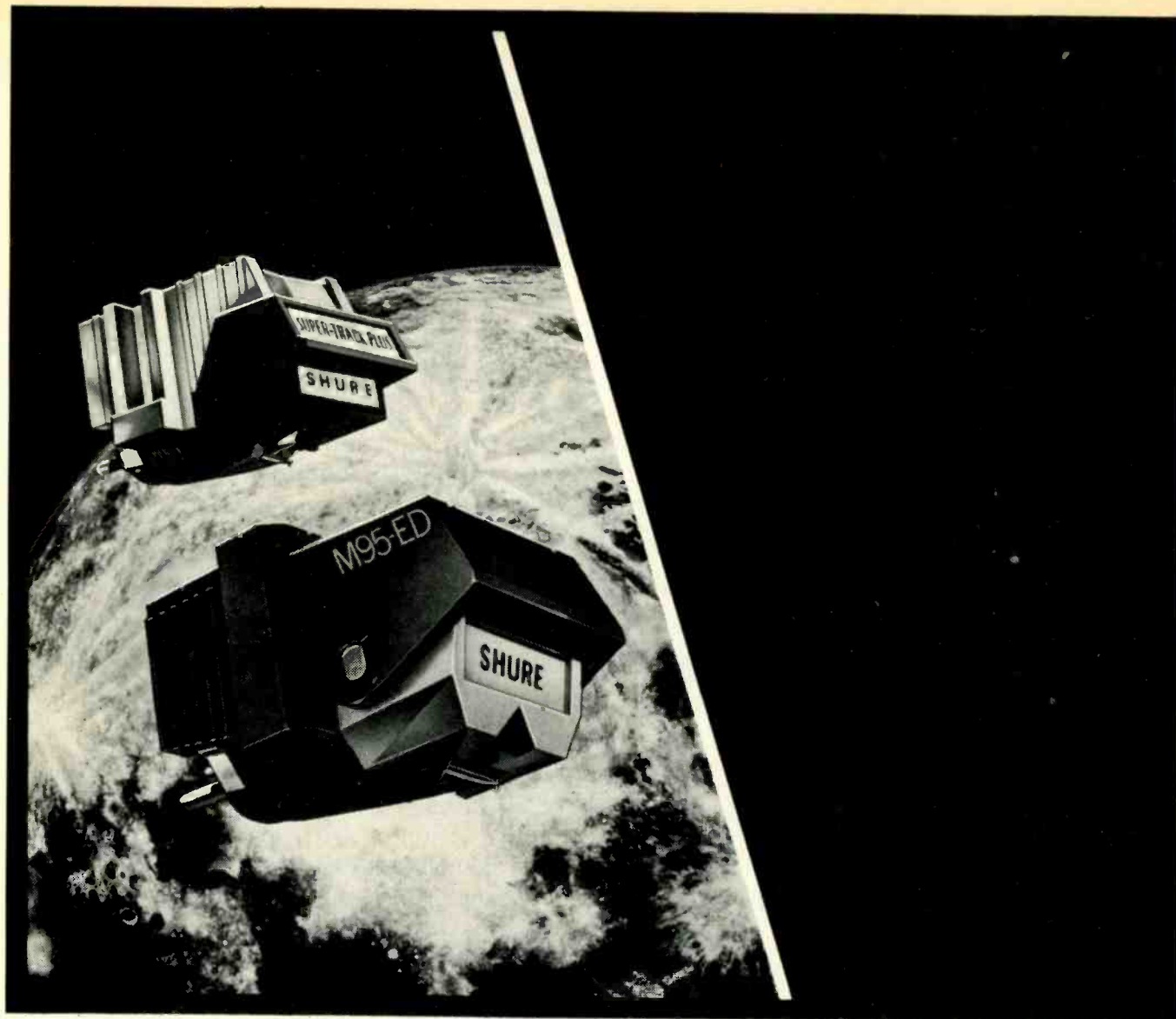
SMPTE METHOD: I.M. DISTORTION—7000 Hz—60Hz, 4:1 ratio.

There's just no contest. Super Avilyn delivered the clearest, cleanest sound. More lifelike sound — and to a discriminating ear, that's the ultimate test. Fact is, Super Avilyn is the new state of the art.

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Wait till you hear
what you've been missing.



II'nd only to the III.



The new Shure M95ED phono cartridge combines an ultra-flat 20-20,000 Hz frequency response and extraordinary trackability with an utterly affordable price tag! To achieve this remarkable feat, the same hi-fi engineering team that perfected the incomparable Shure V-15 Type III cartridge spent five years developing a revolutionary all-new interior pole piece structure for reducing magnetic losses. The trackability of the M95ED is second only to the Shure V-15 Type III. In fact, it is the new "Number 2" cartridge in *all* respects and surpasses much higher priced units that were considered "state of the art" only a few years ago. Where a temporary austerity budget is a pressing and practical consideration, the M95ED can deliver more performance per dollar than anything you've heard to date.

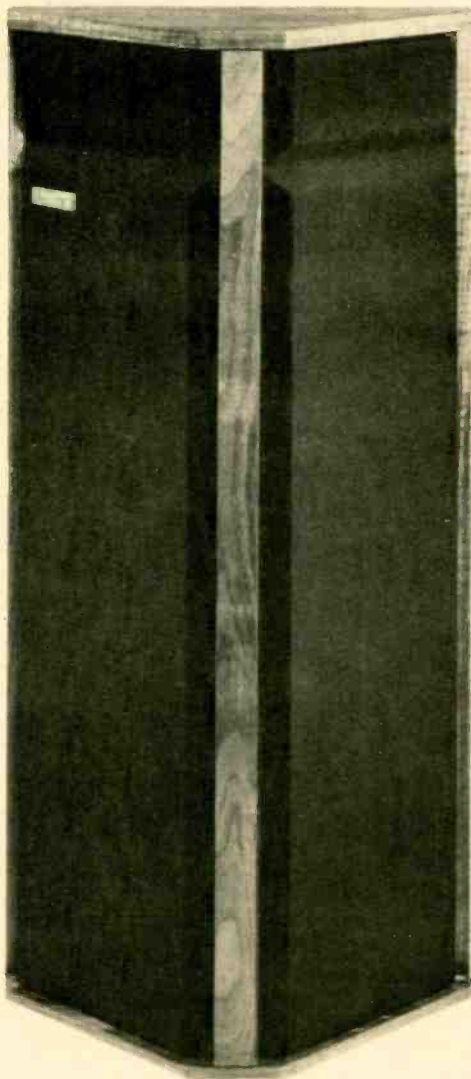
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Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

CIRCLE 38 ON READER-SERVICE CARD

New
A CONSUMER'S GUIDE Equipment
Reports



Allison's Remarkable "Prism"

The Equipment: Allison One, a full-range speaker system in walnut case. Dimensions: 40 by 19 inches (front panel); 10 $\frac{3}{4}$ inches deep. Price: \$360. Warranty: guaranteed to perform within ± 2 dB of advertised specifications for five years; covers parts, labor, and shipping costs; replacement packaging provided if needed. Manufacturer: Allison Acoustics, Inc., 7 Tech Circle, Natick, Mass. 01760.

Comment: The Allison speaker system may be regarded as a vertical prism, with sound-radiating elements mounted on each of the two surfaces facing into the listening environment. The design philosophy here has to do with an effort to optimize the relationship of the sound sources with respect to room boundaries (walls, floor, ceiling) so that the angle of sound radiation and the coupling between baffle and boundary surfaces are controlled. In this way, the manufacturer states, the acoustic power fed into the room remains constant with frequency, a factor that is especially germane to bass reproduction. Much research by Roy Allison (after whom the company is named) does indi-

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.

cate that driver placement with respect to room boundaries in real listening rooms can critically alter the perceived sound. Relatively little attention has been given to this factor in loudspeaker design in the past; it has a great deal to do with the design of the Allison One and its placement in the room, according to the manufacturer.

Each of the angled front panels contains (behind the grille covering) a 10-inch woofer, a 3½-inch convex-diaphragm midrange unit, and a 1-inch convex-diaphragm tweeter. Frequency crossovers, at 350 and 3,750 Hz, are provided by an internal network. Loading principle is air-suspension. A three-position switch (mounted at the rear near the top and accessible from the front) may be used to adjust the relative output of the middles and highs.

The system is intended for floor placement with its back as close as possible to the wall. The center of the enclosure should be no closer than 2½ feet from the nearest adjacent wall for the smoothest bass. Rated impedance is 8 ohms. The cabinet itself is made of oiled walnut, and the grille may be removed if desired.

CBS Labs' measurements testify to the speaker's robust construction and ample dynamic range—actually better than the manufacturer's claims: The impedance curve measures 10 ohms past the usual bass rise and never goes below 8 ohms across the audio band. Of moderate efficiency, the system requires 6 watts of input power to produce the standard output test signal of 94 dB at 1 meter on axis. It handles steady-state power inputs of up to 50 watts without distorting or buzzing; the output level produced with this signal is 105 dB. Maximum input pulse power handled is 101.3 watts average (202.5 watts peak); the output for this input comes to 111 dB.

The balance switch offers an average of 2-dB variation in each position, starting at about midband and extending upward to the limits of the unit's response. For lab tests, the FLAT position of the switch was used, although in listening tests the setting was varied to determine its audible effects on different kinds of program material. Playing classical music in a somewhat live room, listeners in general opted for the slightly rolled-off high end response that results from setting the switch for maximum treble rolloff. In deader rooms—or, as the unit's instructions point out, in reproducing chamber or other music that might logically be played live in your listening room—the brighter settings may yield more natural sound balance.

The three response curves obtained in the lab show the excellent dispersion characteristics of this system: Note how closely all three curves match. The over-all average omniresponse can be stated as within ±5 dB from 40 Hz to 11 kHz. Pulse response photos show close conformation to the input signals, attesting to good transient behavior.

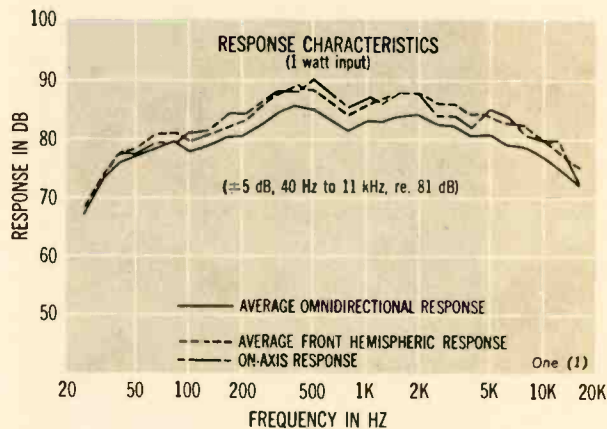
Installed in a large living room following the instructions furnished, a pair of Allison One speakers prove extremely smooth, eminently listenable, highly accurate reproducers of all kinds of music. On pure test tones, the system makes it easily down to 40 Hz before any serious doubling effects are heard, and it continues to 20 Hz with very slight increase in doubling. The midrange is full and vibrant but not overly "forward." Highs are clear, with better than average dispersion to beyond audibility. White noise response is generally smooth and well dispersed, regardless of the position of the balance switch.

There are a number of visible clues to the care that Alli-

son has taken in the design and placement of the drivers. The tweeter, for example, is an aspheric dome whose contour is carried out into the suspension and from there to the surrounding baffle in one sweep with a minimum of discontinuities that might create diffraction effects; the horizontal stiffening "crimp" in the grille is so placed that its surface is perpendicular to sound coming from both the tweeter and the midrange driver for minimum absorption, and so on. How much poorer the sound might have been had the unit not been designed exactly as it was, we can't tell, of course. But when we intentionally violated the manufacturer's instructions to keep the speakers at least 2½ feet from the nearest side wall of the listening room we did hear noticeable roughening of the bass. It was not severe enough to be called "bad," but it did compromise the realism that we previously had noted with the same recordings and correct positioning.

The prevailing impression is one of transparency, minimum coloration effects, and a broad sound-front—in short, the kind of highly accurate sound-reproducer that would attract the serious listener who is both musically oriented and technically astute enough to appreciate really fine sound. In our view, the Allison One is among the best speaker systems available.

CIRCLE 141 ON READER-SERVICE CARD



Allison One Harmonic Distortion*

Output Level (dB)	Frequency			
	80 Hz		300 Hz	
	% 2nd	% 3rd	% 2nd	% 3rd
70	0.20	0.27	0.17	0.21
75	0.32	0.21	0.16	0.23
80	0.46	0.15	0.16	0.26
85	0.90	0.23	0.17	0.27
90	1.7	0.60	0.22	0.46
95	4.2	1.0	0.80	0.60
100	9.2	1.5	2.6	0.46
105			8.0	2.5

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



BIC Produces the Quietest Changer Yet Tested

The Equipment: BIC Model 980, a two-speed automatic record changer; must be installed on BIC Model B-20 or WB-20 base. Dimensions (on base): 17 $\frac{1}{8}$ by 14 $\frac{5}{16}$ by 6 $\frac{1}{2}$ inches. Price: \$199.95; WB-20 walnut base, \$16.95; B-20 molded base, \$7.95; optional Model D-20 dust cover for either base, \$9.95. Warranty: full unit replacement by dealer if found defective within ten days of purchase; two years parts and labor, shipping prepaid. Manufacturer: British Industries Co., Westbury, N.Y. 11590.

Comment: BIC, the organization that was known as British Industries Co. in the days when it specialized in products made in Britain, now manufactures and markets its own line of speakers and turntables. There are three turntable models, of which the 980 is the top of the line. These belt-drive units incorporate operating options (called "programming") that allow each machine to be used as a single-play manual, as a single-play automatic (the turntable will cycle itself and can repeat the same record up to six times), or as a multiple-play turntable (changer) for handling up to six records in automatic sequence.

Models 980 and 960 are essentially the same except for the electronic speed control and variable speed adjustment in the 980. They use the same tone arm, while the 940 has a somewhat less sophisticated arm. In deference to the innovations found in these units (said to be the first belt-drive models that can play records in sequence), the manufacturer has chosen to call them "multiple-play manual turntables," eschewing the older term "automatic turntable"—and the even older one, "record changer."

Names aside, what we have here—judging from lab and home-use tests—is a very good record-playing device that does all that is claimed for it and does it extremely well. Rumble, at -63 dB (CBS-ARLL standard), is among the lowest measured for any turntable; for one with automatic options and in this price class, it is outstanding. Other measurements are consistently excellent. Flutter (weighted peak value, ANSI/IEEE) averages $\pm 0.05\%$. Speed is inherently accurate, showing no variations at the 33- or 45-rpm settings for varying test line voltages once the unit is set for 120 volts AC. The PITCH adjustment at the front left of the 12-inch platter varies the 33-rpm setting from -2.1% to +4.4%, 45 rpm from -2.4% to +4.7%.

The tone arm is a low-mass tubular metal type with an offset head. It is gimbal-suspended and counterbalanced by an adjustable weight at the rear. Vertical tracking force and antiskating are set by small spring adjustments, controlled by a pair of levers conveniently located as a single unit (the same scale serves for both adjustments) above the arm pivot. Bearing friction, laterally and vertically, is negligible; stylus force required for automatic trip is a mere 0.19 gram. Arm resonance (fitted with a Shure V-15 Type III cartridge) was clocked as a 4-dB rise at 8.5 Hz. The built-in stylus force gauge reads dead-accurate for settings of 1 and 2 grams, 0.1 gram high for settings of 3 and 4 grams. Antiskating force, applied via the same control near the pivot end of the arm, is within the accepted range—slightly greater for an elliptical tip than a spherical one and quite consistent all across the adjustment range to that for a VTF of 4 grams. The choice between values appropriate for spherical styli and those for ellipticals is made at a lever near the pivot mounting.

The built-in cueing device works very smoothly, with no side drift and with a welcome degree of damping during both descent and rise. Cueing time is adjustable from 1 to 3 seconds via a small knurled control on the base of the pivot mounting. The CUEING lever itself is just to the right of this section, with the bias switch above it and the speed selector below. The arm has a built-in rest with a latch.

The removable pickup head fits onto the body of the arm by means of a threaded latch-pin. The four signal leads terminate in a four-hole socket that mates with gold-plated pins on the arm for a secure fit. Stylus overhang dimension may be adjusted by repositioning the cartridge mounting screws, using the supplied plastic gauge. This gauge also has calibrations for correct cartridge angle, which can be adjusted by turning one end of the latch-pin arrangement.

Directly above the PITCH control is a window through which illuminated strobe markings become visible when the power is turned on. The SPEED SELECTOR (33 or 45) is among the controls at the right. The main operating control, called PROGRAM, is near the arm head. It has an OFF position plus a MAN (manual) setting and numbers 1 through 6.

Both short and long spindles are supplied, allowing a variety of operation options. With the short spindle, completely manual cueing may be used. You may recue manually during play and may discontinue play manually or

automatically by pressing the CYCLE button under the program control. If you do nothing, the record will play to the end, at which time the arm will return to its rest and the turntable will shut itself off.

To play a single record continuously, you move the PROGRAM lever to the required number of playings. With each successive playing, the lever will move to the next lower number until it comes to rest on MAN. To play a single record automatically (once), you advance the program lever to number 1 and press the CYCLE button. The arm will cue itself and return to rest at the end of play.

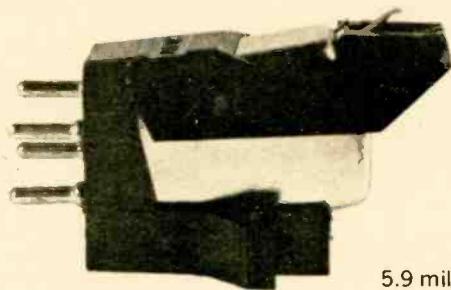
With the long spindle inserted, up to six records may be stacked (a support for this purpose is located at the back left corner of the unit) and played in sequence. Again, you use the program lever to set the number of playings. With fewer than six records in the stack, and the lever set at 6, the last one will repeat the number of times required to complete the cycle of six playings. Thus, if you want to play

two records and hear the second one twice, you would set the PROGRAM to number 3. Cycling time in the automatic mode is 12 seconds.

The 980 is supplied with audio cables that, like the leads in the tone arm, are of sufficiently low capacitance to accommodate CD-4 pickups. The unit is intended for mounting on either the walnut or the molded base, which provide very good shock-proofing. In addition to the two spindles, the turntable comes with a single-play adapter for 45-rpm large-hole discs; a spindle adapter for automatic play of 45s is available as an optional accessory (Model A-2, \$3.95).

Good-looking, smooth-running, and easy to use, the BIC 980 merits serious consideration. By any standards, it is an excellent record-playing device, and—as the test results show—it also can lay claim to being the quietest automatic we have yet encountered.

CIRCLE 148 ON READER-SERVICE CARD



ADC Improves Its XLM . . .

The Equipment: ADC XLM Mk. II, a magnetic stereo phono cartridge with elliptical diamond stylus. Price: \$100. Warranty: one year, parts and labor. Manufacturer: Audio Dynamics Corp., Pickett District Rd., New Milford, Conn. 06776.

Comment: ADC's new XLM Mk. II is priced at twice its predecessor's \$50 list; whether it is twice the cartridge is a matter that taste will decide. Certainly it is a respectable entry in what is becoming an ever more costly market.

Since the Mk. II is bound to be compared with its predecessor, let's begin there. The original XLM showed lateral IM distortion of 0.8% and 4.0% vertically, compared to 2.0 and 4.0% for the new one. The earlier XLM's figures were among the lowest measured at the time, and the Mk. II's still stack up well. Harmonic distortion, good in the old model, runs about 50% higher in the Mk. II—still good, but not as good.

Arm resonance of the original XLM in an SME arm was 5.5 Hz—low enough to be troublesome in some applications. It is good to note the new cartridge's 9-Hz resonance in the same arm. The change appears to be due to a reduction in stylus compliance. The older model had one of the most compliant styli ever produced—so compliant that it was ill suited to some tone arms. The Mk. II should prove usable in a much wider variety of arms.

Indicative of slightly reduced compliance is the minimum tracking force needed for the Mk. II to negotiate test-record torture-test bands. CBS Labs notes that this cartridge requires 0.75 grams, compared to 0.4 grams for its earlier counterpart. Again it is fair to point out that many thought the original XLM too compliant.

Many users also wished for higher output, and ADC now provides it. Tracking a 1 kHz, 5 cm/sec. standard test cut (at 1½ grams VTF, used for all but the minimum-VTF test), the Mk. II delivers almost twice the earlier unit's output:

5.9 millivolts for the left channel and 4.6 for the right vs. 3.0 and 3.3 mV respectively.

Frequency response is quite flat: within ± 2.5 dB across the band and nearly dead flat from 30 to 10,000 Hz. Response rises to a rounded hump at about 18 kHz—a lower peak frequency than that for the older XLM. Square-wave tests show the Mk. II also rings a bit more than its predecessor.

Channel separation is excellent—generally in excess of 25 dB from about 50 to 10,000 Hz, and near or beyond 30 dB in much of this range. The older unit averaged about 5 dB less separation.

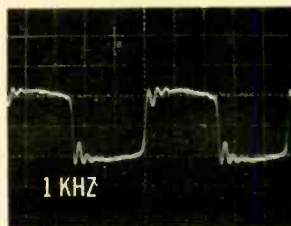
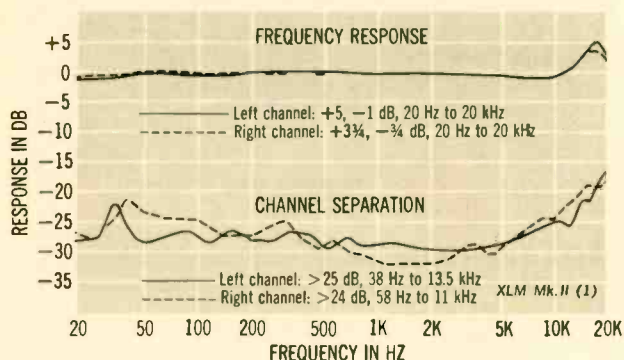
In listening tests, the Mk. II proves a very good sounding cartridge. There may be some excess brightness on difficult-to-trace musical signals like cymbals, but not all listeners noted it and the sound is similar to that of some other cartridges in this respect. Over-all, the listener gets the impression of newly revealed detail, especially in massive orchestral and choral works. In chamber music or pops, the effect is one of great delineation of instrumental lines and textures.

The spatial characteristics are noteworthy. Obviously, when comparing a cartridge with moderate separation with one like the Mk. II there is a dramatic difference in stereo localization. On well-mixed recordings, we were surprised to hear momentary "zones of silence" as a section of the orchestra came to a rest and then picked up again. This can be an uncanny effect to one who has never before experienced it. It is one thing to be able to point to a playing instrument, quite another to be able to locate the point from which sound is about to come and further to judge whether it is in the foreground or background. With the Mk. II it's possible.

Just what design changes ADC has decided to make aren't too important. The sound is, and it's good. Perhaps more important to many audiophiles, the Mk. II should be more flexible in use. Many found it difficult to find an arm in which the earlier XLM would live up to its reputation.

Having tried the new XLM in two popular arms to which, in our opinion, the earlier model was not well suited, we are satisfied that the improvement is both real and significant.

CIRCLE 144 ON READER-SERVICE CARD



Square-wave response

ADC XLM Mk. II Additional Data

Maximum tracking levels (1 ½ grams VTF; re. RIAA 0 VU)	
300 Hz	+12 dB
1 kHz	+9 dB
10-20 kHz	>-5 dB

...And Adds a CD-4 Version

The Equipment: ADC Super XLM Mk. II, a magnetic phono cartridge capable of playing Quadradiscs, with Shibata diamond stylus. Price: \$125. Warranty: one year, parts and labor. Manufacturer: Audio Dynamics Corp., Pickett District Rd., New Milford, Conn. 06776.

Comment: Owners of the original XLM who have gone quadriphonic will be happy to know that they can replace the older unit with the Super XLM Mk. II with little change in apparent stereo performance and with quite good CD-4 four-channel reproduction. At the same time, prospective purchasers of the XLM Mk. II (reviewed above) should be aware that the Super is not simply the stereo Mk. II with a Shibata stylus; if you plan to play Quadradiscs you will need the Super itself—not just its stylus assembly for use on the Mk. II, though the assembly is easily removable.

The Super delivers almost the same output as the old XLM: 3.3 and 3.1 millivolts (from the standard test cut) in the left and right channels respectively. IM distortion too is about the same at 1.0% lateral and 5.0% vertical. Arm resonance in the SME-3009 arm is a comfortable 10 Hz.

Almost all we said about the elliptical-stylus XLM Mk. II goes for the Shibata-stylus Super. It requires the same 0.75-gram tracking force to make it through the torture test, and its square-wave response shows about a half cycle of well-damped ringing—a bit better than the Mk. II. The similarities in frequency-response curves are more notable than the differences, with the Super showing a slight bass rise to perhaps +1.5 dB at 20 to 30 Hz, and the same hump in response near 17 to 18 kHz.

The Super's channel separation is not as good as that of its stereo counterpart: 26 dB at best and less than 20 dB in the right channel over most of the audible band. The separation curves are quite similar for the two channels, differing only in their "depth" below the 0-dB line. The reason for the differences, both between channels and between cartridges, could lie in the stylus alignment of the samples used. Separation can suffer if a stylus (particularly a Shi-

bata) is not quite vertical as viewed from the front.

There were some surprises when the lab came to test the carrier range (from 20 to 50 kHz). Separation in the right channel proved excellent at better than 22 dB throughout the range; that in the left channel read better than 13 dB at nominal carrier frequency (30 kHz) but only about 9 dB at about 23 kHz with our test sample. And the response in both channels slopes off more steeply than in most CD-4 cartridges we've tested. These specifics don't sound encouraging; remember, however, that the carrier is not a regular audio signal, but an FM-encoded difference signal. Recovery of it therefore is not subject to the "rules" that apply to (analogue) audio signals.

And though the steep response rolloff means that the carrier level presented to the demodulator is, on averages, farther below that of the baseband signal than normal, we had no difficulty adjusting any demodulator we used with the Super for satisfactory CD-4 reproduction. This is not to say that the adjustment range of all demodulators will necessarily be sufficient. But generally speaking we have found, particularly with the newer demodulators, that the CD-4 medium is reasonably forgiving of what may, at first glance, appear "wrong"—be it nonlinear carrier-band response, above-spec lead capacitance, or whatever.

Listening proved the Super to be almost as good a stereo cartridge as the XLM Mk. II. Stereo imaging was only subtly less striking.

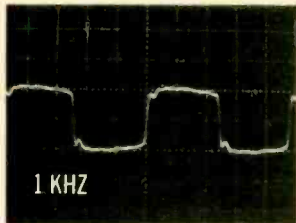
Tracing is very good with both cartridges. In the Super, tracing takes on added importance as misbehavior in the groove could mean momentary loss of the CD-4 carrier and, thus, an altered four-channel perspective. Such breakup as we heard with the Super probably was due to a bad cut in the disc.

If you plan to buy this cartridge with a later conversion to CD-4 in mind, feel free to use it (for stereo or matrixed quadriphonics) with the standard 47,000-ohm load in the meantime. Although specified for 100,000 ohms (and 100 picofarads' capacitance), there's little if any audible differ-

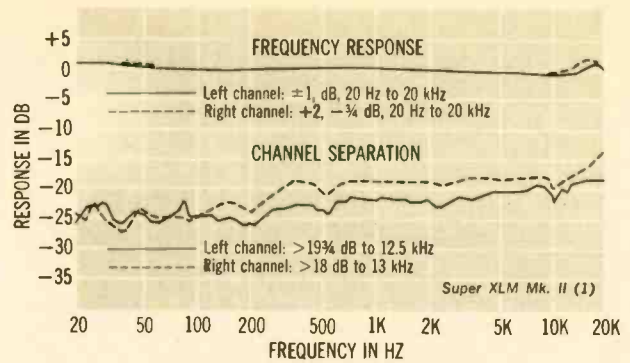
ence in stereo applications, sans demodulator.

Finally, ADC has included a stylus brush with both Mk. II cartridges. The tip mass of these units is so small that dust attracted to the end of the cantilever can make a significant difference in sound quality. And, perhaps because of its geometry, the Super's Shibata stylus seemed much more adept at attracting dust than the elliptical. But you have been warned, and the brush is useful for momentary maintenance. Use it.

CIRCLE 146 ON READER-SERVICE CARD



Square-wave response



ADC Super XLM Mk. II Additional Data

Maximum tracking levels (1% grams VTF; re RIAA 0 VU)	
300 Hz	+12 dB
1 kHz	+9 dB
10-20 kHz	>-5 dB



A Comprehensive Quadriphonic Receiver from JVC

The Equipment: JVC Model 4VR-5426X, a quadriphonic receiver with AM/FM tuning, BTL stereo "strapping," dual matrix decoders, and CD-4 demodulator; in wood case. Dimensions: 18 $\frac{3}{4}$ by 6 $\frac{3}{8}$ inches (front panel); 14 inches deep plus allowance for controls and connections. Price: \$399.95. Warranty: two years parts (except case and plastic parts) and labor. Manufacturer: Victor Co. of Japan, Ltd.; U.S. distributor: JVC America, Inc., 50-35 56th Rd., Maspeth, N.Y. 11378.

Comment: It is not surprising that the 4VR-5426X comes on almost as a "CD-4 receiver"; JVC was the inventor of CD-4/Quadradisc system, and this is a quadriphonic receiver. Yet, despite the prominent CD-4 pilot indicator in the dial panel and the way many of the controls have been

arranged to favor CD-4, the real strength of the unit is in its stereo performance and in the range of capabilities (including CD-4) that it encompasses.

Its uncluttered front panel at first glance belies this range. There is a single tuning meter (showing the channel centering for FM, signal strength for AM) next to the dial, which has large numbers for FM, rather small ones for the AM scale. There are lighting indicators for FM STEREO and, as already specified, CD-4—both of them carrier (or pilot) sensors that light only in the presence of the appropriate type of signal. The tuning knob is to their right.

Next to the ON/OFF switch at the lower left of the front panel are stereo headphone jacks—one for the front channels and one for the back. The SPEAKERS switch has three positions: 4 CH (in which the amplifier section is driven as a

discrete-quad unit), OFF (for headphone-only listening), and 2 CH (with the BTL circuitry "strapping" front and back amplifiers on each side for maximum output to the front speakers and none to the back speakers).

The BASS and TREBLE controls are single knobs (controlling all channels). The MODE switch has a position for 2 CH (in which stereo signals are fed only to the front speakers, even with the SPEAKER switch set for 4 CH), and three for quadriphonic operation: DISCRETE, MATRIX 1, MATRIX 2. The first matrix position is recommended for SQ decoding, the second for QS or E-V; either can be used for simulated quadriphonics from stereo sources, MATRIX 1 generally giving a more wrap-around feeling and emphasizing noise content a bit more than MATRIX 2. Next comes a SOURCE switch with positions for AM, FM-AUTO, PHONO (also specifically labeled as CD-4), and AUX.

An examination of the preceding controls will show that JVC has been at some pains to place all settings required for CD-4 use in the preferred top position, emphasizing 4 CH, DISCRETE, and CD-4 wherever possible in the callouts. Life might have been a little simpler for both the designer and the user (since some of the resulting labelings are slightly awkward) had JVC not been so single-minded, but the point is exceedingly minor. Note, however, the FM-AUTO callout; mono/stereo and muting switching are completely automatic in this receiver with no manual override, blend control, or high filter. We will discuss the significance of these factors in assessing the FM section.

The remaining controls include a button for TAPE MONITOR (also marked EXTERNAL NR in case the tape connections are to be used for an ANRS or Dolby B unit) and one for LOUDNESS. Then there are four LEVEL controls, one for each channel so that the group constitutes, in effect, a four-way balance control. The last knob is a MASTER VOLUME control.

The back panel has pin jacks for PHONO input (a stereo pair), AUX input (a quadriphonic set), and TAPE input and output (a quad set apiece). There is another pin jack for FM DET OUT—to be used for an outboard decoder, should a discrete-quadriphonic broadcast system be approved. The speaker connections (for one quadriphonic set—there is no provision for remote speakers) are color-coded binding posts that accept spade lugs or bared leads. Since they are rather close together and lack any sort of barrier to inhibit accidental shorts, you should check the connections carefully before turning on the amplifier, particularly with bared leads. Smaller binding posts—also appropriate for bared wires or small spade lugs—are used for the antenna connections: AM, 75-OHM FM, and 300-OHM FM. (There are built-in antennas, as well, for both AM and FM.) Three screwdriver controls are provided for CD-4 demodulator adjustment: CARRIER LEVEL, LEFT SEPARATION, RIGHT SEPARATION. And finally there are two convenience AC outlets, one of which is controlled by the front-panel power switch.

Note that the phono input is designed for CD-4 cartridges (that is, its input impedance is rated at 100,000 ohms instead of the 47,000 ohms that is standard for stereo cartridges), but it can be used equally well with stereo models. In stereo—as in CD-4, because of the necessary filtering of carrier-range frequencies out of the audio output—there is a rolloff at the extreme top of the range. The rolloff will tend to control peakiness in any stereo cartridge that "dislikes" working into the higher input impedance and low input capacitance. Ideally it might have been better to offer a second phono input engineered for stereo cartridges and providing flatter response, but remember that this is an inexpensive quadriphonic receiver; the compromise implied by the phono-input design is difficult to fault in view of the cost saving it effects at minimum expense in terms of sound.

Generally, in fact, the lab measurements as well as the listening tests prove the performance of the 4VR-5426X to be well above budget-class average and well above JVC's specs. The amplifier section has a comfortable margin above its 13-watt (per channel, with all four driven) rating, even in the lab's test at 0.5% THD. (The unit is rated at 1% harmonic distortion.) CBS Labs measured harmonic distortion at under 0.25% at all three power levels, under 0.1% in all but one of the half-power measurements. Intermodulation runs a little higher in the test sample but stays under 0.5% in most of the measurements.

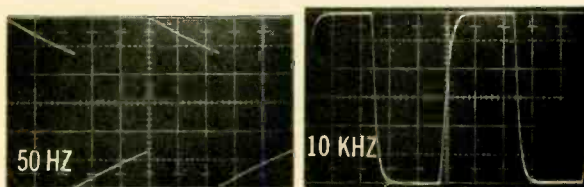
The FM section did even better in the lab tests, suppressing noise and distortion by 50 dB or better for input signal strengths of 50 microvolts or more in stereo, 4 microvolts or more in mono. Minimum usable stereo sensitivity is a mere 3 microvolts; capture ratio is 1 dB. All these specifics are very good—much better than average for a relatively inexpensive receiver, stereo or quad. Minimum usable mono sensitivity couldn't be measured in the usual way (at 30 dB of quieting) because the muting circuit cuts off when the input signal level drops to 2 microvolts, at which point quieting still is 38 dB. Suffice it to say that the FM section has exceptional sensitivity and suppression of both noise and distortion for a receiver in this class. Thus unusually listenable signals are produced right down to the muting threshold at a mere 2 microvolts, largely (though not entirely) obviating the need for muting-override and noise filtering or blending features.

The frequency response of this section is not as attractive as its other measurements. With a sharp rolloff above 10 kHz in both mono and stereo, our test sample was not up to par in this respect, though the response is otherwise very flat and the separation excellent. And, because of the tuner section's other admirable qualities, the sound is excellent but for the loss of the top (less than a half-octave) of the overtone range in stations with top-notch signal quality.

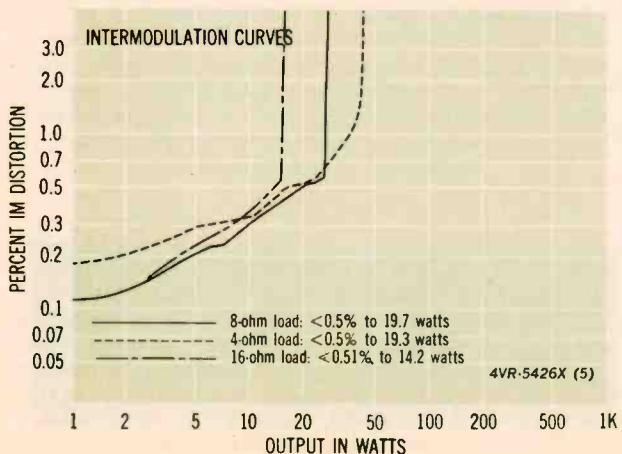
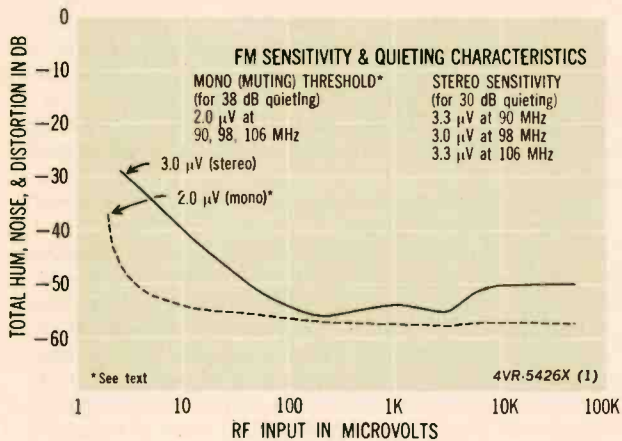
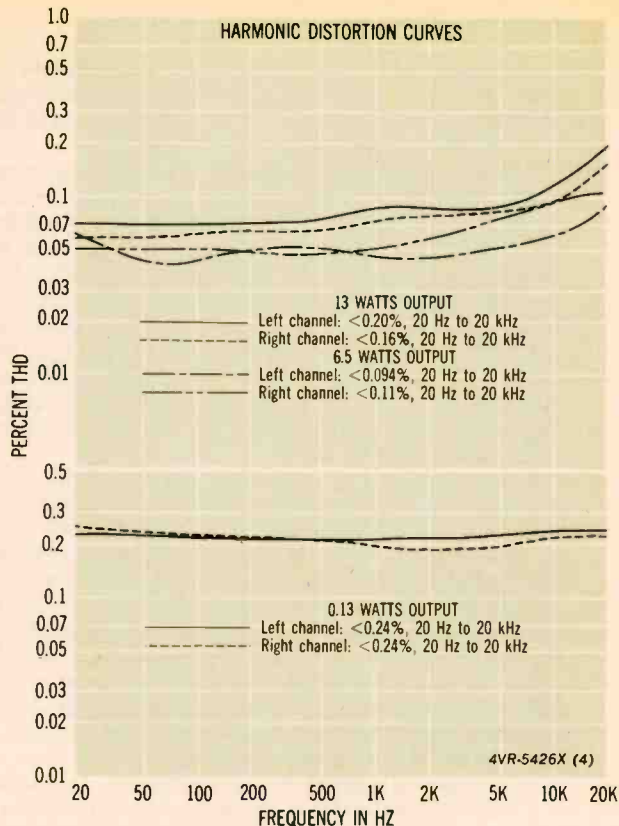
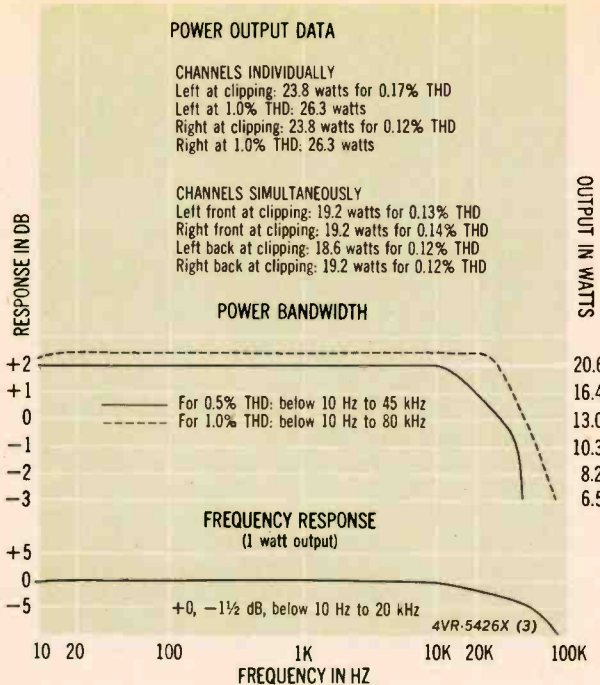
The quadriphonic circuitry is not exactly state-of-the-art (again, this is a relatively inexpensive receiver), but it serves nicely. We were able to achieve good CD-4 reproduction with good-to-excellent separation using a variety of cartridges. Separation in the matrix modes is less good, of course (there is no "logic" or similar enhancement—which can be a mixed blessing anyway), but the quadriphonic imaging was judged satisfactory and the sound clean in both matrix positions. For some reason the sound seems a little crisper and more alive in MATRIX 1 than in MATRIX 2, whether these positions are used for reproducing SQ and QS (respectively) or for enhancement of stereo, but listeners disagreed about which they preferred. Those who liked MATRIX 2 described it as "more mellow" and "less exaggerated."

A quadriphonic receiver is a complex beast, and JVC seems to have done all it can to tame its wonted waywardness—in both price and front-panel elaborations. The 4VR-5426X is, in other words, unusually easy to buy and to use. And, despite its emphasis on CD-4, it does an acceptable job with any quadriphonic or stereo sound source.

CIRCLE 147 ON READER-SERVICE CARD



Square-wave response



JVC 4VR-5426X Receiver Additional Data

Tuner Section			
Capture ratio	1 dB		
Alternate-channel selectivity	70 dB		
S/N ratio	66½ dB		
THD	Mono	L ch	R ch
80 Hz	0.22%	0.24%	0.24%
1 kHz	0.14%	0.20%	0.19%
10 kHz	0.24%	1.2%	1.1%
IM distortion	0.12%		
19-kHz pilot	below -64 dB		
38-kHz subcarrier	-54 dB		
Frequency response			
mono	+ ¼, -3 dB, 20 Hz to 12 kHz		
L ch	+ 0, -3 dB, 20 Hz to 12 kHz		
R ch	+ ½, -3 dB, 20 Hz to 11.5 kHz		
Channel separation	>40 dB, 20 Hz to 8 kHz		
Amplifier Section			
Damping factor	40		
Input characteristics (for 13 watts output)			
	Sensitivity	S/N ratio	
phono*	0.9 mV*	57 dB	
aux, tape	145 mV	83½ dB	
RIAA equalization accuracy			
+ ¾, -3 dB, 20 Hz to 16 kHz			
* Measured with CD-4 controls set for maximum sensitivity			



Tannoy Introduces Top-Quality Turntable

The Equipment: Tannoy/Micro TM-55DD, a two-speed manual turntable with integral arm and base. Dimensions: 18 $\frac{3}{8}$ by 13 $\frac{1}{2}$ by 5 $\frac{1}{8}$ inches; with dust cover fully raised, 17 inches high. Warranty: material and workmanship, five years, as determined by factory inspection; owner pays shipping to factory. Price: \$330 (includes base, hinged dust cover, and accessories). Manufacturer: Micro Seiki Co., Japan; U.S. distributor: Tannoy (America) Ltd., 1756 Ocean Ave., Bohemia, N.Y. 11716.

Comment: Tannoy, known over the years in the U.S. (and in England, where the company was founded) for its high-quality speaker systems, individual speakers, and enclosures, recently introduced a new series of turntables made by Micro Seiki in Japan. The Model TM-55DD is the top-of-the-line unit. It is a two-speed (33 and 45 rpm) model, completely manual, in which the platter and arm are integrated with an exceptionally handsome wood base to which the buyer may fit a hinged dust cover (supplied). The base is supported by four sturdy feet that are adjustable for perfect leveling, a chore that is aided by a spirit-level "bubble" on the wood base surface.

The TM-55DD is a direct-drive model powered by a DC servo motor. Speed is inherently accurate and is, in any event, adjustable via separate fine-speed controls for the 33- and 45-rpm settings. A built-in strobe lamp at the lower left corner of the unit comes on when you activate the motor; this lamp illuminates etched markings around the platter's rim. There are four sets of markings, for each speed and at either 50 or 60 Hz power-line frequency.

Operation is quite simple: A single control turns on the power and also selects the speed. Cueing is fully manual. The built-in cueing lever may be used to lower and raise the arm; it is an extremely smooth-acting control with a well-damped descent and no side-drift. The fine-speed controls are located on the front panel of the wood base, a finger's length or so from the main power control.

The die-cast aluminum platter, covered with a rubber overlay, weighs 3 lbs., 2 oz. As stated, speed accuracy is perfect: Once the unit was set (at 120 VAC) there was no measurable speed error at other test line voltages. Total audible rumble (CBS-ARLL standard) was found to be -64

dB, which easily confirms the manufacturer's claim of better than 60 dB and is, in fact, among the very lowest rumble figures ever measured. The wow and flutter figure, clocked at an average value of 0.05% (ANSI/IEEE), was negligible. The total range of fine-speed adjustments ran from -6.7% to +8.5% at 33 rpm; from -7.0% to +8.8% at 45 rpm.

The tone arm is a metal tubular type whose shape might be described as a "lazy S." The rear has a removable counterweight, adjustable for initial balance and subsequent vertical tracking force, and the front has a removable head for installing a pickup. The user must mount the pickup via screw holes in the finger-lift that fits on top of the head while adjusting the pickup to align its stylus with a supplied overhang gauge—a somewhat finicky chore that should be done slowly and carefully. The useful VTF range is from 0 to 3 grams, and the arm will accept cartridges that weigh from 4 to 10.5 grams, which just about covers all available high-quality models. The cables supplied with the unit have low capacitance suitable for use with CD-4 pickups.

Arm resonance, tested at CBS Labs with a Shure V-15 Type III cartridge, is minimal, with a rise of only 3 $\frac{1}{2}$ dB at 7.8 Hz. Friction—laterally and vertically—was unmeasurably low. The rear counterweight has markings that correspond to VTF forces as follows: For markings of 0.5, 1.0, 1.5, 2.0, and 2.5, the lab measured 0.5, 0.9, 1.4, 1.8, and 2.3 grams respectively. To use the antiskating dial, you rotate its pointer to correspond to the selected VTF value; measured values are reasonably close to theoretically desirable bias forces and appear to compromise between those for elliptical styli and those for spherical ones. The unit has an OFF position that defeats its action altogether, which the apparent (uncalibrated) zero position does not.

The new Tannoy turntable is a handsome, low-silhouette model that offers very high performance, silent operation, and excellent handling. It has no trace of automation; at the end of a record you must return the arm to its rest yourself. It comes with the prefitted signal cables, a large-hole 45-rpm adapter, the dust cover, hardware for installing a pickup, and a small screwdriver. The owner's manual is exceptionally well prepared with clear instructions and unusually good photos.

CIRCLE 142 ON READER-SERVICE CARD



Quadraphonic Son of Phase/2

The Equipment: Koss Phase/2 + 2, a stereo/quadraphonic headset with "programmer" control unit. Price: \$145. Warranty: full, one year parts and labor. Manufacturer: Koss Corporation, 4129 N. Port Washington Ave., Milwaukee, Wis. 53212.

Comment: By all odds the control options on the Phase/2 + 2 make it the most complicated headphone on the market. Some users will delight in it, others spurn it, for that reason alone—just as they did the stereo-only Phase/2 (HF test reports, March 1975). The present report is written for those who are not pre-emptively prejudiced (pro or con) about gadgetry.

The headset itself has two drivers (both similar to those used in the Koss HV-series phones) on each side, the main one positioned over the wearer's ear canal and the other built into a forward extension of the earpiece next to the wearer's temple. Though the foam ear cushions surround the ears, they do not drastically reduce ambient room sounds, and the open-backed design of the earpieces (which admit ambient sound via the drivers) further establishes the Phase/2 + 2 design as of the "open-air" (as opposed to high-seal) type.

Surprisingly—until you think about it—the front-most drivers carry the back-channel information in quadraphonic use. The sounds they reproduce appear to come from the back, according to Koss, partly because the transmission path to the eardrum is longer from them than from the main drivers, partly because of the loss of presence effect that their position (firing toward the head rather than directly toward the ear) entails. Acoustically, that is, they are intended to produce the same subjective sensation as a sound source located behind the listener.

The Phase/2 + 2 is relatively bulky but not particularly heavy or uncomfortable. The headset alone weighs about 1½ pounds; with its cord and control it tips the scale at a hair over 1½ pounds. On the muggy summer days when our tests were conducted we did find, however, that wearers sometimes complained of overheating with prolonged use.

There is about 3½ feet of multiconductor cable between the headset and the control, another 9 feet (approximate extended length) of coiled cable between the control and the stereo phone plugs—black for the front channels, gray (consistent with the new IHF standard) for the back. As delivered, the plugs would accommodate headphone jacks up to about 6 inches apart, far more than is needed for the vast majority of electronics. The two sets of conductors can be separated until the "split" reaches a metal clamp. This allows for jack spacings of up to about 10 inches—still not enough to accommodate the Heath AA-2010 amplifier. For units with such extreme jack spacing you can pry the metal clamp loose and move it farther along the cable.

The control unit has three ranks of switches, each with a tiny window through which a red pilot indicator can be seen. (We hope this feature adds little to the cost; since switch positions are easily assessed by glancing at the switches themselves, the indicators are of questionable utility.) In the top rank are four blue sliders—one for each channel—called AMBIENCE EXPANDERS. They actually work on a principle of phase reversal though, because of the phase alteration implicit in the differing sound-path lengths between the two drivers and the ear, and because of the phase manipulation inherent in other controls, their acoustic effect is not simply to put individual channels out of phase with the others. Koss describes the action aptly as one of "moving in on" individual channels—psychoacous-

tically repositioning the listener's head within the sound field—for a more detailed "look" at some of the available musical information.

At the left of the next group are two bone-colored buttons called BINAURALATORS. One is for the main (front channel) drivers, the other for the extra drivers. Binauralation, apparently, is a process related both to the Bauer stereo headphone circuit (which mixes phase-altered versions of one channel into the other in simulation of the acoustic mixing that occurs with loudspeaker listening) and the Hafler differential-matrix circuit (which extracts ambience information by taking the electrical difference between two signals of a stereo pair) though in the Phase/2 + 2 the ambience information is fed back into the same drivers. Next to the BINAURALATOR switches is a tan one for QUAD FIELD, with positions marked "2 π " and "4 π ." The first is intended to produce the proscenium effect (with the music basically coming from in front of you and a sensation of hall sound—rather than prime musical sources—behind you); the second puts the music all around you, as you might hear it from the center of a recording studio. The 2 π setting therefore might be called the ambience setting, 4 π the surround setting.

Those three switches are in the circuit only in one position of the bottom (orange) QUAD COMPARATOR switch: " ϕ 2 + 2." (The Greek ϕ is, of course, a symbol for phase angle.) The other position, CH 4, essentially is a discrete-quadruphonic mode in which the front signals are delivered directly to the main drivers and the back signals to the extra drivers with no phase manipulation or blending of any kind.

Perhaps it is germane to point out that all this has been designed, in a sense, empirically. Koss says it did not begin the project from a theoretical point of view; it experimented with multichannel-headphone psychoacoustics and then narrowed down driver placement and design, and circuit configurations, to those that seemed to work—that seemed, in other words to deliver musically valid and aurally pleasing effects. It has carried this approach one step further. Using master tapes recorded by ABC Records, it has remixed the quadruphonics specifically for headphone listening, using the Phase/2 + 2 as a mixdown "monitor." The resulting QS-encoded disc, which also includes exposition on the workings and potential of the headphone, is available free to purchasers of the model via a postcard packed with it.

All this adds up to some fascinating listening. With the record or without it, it will take considerable listening to master all the nuances of sound perspective available with the Phase/2 + 2. (There are, according to Koss, 127 pos-

sible switch combinations; we didn't count them.) The sound is good with the main drivers in operation alone—very similar to that with the Koss HV-series phones in fact, meaning that it has excellent range with good smoothness and detail. The response of the extra drivers is not the same, of course; not only does driver placement color the sound, in a sense, but Koss says the drivers themselves have been engineered for this use.

When you bring in these extra drivers—in either the CH-4 or the ϕ 2 + 2 mode—the sound from the main drivers alone no longer seems adequate simply because of the added liveness and interest in the newly enveloping sound "display." This is where the real interest of the model lies. It really will allow you to alter your apparent orientation to that display in terms of the spread of musical forces around you, the type of space in which they seem to be making their music, and the balances between them.

The AMBIENCE EXPANDER switches are not meant for use like the rest. The other switches determine basic listening mode, which is best arrived at in advance of serious listening. They set the subjective spatial relationships between the music and the listener. The AMBIENCE EXPANDER switches, by contrast, shift only the emphasis. Using them may be compared to cocking your head in loudspeaker listening or at a live concert, to get a better fix on a musical detail. Koss says, and we agree, they are for ad-lib use *during* listening. Since you can't physically reorient your head within the sound field of a headset, these switches offer a psychoelectronic way of doing so.

But even with all the controls and quality in the Koss we must report that it still can't be all things to all people. Those listeners who, in the past, have reported difficulty imaging front-center or even back-center musical loci continue to have the problem with the new model. The consensus is that with most musical material a control setting can be found that is more satisfying, at least to some degree, than that to be had with any other model we've experimented with at length. But, particularly when you switch from music to sound-effects material (footsteps that are supposed to walk around you, for example), the "center-blind" listeners still cannot image a full sound field and tend to confuse back and front, even with the Phase/2 + 2.

It is, however, the most aurally satisfying unit of its type we have yet tried—thanks largely to the well thought-out (if initially confusing) switching options. A catch phrase *chez* Koss is: "If you liked our Phase/2 Stereophone, you'll love our Phase/2 + 2 Quadraphone." Now that's one advertising slogan we'll buy.

CIRCLE 145 ON READER-SERVICE CARD

Coming
Next
Month

Tests of Six Speaker Systems

Avid 105

Leslie DVX-580

Bose 301

Rectilinear 5

Janszen Z-824

Royal Sound SP-55



Crown Offers a "Systems" Control . . .

The Equipment: Crown OC-150, a stereo output control center, a combined amplifier switching and metering system with headphone junction box and speaker switching facilities, in metal case that can be rack-mounted or inserted into optional wood case. Dimensions: 17 by 5½ inches (front panel), 8½ inches deep plus allowance for controls and connections. Price: \$349; optional Model 5R wood cabinet, \$45. Warranty: three years parts and labor. Manufacturer: Crown Div. of International Radio and Electronics Corp., P.O. Box 1000, Elkhart, Ind. 46514.

Comment: In one smart-looking black and silver cabinet, the OC-150 output control center from Crown combines comprehensive metering facilities, speaker selection, and the features of a headphone junction box.

Depending on what might be called your state of grace as an audiophile, metering is either occasionally useful or absolutely necessary. Crown's meters are noteworthy in that they offer either VU ballistics or peak amplitude indications—the latter very rare indeed. Although sometimes used on recording equipment, peak metering is almost never found in higher-power applications. Yet it is exactly the type most often required there. It is on the peaks that the amplifier will clip and distort. The usual rms-reading meter gives little indication of these peaks, which on the best program material may rise 15 to 25 dB above average (rms) signal levels. Clearly, short of getting an oscilloscope, peak indication of some sort is a must if you want to tell what your amp is really doing.

The output control center's front panel is typically Crown: silver metal above black leatherette. The twin 3½-inch meters fill the upper left portion of the front panel and are flanked by infinitely variable HOLD TIME controls. These allow the user to set the duration for which the meters will continue to display individual peaks. To the right of the meters are two rows of pushbuttons selecting meter ballistics and the amplifier that is to be monitored (any of three). The second row of pushbuttons sets meter sensitivity from 140 volts down to 1.4 volts (full scale) in five ranges; this translates into a range of 0 to -40 dB. The wattage equivalents will, of course, depend on the impedance of your speakers. The owner's manual does an excellent job of explaining the relationship between voltage and power with the relatively complex loads supplied by real loudspeakers (as opposed to loading resistors).

In the black leatherette area are two stereo headphone jacks and another row of pushbuttons, allowing the user to select any of three speaker systems (singly or in parallel) and either or both of the front-panel headphone jacks. There is also a terminal strip on the back, continually powered, for electrostatic headphones.

Crown has placed attenuators in series with the front-panel headphone jacks. The user can select 0, 17, or 24 dB of attenuation. Not only can this feature save one's hearing and headphones, but it can also be used to bring the associated power amplifier up out of its low-power operating ranges; often distortion falls as power increases to average operating levels, and the attenuators help achieve this by sopping up the "excess" output when the gain control is advanced.

On the back panel are the inputs for three amplifiers (two using binding posts, one a terminal strip), outputs for three speaker systems (two sets of binding posts and a terminal strip), plus the headphone terminal strip, the attenuator switches for the front-panel headphone jacks, and four unswitched AC outlets. The binding posts can be used with banana plugs, bared wires, or large spade lugs, the terminal strips with spade lugs or bared wires.

Obviously, from this description, the OC-150 offers flexible selection of speakers and headphones in any combination—including none. Crown points out that, if your system thumps when you turn the unit on or off, you can switch all drivers out of the circuit at the control center, perhaps saving them from early retirement.

The OC-150 works as advertised, supplying more flexibility than many heretofore unbeaten amplifiers and preamplifiers. Its metering functions are splendid for evaluating the dynamic ranges of different sorts of program material and the demands made on your amplifier(s) by your speaker(s) at various listening levels. The results of such investigations probably will surprise you.

Taken with the company's power amplifier and preamplifier, the control center supplies a final link in Crown's "systems" approach to stereo. The OC-150 preamplifier can offer its high performance at a relatively low price because it forgoes some of the features (like headphone jacks and speaker switching) found on more costly units; the Crown power amplifiers are supplied without meters.

By offering the output-control functions separately, the company allows the Crown buyer to fulfill his needs without imposing a price penalty on purchasers of its amplifiers and preamplifiers. At the same time, the OC-150 can be a useful focal point for complex systems assembled from the components of a variety of manufacturers. But its usefulness as a key element in a custom-tailored all-Crown system is obvious.

This is a reasonable approach and one that could be copied by some other companies that offer products built with less attention to the circuitry inside than to the flashing lights, switches, and meters festooning the front panels of their equipment.

CIRCLE 149 ON READER-SERVICE CARD



... And an Electronic Crossover

The Equipment: Crown VFX-2, a two-channel electronic filter/crossover in metal rack-mount case. Dimensions: 19 by 3½ inches (front panel); 5¾ inches deep, plus allowance for controls and connections. Price: \$299. Warranty: three years parts and labor. Manufacturer: Crown Div. of International Radio and Electronics Corp., P.O. Box 1000, Elkhart, Ind. 46514.

Comment: Electronic crossovers are rare and always have been, so the introduction of the VFX-2 is welcome to both advanced audiophiles and audio engineers. But you needn't be an engineer to get full use out of it. You may want to consider it—like the OC-150 just reviewed—as yet another building block in the Crown “systems” approach.

Used as an electronic crossover, the VFX-2 divides the dual outputs of a stereo preamplifier into low- and high-frequency bands for separate power amplification. The rationale behind multi-amplification is simple: Powering separate drivers with separate amplifiers, each operating only within the speaker's frequency range, automatically leads to reduced intermodulation distortion. At the same time, some of the problems of standard crossover networks—such as phase nonlinearity and ringing—are sidestepped.

If you are building your own speaker system from scratch—buying raw drivers and building the cabinetry—as so many audiophiles are doing these days, you will find the VFX-2 a useful tool during construction and a needed component afterward. It allows you to try out many crossover frequencies quickly, just by twiddling the controls, and (once you're satisfied) remains as the permanent crossover in your system. Crown even includes a brown smoked plastic cover for use “in system” so that the settings cannot be inadvertently changed.

The front panel has controls for the two audio channels, with high-pass and low-pass frequency vernier and range knobs for each. For electronic-crossover operation, one simply sets the high- and low-pass frequency controls identically; this can be for any frequency between 20 and 20,000 Hz. Energy above the frequency set with the low-pass controls is rolled off at a fixed 18 dB per octave; the same is true for energy below the high-pass setting. As an aside, it is surprising that, on a device in which such attention obviously has been paid to professional quality, the makers did not offer rolloffs of 6 and 12 dB per octave as well; some designers—and some speakers—seem to prefer the gentler slopes.

By appropriately setting the front-panel controls, it is possible to use the device as a bandpass filter (to remove noise at frequencies beyond the range in the program source), a band-reject filter (to remove only one area in the

middle of the spectrum), and—with some back-panel interconnections—as a crossover with rolloffs above and below a desired band or as a dual crossover unit for triamplification. Both of these last applications turn the VFX-2 into a monaural device; two would be needed for stereo operation.

Since the unit is meant to be used with separate power amplifiers, not all of whose outputs may be in phase with their inputs, it is equipped with both in-phase output jacks and INVERTED (out of phase) outputs to solve problems of phasing between drivers. All the back panel's jacks take quarter-inch phone plugs rather than the pin-jack type common in home equipment. There are two inputs for each channel. One has a screwdriver sensitivity control and can be used either unbalanced (hot plus shield) or, for lowest noise, balanced (complementary hot inputs plus shield). The remaining jacks are the more common unbalanced type. There is unity gain—neither gain nor loss—through the VFX-2 when using the fixed-gain input; input and output impedances are suited for operation with almost any available preamplifier or amplifier.

Lab tests show that the VFX-2 does its job with extreme accuracy and without undue harmonic, intermodulation, or phase distortion. Set to operate as a 1-kHz crossover, it is 4½ dB down at 1 kHz in the high-pass portion, dead on target at -3 dB in the low pass. Set for 20 Hz to 20 kHz bandpass, it is exactly 3 dB down at both extremes and ruder flat in between.

Clipping occurs at 10 volts (for 0.007% THD) with the channels individually driven; with the channels driven simultaneously at 1 volt the THD is 0.032%. IM is 0.003% in the range around 1 volt, 0.006% at about 0.3 and 9.0 volts, and 0.03% at about 0.03 volts. With the variable input turned to maximum (for slight gain) and the unit in the 20-Hz/20-kHz bandpass mode, noise measures 73 dB below 1 volt; with the input at minimum and in the flat mode (with an external bandpass filter), noise is 109 dB below 1 volt.

We found nothing to complain of in the operation of the VFX-2, but the owner's manual is another story. If it were not for a couple of helpful drawings, and for a block diagram printed on the back of the unit itself, we still might be trying to fight our way through the printed instructions. So far as that goes, there is little applications information included with the equipment; supposedly you know what you want to do with it before you buy it.

But the main point is that the VFX-2 exists—one of a half-dozen or fewer (irregularly) available electronic crossovers today. Better to have the dense instructions with the crossover than to have no crossover at all.

CIRCLE 150 ON READER-SERVICE CARD



Advent's FM Radio: More Than an FM Radio

The Equipment: Advent Model 400, a two-piece (tuner/amp and speaker) FM table radio in molded case. Dimensions: 4 $\frac{1}{2}$ by 6 $\frac{1}{2}$ inches (tuner front), 11 by 6 $\frac{1}{2}$ inches (speaker front), 5 $\frac{1}{2}$ inches deep plus allowance for tuner controls. Price: \$125. Warranty: one year, parts and labor, shipping paid one way. Manufacturer: Advent Corp., 195 Albany St., Cambridge, Mass. 02139.

Comment: Why should a company as closely associated with stereo components as Advent decide to make a mono table radio? Simply because it thought there was a need. The Model 400 does a number of things that most table radios don't: Its two-piece format allows the electronics-control unit to be placed for convenience, its speaker for best sound; though the speaker itself lays no claim to super-fi (just clean and well-balanced sound with reasonably broad response), the tuner section is a real high fidelity design for maximum station count with minimum noise and distortion; the tuner section achieves this, in part, through being engineered specifically for mono-only use.

While the foregoing is based on the manufacturer's claim, it all proved out when we came to test the unit. First we gave it the casual use for which it is intended and found its sound and station-pulling power good and its ease of tuning (despite the omission of tuning aids such as meters, LEDs, and AFC switch) excellent. Having determined that it was more than a run-of-the-mill radio, we carefully (and perhaps unfairly) compared it station-by-station against an expensive digital tuner. First, some description.

The stylish front panel has four knobs: VOLUME (combined with an on/off switch), BASS, TREBLE, and TUNING—the last a black knob gear-coupled to the pointer flange around it so that a fairly large rotation of the knob results in a small change in tuning. That's it for the front panel: There's not even a pilot light!

On the back are screw terminals for 300-ohm antenna connections, spring-loaded ones for the speaker leads, and two pin jacks: a mono AUX input, and a TUNER OUT jack. There also is a slide switch to choose either TUNER or AUX. (Because it is mono, we found only one really satisfactory use for the AUX: in feeding the audio from a TV set to the Advent's speaker, considerably better than those in most TV sets. Readers with mono cassette recorders may want to use the AUX for that purpose.) The TUNER OUT jack is unaffected by the tone and volume controls and the AUX/TUNER switch and can be used as a recording output.

The speaker has a recess at the back into which you can

wind its cable—or whatever part of the supplied length (43 feet in our test sample) you don't need with your tuner-speaker spacing. It is fairly light wire, and Advent recommends that if more length is needed regular zip cord (sold in hardware stores for making AC extensions) be used. An identical accessory speaker for remote use has been announced (at \$29.95) by Advent, but no separate output terminals are provided for it. The Model 400's amplifier section is not very hefty; it drives the single speaker to moderately loud levels at full gain. Again, the unit is intended for relatively casual (i.e., generally, "background") use. In that context a second speaker could make sense, simply paralleled across the existing terminal pair.

In comparing the Model 400 against our digital tuner we first used a systems approach. (The Advent is, after all, designed as a complete system.) The supplied speaker naturally was no match for our component models. Considering size and price, however, we couldn't bring ourselves to fault this radio seriously. The sound is well balanced and quite clean—and, as radios go, superlative.

To make the comparison valid we of course had to switch our digital tuner to the mono-only mode and kill the output to one speaker of our stereo pair. Next we ran a cable from the TUNER OUT jack on the Advent to the AUX input on our stereo amp and A/B'ed the signals through the same speaker, channel by channel across the dial. Sometimes the results were startling.

On some stereo stations broadcasting high-quality signals we seemed to hear added detail at the extreme top from the Advent. Perhaps 19-kHz filtering in our stereo tuner was shaving a little off the extreme highs. But this could be illusion, because we also noted that as signal strength dropped the signal from the radio tended to pick up a hair more high-frequency noise and distortion than that from the component tuner—giving the impression of slightly greater brightness unless we listened very closely.

This phenomenon aside, however, the Model 400 proved just about equal to the digital model in handling weak stations. In only two borderline cases did we judge the signal significantly more listenable through the component tuner—and this with a commercial cable-FM feed that is extremely rich in stations but not in signal strength (to prevent interference with TV channels carried on the same cable). At the same time, one station that is prone to interference "burbles" on the high-priced spread came out cleaner on the Advent.

The most significant differences showed up in handling

adjacent-channel interference, however. At one point on the dial where two strong channels are neighbors, the digital tuner produced unlistenable results on the weaker, occasional interference on the stronger; the Advent tuned the weaker one well, with only slight interference as long as it was tuned very carefully, and the stronger one excellently. Where a weak station was sandwiched between two of moderate signal strength the digital tuner performed well on all three, the radio would pick up only the outer two, the loss of the middle one apparently being caused partly by the Advent's slightly inferior sensitivity.

Adjacent-channel interference is no problem to most listeners in or near major metropolitan centers, of course, because of station-allocation spacings, but this test has

some interesting implications even for urbanites. The Model 400 could not have performed as it did if it did not have excellent capture ratio and steep-skirted IF-filter characteristics. In this latter respect its mono-only design is a significant help because it need not pass the stereo side bands of the broadcast signal and hence can afford to cut off more of the interfering side bands from adjacent-channel signals. The result is a clean, eminently listenable signal (particularly on the supplied speaker, whose rolloff at the extreme top cuts noise somewhat) with at least as many stations as we could get from a separate tuner costing several times the whole Advent system.

An excellently thought-out product and a very good value.

Timekeeper's "Handy Gadget" Oscillator



The Equipment: Audio Test Oscillator Model TO-1, a battery-powered four-frequency sine-wave signal generator, in metal case. Dimensions: 2½ by 7¼ inches (top), 1 1/16 inches deep. Price: \$59.95. Warranty: one year parts and labor. Manufacturer: Timekeeper, Box 35, Great Neck, N.Y. 11021.

Comment: For the high fidelity enthusiast (and particularly the recordist) who's not into test equipment but wants to make necessary checks on his system from time to time, the TO-1 is a dandy little gadget. It's less expensive than the usual type of signal generator (whether infinitely tunable or of the discrete-frequency type), but it does provide high quality sine-wave signals at four useful frequencies. And it can be altered to other frequencies should you disagree with Timekeeper's choice.

Operation is simplicity itself. Once you have inserted two 9-volt transistor cells (not supplied), you just plug the output into an input of your system and adjust three switches. One turns on the battery power; one adjusts output impedance and level for either line (600 ohms, +4 dBm) or mike (200 ohms, -56 VU) inputs; one selects the frequency (30, 400, 1,000, or 15,000 Hz). The instruction manual pro-

vides formulas for altering the 30-Hz setting to a different frequency, and the circuit board already has the necessary connection points for the resistors that must be added should you choose to do so.

Since this is designed as an easily portable oscillator for use in troubleshooting professional equipment, the output is a phone jack. An adapter cable terminated by a phone plug on one end and a pin (RCA) plug on the other would be appropriate for feeding the signals to a normal stereo system; we used an adapter with a phone plug and a pin jack, plus the usual pin-type cable. Either way there certainly is no hassle. And by contrast to our regular tone generator—which requires a grounded AC outlet and is so bulky that it's difficult to find room for it when you're troubleshooting a stereo system—the TO-1 is a joy to use.

It omits many of the common features of full-scale signal generators of course (square-wave output and output level control, for example, to say nothing of the wide range of frequencies to be expected on the larger units). But within its limited capabilities it gives you more quality (in terms of freedom from distortion and frequency accuracy) than you often get in a budget-priced AC signal generator, and its capability range is admirably chosen. Since 1 kHz has become a sort of "frequency of reference" in high fidelity, it is obligatory. The 400-Hz tone is a standard for checking Dolby alignment and bias adjustment in tape equipment. And the other two frequencies represent the practical extremes for much of high fidelity.

The more you use the TO-1, the more uses you will find for it. But there is one application in particular that seems to require the unit now that we have tried it: tape copying. Adjusting levels in complex dubbing lashups becomes a breeze when you have a steady sine wave to work from. We sometimes had used mono FM interstation noise for checking channel balance, but the level does fluctuate—that of the TO-1 does not.

If you have a new tape of unknown properties, record on it and on your standard tape at 1 kHz and then at 15 kHz. A comparison of output levels (on playback) at 1 kHz will give a quick check of relative tape sensitivity; comparison of those at 15 kHz will give some idea of relative linearity. While this is by no means a thorough or definitive test, it can weed out immediately a tape that is poorly matched to your recorder—particularly important if you use Dolby B processing.

At \$60 this is no cheapie. But for the serious recordist some sort of reliable test-signal source is important, and the TO-1 offers it in extremely handy form and at what must be reckoned a reasonable price.

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CIRCLE 51 ON READER-SERVICE CARD



Roberto Gerhard: Generous and Lovable Pioneer

Antal Dorati's brilliant realization of The Plague reveals an atypical aspect of the great Spanish-English composer.

by Andrew Porter

LAST MONTH, reviewing Renata Scottò's Columbia aria recital, I recalled that nearly twenty years ago I had predicted the then debutante's celebrity in a "London Letter" for these pages. At that time I also suggested that the music of Roberto Gerhard (Catalan-born in 1896, but from 1938, after the defeat of the republic in Spain, based in Cambridge, England) deserved a larger place in the international repertory than it had won. That was at the time of his Second Symphony: Gerhard—a pupil of Granados and Pedrell, and then of Schoenberg—was not unknown, but

works as readily enjoyable as his First Symphony and his violin concerto had not yet found their way into regular orchestral programs, either in England or elsewhere.

William Glock was a champion. Under his editorship, the magazine *The Score* published important essays on Gerhard, and then under Glock's musical direction the BBC brought his music to the forefront. The BBC Symphony gave the first performance of his Third Symphony (*Collages*) in 1961 and of the *Concerto for Orchestra*, in Boston under Dorati, in 1965.

The Fourth Symphony (New York) was commissioned by the Philharmonic and played in New York in 1967, then taken up by the BBC and Colin Davis.

On disc in this country, the violin concerto, the *Concerto for Orchestra*, the First and Fourth Symphonies, the early wind quintet, and the *Alegrias* and *Don Quixote* ballet suites are already available. The "zodiacal" chamber works—*Gemini*, *Libra*, and *Leo*—are some that might follow; *Speculum Musicae* should play them superbly.

Gerhard, who died in 1970, regarded himself as an English composer. In fact he was a cosmopolitan, and an original, and never lost what Colin Mason in *Grove's* calls "an inherited, ineradicable Spanishness." He is Spain's greatest composer since Victoria, and England's greatest-by-adoption since Handel. As Spanish we can characterize the quick, questing Latin intellect and the sharp definition of rhythms and timbres. Even when he grieves, broods, or speculates, it is in the sunlight; there is no cloudiness, and no Expressionism, in his work. He was an explorer and pioneer, adventurous to his death, quickly responsive to new sounds, eager to listen to what the young were doing, and ready to experiment with their techniques and see if he could find uses for them that would make them, or aspects of them, his own. That "his own" is important. In his earlier pieces Gerhard can be eclectic; his compositions of the last two decades are like no others I know, even though we can hear in them that he was keenly alert to all that was happening around him.

The Plague, here recorded in Decca/London's *Headline* series, was also a BBC commission, placed by Glock and first performed by the BBC Symphony and Choir under Dorati in 1964. After reading Camus' *La Peste*, Gerhard felt moved to base a cantata on it. "*The Plague* took my imagination by storm when I first read it some years ago," he wrote in 1964. "and I decided there and then to set it to music someday, if I could think of a way of extracting a libretto from the book and find a musical form to fit it."

Eventually he devised a script of nine episodes involving only the narrator and a chorus of the people of Oran. This was recorded, spoken; and from it the music grew. The spoken narrative was assigned the function of unfolding "the dramatic thread on the conceptual level," and the sound of the speaker's voice, indeterminate in rhythm and in pitch, "became simply one more element, one more thread for the weaving of the sound fabric." When Stravinsky was questioned about his combination of speech and music in *Perséphone*, he replied: "Do not ask; sins cannot be undone, only forgiven." Gerhard expressly notes that he felt no similar qualms.

But most people who listen to *The Plague*—as to Schoenberg's *A Survivor from Warsaw*—seem to feel them. I certainly do, and it is only after repeated hearings that I am beginning to appreciate the cantata as a complete "sound fabric" rather than as a narration with instrumental illustrations and choral setting of the populace's lines. Even Gerhard speaks of music that was to "back" the speech. Generally it punctuates the narration, stopping and starting, with the suggestion of a series of sound-effects (sometimes onomatopoeic, as in the scurrying of the stricken rats, more often an emotional enlargement on what

the narrator has dispassionately stated). When the musical stretches are longer-sustained and do not contract to a soft chord, a *laissez vibrer*, or a silence to let the narrator's next sentences through, their effect is the stronger. I find it very hard to hear the speech as "simply one more element" in a continuous musical composition.

But *The Plague*, both Camus' and Gerhard's, is a vivid, powerful, and affecting work. The narrative—of an outbreak of plague in Oran and its recession—is kept on a realistic and impartial level. At the end, the doctor-narrator, amid the jubilation of the crowds, reflects that "the plague-bacillus never dies, that it can lie dormant and bide its time, and that perhaps the day might come when, for the bane and enlightenment of men, it would rouse up its rats again and send them forth to die in a happy city." In some lines that Gerhard has not used, the chronicler speaks of having recorded "what had to be done and will assuredly have to be done again in the never-ending fight against terror and its relentless onslaughts by all those who, while unable to be saints but refusing to bow down to pestilences, strive their utmost to be healers." For the composer, the plague "takes on in our conscience the significance of a man-made disaster." From exterminating rats, our thoughts may turn to exterminating Jews, or Dresdeners, or Japanese, or spraying fire over Vietnamese.

The Plague is no cut-and-dried, pat allegory. The questions that it raises—the daily round of killing (roaches, steers, whales, men) in order to live—are disturbing. Let me turn to simpler ground. If I may say so without giving offense in Washington, I had no idea that the National Symphony under Dorati had become such a virtuoso orchestra; and if it regularly plays as it does here, the accepted "rating" of American orchestras needs drastic revision. The National Symphony Chorus (its chorus master unnamed on either label or liner) likewise gives a superb performance—sure, sonorous, and sensitive in all the difficult things that it is called on to do. Again, I did not know, before hearing this record, that there was a first-rate chorus so close to New York. One fault alone: In the spoken chorus near the start, rhythmically notated, the singers "recite" on a monotone instead of with the "natural speech inflexions" asked for in the score.

Alec McCowen's light voice, unemphatic utterance, and "classless" accent certainly provide the "natural, unemphatic delivery, reflecting as faithfully as possible the detached, unemotional style of the narrative," that the composer wanted. In the more emotional scenes—describing the death of a boy, for example—he may seem detached almost to the point of callousness, but rather than that any sentimental overloading. (Stephen Murray, at the first performance, was far more declamatory and "actorish.") McCowen's accentuation of the word "stigmata" is odd, on a par with the modern (or "classless"?) habit of pronouncing "deity" to rhyme with "laity." The weight he suddenly throws onto the final reflection, quoted above, is very effective.

Gerhard set the Camus text in English, in Stuart Gilbert's translation. It begins rather like *The Pied Piper*. The townsfolk of Hamelin cried: "As for our Corporation—shocking. . . . Rouse up, sirs! Give your

brains a racking/ To find the remedy we're lacking./ Or, sure as fate, we'll send you packing!" The town-folk of Oran cry: "Are the city fathers going to take steps or not? What emergency measures are being contemplated? Fie! Boo! Shame! Resign! Go!" The translation includes a certain amount of dated slang: "C'est un vrai plaisir" becomes "It's a fair treat, that is," and "de mauvais plaisants" is "some young scalliwags." And in this performance, McCowen pronounces *anglice*, and the chorus more *americano*.

These things are unimportant. Slightly more important are pauses between speech and the resumption of the music a shade longer than the score's repeated "segue subito" would seem to warrant. But, all in all, this is a brilliantly achieved performance of the work. And the recording is clear, clean, and immediate, with that unobtrusive excellence that is best of all.

With the disc come a full text, a brief and interesting note by Dorati, and the note by the composer from which I have quoted. Not, however, the full, useful "apparatus" about the composer that distin-

guishes Argo's Gulbenkian series, to which Decca/London's Headline is in many ways analogous (and in which the Dorati recording of the Gerhard First Symphony and *Dances from Don Quixote* is now available).

Anyone seeking the Gerhard facts in the *Modern Age* volume of the *New Oxford History of Music* will find conflicting dates, for works and for his death, in the "European Mainstream" and "Music in Britain" (subsection "Immigrants") chapters. Gerhard belongs to both. *The Plague* is not the first composition of his I would choose to demonstrate his greatness—the word is not used lightly—to someone who knows nothing of his music. But it reveals an aspect of his adventurous, generous, and lovable personality that deserves to be known. Any weakness lies in the choice of form; within it, the working is masterly. (A study score is published by Oxford University Press.)

GERHARD: *The Plague*. Alec McCowen, narrator; National Symphony Orchestra Chorus; National Symphony Orchestra, Antal Dorati, cond. [James Mallinson, prod.] HEADLINE HEAD 6, \$6.98 (distributed by London Records).



Paul Freeman—carrying on a distinguished series.

Columbia's Black Composers Series (Continued)

The second four-disc release includes a strong classical Requiem from Brazil and several distinctive contemporary American works.

by Alfred Frankenstein

THE FIRST FOUR DISCS in Columbia's Black Composers Series were greeted enthusiastically in these pages in June 1974, and M 32784, containing Roque Cordero's violin concerto and *Eight Miniatures for Small Orchestra* (which Kenneth Furie singled out, along with George Walker's trombone concerto, as "works that belong in the standard modern repertory") went on to win the Koussevitzky Inter-

national Recording Award for the best first recording of a work whose composer is still living.

Columbia's second release, like the first, brings us four discs' worth of music widely varied in time and style, including a number of works of great distinction. Like their predecessors, Vols. 5-8 proceed more or less in chronological order, and the first and last are the best.

Vol. 5 is given over entirely to the Requiem by Padre José Mauricio Nunes Garcia of Brazil, who was born in 1767 and died in 1830. The liner notes by Dominique René de Lerma, general editor of the series, suggest that he deepened his acquaintance with the Viennese classical style through Sigismund Neukomm, a pupil of Haydn who spent some time in Brazil after 1816; since Lerma gives only "1816" as the date of the Requiem, it is by no means inconceivable that its composition antedates his association with Neukomm. (Lerma notes that Nunes Garcia later conducted the Brazilian premieres of the Mozart Requiem and Haydn's *Creation*, in 1819 and 1821 respectively.)

At all events the work is very much in the Viennese style, both in its tuneful homophonic manifestations (some of it sounds like Mozartean comic opera) and in its "severe" polyphonic aspect. (The opening "Requiem aeternam" sounds astonishingly like the Kyrie of the Bach B minor Mass.) The highly dramatic, romantically agitated *Dies Irae* looks way ahead. The piece touches on Bach at one end and Verdi at the other, with a good, sound, Viennese classical middle.

It all hangs together, though: it is consistently interesting as a piece of music and not as a historic curiosity. It is beautifully performed and recorded by the Morgan State College Choir, the Helsinki Philharmonic Orchestra, and the four soloists (soprano Doralene Davis, mezzo Betty Allen, tenor William Brown, and bass-baritone Matti Tuloisela).

The first side of Vol. 6 is devoted to a violin concerto by José Silvestre de los Dolores White, a Cuban violinist who was an immense success on the international circuit in the middle decades of the nineteenth century. The other side contains the only piece of chamber music among the four records and the only work not conducted by Paul Freeman. It is a cello sonata by the contemporary composer David N. Baker.

The White violin concerto, written in the 1860s, is a typical flashy Victorian virtuoso piece. Vieuxtemps, Wieniawski, Bériot, and such wrote dozens of such concertos. Some of these are occasionally exhumed for exhibition purposes, but I see no really good reason to dig this one up. Aaron Rosand's performance of the solo is smooth as cream, but the music is non-fattening. The orchestra is the London Symphony.

Baker's 1973 cello sonata is a busy, blustery, exhilarating affair, with a superb blues movement in its middle and much reflection of the virtuoso noodling that is the stock in trade of jazz saxophonists. Giving such noodling to the cello instead of the saxophone adds a new dimension to things, especially when the cellist is as great a performer as Janos Starker, who does it here with the able assistance of pianist Alain Planès.

Two of the three composers represented in Vol. 7 were also heard in the series' first releases. This is the least important of the four new discs, although it contains one absolutely marvelous piece, a very short but intensely moving and beautiful 1941 *Lyric for Strings* by George Walker, (whose 1957 trombone concerto, on M 32783, K.F. described as "a bold virtuoso vehicle of considerable melodic and rhythmic

power that speaks with a deeply personal voice"). It is a little in the vein of Samuel Barber's famous *Adagio*, but bigger in thrust and deeper in content. A truly magnificent moment on an otherwise unimpressive disc.

The other pieces in Vol. 7 are *Sahdji* (1931), a light, amusing, but overlong ballet score by the American William Grant Still (whose *Afro-American Symphony* and two operatic excerpts were included in M 32782), and three movements from the *African Suite* by the highly Briticized Nigerian chief Fela Sowande (born in 1905 and now on the faculty of the University of Pittsburgh). The suite, written in the late 1930s, is said to be based on African themes, but you'd never know it; it sounds as if Percy Grainger had taken up residence in a Persian garden.

Vol. 8 (which features the Baltimore Symphony Orchestra) is the most important of the four new releases, and the 1970 *Visions of Ishwara* by Talib Rasul Hakim (born in North Carolina in 1940) is the most important of the three pieces. This shortish tone poem inspired by Hindu religious mysticism is a great, grand, shaggy, harsh piece, infinitely larger in its implications than its relatively modest (nine-minute) time span would indicate. It makes little or no effort at local color. There is nothing notably Indian or black about it; it is too serious, heroic, and inspired for that. It is great music on a great theme.

On the same side is a taut, beautifully lucid, dark-toned, and powerful work, *Squares* (1965), by Thomas Jefferson Anderson Jr. (born in 1928 and now chairman of the Tufts University music department).

On the other side is Olly Woodrow Wilson's *Akwan*, commissioned by pianist Richard Bunker (who performs it here) and first given in 1974. The title means "roads" or "paths" or, best of all, "possibilities." It is for piano and electrified piano with orchestra, including an electrified string octet. It is a long, fascinating magic show of color. Except for one passage apparently beholden to the "Fair Toward Evening" episode in *Petrushka*, its style is unprecedented, at least in my experience, and so it is hard to talk about. But as with many magic shows, once the shock and surprise of the initial revelation is over, you begin to have your doubts.

NUNES GARCIA: Requiem (ed. Lerma). Doralene Davis, soprano; Betty Allen, mezzo; William Brown, tenor; Matti Tuloisela, bass-baritone; Morgan State College Choir; Helsinki Philharmonic Orchestra, Paul Freeman, cond. [Paul Myers, prod.] COLUMBIA M 33431, \$6.98.

WHITE, J.: Concerto for Violin and Orchestra, in F sharp minor (ed. Glass and Moore)*. **D. BAKER:** Sonata for Cello and Piano*. Aaron Rosand, violin; London Symphony Orchestra, Paul Freeman, cond.* Janos Starker, cello; Alain Planès, piano*. [John Snashall* and Larry Morton*, prod.] COLUMBIA M 33432, \$6.98.

WALKER: Lyric for Strings. **STILL:** *Sahdji**. **SOWANDE:** African Suite: Joyful Day; Nostalgia; Akinla. Morgan State College Choir*; London Symphony Orchestra, Paul Freeman, cond. [Paul Myers (in the Walker) and John Snashall (in the Still and Sowande), prod.] COLUMBIA M 33433, \$6.98.

HAKIM: *Visions of Ishwara*. **T. J. ANDERSON:** *Squares*. **O. WILSON:** *Akwan*.* Richard Bunker, piano*; Baltimore Symphony Orchestra, Paul Freeman, cond. [Larry Morton, prod.] COLUMBIA M 33434, \$6.98.

Handel's Unclassifiable Solomon



Johannes Somary

Christian Steiner

by Paul Henry Lang

Justino Díaz and Sheila Armstrong head Vanguard's solid cast for one of Handel's most inspired works.

Solomon, though called a "sacred oratorio," differs markedly from the main types of the Handelian oratorio. We do not see the larger-than-life figures of the Maccabean heroes and the iron-willed matrons, nor hear the fearful oaths of the Old Testament in the tremendous confrontations of Israel with her enemies. Nor is this one of the dramas of passion like *Saul*. Neither is *Solomon* at all similar to the English music dramas—the tragedies of love, like *Semele*, or of the furies, like *Hercules*. And though it has choruses that are among Handel's best, the oratorio does not resemble the anthem oratorios such as *Messiah* or *Israel in Egypt*.

Solomon is a lyric work in an epic frame, a fable made into a pageant, a legend to glorify king and nation. Except in the trappings, there is nothing sacred about this work, nor is there any dramatic organization—only tableaux, though the tableaux are organized according to a plan. Handel begins by showing the prosperous realm under a wise king; everything is splendid and festive, and Jehovah gets His customary and expected tribute. In the second act Solomon's wisdom and love of justice are extolled in the drama of the two harlots, while the third act is a grand entertainment for the visiting Queen of Sheba.

Epic poetry and folklore are the bridge across the centuries and millennia. The mythical has its own life; entire peoples die, but their epics survive them. Only a barren hill marks the site of Troy, but the *Iliad* tells us vividly the story of the vanished city and of the people who contended for it. The more heroic of the Old Testament stories have always been close to the heart of the English and, in a manner unique to English Protestantism, somehow acquired national overtones. The period of Israel's glory provides a pattern: There is the King, the symbol of the monarchy, who leads a righteous nation; and Jehovah supports the power and ratifies the heroic deeds of His chosen people, who are called Israel but are really Britons.

Handel readily placed his music in the service of these national-dynastic ideals but managed to use them as a means of treating what really interested him: characters. The unknown librettist converted *Solomon* into a champion of monogamous "wedded love"; his famous harem had to be eliminated. But he remains the paragon of wisdom and established power, emerging as the embodiment of the national ideal, which saw in the conjunction of the English monarchy with disciplined institutions a unity that must prevail. Both the English public and Handel understood the real identity of this *Solomon* and this

people to be George II and the English.

But Handel's dramatic proclivities were given little scope. Action grows out of character, and character is described by action, yet except for the famous scene of Solomon's judgment there is neither drama nor action in this libretto. *Solomon* the king is not individualized, but appears as the archetypical monarch, full of self-assurance, not averse to proclaiming his statesmanlike achievements and his devotion to the duties of the kingly office. He is seconded by Zadok, the high priest, whom Handel, not averse to subtle sarcasm, makes unctuous and pompous. There is no oriental mysticism in the Queen of Sheba either: She is cool and diplomatic, a shrewd head of state who wants to ascertain the doings and plans of a dangerously powerful neighbor who carried Israel to the summit of military and economic power. The only protagonist left is Solomon's young queen, "Pharaoh's Daughter." But that was enough for Handel, and he turned everything not connected with the glory of Solomonic Israel into a pastoral of meditative delight that looks us in the face with the bright eyes of beauty.

This intimate naturalism is far removed from the heroic pathos of the sacred oratorio; it sprouted from lyricism, it is sensuous music touched by the worship of nature. There is no story, mere theme and background. *Solomon* and his consort are important not as characters, but as channels for exquisite love music. The young queen sings an air, "Bless'd the day when first my eyes saw the wisest of the wise," words very much in tune with the Victorian concept of a lady's behavior in a sacred work. But—we are in the uninhibited eighteenth, not the nineteenth, century—she follows this with: "Bless'd the day when I was led to ascend the nuptial bed." Nor does she stop here: "But completely bless'd the day on my bosom as he lay."

In Queen Victoria's well-bred England such things were not said. Novello, who first published Handel's works in inexpensive popular editions, hastily changed the "indecent" spots. He could not, however, excise the unforgettable erotic resonance and charm that permeate this music even when Handel sings not of love, but of flowers, trees, and brooks. For this is not the painted Arcadia of the Rococo, with its bloodless Daphnes; it is an Eden suffused with an erotic nostalgia. The melody of the love duet, "Welcome as the dawn of the day," and the Nightingale Chorus, this tender hymn to lovemaking *al fresco*, are sheer sorcery. Indeed, in all of Handel, this delicate sensuality recurs again and again. Re-

call, in the somber tragedy of Samson, Delilah's beguilingly seductive femininity.

Then Handel suddenly turns to drama, and the colors darken, the suave music hardens. The two harlots are firmly drawn characters, and when they unite with the king in a trio we have a poignant ensemble that is a landmark in operatic history. Handel still manages to inject a little irony into the drama; the king's reiterated "Justice holds the lifted scale" has a certain oratorical pomposity. The judgment scene is really the core of the work, yet, unbelievably, Sir Thomas Beecham considered it altogether expendable and omitted it from his old recording! (He also destroyed Solomon's beautifully simple yet sophisticated texture by reorchestrating the score in Kappellmeister style.)

The atmosphere changes again as the king presides over a royal entertainment for the visiting Queen of Sheba. The magnificent choral scenes, offering a variety of moods as the splendors of the temple and the conquests of Solomon are extolled, form a masque, as it were, coming from the English theater of Purcell. It is the unique combination of the theatrical with the poetic that gives Handel's choruses their lyric pomp and infinite shades of color.

Solomon, like most oratorios of the age, is too long, and it undoubtedly contains some routine stuff that could easily be excised, mostly at the expense of the high priest. Toward the end, Handel's creative force ebbs, but here too there is an easy remedy suggested by Winton Dean: Forget about almost everything that follows the Queen of Sheba's great aria at the end of the masque and end the work with the chorus "Praise the Lord"—an excellent piece of advice followed by Johannes Somary on his new Vanguard recording. This way we gain a masterpiece that is among Handel's most inspired works.

Performers of Solomon must realize that the libretto of this work is only theme and background; the awkward words lose their weight and their material dress as the music takes over and rules. They must realize that poetry—in this instance musical poetry—can be independent of the depicted events. Though conductor Somary does a good job here, he only partially fulfills these requirements, and his interpretation is a little unleavened. He is also somewhat thwarted by the engineering: The choral sound in the more agitated numbers is not of the best.

Yet it is the chorus that is the real protagonist in Solomon, and it is extremely rich; only one number is in four parts, some are in five, and most are in eight parts. Somary is a fine musician, though more attuned to the solemn and the vigorous than to the bucolic and intimate. It is for this reason that his recording of Judas Maccabaeus was so successful. He likes brisk tempos, justified in Solomon, which has more fast movements than any other oratorio; but the tempo of an eight-part chorus must depend on the choral definition and articulation obtainable from a given ensemble, otherwise denseness—even bedlam—can be the result. Somary does not always follow this principle and at times forces the tempo. On the other hand, the poetic Nightingale Chorus, where tempo and choral sound are good, is a little loud, and this marvel of primordial delight in nature, the abode of love, does not murmur and caress as it should.

Somary wisely replaced the original female alto in the title role with a bass, and this bass, Justino Diaz,

has an uncommonly fine voice, which he handles with skill and security—none of the familiar "bass wobble" is present under any circumstances. He makes a sonorously dignified and regal Solomon. The trouble is that he continues to be dignified and regal when left alone with his young, amorous queen. Handel gave Solomon in these scenes an entirely different musical countenance, free of all pomp; words and music should melt like sugar, but Diaz always retains a heroic tinge in his voice and sometimes sounds more like Polyphemus than Acis. Also, someone should have watched his pronunciation: "Moy Queen," "Yehovah," and sundry other little inelegancies could have been avoided, because in general Diaz's diction is not bad.

Sheila Armstrong, in her triple role, admirably differentiates among the ardent young queen, the distraught mother, and the regally composed Sheba. Her recitatives are commendably natural, and she can "bend" a melody with finesse and good intonation. Felicity Palmer, the false mother, is appropriately shrill and presumptuous, yet retains good control of her voice. Robert Tear makes a good Zadok, though the coloraturas do not come easily, and Michael Rippon, the Levite, by carefully husbanding his weak low tones, is quite adequate.

The English Chamber Orchestra is its excellent self, and the chorus, when not nudged, is good. The little vocal cadenzas and assorted embellishments, considered *de rigueur* by our musicologically enlightened performers, are as usual silly and instantly spotted as alien additions from a different era, but at least they are brief.

While this recording has some flaws, it also has not a few beauties, and of the three existing versions of Solomon it is the preferred one.

HANDEL: Solomon.

Solomon	Justino Diaz (bs)	Zadok	Robert Tear (t)
Pharaoh's Daughter	First Harlot	A Levite	Michael Rippon (bs)
Queen of Sheba	Sheila Armstrong (s)	Second Harlot	Felicity Palmer (s)

Amor Artis Chorale; English Chamber Orchestra, Johannes Somary, cond. [Seymour Solomon, prod.] VANGUARD VSD 71204/6, \$20.94 (three discs, automatic sequence). Quadriphonic: VSO 30041/3, \$23.94 (three SQ-encoded discs).

In quad: Vanguard's handling of Solomon is consistent with its other quadriphonic Handel sets: pleasant in that it uses matrixing to create an added sense of space, but disappointing in being less than specific about that space. The soloists are unequivocally at the front; the chorus is unequivocally all around you—though you are hard put to determine just where individual singers are. It is the orchestral placements that seem most vague.

I found—though this may be more a function of my room and equipment than of the recording—that the harpsichord and, at times, violins were the most difficult to localize. As a continuo instrument the harpsichord would be best placed somewhere behind the soloists. Sometimes it seemed to be there; at others it seemed to sound from behind me. Since the continuo is the foundation of a baroque musical edifice like Solomon, Vanguard may have been trying to put the harpsichord in the center of the scheme. If so, the choice seems poor to me and the effect unsuccessful.

Such annoyances aside, the quadriphonics are pleasing if neither particularly luscious nor exciting. They're just there.

ROBERT LONG

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ARENSKY: The Fountain of Bakhchisarai—
See Tchaikovsky: Dmitri the Pretender.

ASHFORTH: Byzantia: Two Journeys After
Yeats. Dennis Heath, tenor; James Bossert,
organ; Alden Ashforth, synthesizers. [Alden
Ashforth, prod.] ORION ORS 74164, \$6.98.

The two parts ("Sailing to Byzantium" and
"Byzantium") of Alden Ashforth's *Byzantia*,
composed between 1970 and 1973,
form one of those utterly amazing works
that will establish no precedents or schools
but that represent such a consummate, sen-
sitive, and profound use of a particular me-
dium (here various electronic and "con-
crete" sounds combined with an organ
played live) that the medium and the idiom
devised by the composer seem to merge
into a perfect, inseparable unity.

Several elements stand out in the origi-
nality of *Byzantia*'s expressive content, but
none more than its subtlety and quiescence.
Unlike many composers writing for an elec-
tronic medium, Ashforth does not seem to
be obsessed with the volume potential of
his synthesizers (Moog and Buchla, in this
case). Instead, he is often content to deploy
soft, fleeting sound motives—bits of des-
cending glissandos, sustained notes, even
a mellow E-flat chord that keeps popping
up in "Byzantium"—that not only create
their own atmosphere, but also give sharp
relief to the work's beautifully timed cli-
maxes.

The moods evoked by the sounds and
musical progressions of *Byzantia* likewise
reach more deeply beyond the listener's (at
least this listener's) consciousness into a
dark, visceral universe of pure feeling than
any work I've heard in some time. Part of
this, I think, is due to the multiplicity of the
worlds inherent in Ashforth's musical visi-
on, the two most basic of which take
shape out of the organ/tape dialectic. Orig-
inally composed for tape only (a version I
would be interested in hearing), *Byzantia*
was reworked, at the request of organists
James Bossert and Marilyn Mason, for the
tape/organ combination heard here, and I
cannot help but feel that the effect has been
enriched. Besides the additional aesthetic
contrast it provides, the organ on its own is
responsible for some of the work's most
beautiful musical moments, not the least of
which are the cathedral-on-a-rainy-after-
noon sounds heard toward the end of "Sail-
ing to Byzantium." I might add here that
Bossert performs the organ part splendidly,
both interpretively and technically. There
are some highly complex rhythmic inter-
plays between tape and organ that I would
think all but impossible to accomplish this
smoothly.

The musical dialectic extends far beyond
the organ/tape duality. In particular, Ash-
forth bases a large part of the musical
meaning on the intriguingly subtle differ-
ences between natural sounds (running wa-
ter, diverse birdcalls) and electronic imita-
tions of them, thereby abstractly mirroring
one of the essential facets of Yeats's vision
in *Sailing to Byzantium* (1927) and *Byzan-
tium* (1932), namely the conflict between
nature and "the artifice of eternity," the lat-
ter a formalized beauty fashioned from
"changeless metal" to "keep a drowsy Em-

peror awake." Ashforth in no way attempts
to textually communicate the Yeats
poems—even the tenor solo is heard only in
a wordless, rather Near Eastern vocal-
ization at the beginning. But he establishes,
on a very broad scale, an inevitable sense of
musico-narrative progression moving
across the two journeys, starting with the
sounds of a babbling brook, songbirds, and
the solo tenor, continuing through elec-
tronic birdcalls and into electronic amplifi-
cations of the composer's own brain waves,
moving through diverse organ/tape dia-
logues (with a few inserts of orchestral
playing), climaxing in a moment of apo-
calyptic cacophony, and concluding in the
music formed by chimes, gull calls, and fi-
nally the waves of the sea.

Ashforth's *Byzantia* is a masterpiece of
its kind—of any kind, in fact—and it opens
onto immense musical and extramusical
vistas. Its disc realization is excellent. R.S.B.

BEETHOVEN: Symphony No. 9, in D minor,
Op. 125. Marita Napier, soprano; Anna Rey-
nolds, mezzo; Helge Briiloth, tenor; Karl Rid-
derbusch, bass; Ambrosian Singers; New
Philharmonia Orchestra, Seiji Ozawa, cond.
PHILIPS 6747 119, \$15.96 (two discs, manual
sequence). Tape: ♣ 7505 072, \$9.95.

BEETHOVEN: Symphony No. 9, in D minor,
Op. 125*; Egmont, Op. 84 (excerpts from
the incidental music). Eva Andor, soprano;
Márta Szirmai, mezzo*; György Korondi,
tenor*; Sándor Sólyom Nagy, baritone*;
Budapest Chorus; Hungarian State Orches-
tra, János Ferencsik, cond. [István Juhász,
prod.] HUNGAROTON SPLX 11736/7, \$13.96
(two discs, manual sequence).

As might be expected from conductors of
such differing backgrounds and gener-
ations, these performances of Beethoven's
Ninth—both of them estimable—strive for
totally different scopes and values. Ferencsik's
approach is one of moderation and
classicism; Ozawa's outlook is highly
charged, even extroverted.

Ferencsik's way with the first movement
makes me think of Szell. To be sure, his or-
chestra is smaller and less virtuosic than
the Cleveland, but one hears much of the
same cleanliness of execution and purity in
the way phrases are scanned and pointed.
The tempo is not fast, but everything moves
with a kind of conservative decorum. With
Ozawa and his larger forces, one immedi-
ately hears a grander emphasis, even over-
emphasis, on climactic passages and a more
exaggerated frame of dynamics. Ozawa

Explanation of symbols

Classical:

-  Budget
-  Historical
-  Reissue

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gets more electricity, but in its modest way the Ferencsik provides a longer line and a greater sense of integration. In the Scherzo, the advantage is all to Ozawa: He takes the double repeat and sets a crackling tempo, which may even be a bit too rushed. Ferencsik, inexplicably, omits both repeats and sets a dogged, bumptious pace that fails to convince.

Both conductors do well by the Adagio. Ferencsik draws a rapt kind of intensity and a purity of expression that recall the old Weingartner and Monteux versions (Szell's is much more *marcato*). Ozawa may not plumb the depths to such a marked degree, but he nevertheless draws firmly molded, simply delineated phrases and builds the variations with an appealing directness and sincerity. He is, to cite a superficially similar performance, far more convincing than Solti, who gave this flowingly *cantabile* movement a gushing amorphousness more appropriate to *Verklärte Nacht*. Ferencsik builds the choral finale acceptably, although some of the bass recitatives in the orchestral introduction sound rather too matter-of-fact. Ozawa, from the outset, achieves a more sumptuous, velvety sound and is reminiscent at times of Toscanini in the way he invests the recitatives with a plastic, singing, operatic curvaceousness.

In terms of sound reproduction, the Philips is way out in front: The four-sided format insures an extremely high decibel level, and the bright, resonant sonority is excitingly captured. Ferencsik, by contrast, seems a bit boxed in, and the review copy has some surface crackle.

There is, however, ample reason for acquiring the Hungaroton album for the compelling *Egmont* excerpts on Side 4. Ferencsik leads highly charged, ardent accounts of the overture, "Die Trommel gerühret," "Freudvoll und leidvoll," "Clärchens Tod," and the "Battle Symphony" (the latter, of course, merely repeats the final bars of the overture), superbly partnered by the intense, fervent, yet never edgy soprano of Eva Andor. Ferencsik, born a year before Herbert von Karajan, continues to impress me with his solid musicianship: some of our major orchestras ought to think of inviting him as a guest. H.G.

B **BEETHOVEN:** Romances for Violin and Orchestra: No. 1, in G, Op. 40; No. 2, in F, Op. 50. **GOLDMARK:** Concerto for Violin and Orchestra, in A minor, Op. 28.* Nathan Milstein, violin; Philharmonia Orchestra; Harry Blech, cond.* **SERAPHIM S 60238.** \$3.98 [Beethoven: not previously released; Goldmark: from CAPITOL SP 8414, 1959].

B **BEETHOVEN:** Trio for Violin, Cello, and Piano, in B flat, Op. 97 (*Archduke*); *Kakadu Variations*, Op. 121a. **H** Jacques Thibaud, violin; Pablo Casals, cello; Alfred Cortot, piano. **SERAPHIM 60242.** \$3.98 (mono) [*Archduke*: recorded 1928, from ANGEL COLH 29, 1959; *Variations*: recorded 1926, not previously released].

Each of these discs contains one reissue and one major Beethoven performance that, surprisingly, has never before been issued. Nathan Milstein's *Romances* date back at least a decade: the Thibaud/Ca-

sals/Cortot *Kakadu Variations* was made in 1926!

In both cases it is tempting to speculate on why the performances have been withheld until now. Were Milstein's *Romances* simply overlooked? Was there perhaps no suitable coupling? Or was the soloist himself dissatisfied with some aspect of the performances or their reproduction? The microphone is uncomfortably close, magnifying the slight sharpness of the great violinist's attack, the slashing catch in his otherwise silken, focused tone, the purposeful angularity of his bowing and phrasing. That proximity also brings the extremely small chamber orchestra up close, calling undue attention to any microscopic imprecision in the execution, though the (conductorless) orchestral playing is precision itself compared to Seraphim's other *Romances*, the Menuhin/Furtwangler.

Whatever the reason for the delay, the cliché "better late than never" emphatically applies. Even fractionally below peak form, Milstein is still a towering figure in the violin literature. He treats these decorative, essentially undramatic works, so often rendered ineffectual by mincing interpretations, with altogether uncommon intensity: as a result, the melodic line takes on the characteristics of an impassioned aria. Tempos are a bit faster than the norm, the shaping always intensified by a tensile, linear quality—a focus that never goes soft.

I find Milstein's fiddling a joy. He takes enormous chances when he plays. He at-

tacks high notes fearlessly and almost always hits them dead center, without tricky adjustments and slippy shifts. His changes of bow are remarkably controlled and skillful, even a shade terrifying in their smooth ferocity. In every way save one, the relative lack of coloristic variety, Milstein is violinistically in a class with the early Heifetz—and musically I often find him a far more congenial interpreter, particularly in the works of the classical masters.

Now that Thibaud, Casals, and Cortot are all departed, whatever reservations they may have had about the *Kakadu Variations* no longer count for much. In any event, withholding a recording by this trio because of faulty engineering or imperfect ensemble seems decidedly odd: All their recordings are sonically outmoded and musically "informal," to say the least. It has always been a source of wonderment how these illustrious musicians managed to produce such elevated performances in the midst of such chaos. The three were, of course, worlds apart stylistically, but they aren't even together physically: Unison passages are a scramble, a tangle of arms and legs, of different bowings and phrasings. I doubt that any trio today—this team included—could get away with such cavalier ways. But how many players are there capable of such heights of perception and sensitivity?

Actually, this *Kakadu* is one of the trio's better efforts. The nature of the music—with its long-lined, somewhat loosely knit,

Critics' Choice

The best classical records reviewed in recent months

- BACH:** Brandenburg Concertos. Davison. VAN. Ev. SRV 313/4SD (2), Sept.
BEETHOVEN: Bagatelles. Gould. COL. M 33265, Aug.
BEETHOVEN: Late Quartets. Végh Qt. TEL. SKA 25113 (4), Aug.
BRAMMS: Symphonies: Nos. 1, 3, 4. Kertész. LON. CS 6836, 6837, 6838, March and June.
GRIEG: Lyric Pieces (selections). Gilels. DG 2530 476, Sept.
KODÁLY: Orchestral Works. Philharmonia Hungarica, Dorati. LON. CSA 2313 (3), Aug.
MAHLER: Symphony No. 4. Blegen, Levine. RCA ARL 1-0895, June.
MASSENET: La Navarraise. De Almeida. COL. M 33506, Aug.
MENDELSSOHN: Piano Concertos. Perahia, Marriner. COL. M 33207, July.
RAVEL: Orchestral Works. Skrowaczewski. Vox SVBX 5133 (4), July.
SCHOENBERG: Piano Works. Jacobs. NONE. H 71309, June.
SCHUBERT: Piano Trios. Szeryng, Fournier, Rubinstein. RCA ARL 2-0731 (2), June.
STRAUSS, R.: Bourgeois Gentleman; Horn Concerto No. 1. Ormandy. COL. M 32233, Aug.
SUK, JANÁČEK, R. STRAUSS: Works for Chamber Orchestra. Los Angeles Ch. Orch., Marriner. ARGO ZRG 792, Sept.
VILLA-LOBOS: Piano Works. Freire. TEL. SAT 22547, Sept.
WEILL: Symphonies (2). De Waart. PHI. 6500 642, Sept.
ARIAS AND DUETS. Blegen, Von Stade. COL. M 33307, July.
CELLO SONATAS. Sylvester. DESTO DC 7169, June.
OBOE RECITAL. Holliger. PHI. 6500 618, June.
20TH-CENTURY FLUTE MUSIC. Sollberger. NONE. HB 73028 (2), Sept.

metaphysical introduction and romping sentiment elsewhere (I've always found this an extremely funny piece, with even the "serious" moments decidedly comic in their generous overstress)—lends itself well to these great musicians' disparately perceptive, richly inflected approaches. The recording dates from the earliest phase of the electrical era, and it is remarkable to hear what strides the recording engineers made in just the two years that separate it from the coupled *Archduke*. The 1928 sound can still be heard with relative enjoyment, while the 1926 *Kakadu* rather tries the listener's faith. Still, the music makes its impact.

The *Archduke*, familiar from its prior incarnations, sounds altogether more vivid in the new Seraphim transfer; unlike the COLH series, Angel's recent restorations seem to be happily unfiltered, much more faithful to the originals. But in this work—which calls for a tauter rhythmic profile, cleaner execution of filigree, more unanimity of phrasing, and better worked-out balances—the every-man-for-himself approach pays off less well. For all that, there are many sublime moments here that you will not find in any subsequent account.

The reissue half of the Milstein disc is, if anything, more valuable than the Beethoven *Romances*. The Goldmark A minor Concerto was once extremely popular, on a par with the likes of the Bruch G minor Concerto: the reason for its disappearance escapes me. It is as adroitly melodic as the composer's *Rustic Wedding* Symphony and more sophisticated in its craftsmanship and materials. I would rank it alongside the Dvořák A minor Concerto, which it resembles stylistically and harmonically. It is a highly effective vehicle, and the young Heifetz (who recorded only the second movement, acoustically) is the only violinist I can imagine capable of surpassing Milstein in this music. Backed by vital, incisive support from Harry Blech and the Philharmonia, Milstein gives an inspired account. He shapes phrases with silvery elegance, aristocratic fervor, and heartfelt expression. The Goldmark is a bit more distantly miked than the Beethoven, and all the better for it. The large orchestra has real heft and dimension, beautifully framing the jewel-like solo line.

The concerto originally occupied both sides of a full-priced disc; with no ill effects from the compression to a single side, with the Beethoven *Romances* added, and with a budget price, this is a wonderful record indeed. H.G.

BEETHOVEN: Variations for Cello and Piano—See R. Strauss: Sonata in F.

CHOPIN: Piano Works. Nelson Freire, piano. TELEFUNKEN 6.41847, \$6.98.
Ballade No. 3, in A flat, Op. 47; Berceuse in D flat, Op. 57; Fantasy in F minor, Op. 49; Nocturne No. 5, in F sharp, Op. 15, No. 2; Polonaise No. 6, in A flat, Op. 53; Scherzo No. 1, in B minor, Op. 20.

One's first impression of Nelson Freire's new Chopin record is the vivid, exciting reproduction. The piano, undoubtedly one of those superb Hamburg Steinways, fairly leaps out of the grooves with deep, rolling bass, colorful midrange, and treble that is

perhaps a trifle pingy and overclosely microphoned. One notices next, no doubt helped by the sound, that Freire has plenty of color and virtually no technical worries. All the digital demands posed by these pieces are solved with superefficiency.

But then one can't escape the discovery that Freire, obviously carried away by his own virtuosity, has drained the music of vitality with his sleek legato, the little hesitations and easings of pulse, the occasional "personal" touches, and so forth. This is admittedly very high-level pianism, but for me it is also low-level artistry—gaudy and undistinguished. A great disappointment when one recalls Freire's impressive Columbia disc of the Chopin and Liszt B minor Sonatas (recently deleted). H.G.

CHOPIN: Preludes (24), Op. 28. Preludes: in C sharp minor, Op. 45; in A flat, Op. posth. Claudio Arrau, piano. PHILIPS 6500 622, \$7.98. Tape: ●● 7300 335, \$7.95.

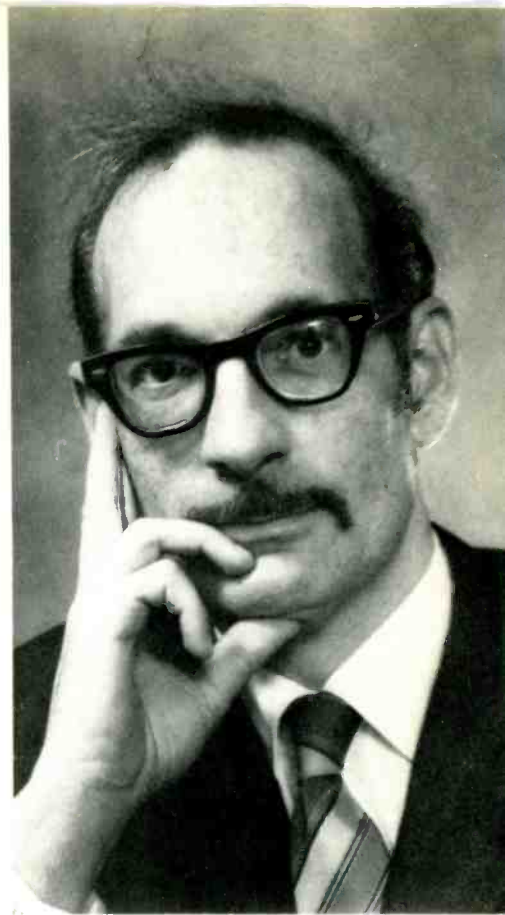
CHOPIN: Preludes (24), Op. 28. Preludes: in C sharp minor, Op. 45; in A flat, Op. posth.; Barcarolle in F sharp, Op. 60. Garrick Ohlsson, piano. [David Mottley, prod.] ANGEL S 37087, \$6.98.

Arrau is heard at his best here. Admittedly, he belongs to a school of Old-World Romantic pianism that tends to insert many pauses and tenutos and to "interpret" in a highly rhetorical fashion, which some may find excessive in Chopin. (His account of the E minor Prelude might irritate some by its constant, and ultimately predictable, hesitations before first beats, and the famous one in A major is anything but the prescribed *semplice*.)

For all that, this is playing of a staggering, transcendental order. The sonority is constantly rich and varied, the digital execution always supremely controlled, yet without a vestige of flashy display. Best of all, there is a wonderful kind of grand clarification, a clear presentation of the larger harmonic outlines, and a convincing recreation of the intricate structure of these complex miniatures. Arrau often goes his own way in regard to tempos and balances. Most of the time, though, he convinces and inspires.

The bravura demands of the great minor-key preludes (No. 12 in G sharp minor, No. 16 in B flat minor, and No. 24 in D minor) are met head-on with a kind of epic poise that is ultimately ever so much more exciting than the usual chaotic bluster and smear. The funeral-march No. 20 in C minor has magnificent dignity and scope, and the whirlwind figurations of the right-hand part to No. 8 in F sharp minor sound like Niagara Falls in Arrau's inspired reading. Even the surprises make sense: Initially I felt that he makes heavy going of No. 19 in E flat by weighting the balance to the left hand, and that the so-called *Raindrop* Prelude (No. 15 in D flat) doesn't flow with enough tranquility in this agitated, slightly too deliberate interpretation; but before long the pianist makes one accept the statements on his terms. He also makes a memorable experience out of the expansive Op. 45 Prelude, which sounds so much like Brahms (e.g., the Capriccio, Op. 76, No. 1) and therefore profits from Arrau's weight and spaciousness of design.

Nobody will ever say the last word on



George Crumb
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these kaleidoscopic pieces, but Arrau's version will always be near the top of any list. Fortunately for us all, Philips has captured his giant sonority with richness and impact (along with some rather obtrusive sniffing).

After such a supreme exposition, Garrick Ohlsson's version seems pitifully irrelevant. The young American pianist plays with greater care for voicing and the like than on his recently released disc of the scherzos and gets better processing this time around, but his proficient playing has a student-ish superficiality about it. Take the D minor Prelude, for example: Ohlsson stresses the underlying ostinato figuration with an unyielding regularity that makes the whole become angularly wooden and monotonous. He skims over the lighter preludes with tepid efficiency and never produces anything really beautiful: There is simply a deficiency of legato (a prerequisite in this kind of music), a rather glib sense of architecture, and a lack of poetry. Sometimes, as in No. 2, Ohlsson brings out a square-cut Bartók influence that is mildly interesting, but in many of the other preludes such insights are negated by metrical regularity uninformed by inner pulse.

Ohlsson's annotations indicate that the Barcarolle is perhaps his favorite work in the entire piano literature, and one is all the more disappointed by his performance of it—not unpleasant, but in no way memorable. This is an extremely competent artisan playing music that requires a supreme poet. H.G.

CRUMB: Music for a Summer Evening (Makrokosmos III). Gilbert Kalish and James Freeman, pianos; Raymond

Des Roches and Richard Fitz, percussion.
[Marc J. Aubort and Joanna Nickrenz, prod.]
NONESUCH H 71311, \$3.98.

George Crumb's *Music for a Summer Evening (Makrokosmos III)*, commissioned by the Fromm Music Foundation for Swarthmore College and first played there in March 1974, had its New York premiere last January at one of the Composers' Showcase concerts in the Whitney Museum. The first book of *Madrigals* (1965) and *Lux Aeterna* (1971) completed the bill. The place was packed.

There are people unresponsive to this music, people who, like the moping merryman in *The Yeomen*, crave no Crumb but complain of harmonic and rhythmic stasis, of many a winding bout of linked sweetness long drawn out. They resist the extra-musical appeals: the evocation of places, poets, and philosophers; the picturesque verbal content of the scores; the use of lighting, costume accessories, and stage-grouping to enhance the spells of the music. They note that the pieces are often formally simple and care not that the sounds are so subtle, various, and delicately assembled. They are not romantic dreamers. Reviewing without enthusiasm the twelve pieces of *Makrokosmos I* (played by David Burge, on Nonesuch H 71293) in *The Musical Times*, Paul Griffiths remarks: "To derive much enjoyment from them, it is probably necessary to share Crumb's nightmares."

Change "nightmares" to "dreams" and I might agree. Crumb's music leads its listeners into dream worlds: to ocean depths melodious with the sweet, mysterious songs of the humpbacked whale (*Vox Balaenae*); into Lorca landscapes whose symbols include a black horse with frozen mane and a silver dagger in its eyes, sleeping branches wept on by the rain, a child yearning for the warm touch of his mother's garment (most of his earlier compositions are linked to Lorca); and now, in the three volumes of *Makrokosmos*, into vast worlds of silence and space, perceived in dreams beneath the stars.

Crumb's music is charged with the recurrent romantic imagery of the West. When he subtitles a piece *The Phantom Gondolier*, he stirs the listener's memories of Liszt's *La lugubre gondola*, Boecklin's *Toteninsel*, Wagner's funeral, Charon, and the mysterious gondolier in Thomas Mann's and in Benjamin Britten's *Death in Venice*. To charge a work of art with associations is sometimes to rouse suspicion (and suspicion is justified when, say, a composer puts "Hiroshima" or "Auschwitz" into his title and counts too easily on the response those names must provoke). But there is no rule that a work of art must be self-sufficient. *The Waste Land* can mean little to a reader insulated from the currents of the past that flow through its lines.

On a "purely musical" level, Crumb's work can stand up to analysis. Its harmonic foundations can be plotted. "Myth," one of the pieces in *Makrokosmos III*, is isorhythmic in construction, with simultaneously performed tales of 13, 7, and 11 bars. But these works, it seems to me, are best approached, via the pointers provided by the titles and other verbal instructions, as sounds and sound structures that delight the ear and stir the imagination. There is a practical streak among the fancies. Robert

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Miller, to whom *Makrokosmos II* is dedicated, noted the strictly practical result—being forced to perform by heart—of the symbolic notation (circles, spirals, crosses) adopted on occasion. The directions are sometimes suggestive (“a groaning sound deep in the throat; eerie, uncanny”), sometimes technically specific (“a vibraslap may be substituted for the quijada”), and often both. Crumb has a wonderful ear for inventing new, beautiful, evocative noises, and in *Makrokosmos III* it finds full employment.

Makrokosmos I and *Makrokosmos II* are volumes of twelve pieces each, for amplified solo piano. The title pays tribute to Bartók: the format recalls Debussy's preludes; and the composer himself says that “the ‘spiritual impulse’ of my music is more akin to the darker side of Chopin and even to the childlike fantasy of early Schumann.” *Music for a Summer Evening (Makrokosmos III)* is for two pianos, gently amplified, and percussion (two players)—the combination, in fact, of Bartók's Sonata for Two Pianos and Percussion, to which *Makrokosmos III* could well become a companion-piece.

There are five movements: “Nocturnal Sounds (The Awakening),” “Wanderer-Fantasy,” “The Advent” (a very slow, majestic introduction, marked “like a larger rhythm of nature,” reaches a climax and leads to a “Hymn for the Nativity of the Star-Child”), “Myth,” and “Music of the Starry Night” (a “fantastic, oracular” introduction leads to a “Song of Reconciliation,” marked “joyous, ecstatic; with a sense of cosmic time”). The whole work lasts just over thirty-five minutes. In “Wanderer-Fantasy,” the percussionists play slide-whistles, calling as if from afar, over the undamped piano strings. “Myth” is mainly for the percussionists; the first pianist conducts, striking a crotale and hitting the strings or crossbeam of his piano with it or with its beater, while the second pianist interjects bursts from an African thumb-piano, held hard against the crossbeam of his piano to stimulate its resonances. The third and fifth movements are prefaced, respectively, by the Pascal and Rilke quotations that Crumb used in the foreword to *Makrokosmos I* and *II*: “The eternal silence of infinite space terrifies me” (Pascal); “And in the nights the heavy earth is falling from all the stars down into loneliness. We are all falling. And yet there is one who holds this falling endlessly gently in his hands” (Rilke).

The performance on this record is superbly accomplished. The sounds are exquisitely made. The timing is precise. The dynamic spans of the disc are large (I feared that neighbors might come complaining about the gong strokes) and easily accommodated, clear through all the range. The vibraslap is an instrument for which I consulted Sibyl Marcuse's *Musical Instruments: A Comprehensive Dictionary* in vain; I presume one is used, for the sound there is not like that of an ass's teeth chattering in a jawbone, but more like a castanet.

A recording of *Makrokosmos II*, played by Robert Miller, is due from Columbia; and also *Lux Aeterna*. It is good that the fine performances of the New York season are thus given wider circulation. A.P.

DEBUSSY: *Orchestral Works, Albums 4-5.*

Orchestre National de l'ORTF, Jean Martinon, cond. [René Challan, prod.] ANGEL S 37067 and S 37068, \$6.98 each.

Album 4: *La Mer. Nocturnes* (with ORTF Chorus). **Album 5:** *Khamma* (with Fabienne Boury, piano). *Prelude à l'après-midi d'un faune. Le Roi Lear. Fanfare. Le Sommeil de Lear. Marche écossaise.*

At Angel, *La Mer* and the *Nocturnes* seem inseparable disc mates, for that coupling—currently available from Barbirolli (S 36583) and Giulini (S 35977)—reappears as Album 4 of the Martinon Debussy series (of which Albums 1 and 2 were reviewed in April 1975, Album 3 in June). Should the Barbirolli disc be marked for oblivion, that foggy and somnambulist coupling could be charitably forgotten. But the Giulini disc I would count a real loss: His *La Mer* is broad, sweepingly conceived, and finely detailed, while the *Nocturnes*, if perhaps too conventionally romantic (slow and dreamy in “*Nuages*” and “*Sirènes*,” whip-crackingly brilliant in “*Fêtes*”), are nevertheless distinguished and an interesting contrast to my other favorites.

Unlike Giulini, Martinon has considerably more success in the *Nocturnes*. I recall hearing him do impressive things with *La Mer* in his Chicago Symphony days, but this recording isn't in that league. Momentum flags occasionally (e.g., around No. 5 in the first movement and in much of the early part of the middle movement), and there isn't nearly enough of the undulating bohemian rhythm around No. 12 of the first movement. On the other hand, much of the finale is well paced; I especially like the rhetorical hesitation at No. 60. The playing is fairly good, though the excess trumpet vibrato at No. 44 in the finale is bothersome. (The trumpeter is also late and flat.) The later-added brass parts between Nos. 59 and 60 are not included in this recording. A perfectly solid *La Mer*, then, but not up to the formidable competition of Ansermet, Boulez, Giulini, and Szell. (I have always preferred various Toscanini air checks of the '30s and '40s to the commercial recording finally issued.)

The *Nocturnes*, however, are genuinely distinguished. Martinon's “*Nuages*” is taken at a reasonably moderate tempo, though it is less lean and nervous than Boulez (Columbia M 30483). However, where Boulez fails to quicken at the “*un peu animé*” of No. 7 and then later to broaden out as indicated, Martinon (like Ansermet, on London CS 6023) gets this sequence perfectly. “*Fêtes*” is nicely measured, perhaps a bit less pointed in the wind playing and carefully balanced in the processional episode than Ansermet or Boulez, but the muted trumpets nine measures after No. 9 really are mysterious. Martinon brings to “*Sirènes*” an urgency and passion that quite outclass any other in my memory.

Album 5 contains a mixed bag of esoterica along with the ever familiar *Afternoon of a Faun*. Martinon's *Faun* is relaxed in pulse and soft-edged in phrasing. No need to worry about French-style horn vibrato spoiling the closing pages; such tendencies have come under better control in Martinon's tenure with the Orchestre National.

The little *Scottish March* is a bubbly delight, and it is well played and spaciouly recorded. I am becoming ever fonder of the two brief pieces from Debussy's abortive incidental music for *King Lear*. The nocturnal

“*Sommeil de Lear*” is in the idiom of his mystical works. Needless to say, Martinon presents them with subtler shades and point than did Froment in his Debussy survey (Vox SVBX 5127). More's the pity that Martinon chose not to record the charming little *Triomphe de Bacchus* unearthed by Vox.

The other side of Album 5 contains Charles Koechlin's orchestration of the ballet *Khamma*, which Debussy left in piano form in 1912. It is possible to hear in this piece indications of failing powers (it is a fragmented montage of the composer's varied styles, with a little of Petrushka's death scene thrown in for good measure) or to blame the problems on Koechlin's work (which seems to me quite convincingly Debussyesque). Whatever the ultimate historical verdict on the work, it is good to have it available now in at least two decent recordings: the pointillistic and atmospheric Ansermet (London CS 6437) and the more lyrical and wistful treatment of Martinon.

By the time this appears, the Angel series should be complete, with the release of Album 6, containing *Printemps* and *La Boîte à joujoux*. A.C.

DUFAY AND HIS TIMES. Syntagma Musicum, Kees Otten, dir. TELEFUNKEN 6.35257, \$13.96 (two discs).

DUFAY: *Arms virgo. Kyrie. Gloria. Credo. Sanctus. Ecclesiae militantis. Moribus et genere Christo. Lamentatio Sanctae Matris Ecclesiae Constantinopolitanae. Veni creator spiritus. Qui latuit. Bon jour, bon mois. Je vous pri. C'est bien raison. Mon chier amy. Bien veignes vous. Helas mon dueil. J'ay mis mon cuer et ma pensee. La dolce vista. Dona i ardent ray. L'alta bellezza tua. ANDRIEU: Arms, amours. ANON.: Muscorum decus et species. Kere dame. BINCHOIS: Gloria. laus et honor. Duell angotseus. BRASSART: O flos fragrans. CESARIS: Bonté biauté. DUNSTABLE: Beata mater. GRENON: La plus jolie et la plus belle. HASPROIS: Puisque je sui fumeux. ARNOLD DE LANTINS: Puisque je voy. HUGO DE LANTINS: Gloria. LOQUEVILLE: Sanctus. MORTON: La Perontina. SOLAGE: Fumeux fume.*

Most surveys of music history have little enough time to cope with the number of centuries they must traverse, and so in the earlier period, at least, we tend to remember a few names identified with an equally small number of characteristics. Dufay, for example, is sweet-sounding and “pretty” compared to his angular predecessor Machaut. This generalization has some truth in it, for certainly the predominance of thirds and the graceful melodic arches of many of Dufay's more familiar works leave the listener with an impression of a particularly pretty sound. But there is more to him and his contemporaries than lovely tunes, as this two-disc set from Telefunken reveals.

Particularly interesting are the works included by composers of the generation before Dufay, which reveal a totally different world. Andrieu's “*Arms, amours*” is a fine lament on the death of Machaut, most definitely and probably self-consciously in the style of the fourteenth-century master. Two extraordinary pieces are from the school of experimental and manneristic composers active at the turn of the century. The bizarre twentieth-century-sounding dissonances of Solage's “*Fumeux fume*” are guaranteed to fool your friends if you are addicted to playing guess-the-composer with them. Anything farther from the “English sweetness” would be hard to imagine. While Solage experiments with harmony, Hasprois turns his attention to rhythm.

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fashioning an amazingly intricate canon in which the nervous melodic lines flutter in and out of phase with one another. The effect is akin to good jazz improvisation, an impression that is heightened by the virtuosic insouciance of the performance.

The route Dufay followed from the acerbic sound of these predecessors to the comparative softness of his later style may be traced here in three ceremonial motets: *Eclesiae militantis*, a stately isorhythmic affair probably composed to mark the election of Pope Eugenius IV in 1431; *Moribus et genere Christo* of 1446, whose elegantly melodic top voice heralds the new era; and finally the poignantly expressive lament on the fall of Constantinople in 1453. A composite treble-dominated Mass on plainsong

melodies also represents an early phase of Dufay's style. For those listeners who are looking forward to the sweeter side of the fifteenth century, there are lots of charming chansons. Brassart's exuberant "O flos fragrans," Dunstable's quietly beautiful "Beata mater," the extraordinarily catchy dance tune "Kere dame," and some handsome hymn settings.

The performances by the Dutch ensemble Syntagma Musicum are thoroughly professional. The group has lost the services of the marvelous contralto who made its "Guide to Renaissance Music" set on Seraphim so memorable, but the excellent instrumental ensemble remains virtually intact. Unfortunately the group has picked up the annoying habit of attacking each

new phrase with a sudden swell. While these little crescendos and diminuendos can be helpful (but surely not necessary) in articulating long complex melodic lines, they completely destroy the fabric of anything made up of shorter phrases. Arnold de Lantins' lovely "Puisque je voy," for instance, is quite spoiled by these disruptive affectations. Outside of this flaw, which is not pervasive, the performances are fine, in good tempos and properly sprightly or expressive as the piece demands.

As usual, Telefunken has supplied the excellent engineering and packaging that have characterized other recordings in its exemplary Das alte Werk series, though the printed texts are in the original languages only. S.T.S.

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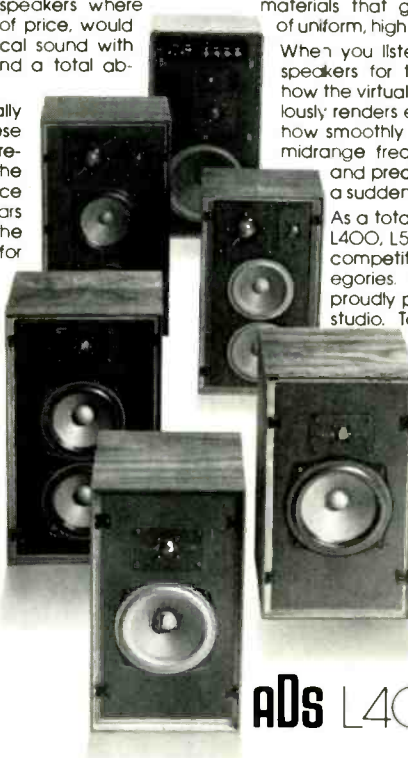
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GERHARD: The Plague. For a feature review, see page 63.

GOLDMARK: Concerto for Violin and Orchestra, in A minor, Op. 28—See Beethoven: Romances.

GOUNOD: Petite Symphonie—See Mozart: Serenade, K. 375.

HANDEL: Solomon. For a feature review, see page 67.

HANDEL: Water Music. New York Philharmonic, Pierre Boulez, cond. [Andrew Kazdin, prod.] COLUMBIA M 33436, \$6.98. Quadriphonic: MQ 33436 (SQ-encoded disc), \$7.98; MAQ 33436 (Q-8 cartridge), \$7.98.

Comparisons:
Malgoire/Grande Ecurie Col. MG 32813
Menuhin/Bath Festival Ang. S 36173

Of the some two-dozen conductors who have recorded complete versions of Handel's magnificent *Water Music*, paced (in this country, at least) by the unlikely Richard Bales, the most unlikely choice of all surely must be the avant-garde composer/conductor Pierre Boulez. Yet his first essay, released here by Nonesuch in 1966, was widely and warmly praised for almost everything except the Hague Philharmonic's playing. And, in full atonement for that, his new version with the New York Philharmonic proudly proffers the most securely, yet elastically, controlled performance and the most ravishingly beautiful tonal qualities I've ever heard in either full-length or suite-only recordings of this music.

Much more surprisingly, though, Boulez demonstrates exceptional affinity with aspects of Handel's protean genius that usually are not directly illuminated in this particular work. Some conductors have made more of its grandly ceremonial passages; others, especially Menuhin, have made more of the music's bluff, roast-beef-of-old-England heartiness. But surely no one else has revealed such sharply pointed wit and so many usually overlooked subtleties.

Granted, this reading is by no means as representative of the New Musicology as,

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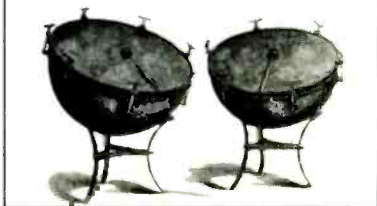
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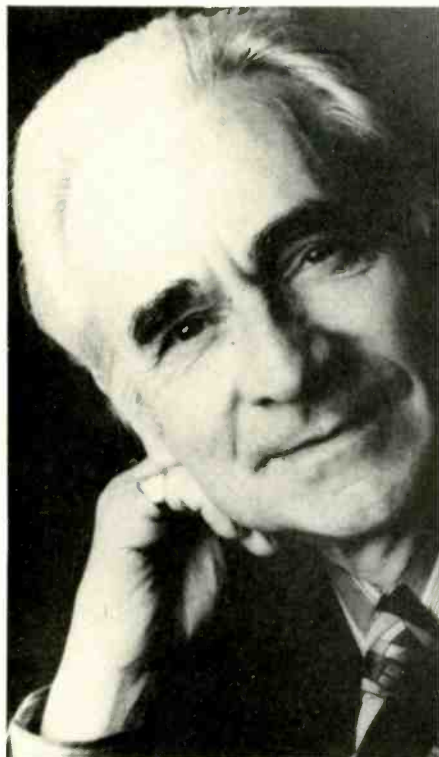
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CIRCLE 3 ON READER-SERVICE CARD

say, those by Dart, Leppard, Marriner, and Wenzinger. In the Overture, Boulez doesn't bother with over-dotting (nowadays the preferable term for what we used to call double-dotting), and elsewhere he adds little if anything in the way of improvised ornamentation—although he gives full freedom to Harold Gomberg to do so in his superb solo in the *adagio e staccato* movement. Except for a reticent but occasionally audible continuo harpsichord, Boulez of course uses modern instruments, so for presumably more authentic period timbres one must turn to the Collegium Aureum/BASF or Malgoire/Columbia versions. Although Boulez' earlier recording credited use of the Redlich edition (the critical edition among the new ones that divide the work into three suites), this one drops any editorial credit. And although the contents are listed under three suites, in F, D, and G, selections in the last two are intertwined so that the full twenty-item sequence (except for one little twist) actually is the long-familiar one by Samuel Arnold that was later adopted for Chrysander's monumental nineteenth-century *Händel-Gesellschaft*.

All of which matters not a bit where a home-listener's relish of this incomparably invigorating work is concerned. I admire the undoubtedly more stylistically authentic versions. I even get a great kick out of the rough and sour but bracingly *al fresco* sounds of Malgoire's old instruments and his uninhibited, however slapdash, ornamentation and tempo liberties. And I still rank the expansively robust yet warmly expressive Menuhin version as probably the best all-round choice, especially for newcomers to the complete *Water Music*. But for arresting new insights into this familiar but never hackneyed work, for incomparable orchestral piquancy captured to perfection even in stereo only, and above all for the eloquent persuasiveness of Boulez' own complete personal involvement, this latest *Water Music* is invaluablely unique.

R.D.D.

In quad: If you're expecting the "surround-and-conquer" technique of the famous Boulez/New York Philharmonic reading of the *Concerto for Orchestra*, you'll be disappointed. You shouldn't be. The more I listen to the relatively conventional quadraphonics of the *Water Music*, the less I see how its structure could be kept intact if we were asked to listen to it from the inside, so to speak. Nor has Columbia chosen the opposite extreme—a phonographic simulation of a distant barge dispensing its musical goodies into the dead acoustics of natural, Thames-side space. This is a studio recording, pure and not so simple.

The orchestra is arrayed in front of the listener in a reasonably but not obtrusively resonant ambience. The borders of the space around the orchestra are indistinct; the orchestra itself is anything but. By something approaching alchemy, engineer Bud Graham and colleagues have given it elastic dimensions that, while they seem constantly varied, never seem to change. The listener is up close to the solo instruments—now Gomberg's beguiling oboe, now Cerminaro's immaculate horn—in the more textured passages, yet those with ampler scoring spread out magisterially away

from him. But through it all the basic perspective remains unchanged so that one senses a consistency of space and place despite the elasticity. The recording seems simply to aid the listener's sensibilities in "focusing" within that space in response to the musical moment. A fine achievement indeed.

R.L.

MAHLER: *Kindertotenlieder*.* Symphony No. 10: *Adagio*.† Janet Baker, mezzo-soprano*; Israel Philharmonic Orchestra* and New York Philharmonic†, Leonard Bernstein, cond. [John McClure, prod.] COLUMBIA M 33532, \$6.98. Quadriphonic: MQ 33532 (SQ-encoded disc), \$7.98.

Comparisons—Kindertotenlieder:
Baker, Barbirolli/Hallé
Tourel, Bernstein/N.Y. Phil.
Ferrier, Walter/Vienna Phil.

Ang. S 36465
Col. M2S 698
Sera 60203

Both Baker and Bernstein have recorded the *Kindertotenlieder* before—she with Barbirolli, he with Jennie Tourel. In Baker's case, for sure, the remake is an improvement, for she has refined her singing in certain details and the Israel Philharmonic gives her more secure instrumental support than did the Hallé. Still, the orchestra isn't quite as good as the New York band on Bernstein's first version (Harold Gomberg's oboe was a tower of strength), nor is the heavily spotlighted new recording a thing of great naturalness. To be sure, the late Jennie Tourel's singing, for all its musicality, was tonally not a patch on Baker's. If you want a woman's voice in this cycle, and stereo recording, Baker/Bernstein is probably the choice, although you should certainly hear Kathleen Ferrier and Bruno Walter as well—gorgeous, controlled singing, and tempos just a shade more on-going; only in the last song is the recording's age a serious drawback.

Oddly, Bernstein's is now the only version of the *Adagio* from the Tenth Symphony available on a single disc. Like Abrahamovitch and Haitink (both coupled with the Fifth Symphony) and Kubelik (with the Sixth), he opts for the recent critical edition by Erwin Ratz, which presents the movement as Mahler left it. Boulez (as filler for *Das klagende Lied*) and Szell (who also includes the Purgatorio movement to fill out his Sixth Symphony) use the earlier edition, which incorporates various orchestral excrescences by other hands. Bernstein handles the tempo distinctions better than Haitink, and his orchestra plays as well as any of the others, so this seems a reasonable choice if you want to stand fast with only this movement. The sound on the test acetate was a bit gritty, so you might check a copy before buying.

A text insert for the *Kindertotenlieder* will apparently be provided with finished copies.

D.H.

MAHLER: Symphony No. 6, in A minor. Stockholm Philharmonic Orchestra, Jascha Horenstein, cond. NONESUCH HB 73029, \$7.92 (two discs, automatic sequence; includes Horenstein interview with Alan Blyth) [recorded in concert, April 1966].

Comparisons:
Barbirolli/New Philharmonia
Solti/Chicago Sym.
Szell/Cleveland

Ang. SB 3725
Lon. CSA 2227
Col. M2 31313

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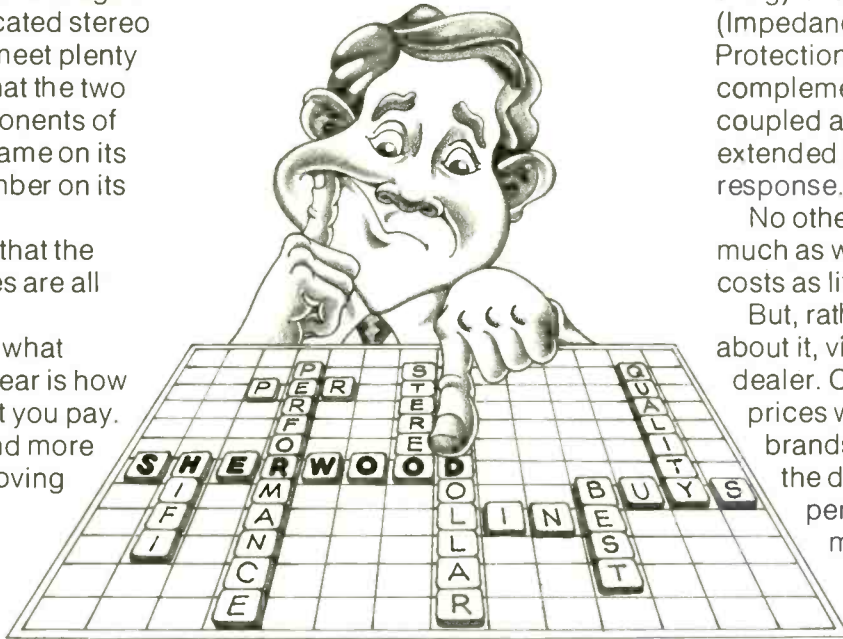
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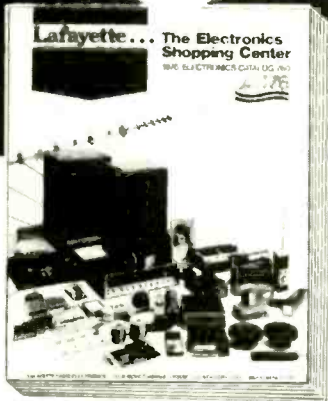
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CIRCLE 21 ON READER-SERVICE CARD

The following that Horenstein's art began to acquire a decade or so before his death in 1973 has evidently become sufficient to prompt this first commercial release from what one hopes is a vast and accessible fund of air checks.

This recording was assembled from a pair of April 1966 performances before awesomely quiet audiences. The Stockholm Philharmonic, no doubt helped by the availability of two renditions for cross-editing, sounds very nearly like a great orchestra in this demanding music. And even without the elaborate miking and controlled circumstances of a studio recording, the sound in this, the most heavily scored of Mahler's symphonies, is well above average in its clarity and impact.

The special quality of Horenstein's Mahler was the inexorable logic and strength of his conducting. That vastness of span, gran-

itelike rhythm, and unflagging control are particularly apposite in this work, three of whose four movements are marches. The first movement (with exposition repeat) is measured but without pomposity, cutting like those medieval portraits of Death swinging his scythe, but without hysteria. At No. 22 (Eulenburg score) one can sample Horenstein's typical restraint and dignity in responding to the direction "ruhig ohne zu schleppen!" In the beginning of the development, his ear for over-all definition of instrumental choirs is illustrated by the fact that the xylophone's sixteenth notes under woodwind trills come across as two distinct sounds rather than some luridly exotic shriek from a hybrid instrument.

When the Scherzo rather than the Andante follows the first movement, as it always does nowadays in conformance with Mahler's final wishes about the sequence of

by Dale Harris

Fascinating Songs —and a Fascinating Singer

This uncommonly satisfying disc is a vivid example of how a small, independent record company can significantly enrich our musical knowledge. Orion's enterprise has made available for the first time on disc a group of fascinating yet nearly unknown songs and has done so, moreover, in performances of the highest distinction.

Albert Roussel (1869-1937) is a composer not widely esteemed who would, I believe, repay closer inspection. His songs, for example, are in the great tradition of the *mélodie* (Debussy was an obvious influence on him), yet reveal marked individuality. He had a sensitive ear for poetry and taste of remarkable catholicity. His setting of James Joyce's *A Flower given to my Daughter* displays noteworthy appreciation not only of English prosody, but also of Joyce's (rather precious) word music. Roussel's use of the pentatonic scale for "*Réponse d'une épouse sage*" (based on a poem by Chang-Chi, the second of the Op. 35 *Chinese Poems*) is not mere decorative *chinoiserie*, but a means of creating the ironic formality that pervades a wife's reply to her importunate lover. "*Jazz dans la nuit*," far from being the unsuccessful parody of jazz that it has been called by David Cox (in *A History of Song*, edited by Denis Stevens) is—to my ears, at any rate—a charming, slightly astringent evocation of the sounds and fugitive emotions of a summer night.

The songs by Georges Enesco (1881-1955) are delightful. Set to texts by Clément Marot, court poet to

François I, they unite directness of melody and verbal subtlety. Like the songs of Roussel, they deserve to be more widely known.

So does Yolanda Marcoulescou, who is a real discovery. Mme. Marcoulescou, leading soprano of the Bucharest Opera from 1948 to 1968, is a professor of music at the University of Wisconsin. Her English (heard only on the Joyce song) is free from error but accented. Her French, however, is very accomplished. She has an attractive soprano, pure and steady, even throughout its range, and capable of many delicate shades of coloration. She has forward enunciation and obvious musical intelligence.

Pianist Katja Phillabäum is a worthy partner. I hope Orion has plans for more records of French songs by this team.

There are translations but no original texts. This is a serious impediment to one's appreciation of these excellent performances. There should also be more about the songs themselves—the names of the poets responsible for the texts, for example. The pressing of my review copy was noisy. Otherwise, I have nothing but praise.

ENESCO: Seven Songs, Op. 15.
ROUSSEL: Songs. Yolanda Marcoulescou, soprano; Katja Phillabäum, piano. ORION ORS 75184, \$6.98.

ROUSSEL: Adieu; Odelette; Deux Poèmes chinois, Op. 12; Light; Deux Mélodies, Op. 20; Odes anacréontiques Nos. 1 and 5; Deux Poèmes chinois, Op. 35; Jazz dans la nuit; A Flower given to my Daughter.

the middle movements, it can be anticlimactic, as in Barbirolli's recording. But here it matches the weight and profundity of the first movement, thanks to Horenstein's maintenance of a basically steady, and awesomely grim, pulse. One feels only slightly the fluctuations in the trio between the graciously mincing (Mahler wrote "*alt-väterisch*") and the furiously impatient ("*drängend*") moods, in contrast to such an interpretation as Solti's, where the pauses and tempo changes are almost comically jerky, sort of a Punch and Judy effect.

The Swedish ensemble sings the unbearably yearning Andante with full tone, polish, and a flowing naturalness of phrase that enhances its nobility of feeling. Note the attentiveness to dynamic nuances in the horn and timpani parts around Nos. 102 and 103. This can have come only from the most careful preparation.

There are several ways to make a powerful effect in the long, loud fourth movement, Mahler's only fully pessimistic finale. Driving it forward in a single tight arc can work, as in Szell's posthumously issued concert performance. Following one's theatrical instincts, if not the score, can produce—well—dramatic results, but it can also create nervous prostration in the hearer, whether one is whipping up the beginning of the allegro, leaning heavily on the Schubert *Unfinished* motif first presented by the bass tuba in measure 16, or making a deafening row with the hammer strokes. Horenstein understates such irresistible splashes of rhetoric and gives an essentially unified but expansive argument, scrupulously recalling, for example, that Mahler marked the main allegro tempo as "*allegro moderato*." At times the victorious armies of tragic fate seem to be less over-running than cautiously land-mining the terrain, but so perfect is Horenstein's control over dramatic tension and climax that, when the peroration arrives, that mournful chorale epilogue for trombones and bass tuba seems totally—to repeat a word I've already used—inexorable.

Probably few collectors will need further urging to buy this album, whether they have ten or no other Mahler Sixths on their shelves. But I would urge those looking for only one version to weigh carefully several alternatives: Solti, who duplicates in far more brilliant sonics the flamboyant, colorful, and pulsating approach earlier offered by Bernstein; Barbirolli, an expansive but more affectionately relaxed and rounded interpretation, whose engineering is even more beautiful and detailed than Solti's, though the repeatless first movement and the side break in the finale are minor drawbacks; and Szell, also repeatless, who in his light and classical way outlines the score most lucidly for the newcomer to the work.

Couplings probably won't be a deciding factor. Side 4 of the new release has a 1971 Horenstein interview that the English critic Alan Blyth did for the BBC. Horenstein has some intriguing things to say about such composers as Berg, Nielsen, and Janáček, whom he championed while they were still alive; but time limitations preclude any striking illuminations. Neither this filler nor Szell's (the Adagio and Purgatorio from the Tenth Symphony) nor Solti's (the *Wayfarer Songs* indifferently sung by Yvonne Min-



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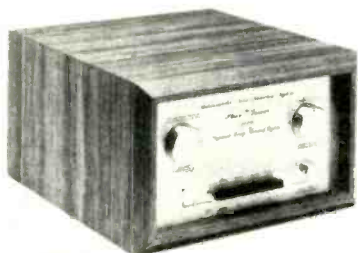
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ton) has much of an edge, and for that matter the four-sided, fillerless Barbirolli is not significantly disadvantaged. A.C.

B **MESSIAEN:** *Vingt regards sur l'Enfant Jésus*. Catalogue d'oiseaux: No. 7, *La Rousserolle effarvate*. Peter Serkin, piano. [Max Wilcox and Peter Serkin, prod.] RCA RED SEAL CRL 3-0759, \$13.98 (three discs, automatic sequence).

Of the many things represented by Olivier Messiaen's extraordinary *Vingt regards sur l'Enfant Jésus* (Twenty Contemplations on the Infant Jesus or, in a more Wallace Stevens vein, *Twenty Ways of Looking at the Christ Child*), perhaps the most important is that this two-hour-long work, composed in 1944, is in numerous ways a wholly logical extension of the musical universe envisaged by Claude Debussy. Both by the titles of many of his pieces and by the nature of his musical language, it is obvious that Debussy was strongly concerned with the nonperiodic rhythms and the nonresolving harmonies of nature, not so much for their inherent irregularities per se (and certainly not for music's imitative potentials) as for the broader cyclism implied through their incorporation.

If Messiaen is even more preoccupied than Debussy with the cyclism and perfection governing nature's individual irregularities—a perfection often expressed, as in the *Vingt regards*, in terms of a kind of Christian mysticism—the musical components that express them break in a very Debussian manner with the spatial and temporal regularity of traditional Western musical styles. Neither the *Vingt regards* nor, for that matter, *La Rousserolle effarvate* (The Reed Warbler, which forms the huge, archlike seventh panel of the thirteen-part *Catalogue d'oiseaux*, composed between 1956 and 1958) offers anything resembling metric periodicity. In fact, there are no time signatures in either work. Yet this does not result in an impression of chaos; for the repetition—both literal and varied, both immediate and widely separated—of almost every rhythmic figure used makes possible an internally coherent temporal language without external points of reference.

The same holds true for the harmonies. Like Debussy, Messiaen here often conceives his harmonies in terms of chords suggesting no other resolution than their own return or the movement to parallel chordal structures. (This is less true in *La Rousserolle effarvate*, which, like much of the composer's later music, is more linear, even when large masses of chords are deployed.) The principal theme (the "Theme of God"), for example, is nothing more than a self-enclosed chord progression, and the constant appearance throughout of a limited variety of chordal configurations, including numerous added-sixth chords, strongly contributes to the harmonic flavor.

Furthermore, the *Vingt regards* is one of those works, like so many of Debussy's, in which a transcendental keyboard style is put to the service of a musical vision whose ultimate effect is often, but certainly not always, simplicity itself. Arthur Honegger, on hearing one of the *Regards* for the first time,

was struck by the clarity and limpidity of the music, and he was amazed when an examination of the score revealed writing of the utmost complexity. The *Vingt regards* must be considered one of the key works of the twentieth-century piano literature.

In addition to the religious symbolism implied in the order of the twenty movements, Messiaen has arranged the contemplations to bring out strong "contrasts of tempo, intensity, and color," ranging from the slow, occasionally ethereal meditative quality of certain pieces to the toccatalike, Prokofiev-like ferocity of others. Yet one is also struck by the sheer breadth and unity of the work, with its sometimes obsessive recurrence of a few basic motives and its self-germinated harmonic and rhythmic universes.

Obviously, in terms of sheer length and structural and technical complexities, this composition requires an almost mystical concentration of forces from any pianist brave enough to tackle it. Peter Serkin's performance leaves an impression of precisely that total involvement. He not only creates a sense of wholeness and follow-through within the individual cells, but also gives the work as a whole a flow, a contour sorely lacking, for instance, in John Ogdon's Argo recording. (Producer Max Wilcox notes in the liner insert that the recording was made in very long takes, which obviously contributed to the exceptional continuity.) And for Serkin's pianism itself there is no word but phenomenal: for example, the perfect smoothness in his execution of even the most concentrated note-clusters gives to the birdcall and quasi-birdcall passages (a constant in Messiaen's music) a relief that I have heard from no other pianist, including the Messiaen pianist, his wife, Yvonne Loriod.

Not even Serkin can realize the myriad rhythmic complexities of the composer's style as completely as Loriod. I had been enormously impressed, for instance, with the drive and dynamism of his playing of the explosive sixth contemplation ("*Par Lui tout a été fait*"), until I listened again to Loriod's breathtakingly accentuated performance (in Erato's eight-disc set of the complete Messiaen piano music). But there are just as many points in the work where I prefer Serkin's somewhat more pianistic conception and his lighter touch on the pedal. A comparison finally boils down to an examination of various (and complementary) degrees of excellence: Serkin gets a nicely wide-ranged, evenly balanced, white-wine sound, while the more dazzling but somewhat bass-heavy Erato discs have a definite burgundy flavor.

The performances of *La Rousserolle effarvate* follow pretty much the same lines, with perhaps an edge to Loriod here—I suspect that Serkin identifies more deeply with the more meditative bent of the *Regards*. In all regards, however, this album offers a feat of brilliant pianism. R.S.B.

MOZART: Serenade No. 11 for Winds, in E flat, K. 375. **GOUNOD:** *Petite Symphonie*. Wind ensemble of the Marlboro Music Festival. [Mischa Schneider, prod.] MARLBORO RECORDING SOCIETY MRS 8, \$7.00 postpaid (Marlboro Recording Society, 5114 Wissioming Rd., Washington, D.C. 20016).

Marlboro has a long-established tradition of fine wind ensemble: the great French flutist Marcel Moÿse was one of the original musicians joining Rudolf Serkin, and his influence is still strong. These are true ensemble performances, prepared in dedicated rehearsal without a conductor.

The Gounod *Petite Symphonie* is a relatively late work, composed in 1885 for the ensemble of Paul Taffanel, founder of the modern French tradition of flute playing. Though beautifully crafted for pairs of oboes, clarinets, bassoons, and horns, plus a single flute, this is rather bland music. However, the Marlboro players do full justice to its conservatively idiomatic sonority.

The serenade is of course quite another matter: It is one of three wind masterpieces that Mozart completed around the time he finally settled in Vienna in 1781. Despite its apparent simplicity and festive character, K. 375 combines sonata and dance forms in an invariably fascinating manner, especially in its surprising use of asymmetrical phrasing and occasional contrapuntal texture. Nobody came close to Mozart in music like this. Though this serenade lacks the range and expressive depth of K. 361 and K. 388, it is a delightful work and a great favorite of the composer's. Often performed with conductor, this music is playable without one, and the present performance has a great deal of friendly interplay that might not have been possible under single direction. At the same time there is nothing casual or sloppy about it.

These performances, taped on excellent equipment in Marlboro's "hall," have a fine sound. The Mozart is competitive in quality with alternate versions, and the Gounod is otherwise not currently listed. P.H.

NUNES GARCIA: Requiem. For a review, see page 65.

RACHMANINOFF: Preludes (13), Op. 32; Prelude in D minor, Op. posth.; Fragments. Ruth Laredo, piano. [Andrew Kazdin, prod.] COLUMBIA M 33430, \$6.98.

One thing I have always liked about Rachmaninoff's piano music, over and above the big, lush, added-note chords that give such richness to his harmonic idiom, is the feeling of breathless motion, upward or downward. Although this effect is sometimes created from the movement of the thematic (or quasi-thematic) lines, just as often it grows from the subtle harmonic motion of a line within fleetingly repeated and otherwise unchanging patterns. This particularly dynamic aspect of Rachmaninoff's romantic idiom appears most strongly, it seems to me, in his concertos (including the *Rhapsody on a Theme of Paganini*) and in his preludes for solo piano, and many of the individual preludes in Op. 32 are among the most striking of all the composer's works.

I find myself somewhat surprised at Ruth Laredo's less than pliant approach to a number of these preludes. Although an exciting rhythmic pulse makes itself felt in her playing, in many cases I received an impression of ponderousness and harshness from the performances, particularly around the repeated fortissimo chords so essential

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to the style. Furthermore, Laredo's interpretations often lack contrast. In a performance of the quite lovely Op. 32, No. 2, for instance, Sviatoslav Richter (on DG 138 076, a selection of six preludes filling out the Second Piano Concerto) sets the mercurial, and later dramatic, center section quite strongly against the more wistful outer sections, with their characteristically rocking rhythmic figure; Laredo makes the middle section sound like an extension of the opening, and this simply does not do justice to the changing moods inherent in the music. And she rarely gives the impression of effortlessness I feel is needed.

Laredo is at her best in highlighting the drama of such highly accented and less chordal preludes as Op. 32, Nos. 1 and 6.

and I also like the depth of feeling she gleans from some of the more meditative preludes, such as Nos. 5 and 12. Even the latter, however, is somewhat marred by her less than perfectly light and even performance of the repeated five-note pattern in the accompaniment.

The previously unrecorded *Fragments* is an especially lyrical meditation, while the Op. posth. D minor Prelude (written, like *Fragments*, in 1917 and also recorded here for the first time) features, along with some typical Rachmaninoff-ish sounds, some highly intriguing chord structures. Laredo seems to have prepared both pieces with special care. (The Op. 23 preludes were included on M 32938, the first disc in Laredo's traversal of the Rachmaninoff piano works,

reviewed in March by H.G.)

The recorded sound is all right but unexceptional. R.S.B.

RAVEL: Songs. Bernard Kraysen, baritone; Noël Lee, piano, TELEFUNKEN 6.41873, \$6.98.

Un grand sommeil noir; Sainte; Histoires naturelles; Cinq Mélodies populaires grecques; Deux Mélodies hébraïques; Ronsard à son âme; Réves; Don Quichotte à Dulcinée.

This is an outstanding contribution to the Ravel centennial. The songs chosen by Kraysen range from what is almost the composer's first, "Un grand sommeil noir" (1895), to his very last, the cycle *Don Quichotte à Dulcinée* (1932). They serve to demonstrate both Ravel's cultural eclecticism—his ability to evoke Spanish, Greek, or Hebrew modes of feeling—and his stylistic range: the sly ironies of the *Histoires naturelles*, the archaic allusiveness of "Sainte" and "Ronsard à son âme," the boisterous bonhomie of the "Chanson à boire" from *Don Quichotte*.

Kraysen luckily has the variety of vocal means to do justice to Ravel's songs. As his other recordings have revealed, his baritone is, as an instrument, undistinguished, being dry in quality, unsensuous, and sometimes afflicted by excessive vibrato. But this is of little consequence in face of the sensitivity of his verbal enunciation and his ability to color the vocal sound according to the differing musical needs of each song. He is tender and intimate in "Ronsard à son âme," mysterious and withdrawn in "Un grand sommeil noir," and expansively fervent in "Le Réveil de la mariée," the first of the Greek popular songs.

Noël Lee is a worthy partner, playing throughout with great beauty and subtlety, especially in the difficult (and important) accompaniment to *Histoires naturelles*.

Texts (though no translations), except, unaccountably, for *Don Quichotte*. The generally helpful notes contain a piece of misinformation. Contrary to what they say, the Chaliapin film of *Don Quixote*, for which Ravel, along with several other composers, was commissioned to write the music, was in fact made, but with a score by Ibert. D.S.H.

RAVEL: Trio for Violin, Cello, and Piano*; Sonata for Violin and Cello*. Jaime Laredo, violin; Jeffrey Solow* and Leslie Parnas*, cellos; Ruth Laredo, piano*. [Andrew Kazdin, prod.] COLUMBIA M 33529, \$6.98.

It is almost difficult to believe these two chamber works are by the same composer. Everything in Ravel's marvelous trio (1914) flows and blends together in the best late-Romantic tradition; everything in the equally marvelous sonata for violin and cello (1922) seems to be set against itself—rhythm against rhythm, harmony against harmony, theme against theme, key against key (parts of the second movement even have the two instruments playing in different keys)—reminding us of the revolutionary period in which it was written.

The trio exudes warmth and stresses rich harmonic color (particularly in the piano).

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with long, supple melodic lines often presented in octaves or double-octaves in the violin and cello. The sonata has a certain starkness that derives from its almost total avoidance of chordal harmonies and from its line-against-line contrasts. Furthermore, except in the third movement the sonata largely depends for its musical motion on antilyrical devices, concentrating on rhythmic motives and on instrumental and harmonic effect: The opening motive, for instance, is much more important in its startling minor-major shift (which pops up throughout the work) than as a theme per se. In this work, everything changes continuously, sometimes in an almost pointillistic sense (note the weird ending of the second movement); if the violin-cello sonata is less strident in its modernisms than the later, more blatant violin-piano sonata, it remains on a deeper level perhaps Ravel's most forward-looking work.

What the two works on this record share is the dynamic sense of movement and the perfect deployment of the instruments common to almost everything Ravel wrote, and the neglect shown both of these masterful chamber works by the record companies in recent years defies logic. Fortunately, this new issue in Columbia's Music from Marlboro series compensates in spades. In addition to the bright, up-close, perfectly balanced reproduction of the instruments, the performances reveal as much energy, precision, esprit de corps, and obviously joyous identification with the music as I've heard in a while. In the sonata, violinist Jaime Laredo and cellist Leslie Parnas seem totally caught up in the often delicate interplays. They bring into relief without exaggeration all the work's many contrasts, also nicely setting off the individual motivic cells against each other. Considering the thicker textures of the trio, the excellent coordination and tone balance in the playing and phrasing are even more impressive; if some of the climaxes come on as a bit overly exuberant, this exuberance is at least wholly contained from the outset in the group's conception of the work.

Now we could use a recording of this quality of the violin-piano sonata. R.S.B.

STRAUSS, R.: Sonata for Cello and Piano, in F, Op. 6. **BEETHOVEN:** Variations on "Ein Mädchen," Op. 66; Variations on "See, the conquering hero comes," WoO. 45. Mstislav Rostropovich, cello; Vasso Devetzi, piano. [Ronald Kinloch Anderson, prod.] ANGEL S 37086, \$6.98.

Strauss's youthful cello sonata is an ideal vehicle for Rostropovich. Its Romantic style admirably suits his freewheeling approach to his instrument and to music in general. Moreover, by sheer force of his personality, he manages to make the music sound much better than it really is. Where Strauss is at his best, in the less theatrical slow movement, Rostropovich is extraordinarily eloquent; but not even his artistry can overcome some of the long-winded bombast of the finale.

The Beethoven variations can be great fun—both the Op. 66 on "Ein Mädchen oder Weibchen" from Mozart's *Magic Flute* and

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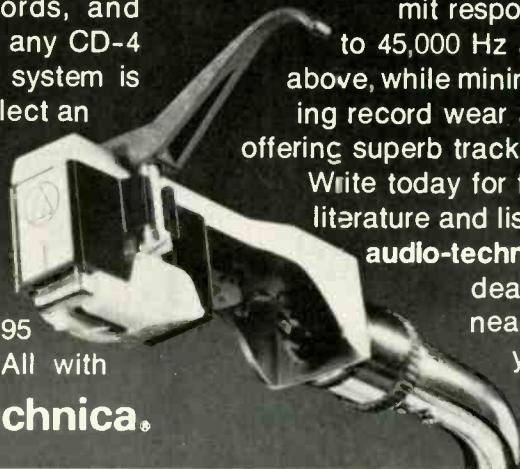
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WoO. 45 on "See, the conquering hero comes" from Handel's *Judas Maccabaeus*—but I feel that Rostropovich misses some of the fun in his effort to use the music, wherever possible, to display his mastery of his instrument.

In many respects, Rostropovich's partner here, Vasso Devetzi, is more in the spirit of the Beethoven, to which she makes a real contribution. This is not to minimize her collaboration in the Strauss, which is very good, but there she is rather overshadowed by the cellist. Devetzi is one of the more engaging pianists to come out of Russia. She will be touring in this country during the coming season and should arouse great interest. Prior to this record I knew her only from an admirable set of Bach concertos with the Barshai chamber orchestra. P.H.

STRAVINSKY: *Petrushka* (1911 version). London Philharmonic Orchestra, Bernard Haitink, cond. PHILIPS 6500 458, \$7.98.

Petrushka has become the most popular of Stravinsky's overtly Russian works. It has a folkloristic quality, a direct, peasant vitality that is missing in the *Firebird* music, which preceded it, and that would be alien to the theme of *The Rite of Spring*, which followed.

Completed in 1911, and one of the great successes of the Diaghilev ballet season of that summer, the music was originally written for the huge orchestral forces the Russian impresario loved to employ. (The services of musicians came cheaper in those days.) Few modern ballet companies could dream of this kind of luxury, and Stravinsky himself realized that modifications had to be made: "I rewrote *Petrushka* in 1947 with the dual purpose of copyrighting it and adapting it to the resources of medium-sized orchestras." Fine, and admittedly the smaller orchestra of the 1947 text makes for greater clarity of line in some full-ensemble passages. But many of the work's most magical pages are lightly scored to begin with, and here the differences between 1911 and 1947 are negligible. Elsewhere—especially in the first and last tableaux—one notices in the 1947 version a lack of the richness, variety, and weight of tone of the original instrumental dress.

Once more we are confronted with a score that had a life of its own for thirty-six years before the composer revised it, and I think we have the option of listening to it in either version. If you want 1947, it is readily available from the composer himself in numerous couplings, either complete or in suite form. (*Petrushka* does not lend itself gracefully to a concert suite. The cuts always seem to me awkward and unconvincing, and the deletion of the final pages, when the ghost of the puppet returns to mock his tormentors, robs us of perhaps the most magical moment in the ballet. Let us have nothing less than the entire work.)

Bernard Haitink's skills as a Stravinsky conductor were well established by his *Rite of Spring* (Philips 6500 482, reviewed in April 1974), and this *Petrushka* will sustain his reputation. He quickly asserts the strong rhythmic sweep of the music and sustains it, with artful variations for the changing moods of the piece, to those mi-

raculous final notes. Most impressive is the way in which he balances rhythm with melody: The wonderful tunes that abound in the score are never brutalized by the beat. The large orchestra plays exceptionally well, with some brilliant trumpet solos; there is also a fine pianist.

Haitink's keen ear and fine sense of texture and balance keep the large ensemble under control and produce some lovely coloration. (The engineering has none of the problems David Hamilton has complained of in the Boulez and Mackerras recordings of the 1911 score.) With this kind of conductor, the need to reduce the orchestration for the sake of clarity is minimized, and we can enjoy the grand sonorities of Stravinsky's original conception of the work. R.C.M.

B TCHAIKOVSKY: Dmitri the Pretender and Vassily Shuisky: Introduction and Mazurka. Undine: three excerpts.*
ARENSKY. The Fountain of Bakhchisarai, Op. 46.† Tamara Milashkina, soprano; Irina Arkhipova, mezzo; Yevgeny Raikov, tenor; Bolshoi Theater Orchestra, Alexander Melik-Pashayev, cond. (in Zarema's aria from *The Fountain*); Moscow Radio Chorus and Orchestra, Yevgeny Akulov, cond. (in the remaining works). WESTMINSTER GOLD WGS 8300, \$3.49.

These fragments of early Tchaikovsky deserve to be better known. The two numbers provided as incidental music for Ostrovsky's *Dmitri the Pretender* and Vassily Shuisky—the same historical characters who figure in *Boris Godunov*—were written in 1866, when the composer was twenty-six. *Undine*, based upon La Motte Fouqué's tale of a water sprite and her love for a mortal, dates from 1869 and was Tchaikovsky's second opera. Rejected by the Matyinsky Theater in St. Petersburg, it remained unperformed. Today only five excerpts survive, the two omitted from this recording being the introduction to Act I and the Act III wedding procession.

The charming duet for *Undine* and Gulbrand heard here will be familiar to many; it was later utilized by Tchaikovsky for the Odette-Siegfried pas de deux in Act II of *Swan Lake*, violin obbligato and all. *Undine's* plangent song and the finale, a rousing ensemble for soprano, tenor, and chorus, are well worth hearing. The performances are idiomatic and lively. Soprano Tamara Milashkina's voice is distinctive and very attractive. Tenor Yevgeny Raikov, however, is weak. His tone, especially in the middle register, is infirm, and his intonation is none too secure. The choral sound lacks body.

By comparison with Tchaikovsky, Arensky—obviously influenced by the older composer—sounds rather vapid. *The Fountain of Bakhchisarai* is a cantata inspired by Pushkin's poem. There is a pleasant orchestral introduction, in which the fountain is depicted, and a short orchestral finale that makes use of the same material. A tartar song and nocturne, both for chorus, are less distinctive, and the long aria for the heroine, Zarema, plods—even with the help of Irina Arkhipova, who is in splendid voice.

My review copy was noisy. Texts and translations are not included but can be ob-

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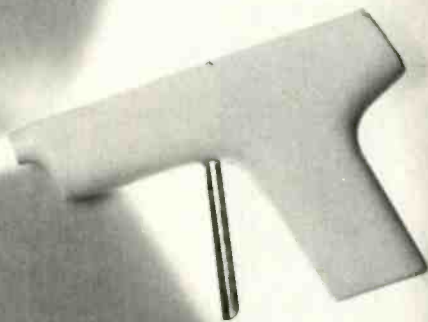
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tained by writing to the manufacturer—an unnecessary difficulty, it seems to me.

D.S.H.

VERDI: Arias. Renata Scottò, soprano; London Philharmonic Orchestra, Gianandrea Gavazzeni, cond. [Paul Myers, prod.] COLUMBIA M 33516, \$6.98.

Nabucco: Ben io t'invenni ... Anch'io dischiuso un giorno ... Salgo già. I Lombardi: O madre, dal cielo ... Se vano è il pregare ... Nol' no! giusta causa non è. La Battaglia di Legnano: Voi lo diceste ... Quante volte ... A frenarti, o cor nel petto (with Elizabeth Bainbridge, mezzo-soprano; William Elvin, baritone). La Traviata: Teneste la promessa ... Addio del passato. I Vespri siciliani: Arrigo! ah parli a un core; Merce, dilette amiche. Otello: Era più calmo? ... Willow Song ... Ave Maria (with Bainbridge).

From Abigaille to Desdemona, Renata Scottò undertakes to cover a lot of vocal territory here, and it is to her credit that she holds the attention throughout, despite certain manifest technical deficiencies. Curiously, she comes off best at those two extreme points. The bright, slightly edgy sound, the rhythmic vigor and clarity of the Nabucco aria are most impressive, even if one doubts that this would be a suitable part for Scottò in the opera house. In the Otello scene (presented complete, with a competent Emilia), the tone is nicely modulated, the tension well maintained without dawdling. Doubtless Gavazzeni deserves some of the credit for this intense, moodful performance, where only the central part of the "Ave Maria" might strike some as over-emotional.

Even in these two scenes, Scottò sometimes fails to tune all her notes with ideal precision, which may not trouble you as much as it does me. She rarely manages real trills, offering at most an indeterminate shake for some of the longer ones in the Battaglia aria and the second Vespri piece. Still, there are good impulses at work in these arias: She puts lots of spirit, if insufficient polish, into the fioritura. The fourth-act number from Vespri starts very well but loses momentum in the descending chromatic phrases, and the final cadenza is simplified (as is that of the Lombardi prayer).

The Traviata letter scene is a different matter, burdened with so much portamento and so many dynamic hairpins that its important contrasts are never fully realized.

Miss Scottò is, I think, a singer who counts for more in the context of a complete performance of an opera than when her solo work is exposed to the magnification of an aria recital. Her coloristic limitations don't matter so much when set off against the timbral variety of a full cast, while her vigor and personality invariably constitute a positive factor in a dramatic situation. It is rumored that Columbia plans to use her in complete recordings, which might well be more rewarding, and more revealing of her strengths, than this recital.

A text leaflet is promised, although I have not seen it as of this writing. A regrettable economy is the absence of the chorus required in the Battaglia, Nabucco, and Lombardi selections and the Vespri siciliana: all would have benefited in shape and climax.

D.H.

VIVALDI: Concertos for Flute. Severino Gaz-

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zelloni, flute; I Musici. PHILIPS 6500 707. \$7.98.

Concertos: In A minor, P. 80; in G, P. 140; in D, P. 203; in D, P. 205; in G minor, P. 342 (*La Notte*).

Severino Gazzelloni is one of the great flutists, a patrician performer who shapes phrases with plasticity and projects a totally limpid tone. He has another attribute: the confidence not to show how fast he can play. These Vivaldian finales, therefore, skip along brightly and sanely and avoid the pell-mell hypertension created by so many baroque soloists (on a variety of instruments) who seem to want to prove that they can win the Indianapolis 500.

This is an ingratiating quality, and it makes one happy to abide with Gazzelloni through these not very interesting concertos. The recital does include one notable work, the G minor Concerto, subtitled *La Notte* and containing an interpolated Largo titled "Il Sonno" ("Sleep"). It is full of storm-tossed imagery and moments of menace; and it has an extra element of color due to the presence of a bassoon, adding its own embellishments against the solo flute line.

I Musici, which has lived with this literature all its collective life, plays to the manner born. S.F.

Recitals and Miscellany

BLACK COMPOSERS SERIES, Vols. 5-8. For a feature review, see page 65.

PHILIPPE ENTREMONT: Sonatinas. Philippe Entremont, piano. [Sachiyo Watabe, prod.] COLUMBIA MG 33202, \$7.98 (two discs).

BEETHOVEN: Sonatas: No. 19, in G minor, Op. 49, No. 1; No. 20, in G, Op. 49, No. 2. **CLEMENTI:** Sonatinas, Op. 36, Nos. 1-6. **DUSSEK:** Sonatina in G, Op. 20, No. 1. **HAYDN:** Sonata in C, H. XVI:35. **KUHLAU:** Sonatinas, Op. 20, Nos. 1-3, and Op. 55, Nos. 1-3. **MOZART:** Sonata in C, K. 545.

Haydn, Mozart, and Beethoven were the towering giants in an extremely active musical environment. This record gives a limited, but still relevant, notion of the kind of music surrounding them.

Though Friedrich Kuhlau (1786-1832) was actually younger than Beethoven, his piano music was far more firmly tied to the eighteenth-century Central European idiom. A North German, he spent most of his career in Copenhagen, where he enjoyed renown as an opera composer. His piano music was written primarily for instruction and therefore lacks the brilliance of Clementi's.

Muzio Clementi (1752-1832) was a more original composer, both in his concept of piano sound and in his beautifully articulated virtuosity; the latter element, how-

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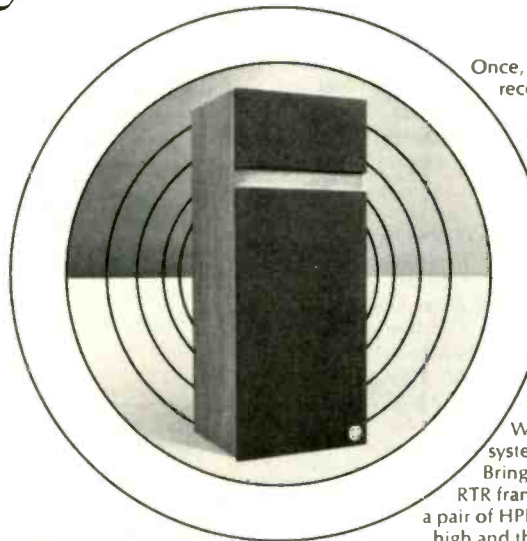
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ever, is not as evident here as in some of the larger sonatas recorded by Horowitz. Though born in Rome, he was closely associated with the Central European tradition, to which he brought a certain Italianate songfulness. He was a rival of Mozart for popular favor in Vienna and later, after moving to London, negotiated with Beethoven for the publication of several of his most important works.

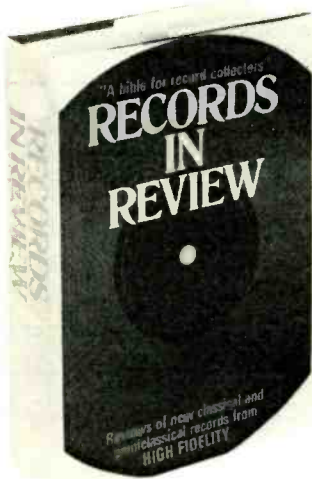
Jan Ladislav Dussek (1760-1812) also settled in London after a peripatetic career in Europe. His family in Prague were close friends of Mozart and Haydn, and Dussek was himself a friend of Clementi. Like Clementi he was a piano virtuoso: Both were hailed for the legato style of their playing on the still developing piano. I do not think

that the present sonatina is really representative of his rather considerable originality.

With the Haydn C major Sonata we immediately recognize the work of a major master. Robert S. Clark, the annotator of these records, detects the influence of Mozart here, but Robbins Landon has suggested that Haydn did not really feel Mozart's impact until around 1784, four years after the date of this sonata. In any event, this work has a melodic inventiveness and structural dependence upon harmony far more "advanced" than anything we hear from the Kuhlau or Clementi sonatinas recorded here. Mozart's little Sonata in C, K. 545, the ubiquitous Eighteenth-Century Drawing Room, is a highly original work despite its seeming simplicity. Like Eine

kleine Nachtmusik, it seeks popularity without compromising musical integrity. Beethoven's two "easy sonatas" (Op. 49) are well known from their inclusion in complete sets or their use as fillers with other music. They were probably written with teaching in mind.

Philippe Entremont plays all of this music with just the right cool clarity it demands on the modern piano. However, this would have been an excellent opportunity to present these works on the instrument for which they were written—the early nineteenth-century pianoforte. The bass is inevitably heavy here, despite Entremont's discreet pedaling. The early piano had definite "breaks" in its register that were understood by these composers and exploited in a manner paralleling the use of different registers on the harpsichord, which is obviously impossible on the evenly voiced modern instrument. P.H.



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RUDOLF FIRKUSNY: Classical Bohemian Piano Music. Rudolf Firkusny, piano. CANDIDE CE 31086, \$4.98.

BENDA: Sonata No. 9, in A minor. **DUSSEK:** Sonata in F minor, Op. 77 (*L'Invocation*). **TOMÁŠEK:** Eglogue No. 2, in F. Op. 35. **VOŘÍŠEK:** Impromptu in A, Op. 7, No. 4.

Firkusny almost singlehandedly introduced American audiences to the rich legacy of Smetana's piano music. (Seraphim, please reissue his superb collection of that composer's polkas and furiantas, once on Capitol.) Now he moves backward in time to show us the almost forgotten music of the classical Bohemian composers. Once again, he (along with Candide) has put us in his debt for this elegantly played, resonantly reproduced recital.

One might expect Beethoven to cast a long shadow over this material, and to a degree he does. More interesting than the Beethoven influence, though, is the variety of individualistic ways in which these obscure masters responded to the stimulus of burgeoning Romanticism. That statement implies an aesthetic and intellectual discussion plainly beyond present space limitations. (It would, for instance, take many careful words to explain why I prefer Voříšek's contained, formalistic, yet very resourceful and original style in the A major Impromptu to Dussek's worthy, yet slightly melodramatic F minor Sonata.) The most I can do here is to urge strongly that all piano enthusiasts and music lovers acquaint themselves with this music firsthand. I don't think I am overstating the case by suggesting that these compositions are worthy of comparison with Weber and Schubert. (Schubert must have agreed, since he patterned his own impromptus on those by Voříšek and similarly expressed his admiration for Tomášek.)

Firkusny brings just the right mixture of aloof symmetry and biting passion needed to vivify the music. He produces a bright, focused, yet never brittle sonority and phrases with a kind of supple rubato within the basic meter. After such a superb sampling, I will risk seeming greedy and urge Firkusny to proceed with a complete recording of the Voříšek Op. 7 Impromptus and a generous anthology of Tomášek's Eglogues. Meanwhile, this disc is highly recommended. H.G.

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LILLIAN REHBERG GOODMAN: Cello Religioso, Cello Amoroso. Lillian Rehberg Goodman, cello; Harold Bogin, piano. ORION ORS 75181, \$6.98.

BLOCH: Three Pieces from Jewish Life; Méditation hébraïque. **BRUCH:** Kol Nidrei, Op. 47. **CASALS:** Song of the Birds. **CHOPIN:** Sonata in G minor, Op. 65: Largo. **DEBUSSY-FEUILLARD:** La Fille aux cheveux de lin. **FAURÉ:** Après un rêve, Op. 7, No. 1; Élegie, Op. 24. **RAVEL-BAZELAIRE:** Pièce en forme de habanera.

After many years of mostly private life, cellist Lillian Rehberg Goodman, the wife of the New York Philharmonic's retired timpanist Saul Goodman, is returning to public life. To judge from this record, she is a player of enormous gusto, a round and soaring tone, calmly authoritative technique, and a flair for interestingly offbeat but still accessible repertory.

This recital offers the elsewhere unavailable Bloch *Three Pieces from Jewish Life* and *Méditation hébraïque* (both written in 1924), the first recording of Casals' *Song of the Birds* by anyone other than the composer, and some tasteful enough arrangements of *morceaux* by Debussy and Ravel. Though here and in such pieces as the Fauré *Elegie* one might miss the leaner line and more terraced dynamic nuances that several world-rank cellists bring, it is hard to fault this artist's robust and darkly imposing reading of Bruch's *Kol Nidrei* in the piano-accompanied version, at least as eloquent as Jacqueline du Pré's (Angel S 36338).

Harold Bogin is a discreet and deferential accompanist, and the sound is smooth and clean. A.C.

GUNTHER SCHULLER: Footlifters (a century of American marches in authentic versions). The Incredible Columbia All-Star Band, Gunther Schuller, cond. [Thomas Frost, prod.] COLUMBIA XM 33513, \$4.98. Tape: ●● XMT 33513, \$5.98; ●● XMA 33513, \$5.98. Quadriphonic: XMQ 33513 (SQ-encoded disc), \$4.98; XQA 33513 (Q-8 cartridge), \$5.98. (Special prices for a limited time.)

ALFORD, H.: Purple Carnival. **EVANS:** Symphonia. **FILLMORE:** The Footlifter. **HUFFINE:** Them Basses. **IVES:** March Inter-Collegiate; Omega Lambda Chi. **JOPLIN:** Combination March (arr. Schuller). **REEVES:** 2nd Connecticut Regiment. **SOUSA:** El Capitán; The Gallant Seventh; The Liberty Bell; Semper Fidelis; Stars and Stripes Forever; The Thunderer.

By sheer coincidence, this arresting forerunner of what well may be many bicentennial tributes to American march composers arrived just when I was checking the band-music discography, noting with dismay how many outstanding recordings have been allowed to go out of print. At first glance, the lists (mostly in the "Popular" section of Schwann-2) seem impressive, but on closer look fewer native professional concert ensembles are represented than college and university marching bands, especially those produced primarily for parochial markets by Fidelity Sound Recordings of Redwood City, California.

Under such circumstances, it's impossible not to stress the attractions of the present release, with Henry Mancini's 1973 West-Coast All-Star Sousa program for RCA the only other recent "big" band recording in quadriphony as well as stereo. In marked contrast with Mancini's some-

what methodical readings, those by musical polymath Schuller are excitingly high-tensioned and infectiously zestful.

Best of all is the refreshingly novel yet invaluablely representative choice of selections, with Sousa given proper precedence yet not allowed to dominate. And at least two of his six works, *The Gallant Seventh* and *The Liberty Bell*, are relatively unfamiliar ones. Joplin's oddly original *Combination* is surely a recording first, while Ives's catchily tuneful, well-varied *Inter-Collegiate* and his *Omega Lambda Chi* would have been, if they hadn't been beaten out by Cornell University band versions. As far as I can tell, the once-popular *Reeves 2nd Connecticut Regiment* isn't otherwise currently available, while the Evans, Fillmore, and Alford works haven't been properly recorded for years. If the circus-bandmaster Merle Evans' *Symphonia* is of scant musical interest, Fillmore's *Footlifter* is one of that master's best, and I'm tempted to rank Alford's *Purple Carnival* among the finest American marches. (It is American since this Alford is Harry L., 1883-1939, not his pseudonymous British namesake "Kenneth J." of Col. Bogey/*Bridge over the River Kwai* fame, who was born Frederick J. Ricketts.)

It's only when one begins to make close comparisons with the true band-record masterpieces of the past, particularly those by Frederick Fennell for Mercury, that one becomes more aware of the present release's weaknesses: Schuller's tendency to press and overemphasize, and his obviously first-rate pickup band's sometimes slapdash playing and coarse or sharp-edged tonal qualities. But these are relatively minor flaws in what, if no masterpiece, certainly is a most welcome rejuvenating addition to the American band-music discography. R.D.D.

THE WORCESTER FRAGMENTS.

Soloists and chorus of the Accademia Monteverdiana, Denis Stevens, cond. NONESUCH H 71308, \$3.96.

The Worcester Fragments are bits of thirteenth-century English music that presumably were originally associated with the cathedral at Worcester. Once the seat of a lively musical culture, Worcester later declined, and after the dissolution of the monasteries music manuscripts were often cut up and used for flyleaves and stuffing in book bindings. Recent research has brought some of this music to light again, and musicologists have reconstructed a part of a varied and fascinating repertory.

Denis Stevens' Accademia Monteverdiana gives an impeccably stylish and lively performance of ten widely assorted compositions, ranging from the popular round "*Alleluia psallat*" to elaborate reconstructions of two troped chants, "*Gloria spiritus procedens*" and "*Gaude gaude Maria-Integra inviolata*." In these more extended works, the polyphonic sections are set like jewels within the longer chant forms, which are themselves intricate mosaics of various monophonic styles.

As usual Nonesuch provides an astonishing amount of supplementary information in a short space and in an attractive package. S.T.S.

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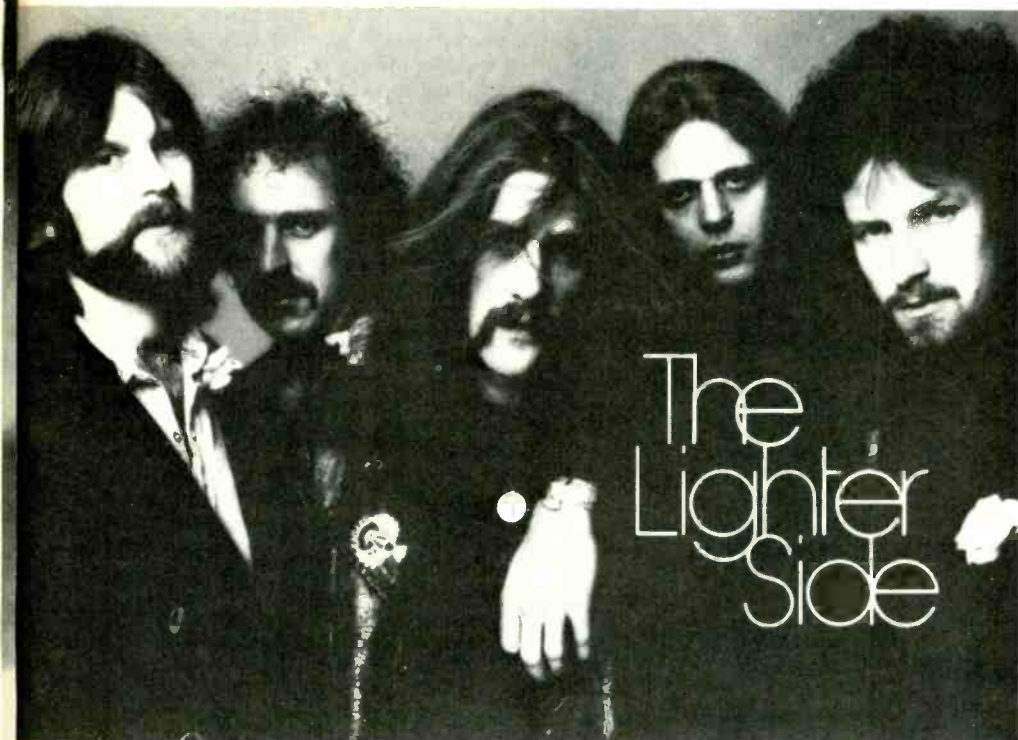
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Eagles—an American supergroup to reckon with.

reviewed by
MORGAN AMES
ROYAL S. BROWN
HENRY EDWARDS
JIM GOSA
MIKE JAHN
JOHN S. WILSON

* **EAGLES:** *One of These Nights*. Glenn Frey, vocals, guitars, and keyboards; Bernie Leadon, vocals, guitar, banjo, mandolin, and steel guitar; Don Felder, vocals, guitar, and slide guitar; Don Henley, vocals, drums, and percussion. *One of These Nights*; *Too Many Hands*; *Hollywood Waltz*; six more. [Bill Szymczyk, prod.] ASYLUM 7E 1039, \$6.98. Tape: ●● TC5 1039, \$7.97; ●● ET8 1039, \$7.97.

This American supergroup is much-loved merely because its country-rock music is sparked by soaring vocal harmonies plus intelligent and melodically rich song-writing. "One of These Nights" (featuring the Top 10 hit of the same name) is more evidence that the Eagles deserve the acclaim.

"Hollywood Waltz," for example, spiced by Bernie Leadon's witty mandolin and pedal-steel-guitar playing, is a country-flavored number that can't help but amuse. There is also much pleasure to be had from another country tune, "Lying Eyes," as well as a batch of tightly produced country-rockers. "I Wish You Peace," a ballad that dispenses with all country-music influences, demonstrates another aspect of the group's versatility. Still, it's the musicians' ability to effortlessly manipulate rhythms while singing prettily that makes the Eagles a band to reckon with. H.E.

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* **NANCY NEVINS.** Nancy Nevins, vocals; instrumental accompaniment; Artie Butler, arr. and cond. *Sunny Face*; *Latently*; *Baroquen Heart*; *Just like a Little Boy*; *Ten Cents a Dance*; *Feel So Good*; five more. [Tom Catalano, prod.] TOM CAT BYL 1-1063, \$6.98. Tape: ●● BYK 1-1063, \$7.95; ●● BYS 1-1063, \$7.95.

Carole King, Phoebe Snow, Joni Mitchell, et

al., you may have to move over a bit and make some room at the top for Nancy Nevins. Here's a young lady who has an awful lot going for her. The songs are for the most part arresting and, except for the Rodgers and Hart classic "Ten Cents a Dance," original. The arrangements are first-rate. The album is skillfully produced by Tom Catalano, producer for Neil Diamond and Helen Reddy. Nevins has a voice of unique quality and an appealing vivacity.

Perhaps one of the most valuable assets she has is a gutsy determination. In the early '70s, when Nevins was lead singer of a group called Sweetwater, she was involved in a near-fatal auto accident. Nine operations later, one vocal chord was completely gone and the other injured. But with that cold-steel determination, she overcame the trauma and continued to write and to work at restoring her voice. She has succeeded admirably.

If adversity builds character, Nevins has certainly had her share. The character that emerges in her material and in her singing is substantive, indeed. My favorite tracks are her original song, "Just like a Little Boy," and her reading of the forty-five-year-old Lorenz Hart lyric for "Ten Cents a Dance."

J.G.

JUDY COLLINS: Judith. Judy Collins, piano, guitar, and vocals; instrumental accompaniment. *The Moon Is a Harsh Mistress*; *Angel*; *Spread Your Wings*; *Houses*; *The Lovin' of the Game*; *Song for Duke*; *Send In the Clowns*; *Salt of the Earth*; *Brother, Can You Spare a Dime*; *City of New Orleans*; *I'll Be Seeing You*; *Pirate Ships*; *Born to the Breed*. [Arif Mardin, prod.] ELEKTRA 7E 1032, \$6.98. Tape: ●● TC5 1032, \$7.97; ●● ET8 1032, \$7.97.

Judy Collins' taste in music is nothing if not eclectic. Ever since she more or less abandoned straight folk music around a decade ago and began delving into material like "Pirate Jenny," "Marat/Sade," and any number of depressing Leonard Cohen compositions, her recordings have been extremely mixed bags.

The newest is no exception. It includes moody ballads ("The Moon Is a Harsh Mistress"), florid ballads ("Houses"). Broadway ("Send In the Clowns"), rock and roll ("Salt of the Earth"), country and western ("The Lovin' of the Game"), blues ("Brother, Can You Spare a Dime"), folk-rock ("City of New Orleans"), and old-fashioned schmaltz ("I'll Be Seeing You"). I am convinced that she didn't get to Wagner and Puccini only for lack of space on the disc.

Most often, when Collins attempts such a mélange, she makes it work. This time she does not. Over-all, "Judith" seems rather a mediocre effort, as if she overextended herself in a desperate attempt to prove versatility, something long since established.

Only on the songs most like the folk music she sang so marvelously long ago does inspiration become apparent. "Brother, Can You Spare a Dime," "The Lovin' of the Game," and, especially, "City of New Orleans" are done well. On the balance of the tunes, Collins sounds bored. In some cases, the songs can be faulted. "Houses" contains "mermaids swift as dolphins" who

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"paint the air with diamonds." That's
enough to move the most ardent to disin-
terest. And though Stephen Sondheim is a
much-praised composer and "Send In the
Clowns" a much-recorded song, I do be-
lieve that when the song was written the
composer was not only out to lunch, but out
to a disagreeable one.

Judy Collins is an exquisite singer and,
obviously, well read, but on her future
recordings a little less gallimaufry and a
little more heart is called for. M.J.

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bers and Grady Tate, drums. *Litha; Tones for
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three more. ATLANTIC SD 2-305, \$7.98. Tape:
●● CS 2-305, \$8.97; ● TP 2-305, \$8.97.

The tracks on this two-disc collection date
back nearly a decade, and their reissue now
undoubtedly has something to do with
composer/pianist Chick Corea's current
success. But this is hardly a case of cyni-
cally dusting off archive recordings to cash
in on a popular artist's newfound follow-
ing. Corea ranks, with Keith Jarrett, Herbie
Hancock, and McCoy Tyner, in the fore-
front of this decade's pianists in terms of
stylistic influence and variety and volume
of output.

Corea's music currently leans heavily in
the rock direction, which has earned him
both a wider audience and censure from
jazz purists. This album should attract both
factions. For here is Chick Corea nearly a
decade ago, still on acoustic piano but ex-
ploring with, for example, a quintet that in-
cludes Joe Farrell, Woody Shaw, Steve
Swallow, and Joe Chambers. He shows the
vivid imagination and virtuoso ability that
had secured him places in the bands of Her-
bie Mann, Stan Getz, and Miles Davis.

Current Corea fans can find in this collec-
tion the doors beginning to open up to the
directions he has since taken. The tracks
with Hubert Laws on flute reveal the lyric
side of Corea's composing. Throughout the
album his playing is marked by dazzling
runs, rich chord voicings, supple melodic
lines, and inventive improvisation.

I'm glad that Atlantic has seen fit to re-
store this music to the current catalogue.
Performances of this quality never date, ex-
cept perhaps to remind us what a splendid
instrument the acoustic piano is. J.G.

* **TIM MOORE:** Behind the Eyes. Tim
Moore, vocals, keyboards, and elec-
tric guitar; rhythm, strings, and vocal accom-
paniment. *For the Minute; Lay Down a Line to
Me; (I Think I Wanna) Possess You;* seven
more. [Paul Leka and Nick Jameson, prod.]
ASYLUM 7E 1042, \$6.98. Tape: ●● TC5 1042,
\$7.97; ● ET8 1042, \$7.97.

Tim Moore's song-writing not only has pro-
vided Art Garfunkel with a recent hit, but
also has won the highest honors given by
the American Song Festival.

"Behind the Eyes" capably demonstrates
the Moore touch—an effortless grasp of a

Critics' Choice

The best pop records reviewed in recent months

- ROY ACUFF:** Smoky Mountain Memories. HICKORY H3G 4517. July.
HOYT AXTON: Southbound. A&M SP 4510. July.
JOAN BAEZ: Diamonds and Rust. A&M SP 4527. August.
BLOOD, SWEAT, & TEARS: New City. COL. PC 33484. Sept.
COLEMAN HAWKINS: Sirius. PABLO 2310 707. In Concert. PHOENIX 8. August.
CHUCK MANGIONE: Chase the Clouds Away. A&M SP 4518. August.
MARIAN MCPARTLAND: Solo Concert at Haverford. HAL. 111. July.
THE NUN'S STORY. STA. SRQ 4022. Sept.
BUD POWELL: Bud in Paris. XAN. 102. Sept.
JOHN STEWART: Wingless Angels. RCA APL 1-0816. August.

variety of musical forms, each executed with a finely honed set of musical skills. For example, he offers up sentimental ballads ("For the Minute"), genial rockers ("(I Think I Wanna) Possess You"), and offbeat "think" songs ("Bye Bye Man"). Each is treated to a full-scale but nevertheless controlled musical setting, which does nothing to diminish the good-natured feeling of the entire disc.

Moore aims to please, and he does. That's why these tunes, most of which possess irresistible musical hooks, can only serve to make the talented Mr. Moore a better-known member of the pop community. H.E.

JEFFERSON STARSHIP: Red Octopus. Grace Slick, piano and vocals; Paul Kantner and Craig Chaquico, guitars and vocals; Marty Balin, vocals; John Barbata, drums; Pete Sears and David Freiberg, bass and keyboards; Papa John Creach, violin. *Fast Buck Freddie; Miracles; Git Fiddler; Al Garimasu (There Is Love); Sweeter Than Honey; Play on Love; Tumblin'; I Want to See Another World; Sandalphon; There Will Be Love.* [Jefferson Starship and Larry Cox, prod.] GRUNT BFL 1-0999, \$6.98. Tape: ● BFK 1-0999, \$7.95; ● BFS 1-0999, \$7.95.

Has anyone considered establishing legal machinery to bar certain rock groups from recording songs they themselves composed? Jefferson Starship, for example, is a solid rock band that plays well, at times exquisitely, but writes the most god-awful tunes since "Three Little Fishes" (or however many fishes swam and swam right over the dam).

"Red Octopus" contains much good rock singing and playing—but those songs! It makes you realize the artistry that went into the creation of "My Old Man Said Follow the Van." M.J.

STRING DRIVEN THING: Please Mind Your Head. James Exell, bass guitar and high vocals; Grahame Smith, violin and viola; Colin

Fairley, drums, percussion, beer cans, and low vocals; Alun Roberts, lead guitar, banjo, acoustic guitar, and bass vocals; Kimberley Beacon, lead vocals; vocal, strings, reeds, horns, and bagpipe accompaniment. *Overdrive; Without You; Josephine;* six more. [String Driven Thing and A. D. Munt, prod.] 20TH CENTURY T 470, \$6.98.

This English band aroused some curiosity when it made its American debut, because it featured throbbing, distinctive strings arrangements and surreal lyrics. On its second LP (the first for 20th Century), String Driven Thing—currently touring the U.S. as Lou Reed's opening act—has sacrificed novelty in favor of a conventional approach, one that might make the band more accessible to the public but robs it of the qualities that initially made it interesting.

For example, the disc commences with "Overdrive," reminiscent of early Beatles and Bee Gees tracks but hardly as good. Indeed, throughout the recording one hears echoes of other—and better—English rock bands. Only "Black Eyed Queen," involving a series of subtle rhythm changes, impresses as genuinely creative song-writing and performing.

Kimberley Beacon's strained vocals do nothing to ease the doldrums, and Grahame Smith's strings cry out for more attention. There's still potential here; one hopes that String Driven Thing once again decides to be true to itself. H.E.

Theater and Film

KING KONG. Original film score by Max Steiner. LeRoy Holmes, cond. UNITED ARTISTS LA 373G, \$6.98. Tape: ● EA 373H, \$7.98.

CITIZEN KANE. Original film score by Ber-

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nard Herrmann. LeRoy Holmes, cond. UNITED ARTISTS LA 372G, \$6.98. Tape: ● EA 372H, \$7.98.

THE PRISONER OF ZENDA. Original film score by Alfred Newman. LeRoy Holmes, cond. UNITED ARTISTS LA 374G, \$6.98. Tape: ● EA 374H, \$7.98.

A STAR IS BORN. Original film score by Max Steiner. LeRoy Holmes, cond. UNITED ARTISTS LA 375G, \$6.98. Tape: ● EA 375H, \$7.98.

The concept behind this United Artists series is a good one: quasi-complete, new recordings of "classic" film soundtrack scores, with the diverse musical segments of each presented in the same sequence in which they appear in the film. If the over-all results are less than consistently satisfying, it is basically because the people at UA did not see fit to care for and finance their project the way they should have. For example, the choice of one of the movies, the original 1937 *A Star Is Born*, seems to have been dictated by convenience (and perhaps confusion with the later Judy Garland version?) rather than by musical logic. It is a score Max Steiner himself was ready to repudiate, and for good reason.

More serious, however, is the limiting of the orchestral forces to a thirty-five-piece ensemble, making parts of all the music recorded here, particularly those calling for brass, sound ludicrously small. This reduction takes its most painful toll in Steiner's pioneering *King Kong*—the orchestra is increased to forty here, but the original score called for eighty! This remains, in its effects and intense energy, one of the most exciting and appropriate scores ever written (and seems to have established the open fourth as *de rigueur* for harmonically depicting primitive tribes). Although certain tracks, such as the main title, are convincing enough, and although several others would be welcome in almost any form because they can be heard nowhere else, too much of what goes on sounds like a circus-band accompaniment for an aerial act.

This is due partly to some misguided orchestration. Paul Swain is credited with "orchestrations" on all four discs, but in the Herrmann and Newman scores I don't imagine this involved much more than reduction. In *King Kong*, however, a fair amount of reconstruction was necessary both here and in the excerpts Charles Gerhardt recorded on RCA ARL 1-0136. (I have been unable to determine in what form, if any, the original score and orchestral parts survive.) Unfortunately, Swain and/or conductor LeRoy Holmes, who evidently haven't seen the film within the last thirty years, saw fit to punctuate many dramatic moments with a kind of snare-drum obbligate whose main purpose appears to be to mark the beat. The snare, the thumpy bass drum, and the cymbals are apparently played by a single musician with a traps set, and that simply exacerbates the incongruity of it all.

Citizen Kane fares better. As composer Herrmann points out in the liner notes (reprinted from a 1941 *New York Times* piece also reprinted in Ronald Gottesman's excellent, highly recommended *Focus on Citizen Kane*), he was trying to avoid a "large symphony" sound. Consequently, many of

the *Kane* effects are created by small instrumental groupings often spectacularly reproduced on this disc. (In general, the winds stand out much more strongly here than on other recordings of *Kane* music.) While much of this score is available on the RCA Herrmann disc (ARL 1-0707) and Unicorn's "Welles Raises *Kane*" (UNS 237), the new material, which includes a splendid, pre-*Vertigo* bit of mood in the "Manuscript Reading" cut, helps create a more nearly complete musical portrait of the film. (The *Salammbo* aria, though, is simply omitted.) Even the non-Herrmann "News Reel" sequence is good to have, particularly for a marvelously ominous march from Newman's 1939 *Gunga Din* music. But why are several measures cut out of the finale just before the closing chords?

Although John Cromwell's 1937 *Prisoner of Zenda* is one of my favorite swashbuckling films, I had little memory of Newman's score. But once Holmes's tinny performance of the opening fanfare has passed, it becomes obvious, with the beautifully warm and airy title theme, that this is one of his finest efforts. A special joy is the strikingly original musical portrayal of the evil Rupert (Douglas Fairbanks Jr.): Instead of the string tremolo and low winds usually reserved for heavies, he gets a marvelously acid, disjointed waltz. And the way in which Rudolf's (Ronald Colman) theme takes ascendancy over Rupert's in the "Duel" sequence represents a particularly skillful realization of film music's action-complementing potential. Holmes gets some especially good string playing for this recording, which must be considered the gem of the series so far.

Rather pathetically, though, the best playing on any of the four discs is in the jive "Bye Bye Baby" cut from Steiner's score for William Wellman's *A Star Is Born*, which featured Janet Gaynor (and which I have never seen). In this purely pop number, it becomes apparent that this is the kind of sound Holmes and his forces would prefer to make, and the contrast between the playing here and the playing in the sequence that follows is startling, to say the least. At any rate, *A Star Is Born* lies at the opposite end of the musical-quality scale from *King Kong*.

All the performances are presented in bright close up sound, with enough reverberation to partially hide the smallness of the band. Furthermore, all four albums have reproductions of the original posters for the films, as well as exceptionally interesting liner notes. If United Artists is willing to invest the proper amount of money, time, and care, this series could make a contribution only partly realized so far. (Finally, I would like to express warm thanks to Robert Fiedel for information on these scores.)

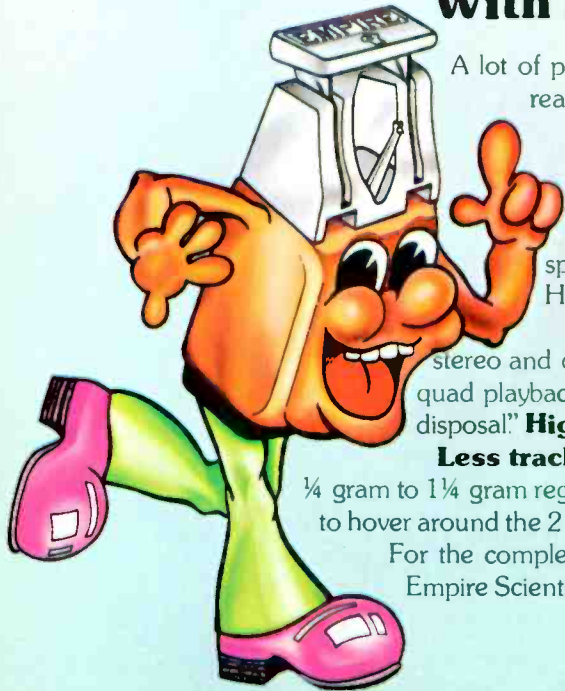
R.S.B.

JAWS. Original film soundtrack recording. Composed and conducted by John Williams. MCA 2087, \$6.98. Tape: ●● T 2087, \$7.98; ● C 2087, \$7.98.

It was probably inevitable that, for a film dealing with the primitive forces represented by a giant shark, the musical score would lean toward Stravinsky. And that is

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For the complete test reviews from these major audio magazines and a free catalogue, write: Empire Scientific Corp., Garden City, N.Y. 11530. Mfd. U.S.A.









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exactly the sound we get from the *Jaws* title theme, the opening ostinato of which becomes the shark long before it appears. For all its derivativeness (and note the *Sacre du printemps*-ish horn call), it is a good theme for the film, although it is sadly underused in favor of the "shark" ostinato.

Also appropriate is the tongue-in-cheek Americana tone of the "Promenade" sequence, and I like the feeling of distant, memory-clouded horror evoked by Williams in the "Indianapolis Story" cut. But much of the remaining music, used almost entirely in the second half of the movie, has a sea-adventure, *Victory at Sea* flavor that (along with Robert Shaw's overacting) sets the overly long shark hunt in a decidedly wrong perspective, particularly in light of the hideousness of what has transpired up to that point.

As a symphonic film-music suite, Williams' *Jaws* is attractive enough, if relatively uninspiring. But there is little in the score, either musically or from the point of view of what it adds to the film, to justify the extravagant comparisons, made by director Steven Spielberg in the liner notes, with Herrmann's *Psycho* or Korngold's *Sea Hawk*. The recorded sound could have been better. R.S.B.

*** THE WIZ.** Original Broadway cast recording. Music and lyrics by Charlie Smalls; performed by Stephanie Mills, Tiger Haynes, Ted Ross, Hinton Battle, et al. [Jerry Wexler, prod.] ATLANTIC SD 18137, \$6.98. Tape: CS 18137, \$7.97; TP 18137, \$7.97.

The *Wiz*, the Broadway soul version of *The Wizard of Oz* that became a smash hit and won seven Tony awards, is a prime example of the effects television and the recording industry can have on the Broadway musical.

If the recording industry were not currently the country's largest and most successful leisure business, there would be no *Wiz*. A Broadway hit musical is all very nice in its way, but what inspired 20th Century-Fox to invest \$500,000 (with provisions for \$130,000 more) in the production was the prospect of controlling the rights to sixteen soul hits. For its money, Fox was guaranteed the lucrative publishing rights, the first option to make an original-cast LP, and the first option to make a movie version.

All well and good. The show was still a disaster when it launched its pre-Broadway tryout in Baltimore. It opened in New York to a mixed set of reviews (including a death sentence from Clive Barnes of the all-powerful *New York Times*) and no advance sale. The closing notice was posted on opening night. Nevertheless, Fox coughed up the additional money, \$30,000 of which was spent creating a TV commercial featuring "Ease On Down the Road," the strutting soul version of "Follow the Yellow Brick Road." The commercial was shown 100 times in a two-week period and was seen by 95% of all those households with television sets in the New York City area. After a week of this saturation campaign, the production grossed \$100,000; after two, it was selling out.

Ironically, Fox then decided not to record the score, because original-cast LPs—even those of Broadway hits—just don't sell any more. Atlantic Records picked up the option, as well as a single edition of "Ease On Down the Road," cut by a studio-assembled company of musicians and vocalists who called themselves Consumer Rapport. Produced by Atlantic cochairman Jerry Wexler (who also produces the first lady of soul, Aretha Franklin), the original-cast album of *The Wiz* is a smash hit—and the single is the first authentic hit to emerge from a Broadway score in recent memory.

Wexler's disc is brilliantly produced. To begin with, instead of a pit band he has used professional soul musicians. Beyond that, the record was created section by section and then subjected to a careful mix in standard pop-record fashion, a striking departure from the usual goal of faithfully reproducing the live musical experience. And the ample recording know-how of this production disguises, even if it can't eliminate, the flaws of the score.

On-stage, *The Wiz* is a delight in spite of itself. William F. Brown's book is almost nonexistent; Charles Smalls's score oscillates unhappily among Broadway, pop, and soul and is for the most part characterless. The sets and costumes, however, are ravishing; the dances are spectacular; the energy and good nature of the enterprise are invigorating. This is swinging entertainment for swinging families of all colors and creeds—and, thankfully, there seem to be plenty of them.

Those audiences who stomp and cheer their way through the show will probably be just as enthralled by the original-cast LP. But the score remains deficient. Harold Wheeler's orchestrations are just as directionless as the music, trotting out Broadway clichés when soulful fire is called for. Because the book is so thin, Smalls's songs rarely illuminate the characters in the play. Only when the music and lyrics lose the burden of being part of a Broadway musical and erupt into the disco soul "Tornado," or the gospel-flavored choral romp "Everybody Rejoice," does this disc triumph totally.

Stephanie Mills's Dorothy is triumphant throughout it all, however. She performs her three solos with ease and legitimate fervor. Plucked from a church chorus in Brooklyn, this teenager is an instant Broadway star, handling with perfection chores that might baffle many of her elders. She is a delectable find: *The Wiz* is joyous entertainment. This disc is the best of all possible renditions of the earnest but flawed score that is an intrinsic part of the year's biggest surprise hit. H.E.

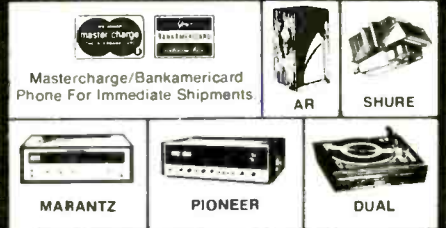
JAZZ

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erve, and Percy Marion, reeds; Duke Ellington, piano; Joe Benjamin, bass; Rocky White, drums; Anita Moore, vocals. *The Piano Player; Woods; How High the Moon; eight more.* RCA APL 1-1023, \$6.98.

*** DUKE ELLINGTON AND RAY BROWN:** This One's for Blanton. Duke Ellington, piano; Ray Brown, bass. *Do Nothin' Till You Hear from Me; See See Rider; Sophisticated Lady;* six more. PABLO 2310 721, \$7.98.

The carefully worded statement that Duke Ellington's "Eastbourne Performance" is his "last officially recorded concert" underlines the fact that, in this sense, he went out on a particularly happy note. As Stanley Dance points out in his intimately knowledgeable notes, the concert—actually two concerts in one evening—was performed under rather rigorous circumstances that required extensive "defrosting" at the bar. The Duke has never before been caught in such a jovial mood on a recording, and, I suspect, he has rarely been quite as jovial in any performance, recorded or not.

The defrosting process may have resulted in one or two clams (when Russell Procope's clarinet squeaks on "Creole Love Call" the Duke exclaims with fiendish glee, "I like that! One more time!"), but the band is loose as a goose and flying on the same level with Ellington. Harold Ashby gets deeply into his source book (Ben Webster) on "I Can't Get Started"; Harold Minerve produces his own personal parallel to Johnny Hodges on the melting "Don't You Know I Care"; and Joe Benjamin joins the Duke very ably in one of the bass-and-piano duets that Duke originally created with Jimmy Blanton thirty-five years ago, "Pitter Panther Patter."

"Don't You Know I Care" also turns up in an extended tribute to Blanton, Pablo's "This One's for Blanton"—this time with Ray Brown on bass taking a much stronger and more prominent stance than Benjamin does. (The Brown version was made four days after the Benjamin record and approximately 8,000 miles distant, in Las Vegas.) Brown is, if anything, the more actively imaginative of the two partners on the Blanton disc, leading the Duke into an assortment of fresh ideas on "Do Nothin' Till You Hear from Me" and "Things Ain't What They Used to Be" and taking half of "Sophisticated Lady" as an unaccompanied solo. The second side is made up of joint improvisations ("Fragmented Suite for Bass and Piano"), filled with the Duke's lyricism and Brown's rhythmic sensitivity. These are far more sophisticated and highly developed duets than the original series with Blanton that inspired it. J.S.W.

*** EARL HINES AND HIS ORCHESTRA:** The Father Jumps. Earl Hines, piano, with orchestras from 1939 to 1945. *Indiana; G.T. Stamp; Rldin' and Jivin';* thirty-three more. RCA BLUEBIRD AXM 2-5508, \$7.98 (two discs, mono).

The fact that Earl Hines's band was not as well known in the late '30s and early '40s as those of Ellington, Basie, Lunceford, Chick Webb, Henderson, Goodman, Shaw, and the Dorseys is difficult to reconcile with this collection of records, made primarily between 1939 and 1942.

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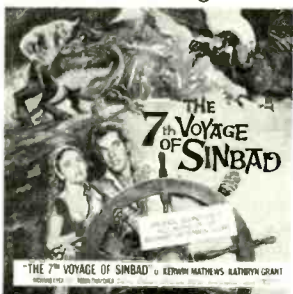
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Bad management and bad luck had a good deal to do with it. In the five years before this series starts, the Hines band had recorded a total of only fourteen sides. Its brilliance in 1939 and 1940 was somewhat dissipated by 1941, and the series ends, thanks to the AFM recording ban of 1942-44, just before Charlie Parker and Dizzy Gillespie joined the band. (They never recorded with it.) Things were already beginning to look up by then, with the presence of Shorty McConnell and Skeeter Best on "Second Balcony Jump" and "Stormy Monday Blues," the last two recordings before the ban.

But all through the four-year period, Hines's brilliant and idiomatic piano cuts through the ensembles and swirls out on sparkling solos, Budd Johnson surges through tenor solos that show how closely he had been listening to Lester Young, and John Ewing adds a sturdy trombone voice to the band. The earlier pieces (the first two sides of the set) have much the same light, driving swing that was characteristic of the Basie band in this same period, and the last side picks up with inclusion of two previously unissued numbers, recorded in 1945, on which the band has recaptured its zest, propelled by Wardell Gray and Billy Douglas.

This is not a chronologically complete collection for the period covered. A number of ballads with vocals by Billy Eckstine, Madeleine Green, and others have been omitted, but Stanley Dance's notes suggest that they are being saved for future release. J.S.W.

* **Buddy Johnson:** At the Savoy Ballroom. Frank Brown, Dupree Bolton, John Wilson, and Willis Nelson, trumpets; Bernard Archer, Leonard Briggs, and Gordon Thomas, trombones; Joe O'Laughton, Al Robinson, Dave Van Dyke, Jimmy Stamford, and Teddy Conyers, saxophones; Buddy Johnson, piano; Jerome Darr, guitar; Leon Spann, bass; Teddy Stewart, drums; Ella Johnson and Arthur Prysock, vocals. *Since I Fell for You; St. Louis Blues; One for a Nickel;* eleven more. JAZZ ARCHIVES 25, \$5.50 (mono).

Although Buddy Johnson's recordings over a twenty-year period cover six tightly printed discographical pages in Rust and Jepsen, relatively few have been reissued and nothing was currently in print when Jerry Valburn issued these excerpts from 1945-46 broadcasts from the Savoy Ballroom.

The Savoy was Johnson's northern base in those years, a place where he could settle in to rest up for a few weeks before going back to the endless southern one-nighters. This collection, despite the casual balance that might be expected on radio remotes, conveys some idea of what a swinging band this was, a band that was in the basic Savoy tradition. Most of the pieces are rhythmically strong, with Johnson's piano cutting bright lines through ensembles that sometimes turn murky—although the saxophones show how tightly they could get together on "Gee, It's Good to Hold You." Soloists are not positively identified, but there is one tenor saxophonist who had absorbed much of Lester Young's approach, and another (or possibly the same one) who gets into

Illinois Jacquet's gutsier style.

Ballads were a strong part of the Johnson band's repertoire, particularly on those southern trips, and there are four here, sung by Ella Johnson (Buddy's sister) and Arthur Prysock. Prysock comes through well, even on as dreary a song as "The Other Side of the Rainbow," but it is hard to believe that Ella Johnson was really as flatly unmusical as she sounds on her two songs. J.S.W.

In Brief

TELLY SAVALAS. AUDIO FIDELITY AFSD 6271, \$6.98.

On this disc, which was cut a few years back, TV's Kojak works his way through a series of middle-of-the-road ballads and show tunes, many of which have a somewhat contemporary flavor. The recording proves that Telly could do well in Las Vegas when he feels like taking a break from his TV routine. It's doubtful, though, that he will ever duplicate his English recording success in his homeland. H.E.

JOE BECK: Beck. KUDU KU 2151, \$6.98.

This album should have been titled "Beck and Sanborn," because alto saxophonist Dave Sanborn is given almost as much solo space as guitarist Beck. There's a solid sound behind the two stalwart soloists, with strings "sweetening" by the ubiquitous Don Sebesky. The music itself is somewhere in the crossover land of jazz-rock-blues, with *de rigueur* electric piano and bass and some really hot licks by the principals. J.G.

BOB SEGER: Beautiful Loser. CAPITOL ST 11378, \$6.98. Tape: 8XT 11378, \$7.98.

This Detroit rocker is a major and yet undiscovered talent. Adopting a soft-keyed stance on much of this disc, Seger demonstrates that his gentle side is as compelling as the powerful approach he usually uses. H.E.

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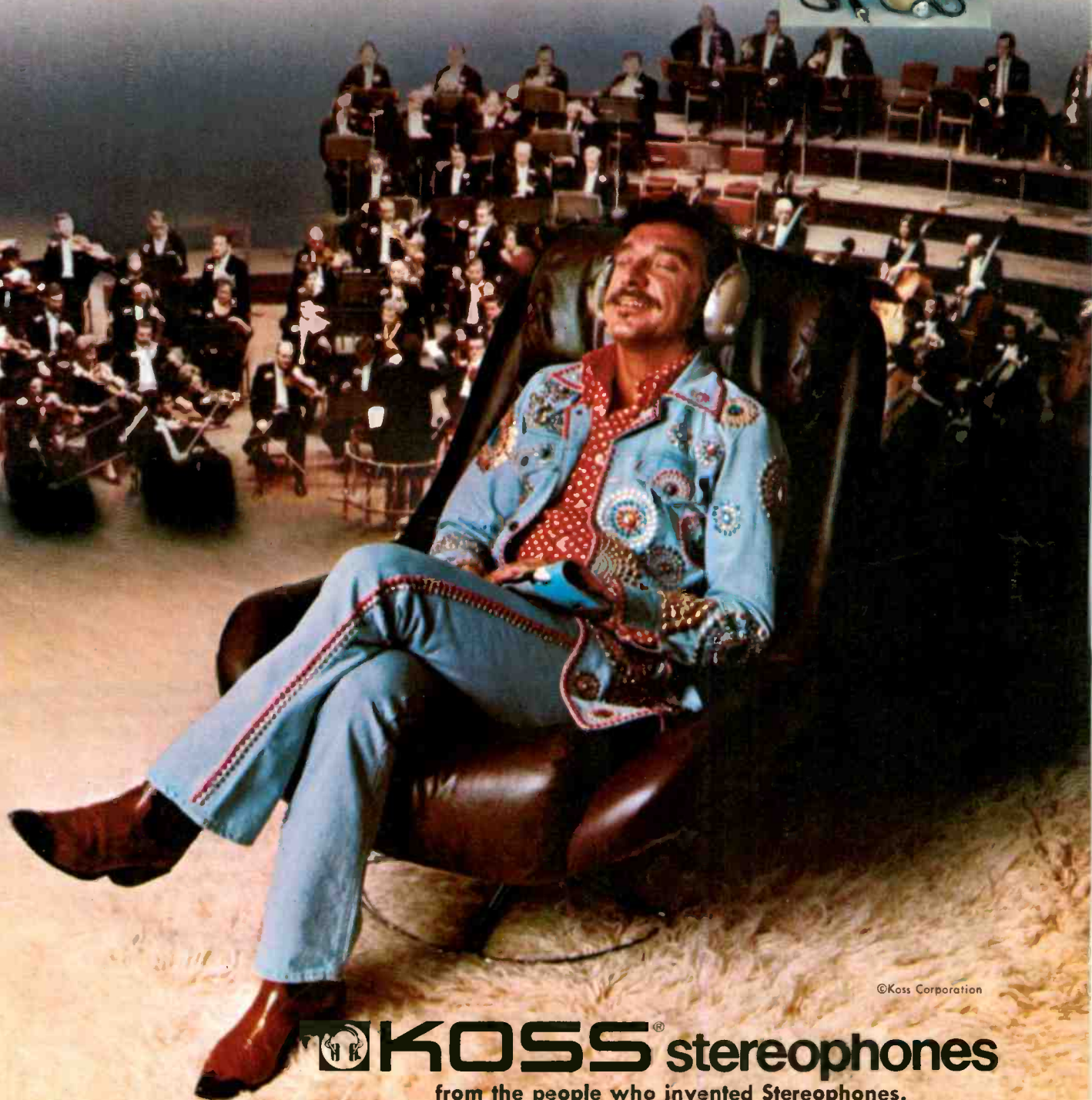
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by R. D. Darrell

The Tape Deck

Opera at Home from Grand-Tier Boxes. It has taken well over a year to realize the hope for American distribution of the Deutsche Grammophon musicassette Prestige Boxes I wrote about admiringly—on the basis of a single European example—back in July 1974. Now the series has grown from 15 to 24 releases (five containing two Dolby-B cassettes each, the rest three), and in sight as well as sound these handsome packages, each including trilingual notes-and-texts booklets, represent a major advance in deluxe recorded-tape production. They'll be particularly welcomed, of course, by connoisseur collectors long resentful of being treated—vis-à-vis discophiles—as second-class citizens deemed illiterate by some manufacturers unwilling to "waste" the cost of giving them the same annotations and librettos provided automatically with all major disc releases.

Twelve of the Prestige Boxes proffer well-nigh ideal listening vantages on operatic performances, of which the most recently recorded is Seiji Ozawa's ardent reading of Berlioz' *Damnation de Faust*: DG 3371 016, three Dolby-B cassettes, \$23.94. In marked contrast with Colin Davis' cool, Apollonian approach, favored by most Berliozians, Ozawa's is more personal and Romantic, possibly more likely to win new admirers for the music itself. If his non-French soloists are vocally and dramatically only serviceable rather than distinctive, his Boston choral and orchestral forces sing and play most impressively. And if the recording sometimes captures the acoustical ambience of Symphony Hall at the cost of some sonic blurring, the over-all sound is warmly resplendent and in the big moments thrillingly overwhelming.

The series' next most recent recording, also appearing for the first time in any tape format, is Karl Böhm's version of the Mozart *Entführung aus dem Serail* (musically complete and with most of the German dialogue), filled-out on the sixth side by the music (minus dialogue) of the lighter-weight *Schauspieldirektor*: DG 3371 013, \$23.94. Here the soloists are more distinguished stylistically, and al-

though most of them lack big voices, they enact their roles deftly and are given first-rate support by the Leipzig Radio Chorus, the Dresden State Orchestra, and the German engineers' vividly closeup recording. The farcical *Singspiel* elements are only suggested, but the octogenarian Böhm has lost none of his vigor or authoritative musicianship—and over-all his *Abduction* would be a preferred tape choice even if the 1966 Jochum version were still in print in its DG/Ampex reel edition.

This is not the only Mozartean "box where sweets compacted lie." Three esteemed earlier Böhm productions now become available for the first time in Dolby-B musicassette editions: the 1965 *Magic Flute* in DG 3371 002, the 1967 *Don Giovanni* in DG 3371 014, and the 1968 *Marriage of Figaro* in DG 3371 005; \$23.94 each.

The Neo-Romantic Generation, I: Levine. The Met's gifted young principal conductor, James Levine, makes a double-barreled symphonic-recording debut in Mahler's First and Fourth Symphonies with the London and Chicago Symphony Orchestras respectively: RCA Red Seal ARK/ARS 1-0894 and ARK/ARS 1-0895, cassette/cartridge editions, \$7.95 each. Levine's reading of the always problematic (except for Horenstein) First is, like so many others, overly episodic and lacking in dramatic integration. But in what may be ample compensation for many listeners, it is notable for its engaging personality-projection and fervency. The same expressive warmth is combined with tauter executant control and stylistically more distinguished orchestral qualities in the Fourth—in the finale of which Judith Blegen is the bright-voiced soprano soloist, one lacking only the full "*espressione infantile e serena*" the score prescribes. I still prefer Solti and soprano Stahlman in the 1961 Mahler Fourth for London, but Levine's is a version to be reckoned with.

The overseas and native audio qualities of these sets are unexpectedly but fascinatingly different: the First warmly rich and weighty but with some odd balances; the Fourth a bit lightweight and somewhat spotlighted but superbly clean, bright, and equably balanced. But beware of both cassette editions' equalized side-break mutilations of Levine's mood evocations in the somber funeral march of the First Symphony and the serene rapture of the Fourth's slow movement. Such Attila-the-Hun atrocities could be perpetrated only by an editor not only anxious to save a few cents' worth of tape, but determined

to vent both his contempt for all tape collectors and his malevolent hatred of music itself.

The Neo-Romantic Generation, II: Vered. My glowing first impressions of Ilana Vered's highly individual and irresistibly appealing pianism in last July's Chopin program have been reinforced by going back to her earlier complete set of Chopin etudes: Connoisseur/Advent E 1018, Dolby-B cassette, \$6.95 (notes booklet on postcard request). Skillful, but less suitable as technical paradigms than either Pollini's 1973 or Vásáry's 1968 DG cassette versions, her etudes are most valuable for sheerly musical-entertainment attractions. Her idiosyncratic readings are always provocative, and the magnificent tonal qualities of her Baldwin piano are captured to perfection in both the recording and deluxe tape processing.

Vered provides welcome contrasts to the impersonal objectivity of most previous-generation pianists even in such a showpiece as the *Rhapsody on a Theme of Paganini* in her current Rachmaninoff program: London/Ampex E 421099, Dolby-B 7½-ips reel, \$8.95; O 521099 cassette and O 821099 cartridge editions, \$7.95 each. Hans Vonk's London Symphony and the Phase-4 engineers provide effective support here, but in the coupled Second Concerto everything goes a bit haywire. Andrew Davis' New Philharmonia accompaniment is nondescript at best and poorly balanced with the soloist, who herself is often willfully idiosyncratic and unconscionably leisurely. In the disc edition, cramming some 37½ minutes on a single side perhaps explained the unduly thick or glassy sonics. But given tape's freedom from inner-groove distortion problems, there can be no excuse here, since the tape processing itself is first-rate.

The Neo-Romantic Generation, III: Walevska. This young American cellist projects an even more picaresque personality than either Levine or Vered. And while my disc-edition review last month of her *soi-disant* complete Saint-Saens cello works dwelt perhaps harshly on some of the programmatic weaknesses, the present postscript on its Dolby-B musicassette edition (Philips 7300 343, \$7.95) might better emphasize the infectious gusto of Walevska's playing throughout—particularly in the musically most consequential selection, the relatively little-known Second Concerto, Op. 119. The cassette's sonic qualities, if not exact spittin' images of the disc edition's, are if anything even warmer and more vivid. ●

OCTOBER 1975 \$

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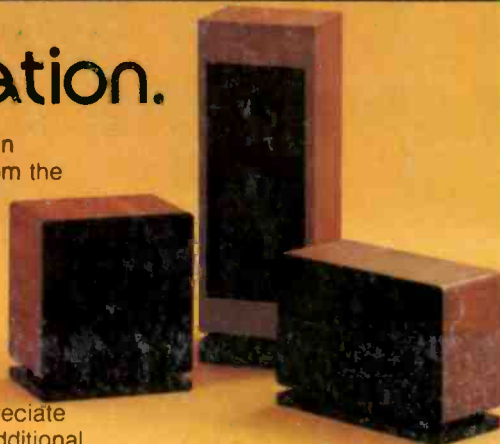
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