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JULY 1976 \$1.00

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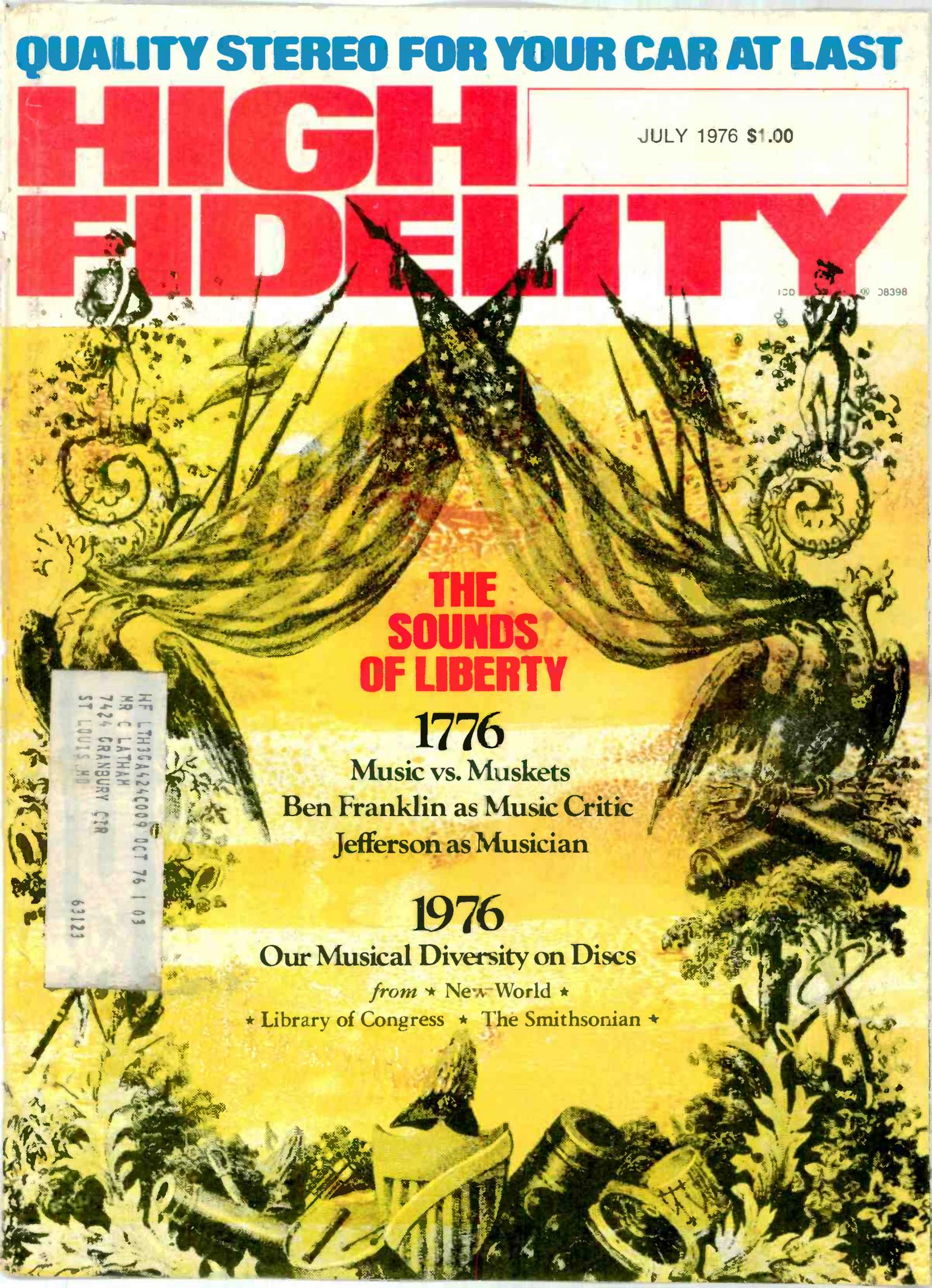
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A COMPARISON THAT'S NO COMPARISON.

	PIONEER SX-1250	MARANTZ 2325	KENWOOD KR-9400	SANSUI 9090
POWER, MIN. RMS. 20 TO 20,000 HZ	160W+160W	125W+125W	120W+120W	110W+110W
TOTAL HARMONIC DISTORTION	0.1%	0.15%	0.1%	0.2%
PHONO OVER- LOAD LEVEL	500 mV	100 mV	210 mV	200 mV
INPUT: PHONO/AUX/MIC	2/1/2	1/1/no	2/1/mixing	1/1/mixing
TAPE MON/ DUPL	2/yes	2/yes	2/yes	2/yes
TONE	Twin Tone	Bass-Mid- Treble	Bass-Mid- Treble	Bass-Mid- Treble
TONE DEFEAT	Yes	Yes	Yes	Yes
SPEAKERS	A.B.C	A.B	A.B.C	A.B.C
FM SENSITIVITY (IHF '58)	1.5 μ V	1.8 μ V	1.7 μ V	1.7 μ V
SELECTIVITY	90 dB	80 dB	80 dB	85 dB
CAPTURE RATIO	1.0 dB	1.25 dB	1.3 dB	1.5 dB

One look at the new Pioneer SX-1250, and even the most partisan engineers at Marantz, Kenwood, Sansui or any other receiver company will have to face the facts.

There isn't another stereo receiver in the world today that comes close to it. And there isn't likely to be one for some time to come.

In effect, these makers of high-performance receivers have already conceded the superiority of the SX-1250. Just by publishing the specifications of their own top models.

As the chart shows, when our best is compared with their best there's no comparison.

160 WATTS PER CHANNEL: AT LEAST 28% MORE POWERFUL THAN THE REST.

In accordance with Federal Trade Commission regulations, the power output of the SX-1250 is rated at 160 watts per channel minimum RMS at 8 ohms from 20 to 20,000 Hz, with no more than 0.1% total harmonic distortion.

That's 35 to 50 watts better than the cream of the competition. Which isn't just something to impress your friends with. Unlike the usual 5-watt and 10-watt "improvements," a difference of 35 watts or more is clearly audible.

And, for critical listening, no amount of power is too much. You need all you can buy.

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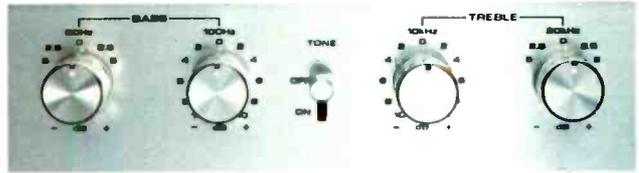
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Turn the tuning knob of the SX-1250, and you'll know at once that the AM/FM tuner section is special. The tuning mechanism feels astonishingly smooth, precise and solid.

The FM front end has extremely high sensitivity, but that alone would be no great achievement. Sensitivity means very little unless it's accompanied by highly effective rejection of spurious signals.

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Twin tone-control system with step-type settings, permitting 3025 possible combinations.

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Overall FM distortion, mono or stereo, doesn't exceed 0.3% at any frequency below 6000 Hz. Other receiver makers don't even like to talk about that.

AND TWO MORE RECEIVERS NOT FAR BEHIND.

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You also have to come to us for the next best.

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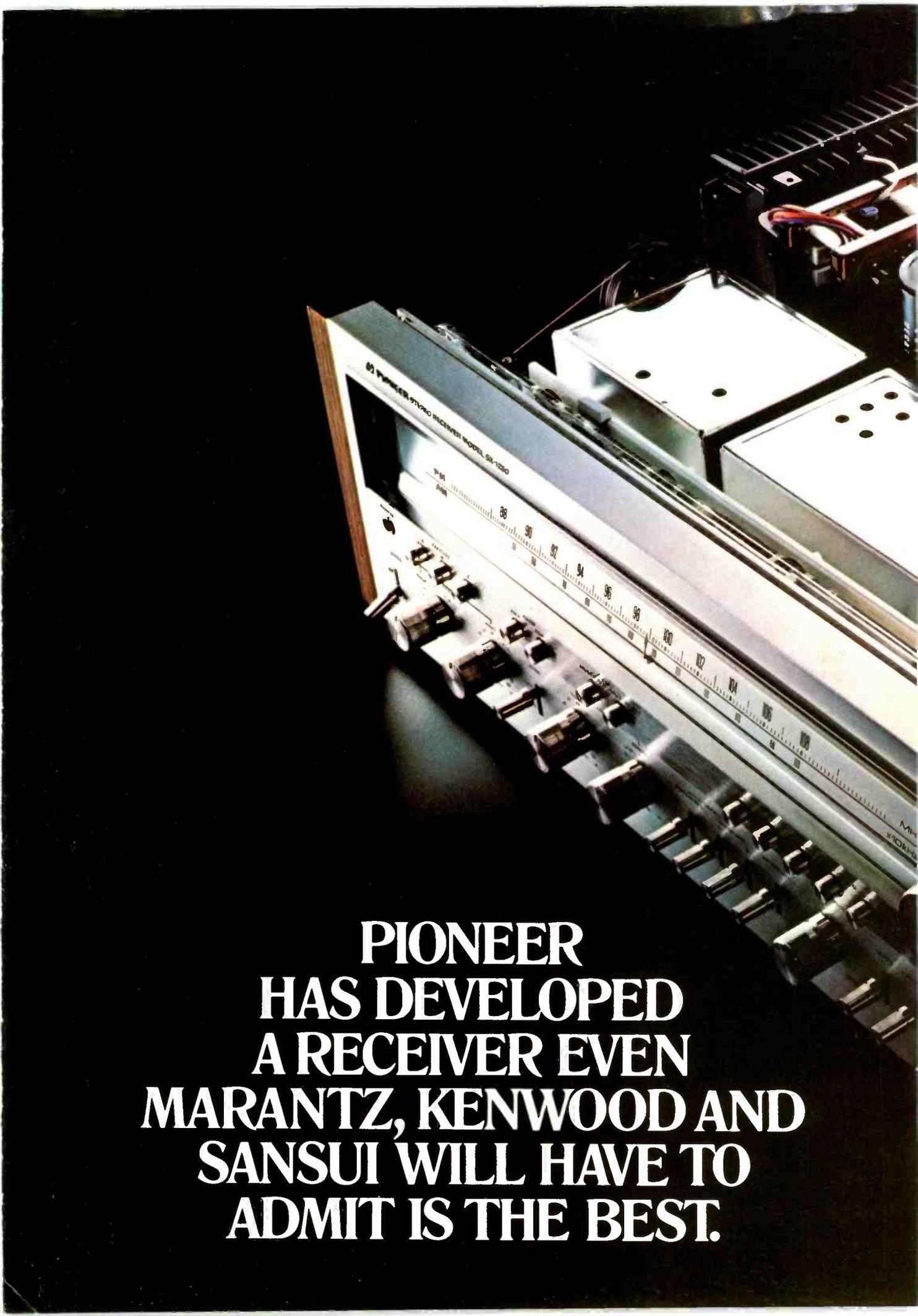


Click-stop volume control calibrated in decibels, with left/right tracking within 0.5 dB.

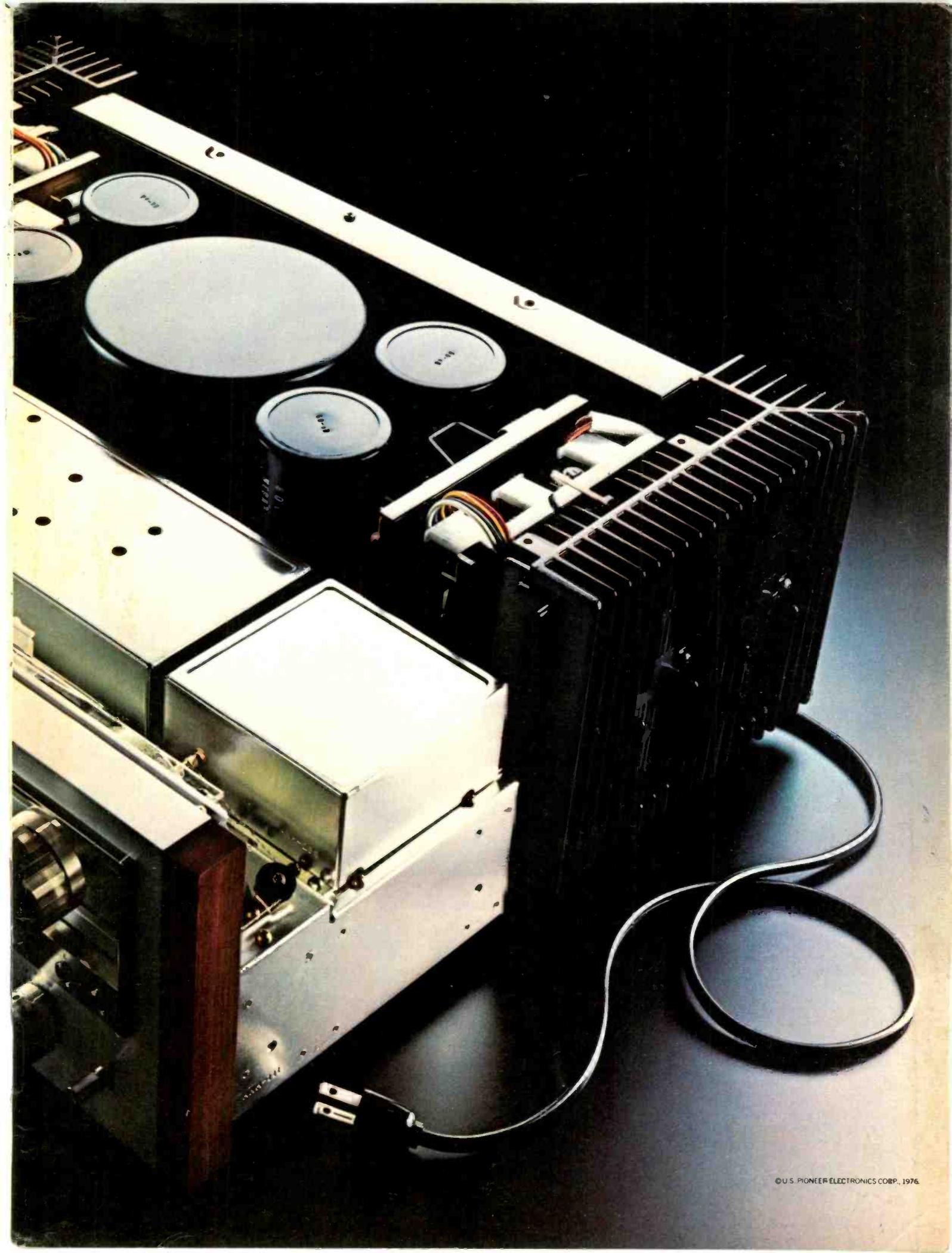


PIONEER
Anyone can hear the difference.

For informational purposes only, the SX-1250 is priced under \$900. The actual resale price will be set by the individual Pioneer dealer at his option.



**PIONEER
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A RECEIVER EVEN
MARANTZ, KENWOOD AND
SANSUI WILL HAVE TO
ADMIT IS THE BEST.**



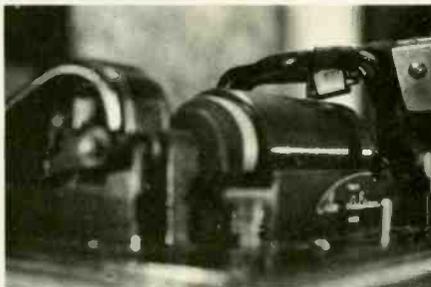
No matter how young or old the recording, the Institute of the American Musical, Inc. relies on Stanton for playback.



Miles Kreuger, shows a portion of the extensive collection to a scholar.



Mr. Kreuger and Mr. Albert Husted, Vice President, show visitors how a Stanton 681 is installed on an original Edison Standard phonograph.



Close-up of the Stanton 681 with special stylus in position on the original Edison Standard phonograph.



Music scholar following the score of *Show Boat* while listening to original cast performances.

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The Institute collection consists of approximately 35,000 recordings, from just about every American theatre or film musical since the Berliners of the 1890's through to the latest stereo and quadraphonic recordings. The collection (not counting hundreds of cylinders) is roughly evenly divided between 78's and 33 rpm's. They have original, historic machines to play these accurately, but the arms are heavy and the old styli insensitive and somewhat worn. Furthermore, the acoustic playback does not permit them to filter the surface noise or tape these rare records.

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Today, thanks to Stanton, the scholars, authors and researchers, who are dependent on the Institute's materials to pursue their projects, can get perfect to adequate reproduction of any of the material in the collection. The Institute, which is crowded into small quarters, is open by appointment only to qualified people. For the future, it looks forward to the day when it will have the space in its own building to make its collection more readily available.

The work of the Institute is important work . . . Stanton is proud to be an integral part of it.

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CIRCLE 33 ON READER-SERVICE CARD



HIGH FIDELITY

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W and Other NYC Problems

I live in, and pay my taxes to, the Commonwealth of Massachusetts. They are pretty hefty taxes, too, for I have a nice job, a nice income. New York City doesn't get a cent. But that nice income, that nice job, those pretty hefty taxes are a direct result of the educational and other cultural opportunities that were offered to me by New York, the city in which I was born and raised.

Among those opportunities was WNYC, fifty-two years old this month, the only noncommercial municipal radio station in the country. As I write this, it is still owned by the City of New York, "where eight million people live in peace and harmony," as the station's announcer always tried to persuade us during the station break before *The Masterwork Hour*. I grew up listening to *The Masterwork Hour*, itself some fifty years old and the longest-running classical show on radio. It was on *The Masterwork Hour*, which came over the kitchen radio just as we were sitting down to supper, that I heard my first *Eroica*, my first *New World*, my first *Tod und Verklärung*. It was over WNYC that I would hear Mayor LaGuardia attack "crooks," discuss city problems, and read the funnies, and, later, that I would hear the sessions of the United Nations. The effect that the station had on my intellectual and cultural development was incalculable. Massachusetts is today reaping the financial benefits.

And now New York City can no longer afford to support WNYC. It is trying to divest itself of the station as one more emergency measure, during its present fiscal crisis, wherein the process of deworming the Big Apple has resulted in throwing away much of the fruit as well. Listeners are being asked for funds, and, as of this writing, Mayor Beame is about to ask the State Legislature to make the station a public corporation. Nothing really wrong with that, except as an ideal symptom of New York's debilitation.

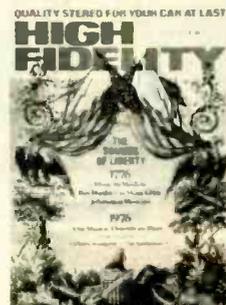
How many of our readers, I wonder, have taken the educational capital they, or their parents, accumulated in New York and are using it now to pay the interest to other communities? How many doctors, musicians, artists, and scientists are today benefiting the rest of the country because they attended such unique free public schools as the High School of Music and Art or the Bronx High School of Science? For generations New York City has taken tired, poor strangers and transformed them into active taxpaying citizens of other cities, other states.

No, it doesn't work the other way, for all the famous abundance of talent in New York that comes from elsewhere. People arrive in New York less to give than to remove money. They make their living there and then pay their taxes to Westchester or New Jersey. The Soviets have a solution, at least for their Jews who wish to leave the country: First hand over five years' salary, to make up for the free benefits our society has given you. New York has no such totalitarian option.

So the city will continue to welcome, more and more grudgingly, outcasts from overseas, from the Caribbean, from the American heartland, and within a generation do its decreasing best to make them valuable assets to the country. But as New York becomes less able to afford the necessary special opportunities to accomplish its task—and WNYC's precarious position spotlights the situation—the rest of America will find itself being offered fewer New York-bred artists and scientists and more of the city's own outcasts. Not many communities, I wager, will be happy to take on the burden they have always counted on Manhattan to shoulder.

Bail out New York? President Ford made great political strides when he proclaimed that he would never do that. But it is not a question of bail. Every state in the Union already owes New York City more than it could repay.

Leonard Marcus



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Roy Lindstrom

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In the Black



Suggest Retail of System shown—Mark VIII(\$650.00), Mark IXB(\$400.00) 2200(\$450.00)—Total System \$1500.00

They say that you can't judge a book by its cover; that's true, but what a cover. What was, and is, the most beautiful look in professional field is now the most daring look in general audio. BUT looks are not the whole story, in fact, not even the best part. Inside—that's where you find true SAE quality and performance. Here are just a few highlights of this SAE system:

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COMING NEXT MONTH

Beat the August heat by giving heed to HF's cool-headed **Survey of the C-90 Premium Cassette Market**: CBS Technology Center tests will permit easy comparison of all the major brands—more than twenty of them. Then follow the tape medium into both classical and popular recording sessions: John Culshaw will tap his many years of experience for **How a Classical Producer Does It**, and John Woram, another professional, will tell **How a Pop Producer Does It**. Royal S. Brown provides **An Interview with Bernard Herrmann**, dean of film music composers up until his death last Christmas Eve, with a discography of Herrmann as both composer and conductor. Plus **High Fidelity Pathfinder Edgar Vilchur**, **Gene Lees on Percy Faith**; and more.

SOLUTION TO HIFI-CROSTIC NO. 13

MARSHALL W. STEARNS, *The Story of Jazz* When F. Scott Fitzgerald labeled the nineteen-twenties the Jazz Age, he was trying to describe a state of mind. But it made musical sense, too, for during the Twenties jazz developed from a few vaudeville acts to a household commodity.

ADVERTISING

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Editorial correspondence should be addressed to The Editor, High Fidelity, Great Barrington, Mass. 01230. Editorial contributions will be welcomed, and payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

Letters

Record Riches

No doubt many collectors will voice their criticisms of the choices made in your "Record Riches of a Quarter-Century" in the April issue. And well they might! Speaking only of the pop selections: It's no easy job deciding which artists to include, but one would have expected inclusion of Jimi Hendrix at least. And how do you justify the Singers Unlimited choice in light of your omission of the Beach Boys, whose "Pet Sounds" is a true pop classic?

Furthermore, your choices seem obviously biased in favor of current catalogue items, despite the denial of this in Kenneth Furie's introduction. How else can one explain your listing of the Band's "Rock of Ages" instead of its "Music from Big Pink"? Is Stevie Wonder's "Inner Vision" really better than both "Talking Book" and "Music of My Mind"? Aren't the Modern Jazz Quartet's classic recordings on Prestige, rather than Atlantic's "Last Concert"? Do you really think that Sinatra on Reprise is better than he was on the earlier Capitols? Is Janis Joplin's "Pearl" really a better album than "Cheap Thrills"? Is Jefferson Airplane's "Bark" better than both "Surrealistic Pillow" and "Red Octopus"? And certainly Mahalia Jackson's best Columbia disc was her first for them (CS 8759), rather than the uneven hodgepodge that you list.

Doug Pomeroy
Brooklyn, N.Y.

Regarding the film-music portion of your "Record Riches of a Quarter-Century," I would suggest three improvements. First, though Lionel Newman's album of Korngold on Warner Bros. WS 1438 has been out of print since 1962, when first issued, it is certainly more desirable than Charles Gerhardt's showier rendering. (The Newman disc has, by the way, recently been reissued by an Australian subsidiary.) Second, if we must acknowledge Gerhardt, why not choose his disc of Bernard Herrmann scores, featuring most importantly all the major themes from *Citizen Kane* that are missing from the composer's own *Welles Raises Kane* suite on Unicorn? And third, while the disc of Walton's Shakespearean film music is an undeniable treasure, I prefer Herrmann's performances (on London Phase-4 SPC 21132) of Walton, Rózsa, and, most important, Shostakovich's music for Kozintsev's *Hamlet*, which film critic Vernon Young rightly deems "the most profound filming of Shakespeare to date." I happen to be of the elitist school that regards a film score as being only as good as the film it backs: thus the relative importance of Shostakovich's score over Walton's for Olivier's vastly inferior *Hamlet*.

Of somewhat lesser significance, I would personally choose Mancini's music for Hawks's *Hatari!* over that for *The Pink Panther*, although the latter score is certainly the more popular. (Was that your criterion?) And why Mandel's eminently forgettable *The Sandpiper* over Franz Waxman's magnificent *The Nun's Story*, now again available, thanks to—of all people—Rod McKuen?

I know this is a lot of nit-picking over what wasn't for one minute meant to be a definitive desert-island list, but I take the matter seriously, as should appear obvious by now. So, finally, a small selection worthy of commendation: Herrmann's *Psycho* and the Polydor Rózsa album are treasures I shall never part with, and I'm glad to see someone finally recognizing the greatness of Alex North's *Spartacus*.

Dan Bates
N. Hollywood, Calif.

The music editor replies: "Record Riches of a Quarter-Century" has indeed sparked some lively comment, and that may in fact be the most fruitful result of such an impossible compilation. Having devoted the better part of my introduction to explaining that this wouldn't be any sort of "best recordings" list, at least I needn't defend it on that count. I can only repeat that every selection on the final list (and you can't imagine the agonies of boiling it down till you've tried it) had been judged "a unique illumination of a vital portion of our musical legacy" by one or more of our editors and writers. (It may safely be inferred that many listings also shocked one or more of our editors and writers.)

That said, both of these correspondents speak ably for themselves, though I might repeat that "many items should be taken as shorthand symbols." It is easier to agree which artists should be represented than to decide which recording best represents them. The Band, Sinatra, Mancini, and many other artists plainly demanded inclusion; most of our choices have at one time been defended in these pages, but readers are free to substitute their own. By the same reasoning, however, Mr. Pomeroy is right about Jimi Hendrix: His exclusion is indefensible. (Since his name figured in the original compilation, it apparently disappeared into one of those editorial crevices inevitable in so complex an undertaking as the preparation of our anniversary issues.)

High Fidelity Pathfinders

As a new subscriber to your magazine, I congratulate you on your anniversary issue (April). I especially commend the person whose idea it was to inaugurate the "High

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a glass. And anything Ella
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CIRCLE 19 ON READER-SERVICE CARD

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To achieve this unequaled power and uncompromising performance, we used single-packaged dual transistors in the differential amplifier stage of each channel. As well as high capacitance filtering and a bridged rectifier with high current reserve. And the amplifier is also direct coupled, with no transformers or capacitors from input to output. There's also heavy power supply regulation. So transient bursts in one channel remain isolated from the other.

And you'll hear your records precisely the way they were recorded. Thanks to "current mirror loading" — a radi-

cally new circuit found in the phono equalizer section of the SA-5760's pre-amp. The results are impressive. Double the amplifier gain. An unsurpassed S/N ratio of 78dB. A frequency response that's accurate to within ± 0.2 dB of the ideal RIAA equalization curve. And an overload-resistant input that will sail through high-level signal inputs without a trace of distortion.

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The SA-5760's controls are as sophisticated as its circuitry. A 26-step true attenuator click-stop volume control. Calibrated from -60 to 0dB. Low distortion negative feedback tone controls with turnover selectors for both the low end and high end frequencies. A linear FM/AM dial scale. A zero-center tuning meter for FM as well as a truly linear signal-strength meter for AM and FM that works the way other meters don't: accurately.

There are also multiple speaker and amplifier protection

circuits, with a front panel overload indicator. Two-way tape-to-tape dubbing. Two phono inputs with variable impedance selectors for each. And all the inputs and outputs you'd expect from the world's most powerful receiver.

And to complement the SA-5760, Technics has five other receivers. Each with excellent power. Outstanding performance. Sophisticated circuitry. And at a good price. The concept is simple. The execution is precise. The performance is outstanding. The name is Technics.

*165 watts per channel, minimum RMS, into 8 ohms from 20Hz to 20kHz with no more than 0.08% THD (total harmonic distortion).

Technics

by Panasonic

CIRCLE 36 ON READER-SERVICE CARD



Fidelity Pathfinders" column. I am one of those readers who was not present during the Fifties or Forties, having been born in 1960; hence it is almost bizarre for me suddenly to see first names beside the product names of Fisher, Scott, and Lansing. I especially enjoyed the biography of H. H. Scott, who actually lived in my town (and Mr. Schwann—of the Catalog—also inhabits this Boston suburb).

I am looking forward to future issues more than ever so that I can read about these men.

Evan Davies
Lincoln, Mass.

Thanks for [April's] "High Fidelity Pathfinders." It filled many gaps in my mind concerning Avery Fisher and H. H. Scott. But concerning James B. Lansing, you left out a couple of significant facts.

Before Lansing left Altec he decided its future, more or less, by putting his talents into the designing of Altec's superb sectoral horns and the ever-popular 604 series of coaxial loudspeakers, which has been a staple in recording studios for the lifespan of your fine magazine and has helped many a home builder construct a fine-sounding speaker system with minimum effort and cost.

The company he founded after leaving Altec was not successful. After his death, Mrs. Lansing and William Thomas were influential in building the company that Lansing could not. The people at JBL and Altec are proud of their relationship with him,

and perhaps his presence helped determine their dedication to quality, one that persists to this day.

Henry C. Clayton
Temple City, Calif.

Quad and Pseudo-Quad

I must protest your waxing enthusiastic over Phase Linear's new Model 2000 preamp (test reports, April), which bypasses any existing quadraphonic system with its "ambience" circuit. In order for the pseudo-quad effects to be fully usable, the owner must connect four independent channels of amplification and four separate speakers, just as with any true quad system. Yet the Phase Linear, when so connected, will not (apparently) correctly decode any matrix recording made in currently available systems, nor (apparently) does it offer hookups and switching to allow use of a true discrete quad source such as a four-channel tape deck or CD-4 demodulator.

For some time Dynaco has offered a pseudo-quad system that, although it does not exactly correspond to any normal matrix parameters, can deliver convincing "fake" quad from only two channels of amplification—an economic plus. I believe the dollar savings made possible by the Dynaco system justifies its use, but for what purpose should anyone be encouraged to buy a component that does not offer this savings and does not produce true quadraphony either?

Pioneer makes a decent quad preamp, the QC-800A, which offers not one, but both currently popular matrix decoding systems, plus jacks and switching to accept any discrete source. It can produce convincing quad from any stereo source through either of its matrix decoders and retails for \$20 less than the less-versatile Model 2000. I have used such a preamp since I first went quad and found it totally satisfying.

Congratulations on an otherwise wonderful issue—and Happy Anniversary!

George R. Androvette
Manchester, N.H.

Mr. Androvette's protest notwithstanding, our enthusiasm stands. We did not extol the Phase Linear's ambience function as a substitute for real quad, simply as a bonus feature in a preamp that is also excellent in other respects. The Phase is not a quad preamp—and we did not say that it was.

"The other" Price

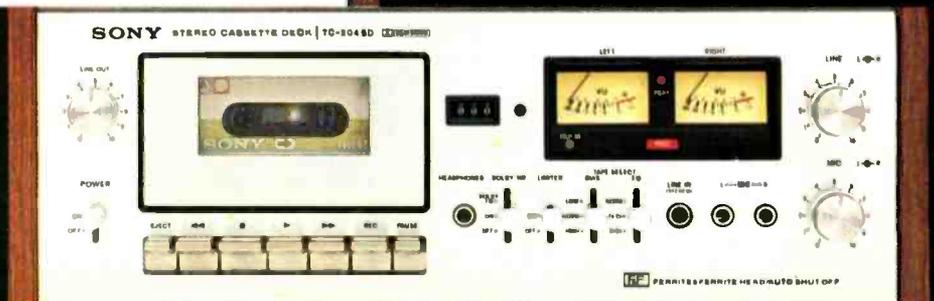
The author of the April "Behind the Scenes" piece on "The other" Price" states that Margaret Price sang the role of Donna Anna in *Don Giovanni* for the first time in Paris in 1975. I should like to correct this statement. I have no information about when she first sang this role, but I do know for a fact (because I heard her) that she sang it in the summer of 1973 in Munich, during the Munich Festival. She sang it several times that summer, a number of times during the regular Munich season that fol-

SONY TC-186 SD



SONY TC-209 SD

SONY TC-204 SD



lowed, and again during the 1974 Munich Festival.

I certainly second the author's opinion of her marvelous voice and wish that there were more recordings of her available domestically. In the meantime, I am looking forward to hearing her as Desdemona in Verdi's *Otello* and the Countess in *The Marriage of Figaro* when the Paris Opera visits Washington this September.

Donald T. French
Arlington, Va.

Mr. French is correct. Though Ms. Price explained to us how she came to sing Anna rather than *Elvira*, the misunderstanding of dates is ours. So far, we have traced her first Anna back at least to Cologne in spring 1972.

The "New" Richter: the Old Richter

As author of the program notes for the Sviatoslav Richter Chopin/Schubert recital recently issued as Columbia/Melodiya M 33826, I fear I may have contributed to Harris Goldsmith's confusion in reviewing it (April). I would like to do my best to set the record straight.

At the time I wrote those notes, which spoke rather rhapsodically about some of Richter's recent recordings, I had not heard the "new" issue. All I knew was that it duplicated the program of Melodiya CM 04165/6, which I had seen listed in a 1974 Melodiya catalogue. I therefore made the presumption that the recordings were new.

When I received the finished record, I was horrified to hear the murky, echoey, and distorted sound. (I find it hard to understand why Harris, who does not have a tin ear, made no comment on the sound quality of this record. It's really awful.)

At this point, I checked with Dr. Umberto Masini of Milan, who is engaged in compiling a Richter discography with the direct assistance of the pianist. I have now learned that these recordings, far from demonstrating Richter's recent mastery, are among the earliest made of him. They were recorded in 1948, with the exception of the Schubert A flat Impromptu and the Chopin F major Ballade, both of which date from 1950. Incidentally, the ballade is taken from a concert performance, with the last note artfully faded out to avoid a storm of applause. (The applause is present on the original issue of this performance, Melodiya LP D 8935/6.)

Needless to say, Columbia was unaware of the origins of these recordings until after their publication. For the benefit of those listeners who wish to hear the degree to which Richter's mastery had evolved—contrary to Harris' supposition—so early in his career, I would recommend listening to the left channel only of the LP, since that seems to have the original recordings in reasonably good sound for their vintages. The echo and distortion are mostly in the right channel.

Leslie Gerber
Phoenicia, N.Y.

Mr. Goldsmith replies: I am glad to have

the record straight on Richter's "evolving" style! I did find the recorded sound undistinguished by current standards, but as that is common enough with genuinely recent Soviet recordings I preferred to allot my limited space to the extraordinary—and controversial—performances. I would welcome any additional examples of artistry like this, whatever the sonics, though it would be nice to be told clearly what we are getting.

RF Interference

Your article "RX for RF Interference" (March) was very interesting, but it overlooked a common and increasingly prevalent source of RFI within the home: incandescent light dimmers. Such dimmers are easily installed and commonly substituted for switches—in apartments particularly, they are often used for dining area chandeliers.

Most manufacturers provide some RFI suppression, in the form of either a straight or a toroidal coil in the dimmer circuit. Many of these are only token measures, however, and some dimmers can and do raise havoc with audio components.

I would suggest that the dimmer manufacturer be asked which of his models has the best RFI suppression before buying one. *Consumer Reports* has also rated incandescent dimmers and compared RFI levels in their tests. This is a good guide, for openers.

Don DeLuca
Attleboro, Mass.

SONY FRONT-LOAD CASSETTE DECKS

FEATURE PRESENTATION:

Dolby® Noise Reduction System virtually eliminates high frequency tape hiss. Signal/noise ratio zips up as much as 10 dB at 5 kHz and over with Dolby in. That 's impressive. There's a 25 μ s de-emphasis switch and rear-panel calibration controls for recording Dolby FM broadcasts.

Ferrite and Ferrite Head lasts up to 200 times longer than standard permalloy. Provides wide, flat frequency response. And—the high density of the ferrite and ferrite material and Sony precision craftsmanship of the head gap make possible a feature we call **Symphase Recording**. Here, you can record a 4-channel source (SQ** or FM matrix) for playback through a comparable 4-channel decoder-equipped sound system without phase shift. This means that

all signals will be positioned in the same area of the 4-channel spectrum during playback as they were in the initial recording.

Front Load convenience allows you to stack with other components.

Solenoid Operated Transport Controls mean feather-light operation. Jam-proof Feature lets you go directly from one mode to another—bypassing stop—without damaging either mechanism or tape. (Available on the 209SD only.)

FeCr Equalization, when used with the new Sony Ferri-Chrome tape, provides significantly improved dynamic range and signal/noise ratio, and optimum frequency response.

Level Measurement includes 2 VU Meters plus a Peak Limiter. Together, they eliminate sudden

transient high level input signals that can cause distortion and tape saturation—without compromising dynamic range.

Mic/Line Mixing lets you blend signals from various sources for master quality recordings. (Available only on 204SD, 209SD.)

Sony front load cassette decks have the features you need for the recordings you want. Check them out at your Superscope dealer soon. He's in the Yellow Pages.

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©1976 Superscope, Inc., 20525 Nordhoff St., Chatsworth, CA 91311
Prices and models subject to change without notice.

THE TAPE THAT FOR MOST

Maxell tapes are not cheap.

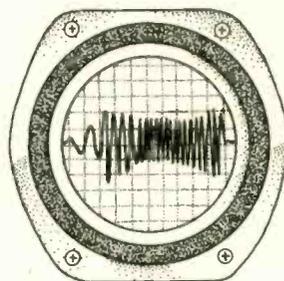
In fact, a single reel of our most expensive tape costs more than many inexpensive tape recorders.

Our tape is expensive because it's designed specifically to get the most out of good high fidelity components. And unfortunately, there's not much to get out of most inexpensive tape recorders.

Second, we're very careful.

Nothing gets into our tape until it's been tested out.

For example, every batch of magnetic oxide we use gets run through an electron microscope before we use it. This reveals the exact size and proportions of individual particles of oxide. Because if they're not perfect, the tape won't



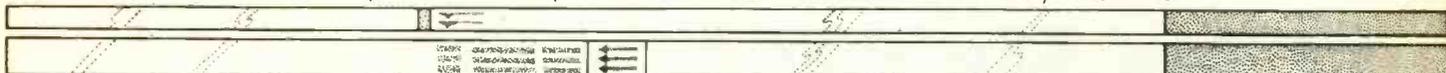
We know how good our tape will sound because we've listened to it every Maxell tape for magnetic characteristics, frequency response, noise, dropouts, sensitivity. Then we listen to it: totally

our cassettes and reel-to-reel tapes. Which is something no other tape company bothers to do.

Our cassettes are put together as carefully as our tape.

Many people don't realize it, but a cassette is actually a part of a tape recorder's drive mechanism.

So we make our cassettes better than we have to.



So it makes no sense to invest in Maxell unless you have equipment that can put it to good use.

No other tape sounds as good as ours because no other tape is made as carefully as ours.

It's not difficult to make tape.

What is difficult is making great tape. Tape that's absolutely quiet, has no dropouts, is free of distortion and covers the entire audio spectrum flawlessly.

We've found the only way to make that kind of tape.

First, we only use the best quality materials. (Not only the best polyester, but even the best screws, hubs and pressure pads.)

sound perfect.

And since even a little speck of dust can put a dropout in tape, no one gets into our manufacturing area until he's been washed, dressed in a special dust-free uniform and vacuumed. (Yes, vacuumed. From the top of his head to the soles of his shoes.)

Unlike most tape-makers, we don't test our tape every now and then. We test every inch of



Every employee, vacuumed.

No other tape starts off by cleaning off your tape recorder.

blank, unrecorded tape. (And if we hear anything, you never get to hear the tape.)

Which is why every Maxell tape you buy sounds exactly the same. From end to end. From tape to tape. From year to year. Wherever you buy it.

It's also the reason why you can't buy three Maxell tapes in a plastic bag for a dollar.

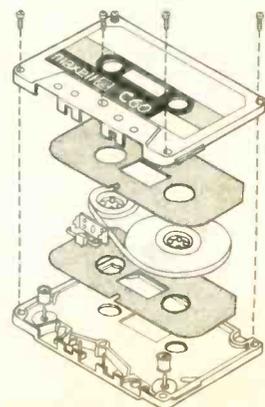
We clean off the crud other tapes leave behind.

After all the work we put into our tape, we're not about to let it go to waste on a dirty tape recorder head. So we put non-abrasive head cleaning leader on all

So they'll take years of abuse, we put more polystyrene in our shells than other companies. For precision, we finish them to tolerances as much as 60% higher than the standards call for.

And we spot-check over 200 separate spots on our cassette shells

Every cassette screwed, not welded.



'S TOO GOOD EQUIPMENT.

before we release them.

Other companies are willing to use wax paper and plastic rollers in their cassettes. We're not. We use carbon-impregnated material. And Delrin rollers. Because nothing sticks to them.

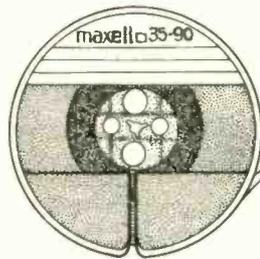
A lot of companies weld their cassettes together. We use screws. Screws are more expensive. But they also make for a stronger cassette. They act like steel reinforcing rods. (They also give you a way to get inside in the event that you ever need to.)

And before any cassette gets a Maxell label, it gets hit with a heat and humidity test that you couldn't tolerate. This is to make sure you'll never get stuck with a Maxell cassette that sticks.

Our \$7.50 tape comes with a better take-up reel than most \$400 tape recorders.

There are those who buy their first reel of Maxell tape just to get their recorder a better take-up reel.

That's because we've put more time, effort and polystyrene into our reels than other companies. Which has made our reel stronger, more rigid and less likely to warp than



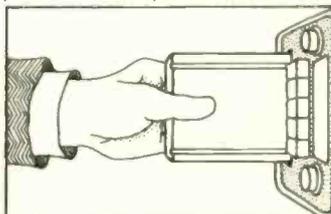
There's no way dust is going to get in here.

others.

Also, unlike other take-up reels, ours has no holes in it. This not only keeps dust from getting on our tape, it keeps the tape more accurately centered on the reel.

Our 8-track tape can get more performance out of any 8-track player.

We've found that many of our 8-track tapes end up in underpowered 8-track automobile players. So our top-of-the-line 8-track cartridges come with high-output tape. It has a bigger signal, and a better high end than any other 8-track tape. Which means any 8-track player you put it in will put out a



A quick way to upgrade your 8-track player.

higher sound level, at a lower volume setting.

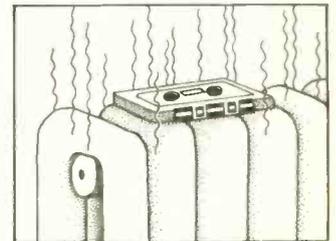
Our tape comes with a better guarantee than your tape recorder.

Nothing is guaranteed to last forever. Nothing we know of, except our tape.

We figure, if you've invested in the kind of equipment that can properly use our tape, you're not apt to misuse it.

So anytime you ever have a problem with any Maxell cassette, 8-track or reel-to-reel tape, you can send it back and get a new one.

Give our tape a fair hearing.



Our guarantee even covers acts of negligence.

You can hear just how good Maxell tape sounds at your nearby audio dealer. (Chances are, it's what he uses to demonstrate his best tape decks.)

You may be surprised to hear how much more music good equipment can produce when it's equipped with good tape.



You're looking at our attitude about cassette decks. The HK2000.

harman/kardon

We make only one cassette deck. We certainly are capable of making more. Perhaps some day we will. But it's unlikely—unless there are compelling mechanical or sonic reasons for doing so.

We have an attitude about high fidelity instruments: to give the finest expression to every function of music reproduction. And wherever we feel we have something to contribute, to do so without compromise. The HK2000 (with Dolby*, of course), represents our attitude about cassette decks.

Its predecessor (the HK1000), was evaluated by High Fidelity Magazine as, "the best so far." When our engineering explorations suggested that improvements were feasible, we replaced it. With the HK2000.

We consider that the cassette deck has a definite and honorable utility as a means of conveniently capturing, retaining and reproducing material from phonograph records, tapes or radio broadcasts.

With one major caveat. It must perform on a level equivalent to the source.

The HK2000's specifications offer measurable evidence of its quality. For example. Wow and flutter: 0.07% NAB WRMS. Frequency response: 20Hz-16kHz.

But performance specifications are only one influence on sound quality. Just as in all Harman Kardon amplifiers and receivers, the wide-band design characteristic of the HK2000 produces sound quality that transcends its impressive specifications.

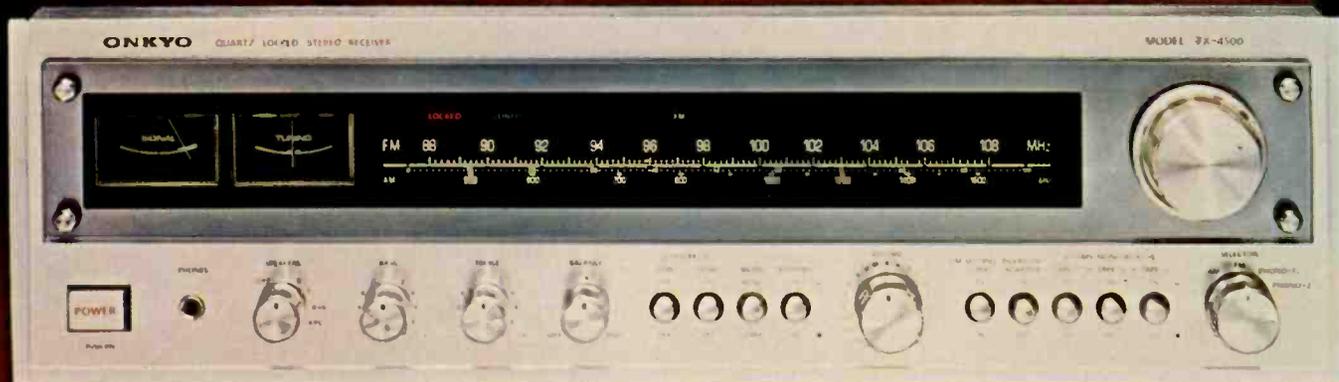
It utilizes narrow gap, hard-faced, permalloy metal heads (the only heads used in professional studio tape machines) for extended frequency response and low distortion. Low frequency response is so linear that the HK2000 required the incorporation of a sub-sonic filter control that can be used to remove signals issued by warped discs.

These few factors, not individually decisive in themselves, indicate the attitude with which we conceived, designed and built the HK2000.

There is, of course, a good deal more to say. Please write *directly* to us. We'll respond with information in full detail: Harman Kardon, 55 Ames Court, Plainview, New York 11803.

*Dolby is a registered trademark of Dolby Laboratories, Inc.





It's new. It's exclusive. Its infinitely superior circuitry provides incomparable performance at realistic prices.

The Onkyo Quartz-Locked Receiver. Compare it against every known receiver. You'll see there's no comparison.

Succinctly, Quartz-Locked technology is a dramatic breakthrough in automatic drift-free and virtually distortion-free FM reception.

There are no buttons to push, no switches to throw, nothing extra to do to lock in a signal. Once a station is tuned in, it's locked in. Quartz-Locked in! And any factor which can cause tuner drift is automatically compensated for so the TX-4500 assures constant pinpoint FM reception, maximum channel separation and minimum distortion.

But that's only the FM story. There's virtually nothing you can't accomplish with the TX-4500.

Flawless programs come off records and tapes. Or use the TX-4500 to make your own tapes. Or mix your own programs with multiple tape inputs and dubbing.

ONKYO® QUARTZ LOCKED RECEIVER

**the ultimate in
drift-free/distortion-free
FM reception**



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CIRCLE 41 ON READER-SERVICE CARD

The TX-4500 does it all. Rated according to FTC specs, the TX-4500 delivers 55 watts minimum RMS per channel, both channels driven into 8 ohms over a 20 Hz to 20kHz spectrum, showing less than 0.1% THD. FM sensitivity 1.8uV.

In addition, the TX-4500 also evidences exceptional transient response, the ability of an amplifier to follow sudden changes in the level of sound signals. Dual oscilloscope traces, with a 50 Hz square wave fed through, have shown less than a 5% tilt (sag). Generally, conventional amplifiers under the same conditions have shown a 25-50% tilt (sag).

The Onkyo Quartz-Locked Receiver offers one more important advantage . . . outstanding value for superior performance.

For more information and the name of your nearest dealer where you can see a complete demonstration of the TX-4500, write to Onkyo today.

SOME FIFTEEN YEARS AGO I produced a recording of Tchaikovsky's Fourth Symphony with George Szell conducting the London Symphony Orchestra. It was not a very happy occasion: Szell was by no means the easiest of people.

Yet somehow we were friends right from the first time we worked together in Amsterdam in the early Fifties. Maybe it was because of our shared passion for good food as well as music; indeed, almost all my musical memories of Szell are coupled with gastronomic experiences of a very high order. He knew exactly where to find the best *Rijstafel* in Amsterdam and the best oysters in London; in Stockholm we spent hours over a great bowl of *Ecrivisses*; and a few years later we crossed the border from Geneva into France to relish *poulet à l'Estragon* at Talloires, than which there can be nothing more delectable under the sun. He knew precisely where to get the best food in every city he visited and was himself a magnificent cook. (It is said that he was once asked why on earth he allowed his exclusive recipe for goulash to be printed in one of those "celebrity" cookbooks. His reply was in character: "I left out the main ingredient.")

Yet my efforts to help him cook Tchaikovsky's Fourth got neither of us anywhere. Right from the start he and the orchestra were in a state of open warfare. The more the players sulked, the sharper was the edge of his sarcasm. I could do nothing to restore peace, and at the end of it all Szell announced that the recording would be released only over his dead body, which is exactly as things turned out. Some years after his death and after I had left Decca/London, Szell's estate must have given permission to issue the Tchaikovsky, and it was almost universally acclaimed as magnificent. Well, it isn't, at least not from the aspect of clean orchestral playing, which is what had upset Szell; but that it was worthy of release I have no doubt.

What brought that incident to mind was the RCA release of "The Complete Rachmaninoff" in 1974. There in-



Victor de Sabata

Buried Treasure

by John Culshaw

deed was buried treasure, for some tracks had never been heard by the public at all and others offered alternative versions of familiar recordings. The enthralling experience of hearing those treasures set me thinking about whether there was anything like them in my distant past that had been forgotten in the push and scramble of our daily toil—and then it came to me in a flash: Victor de Sabata, of course.

Now the years right after the war were far too early in my career for me to have produced any records with De Sabata, but I clearly remember attending several sessions and a number of splendid concerts. On the podium he was incredibly dynamic, whereas off the podium he was elegant and polite. Even after his enforced retirement through illness many years later—and after that superb Tosca with Callas and Di Stefano for Angel—he continued to send postcards to Maurice Rosengarten, my chief in Zurich, year after year, each time expressing a hope that he might soon be well enough to make some more recordings even if his doctors would not permit a concert appearance.

So I put on my best thinking cap: What had he made in those postwar

sessions in London? I recalled a dazzling performance of *Le Carnaval romain*, originally issued on a single 78 that became a standard demonstration record for frrr. And (could I be dreaming?) there was *The Ride of the Valkyries*, which took up the fourth side of Sir Malcolm Sargent's recording of the ballet music from Holst's *The Perfect Fool*. Then, of all things from an Italian conductor, there was some Sibelius: *En Saga* and the *Valse triste*. But the biggest plum, according to my recollection, was an *Eroica*.

My enthusiasm did not exactly lead to dancing in the corridors of Head Office, for digging up the past can be a time-consuming job. It was only when I wrote to the chairman, Sir Edward Lewis, that things began to happen, but it turned out that some of the master plates had deteriorated beyond all hope. There was one last chance, and that was the BBC's gigantic record library, which had preserved a mint collection of the De Sabata recordings. Thus began the transfer to tape, in some cases from the original masters and in others from the BBC discs. It must have been a labor of love, what with all the de-clicking and filtering; and a very sensible decision was made to leave the recordings in the original mono rather than to reprocess for imitation stereo.

I have just heard the first test pressings, and if I had a corridor I would dance in it. The gem of the set is the *Eroica*, despite the fact that the first (78) side suffers more from surface noise than any other part of the entire collection. But what a performance! If anyone says it is too Italian for his ears, I will pay for his ears to be amputated forthwith. *En Saga*, too, is a revelation; and even if *Carnaval romain* has lost something of its original sonic blaze there is still enough left to show other conductors how to balance the climax.

To come back to where I started, it strikes me that Szell and De Sabata had more in common than you might expect. They were both passionate about precision, but not cold, mechanical precision; both knew how to "place" a climax; both knew that the creation of excitement is an essential ingredient of musical performance, provided it is kept under control. But De Sabata makes one mistake that Szell would never have countenanced, even if he had had to conduct an orchestra right after the most succulent meal of his life: In *The Ride of the Valkyries*, De Sabata consistently gets the rhythm wrong! Maybe it was just that he didn't like being the filler, in those days of long ago, for Sargent's *Perfect Fool*.



The
Lees
Side

Irene, Jackie, Roy and the Others

by Gene Lees

Irene Kral

EVERY SO OFTEN, amid the dross of popular music, you find an album that is going to be part of your permanent collection, one of those special treasures. Such a recording is Irene Kral's "Where Is Love?"

It is a collection of standard songs, including "Lucky to Be Me" and "Some Other Time" (Leonard Bernstein-Betty Comden and Adolph Green), which almost nobody does because the intervals are so difficult to sing in tune. Kral handles them without detectable effort, which is one of the marks of truly great performance. So clean and clear is her voice, so perfect her control of it, so musical her instinct, so literate her presentation of lyrics, and so direct her communication and unmannered her style that the album is classical in its purity. Conversations end when this disc goes on.

Kral made the recording with Alan Broadbent, the young Australian pianist and composer who came to prominence with the Woody Herman band. It was issued by the small, struggling, and all but invisible Choice label. You will have trouble finding this company's records in stores, so the best course is to write to the owners, Patricia and Gerry Macdonald, at 245 Tilley Place, Sea Cliff, New York 11579. This pair of music lovers are doing on a minuscule budget what the rich and powerful companies should be doing but aren't. Along with the Kral LP, they have issued an excellent recording by Al Haig and Jimmy Raney, relative strangers to records in recent years, and one by the brilliant and powerful

young pianist Joanne Brackeen, who lately has been discomfiting the male chauvinists among musicians.

The name Kral is sufficiently unusual that you may not be surprised to learn that Irene is the kid sister of Roy Kral, of the duo Jackie and Roy. Irene recalls that she became interested in music hearing him practice the piano.

Jackie and Roy, who had already been working together in Chicago, became well known in the late 1940s, when they joined Charlie Ventura's little band. It was the bebop era, and experiments in scat singing of difficult melodic lines were going on all over the place. Dizzy Gillespie probably started the revival. Buddy Stewart and Dave Lambert were trying out scat singing with the Gene Krupa band. (Remember "Lemon Drop"?)

With the fame gained with Ventura, Jackie and Roy went out on their own as Jackie Cain and Roy Kral. Later they married and became simply Jackie and Roy. This team is one of the standards by which vocal music has been judged for many years.

Irene came up behind them, first singing with Jay Burkart's band in Chicago, later working in vocal groups, and then going solo. For a time, she recorded some superb albums and then, like so many gifted performers of that period, disappeared beneath the waves of rock and "folk" music. "Where Is Love?" is her first recording in ten years.

"But," Irene said recently, "Sarah Vaughan didn't record for six years! Sarah Vaughan!"

I hadn't seen any of the Krals in a very long time when I dropped by Ir-

ene's house in Van Nuys, California, late one afternoon a few months ago. As luck would have it, Jackie and Roy—who live in New Jersey—were visiting her. They were all in the kitchen, cutting up the components for a casserole. Irene's two daughters were in the living room, watching television.

Someone once said that Jackie's intonation is so eerily accurate that it almost makes your ears pop. There is a certain similarity, though by no means a sameness, to the way Jackie and Irene sing. Roy pointed out that they studied with the same teacher, a Mexican singer named Don Maya, who still maintains a studio in Chicago.

Irene agreed that that has something to do with it but added, "We come from the same place, musically. . . . We both think [singing] should be done a little more artistically than the blatant show-biz entertainer approach that labels so many girl singers. Instead of being musicians, they're 'girl singers.' That means they've got to wear sequined gowns and rhinestone earrings. We both tried to avoid that."

Jackie interjected, "I think that styles become contrivances after a while. So many singers sound contrived and rehearsed to me, as if they've stood in front of a mirror and practiced every syllable. They lose the relaxed feeling and spontaneity that music should have."

"One of the things I feel is that sound alone can communicate emotion—that you don't have to go through a lot of histrionics. An absolutely pure sound can project a lot of emotion."

I had to leave this discussion to meet with an arranger friend of mine who was working on an album with a certain famous folksinger—one of those who writes her own songs, sings in the ghastly, breathy vibrato that seems to be the vogue in that musically unlettered set, and accompanies herself on triadic guitar. She had been rehearsing and recording seven or eight hours a day for two weeks and had not produced a single usable track. Here she was, laboring to master her own song, with the patient help of musicians infinitely her superiors. At one point, she handed her instrument to the back-up guitarist so he could tune it for her!

The album will cost about \$100,000. It will easily recoup its cost many times over.

I finally left the endlessly, mindlessly repetitive session with gloomy thoughts about the triumph of mediocrity. But when I got home, I put Irene Kral's album on the turntable, and it made things all right. ●

TDK SA. WE DEFY ANYONE TO MATCH OUR VITAL STATISTICS.

Manufacturer	Brand	MAGAZINE A		MAGAZINE B	
		S/N Ratio Weighted in dB	Output @ 3% THD	S/N in dB (re: 3% THD)	THD at 0 dB (%)
TDK	SA	66.5	+4.2	66.0	0.9
AMPEX	20:20+	56.4	+1.9	—	—
FUJI	FX	60.0	+2.3	—	—
MAXELL	UD	—	—	58.5	1.1
MAXELL	UDXL	62.5	+2.7	—	—
NAKAMICHI	EX	60.0	+2.3	55.0	1.1
SCOTCH	CHROME	—	—	64.0	1.3
SCOTCH	CLASSIC	62.5	+2.0	—	—
SONY	FERRICHROME	64.0	+2.1	64.0	1.8

Decks used for tests: Magazine A, Pioneer CT-F9191 (cross-checked on DUAL 901, TEAC 450); Magazine B, NAKAMICHI 1000.

Two leading hi-fi magazines working independently tested a wide variety of cassettes. In both tests, TDK SA clearly outperformed the other premium priced cassettes.

The statistics speak for themselves. TDK SA provides a greater S/N ratio (66.5 dB weighted and 66.0 dB @ 3% THD), greater output sensitivity (+4.2 dB @ 3% THD), and less distortion (THD 0.9%) than these tapes.

When you convert these statistics into sound, TDK SA allows you to play back more of the original signal with less distortion and noise.

Put these facts and figures together and TDK SA adds up to the State of the Art because it provides greater dynamic range. This means cleaner, clearer, crisper recordings, plain and simple. Sound for sound, there isn't a cassette that can match its vital statistics.

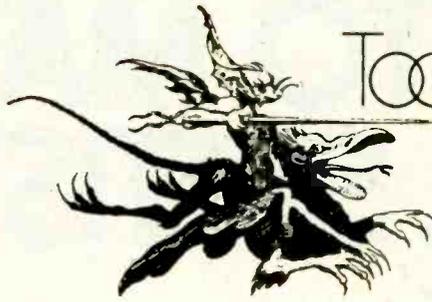
Statistics may be the gospel of the audiophile, but the ultimate judge is your own ear. Record a piece of music with the tape you're using now. Then record that same music at the same levels using TDK SA. You'll hear why TDK SA defies anyone to match its sound.

Or its vital statistics.

TDK Electronics Corp., 755 Eastgate Boulevard, Garden City, New York 11530. Also available in Canada.



Wait till you hear what you've been missing.



Too Hot to Handle

My Shure V-15 Type III cartridge calls for a load capacitance of 400 to 500 picofarads and my Stanton 681-EEE for 275. The cables of my AR-XB turntable have only 100 picofarads of capacitance, and I do not know how much the phono input of my Marantz 1070 has. How critical is this matching, and how can I get things right in each case?—George C. Sargent, Bangor, Maine.

Marantz says the rating of the 1070's phono input is 60 picofarads (± 6), giving you a total of 160 with the AR. That's a little lower than Stanton calls for and a good deal below the Shure spec. Adding shunt capacitors to the AR for "perfect" effective values, however, could prove undesirable; the high gain of a phono input makes hum and noise picked up by anything connected ahead of it particularly objectionable. If you really find that the mismatch results in ultrahighs that are too emphasized and peaky to be lived with—which is, in part, a function of your speakers' response at the extreme top—the safest (though by no means cheapest) course is to correct the response via an equalizer.

Do the electronic devices used at airports to inspect carry-on baggage have any effect on magnetic tapes? I would like to carry prerecorded cassettes with me while traveling and want to protect them from erasure or loss of quality.—Neil McKittrick, Minneapolis, Minn. Most of the baggage-inspection devices we have seen use X rays, which means transformers that theoretically could—but in practice probably won't—damage recordings. But, we hasten to point out, the devices used for personal screening produce magnetic fields that have considerable potential for erasing tapes. Therefore, do not carry tapes on your person. Perhaps the safest course is to keep them in a separate container and request that airport security personnel inspect it visually.

Your comment in the March review of the Technics SL-1500 turntable that its rumble of -64 dB ARLL is only a couple of dB from the best you had ever measured is wrong. The Sony TTS-3000 had an ARLL measurement of -77 dB.—Henry Alterman, New Orleans, La. You are absolutely right. In this and several other turntable reports we gave the -67 dB measured on a Dual 701 as the best we had ever seen. The Sony TTS-3000, which we tested back in 1967 and is no longer available, is better by 10 dB and has wow and flutter measured at the residual of the test

record to boot. Therefore, -67 dB is a champion figure only for the *current* models we have tested. Our gratitude to an alert reader.

Is it really necessary to break in blank cassettes by rapid winding once in each direction? I have seen this advice in several owner instruction manuals and have practiced it with generally good results. But since my present machine, a Harman-Kardon HK-1000, uses the same motor for record/playback and spooling, I am worried about causing excessive wear.—Paul Edwards, Bethesda, Md.

Generally a cassette that has an even wind to begin with (this can be checked visually) will work perfectly well without such a break-in. And of course there is no way to be sure that fast winding will always prevent snagging.

The controls on my extension speakers, connected in parallel with the main ones to my receiver—50 watts [17 dBW—Ed.] per channel—keep burning out, apparently from too much power. They are of the L-pad type. Is there any way to avoid this?—N. F. Porto, Jupiter, Fla.

Yes, instead use a heavy-duty potentiometer rated at 10 watts or so. L pads are a holdover from vacuum-tube power-amplifier days, when it was important that the amp see an impedance that was not too high, as it might with the control turned far down. This is not a problem with a solid-state amp, and potentiometers dissipate (and thereby waste) less power than L pads. Any resistive control, of course, isolates the speaker from amplifier damping.

I read with interest your article on "Devices to Banish Noise" [March]. However, all the noise reduction seems to be aimed at hiss. How effective are the Burwen Model DNF-1201 and the Phase Linear Model 1000 at reducing surface record noise?—Marvin Foley, Portland, Maine.

Insofar as hiss is a component of surface noise, both are effective. Insofar as it is crackles and pops, no device we know of is really effective. In fact, a poorly designed dynamic device (filter, expander, or whatever) can respond very badly to loud clicks, which may open up the gating and let a trailing burst of other noise through. The Burwen is good in this respect, particularly at its less aggressive settings (that is, those other than "78") and the Phase Linear is excellent. Some disc surface noise of the "orange peel" variety has a rumblenlike low-frequency com-

ponent that the Phase Linear can reduce significantly but that gets little or no help from most other devices.

I have used ordinary wood alcohol for cleaning the stylus tip on my record player, with good results. Could the alcohol be safely applied to LPs or old shellac records? Some of my older LPs were "protected" at one time with an antistatic cleaning solution, and this buildup comes off on the stylus. Is there a safe, recommended way to remove old antistatic agents?—William Hobbs, Merrillville, Ind.

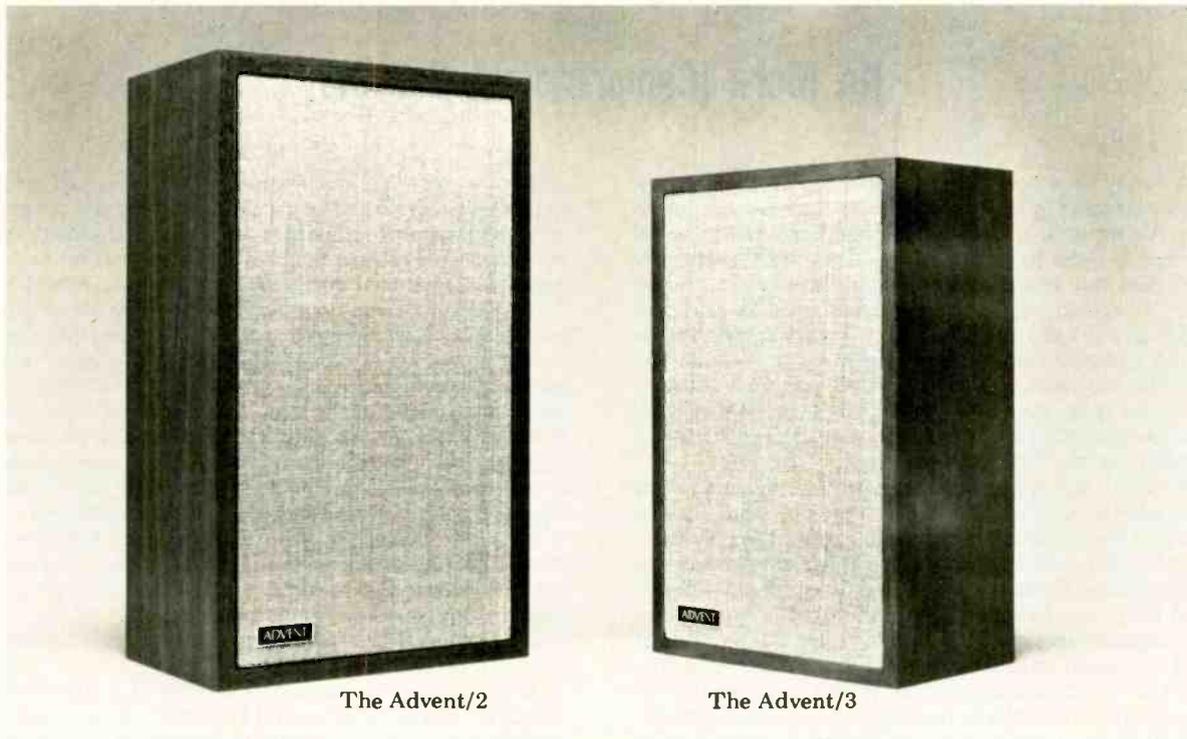
First of all, regardless of its effect on the stylus and records, wood alcohol is very toxic. We recommend using isopropyl alcohol instead. Second, the wisdom of using any untested cleaning material on records is doubtful indeed. Alcohol is, for example, a solvent for shellac (though many "shellac" 78s actually were made of other materials); it will remove not only foreign matter, but the grooves as well. This is a bad place to pinch pennies. Discwasher is among the safest record-cleaning products we know. If that won't do the job, you may have to try washing your discs (very carefully) with a mild detergent. A clean viscose sponge, applied with the grooves, will help remove soil.

I have listened to the Bose 901 Series II, the EPI 400+, and the Allison One speakers and, frankly, find them hard to tell apart. Although I am aware that room placement affects response a good deal, I am eager to know the low-frequency potential of each, particularly in reproducing the lowest note cleanly. My room is 12.6 by 22 by 8 feet. Can you help?—Larry Bisty, White Plains, N.Y.

The lowest note of what? More than the dimensions of your room are needed for us to answer this one, especially since its size suggests that the very lowest frequencies will, in any event, be affected by standing waves. It would be better to see if your dealer will let you try the various speakers at home. If it's important to you to know that your systems will reproduce so many Hertz at some given level, the Allison One, which has its specs guaranteed within ± 2 dB, may be your best choice.

I presume American companies can offer equipment comparable to the more popular Japanese machines for a better price; or is it a false assumption on my part?—Ishtiaq Rahman [no address shown]. It is false!

Now You Can Spend Less And Get More.



Both the Advent/2 and Advent/3 speaker systems are designed to provide a level of sound quality that once cost—and, for the most part, still does cost—considerably more.

For well under \$100, the Advent/2 offers the kind of sound that many (and maybe most) people would never think of improving on in any respect. And in the \$50 range the Advent/3 offers very much the same sound. Both have the *same* frequency range—within a half-octave of the best you can buy at any price. They also have near-identical detail, accuracy, and octave-to-octave musical balance.

The Advent/2 can provide more than enough low-distortion sound to fill a healthy-sized living room with all the music most people will ever want. And it is efficient enough to be used with amplifiers and receivers that are moderately priced and powered, which makes it an even better value than its price indicates.

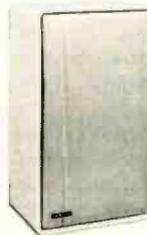
The Advent/3 won't play quite as loudly as the Advent/2. (That is the only real difference in audible performance between the two.) But it will fill an average-sized living room with a satisfying amount of sound. And its overall sound quality is a revelation in its price class.

If you can't spend a great deal of money on audio equipment, but would like expensive sound, we think you will find the Advent/2 and Advent/3 well worth hearing.

Thank you.

Advent Corporation, 195 Albany Street,
Cambridge, Massachusetts 02139
Please send information on the Advent/2
and the Advent/3.

Name _____
Address _____
City _____
State _____ Zip _____



The cabinets of the Advent/2 and Advent/3 are constructed of non-resonant particle board finished in walnut-grain vinyl. The Advent/2 is also available, at slight extra cost, in a distinctive white molded cabinet with a metal grille.

Advent Corporation, 195 Albany Street, Cambridge, Massachusetts 02139.

No More (Compression) Secrets

There may have been a time when even people passionately interested in music recorded on discs were unaware that the dynamic range of many selections had to be restricted in order to get them onto discs at all. Every now and then one heard references to an engineer "riding gain" to keep a tape from being overloaded by loud passages and to keep soft passages from being lost "in the mud," and later there came the vague awareness that this process had been finally automated. But few listeners made the connection between the fact that the solo violin in a concerto often sounded nearly as loud as the whole orchestra and the term "compression."

Recently, the appearance on the consumer market of devices that undo or reverse compression—expanders, if you will—has let the cat out of the bag. Unfortunately, however, restoring the original dynamic range of recorded music by means of these devices, without audible side effects, is at present a hit-or-miss proposition, with hits far outnumbered by misses. This situation results from the fact that expansion, in order to reverse compression properly, must be exactly reciprocal. That is, the music can be restored to its original dynamic range and no more and, further, the rate at which gain is changed in expansion must be the same as in compression.

Obviously, the listener attempting to adjust his expander for any particular recording is in a quandary: Since he does not know the parameters used in compression, or

even if the recording was compressed at all, he must resort to guesswork. He would be in a far more fortunate position were the recording industry to adopt some standards for the attack and release times of compressors and to disclose the amount of compression used on a recording. This is similar, at least in principle, to the use of standard pre-emphasis/de-emphasis curves for record/play and broadcast/receive equipment (and what confusion there was in LPs until that step was adopted!). Live FM concerts (remember them?) would also, in all likelihood, need to be compressed before transmission, and it would be advantageous if the same standards were applied. Perhaps best of all, there is no compatibility problem. The listener who has no expander is no worse off than he is right now.

Of course, listening to compressed music is not without some advantages. In a noisy environment, such as a moving automobile, such treatment can make the softer passages far more audible. And nothing is better for keeping music that is intended as background at a fairly constant level with respect to conversation.

So what we would like to see is a set of industry-wide standards for compression and expansion, with consumer devices built to those standards and including (à la the DBX-119) provision for additional compression as well. If the listener can alter tonal proportions with his treble and bass controls and equalizers, why not dynamic proportions as well? This way he would be able to do it right.

Meanwhile . . . Fresh from the Drawing Board

Sony, Matsushita (Panasonic), and Teac have come up with a cassette tape system that may approach or equal the open-reel format in its capabilities. Elcaset ("E" for "L" meaning "large"), as the new system is called, is larger than the familiar Philips cassette and will use quarter-inch rather than (approximately) eighth-inch tape. The tape will run at $3\frac{3}{4}$ inches per second, double the present speed. Recording times are said to be 60 or 90 minutes.

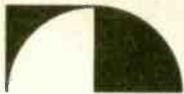
Dynamic range of the system can be expected to exceed that now available, certainly when Dolby is used. The case design includes niches that can be used for automatic Dolby switching. Other niches provide automatic erase protection and bias/equalization switching.

The present choice of format is four-track two-channel stereo or two-track mono. Both of these modes have two narrow tracks that can be used for control functions, one track in each direction. But there is another interesting possibility: Since format restrictions now enforced on Philips licensees do not apply, Elcaset could be employed in any mode, including full-track mono, two-track stereo,



Elcaset, left; conventional cassette, right.

or even a four-track quadriphonic, although there are no present plans to do this. Its design also makes it easier to use with multiple heads, as the Elcaset case is kept mechanically separate from the tape-handling system. At this writing, JVC, Aiwa, and Superscope, Marantz have adopted the Elcaset too; Marantz says it may offer equipment here by this fall.



There has never been anything quite like the new Nakamichi 600 Cassette Console, either in appearance or performance. Elegant functional styling, coupled with world-famous Nakamichi engineering, establishes standards that are unlikely to be equalled for years to come.

By design, the 600 is a study in human engineering. All of the operating controls, as well as all adjustment and calibration controls, are engineered into the graceful front panel, assuring ease of operation and maintenance.

The shape of the future

But the real news is in the increased dynamic range of the 600. The Nakamichi Focused-Field Crystal Permalloy head not only assures a remarkable frequency response of 40 to 18,000 Hz; it achieves superior penetration of the tape coating, producing a higher, undistorted signal level. Special IM Suppressor circuitry reduces saturation nonlinearities and increases dynamic range to an incredible 68dB at the standard 3% distortion figure with Dolby* on. Program material may be recorded at levels 3 to 4dB higher than previously possible.

To take full advantage of this available headroom, the Nakamichi 600 employs precise peak reading meters with an unheard of 47dB range. Full meter deflection is an unprecedented +7dB.



That's a big plus any way you look at it!

Naturally, this superior dynamic range yields a vastly improved signal to noise ratio and impressive openness of sound. The tape transport, designed especially for the 600, is light and positive in action, and employs a pulse controlled DC Servomotor, which cuts wow and flutter to a minimum and guarantees constant tape speed, unaffected by fluctuation in line voltage or frequency.

Additional features include built-in Dolby* Noise Reduction, 400 Hz calibration tone, MPX filter for FM recording, memory rewind, and individual record level controls plus master level control and independent bias and equalization switches. The 600 is the first in an innovative group of special components, The Recording Directors' Series, designed to provide unequalled performance and exceptional flexibility.

So visit your Nakamichi dealer soon, and get a glimpse of the future, or for additional information write Nakamichi Research (U.S.A.), Inc., 220 Westbury Ave., Carle Place, New York 11514.

NAKAMICHI 600



*Dolby is a Trade Mark of Dolby Laboratories, Inc.

Equipment in the News



New drivers in AR-12

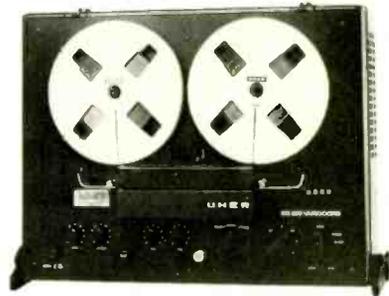
The AR-12 three-way speaker system from Acoustic Research uses a 10-inch acoustic suspension woofer and incorporates new midrange and high-range drivers. The midrange driver has its voice coil "floating" in a magnetic fluid that keeps it centered between the magnet and pole piece. Among the advantages claimed for this method are better linearity and faster transfer of heat from the coil. The level of the drivers may be tailored to individual rooms through the use of a pair of three-position switches. Available in an oiled walnut veneer cabinet, the AR-12 costs \$225.

CIRCLE 138 ON READER-SERVICE CARD

Uher recorder with high flexibility

The SG-520 from Uher of America is an open-reel stereo tape recorder. It has four speeds (7½, 3¾, 1⅞, and 15/16 ips), is driven by a hysteresis synchronous motor, and accommodates 7-inch reels. Special features include remote start/stop capability (including sound activation), head assemblies that will adapt for either 2- or 4-track operation, and switched automatic level control. Uher claims a frequency response from 30 Hz to 20 kHz at 7½ ips with no more than 1% THD. The SG-520, which comes with a plexiglass cover, is priced at \$600.

CIRCLE 136 ON READER-SERVICE CARD



Kenwood's pacesetter



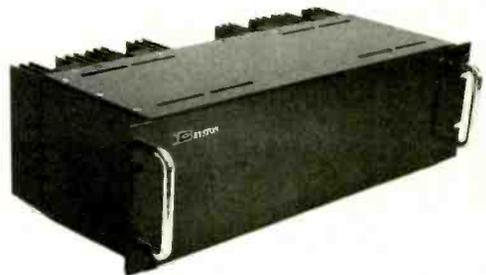
The KR-7600 is the top of Kenwood's new receiver line. Power is rated at 19 dBW (80 watts) per channel minimum continuous from 20 Hz to 20 kHz driven into 8 ohms, with THD no more than 0.3%. Beside direct-coupled amplifier output circuitry, the KR-7600 also features a multi-protection circuit and amplifier ICs that are claimed to cut distortion. A de-emphasis switch is provided for restoring natural sound contours to Dolby-processed FM broadcasts. The cost of the KR-7600 is \$529.95; other models in the line range down to \$189.95.

CIRCLE 143 ON READER-SERVICE CARD

PRO-3 amp introduced by Bryston

Bryston Manufacturing Ltd. of Canada has announced its new full-complementary power amplifier, the PRO-3. The rack-mounted amp has a power supply for each channel, LED clipping indicators, and switch that allows bridging of the two stereo channels into mono. The PRO-3 also has a protection circuit that is said to allow more than 200 volt-amperes per channel into electrostatic loads. According to Bryston, power capability is 20 dBW (100 watts) per channel into 8 ohms. Both harmonic and IM distortion at rated output are claimed to be less than 0.02% from 20 Hz to 20 kHz. The PRO-3 costs less than \$750.

CIRCLE 140 ON READER-SERVICE CARD



Criterion polymer headphones

The RP-50 Criterion polymer headphones have been introduced by Lafayette Radio. The stereo headset is designed to rival the sound quality of electrostatic headphones. Featured are diaphragms driven uniformly across their surfaces to attain linear response and reduce distortion. Frequency response is rated at from 20 Hz to 20 kHz, maximum input power at -7 dBW (200 milliwatts). The earpieces, which have padded cushions, are of the open-air type, and the headband is adjustable. The price of the headset is \$59.95.

CIRCLE 139 ON READER-SERVICE CARD

The new Sherwood S7910: State-of-the-Art for under \$500.*

In the past few years, good specifications have become a relative commonplace in the consumer electronics industry.

And, as the statistical gaps between comparably priced units lessened, other factors gained more importance. Most notably, design and the componentry that's used.

Nothing could suit us better. For twenty-three years, the strength of our reputation has rested primarily on the excellence of our engineering.

The new S7910** is a case in point.

With a power output of 60 watts per channel [minimum RMS at 8 ohms from 20-20,000 Hz] with no more than 0.1% Total Harmonic Distortion, the S7910 is clearly equipped to serve as the center point of the most progressive music systems.

More to the point, though, is the componentry that permits this capability. The output devices are paralleled OCL direct-coupled. This configuration, combined with the high voltage and current ratings of the output devices, creates an extremely stable circuit. Additionally, the massive power transformer and twin 12,000 μ f filter capacitors, backed by a zener regulated secondary power supply, ensure the S7910's ability to perform well beyond the demands of normal use.

The S7910's IHF FM Sensitivity rating is 9.84 dBf [1.7 μ V]. That's one of the finest ratings attainable—and it can only be achieved through the utilization of superior componentry. 4-ganged tuning capacitors. Dual-Gate MOS FET's. Phase Lock Loop MPX. Ceramic FM IF Phase Linear Filters. And Sherwood's newly-developed digital detector, which introduces virtually no distortion to the signal and never requires alignment.

The front panel of the S7910 reflects every significant function of current hi-fidelity technology. And again, the componentry behind the faceplate is the finest available. [For example, the 3-stage Baxandall tone circuit employed for the Bass and Treble controls.] Other features, such as the Master Tone Defeat switch, switchable FM deemphasis and FM Stereo Only, and two front panel tape dubbing jacks, contribute to an operational versatility that is truly outstanding.

In every respect, the S7910 demonstrates the attention to detail, the on-going effort to refine existing solutions and discover better ones, that has characterized Sherwood throughout the years.

You might be able to find another receiver in this price range that offers similar specifications—on paper.

But you won't find a receiver that's been more meticulously designed, or more carefully produced.

At Sherwood, we approach the business of creating receivers like an art.

Because no approach brings you closer to reality.

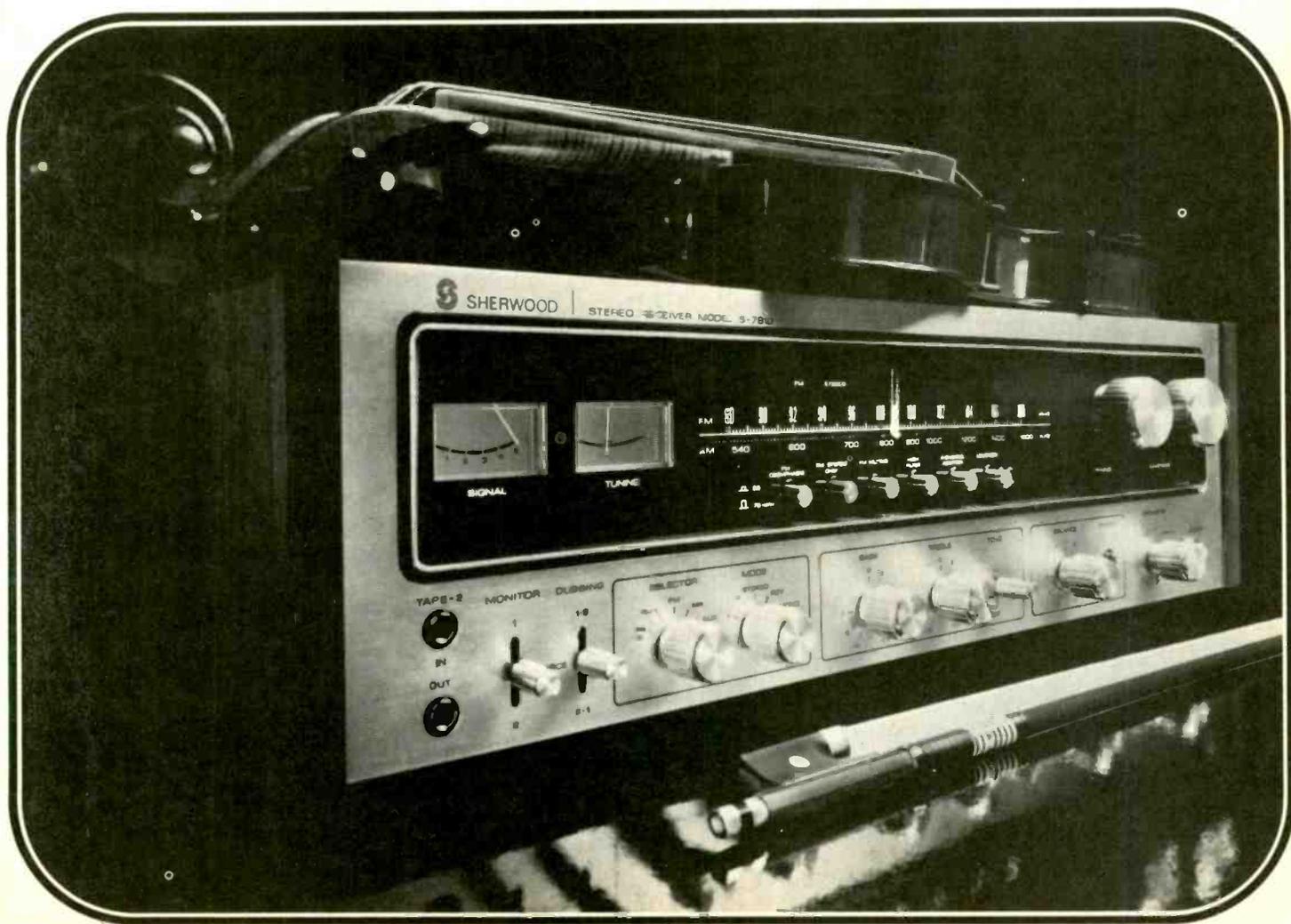
Sherwood Electronic Laboratories, Inc.
4300 North California Avenue
Chicago, Illinois 60618

For a more complete description of Sherwood's unique approach to audio equipment engineering, write to the address above. We'll mail you a copy of our new brochure, "The anatomy of high performance design," along with detailed information about the new S7910.

 **SHERWOOD**
Everything you hear is true.

*The value shown is for informational purposes only. The actual resale price will be set by the Individual Sherwood Dealer at his option. The cabinet shown is constructed of select plywood with a walnut veneer covering.

**Model S8910 offers identical specifications and features, but is FM only.



H	1	I	2	K	3	C	4	S	5		A	6	B	7	F	8	N	9	U	10		O	11	H	12	C	13	I	14	
T	15		Z	16	W	17	A	18		R	19	S	20	P	21		T	22	E	23	M	24	X	25	C	26	G	27		
L	28		Z	29	O	30		T	31	N	32	I	33		V	34	H	35	Y	36	R	37	C	38	F	39	A	40		
T	41		Z	42	S	43	V	44	W	45	I	46	F	47	H	48	C	49	S	50	U	51	N	52	E	53		K	54	
O	55	M	56	I	57		A	58	C	59	X	60	Q	61		Z	62	S	63	R	64		L	65	F	66	H	67		
A	68	O	69	C	70		M	71		Y	72	J	73	I	74	S	75	T	76	Z	77	X	78	U	79		W	80		
O	81	C	82	S	83		R	84	A	85	F	86	H	87		V	88	W	89	P	90	K	91	N	92	S	93	D	94	
	I	95	T	96	Q	97	C	98	M	99	W	100		J	101	H	102	K	103		A	104	O	105	Z	106	T	107		
R	108		I	109	D	110	C	111		E	112		A	113	F	114	B	115	A	116	L	117	G	118		S	119			
O	120	U	121	B	122	E	123	I	124		A	125	J	126		H	127	C	128	N	129		Z	130	S	131	K	132		
D	133	P	134	H	135		A	136	V	137	I	138	G	139	C	140		F	141	H	142	P	143		K	144	U	145		
X	146	Z	147		T	148	L	149	E	150	ZZ	151		W	152	H	153	S	154		J	155	ZZ	156	M	157	Y	158		
O	159	H	160		A	161	U	162		T	163	I	164	B	165		M	166	C	167	S	168	X	169	I	170	F	171		
H	172	L	173		B	174	C	175		K	176	F	177		N	178	I	179	O	180	Q	181	F	182		Y	183			
B	184	S	185	C	186	H	187	M	188	R	189		N	190	I	191	A	192	T	193	Z	194	J	195	F	196	C	197	E	198
	N	199	Z	200	O	201		R	202		T	203	N	204	F	205	A	206	ZZ	207	C	208	L	209	H	210				
P	211	O	212	S	213	W	214	C	215	K	216	A	217																	

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.

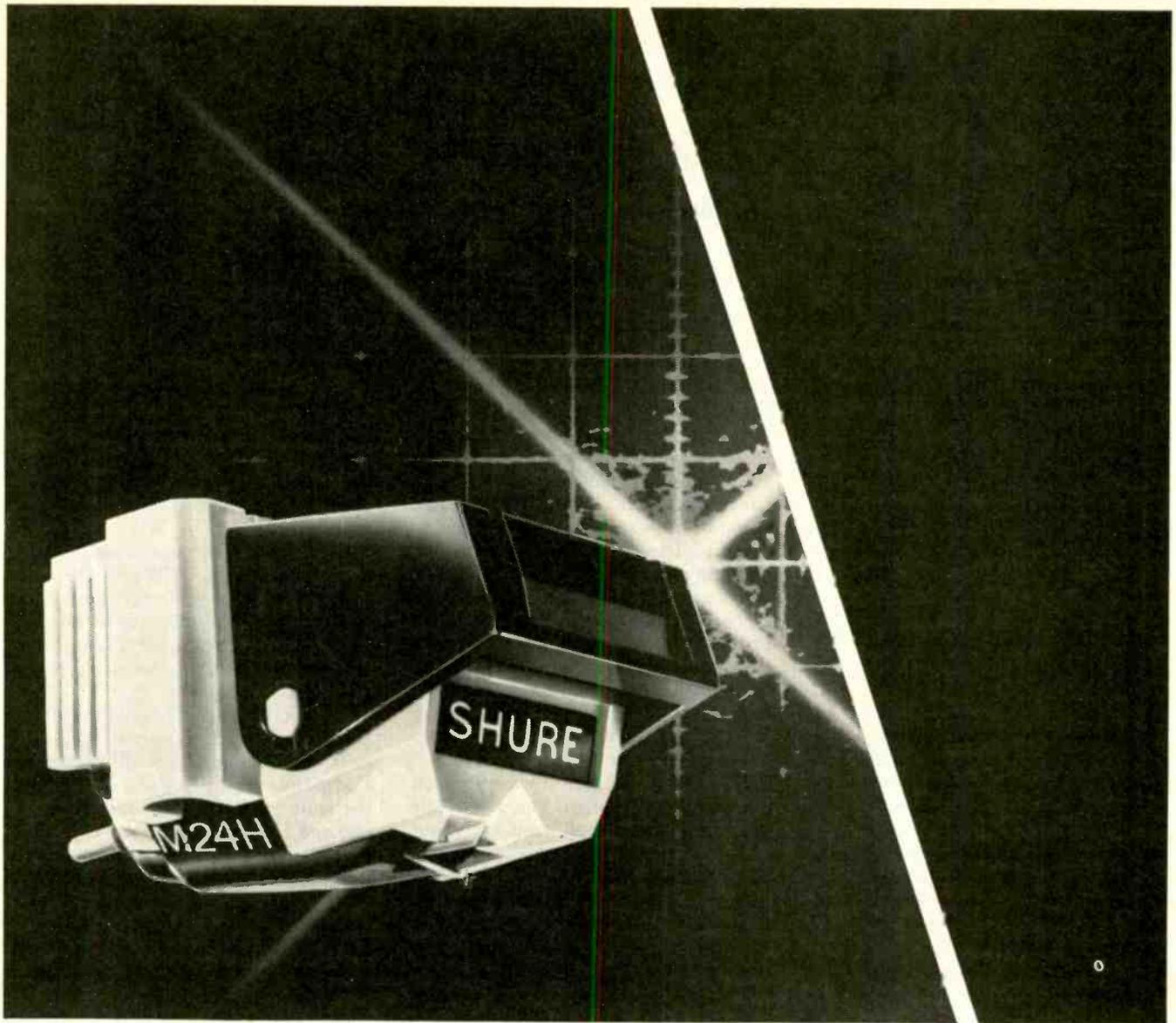
The words in the quotation are separated by darkened squares and do not necessarily end at the end of a row.

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. 14 will appear in next month's issue of *High Fidelity*.

INPUT	OUTPUT	INPUT	OUTPUT
A. Philadelphia school formerly headed by Elmer Zimbalist (2 wds.)	104 161 40 136 68 18 85 192 206 113 125 6 116 58 217	N. American jazz pianist and flutist (b. 1936), formed the Mark V Quintet	190 92 52 9 129 199 204 178 32
B. ___ and sometimes ___	7 165 174 115 184 122	O. Austrian-American amateur musician (1800-60) to whom Chopin dedicated his five mazurkas (full name)	159 180 105 120 212 11 81 55 69 201
C. One of Chasins' <i>Three Chinese Pieces</i> (5 wds.)	208 197 140 59 38 98 215 111 167 13 128 186 175 70 4	P. Served another meal to	90 21 211 134 143
D. Sixth notes	133 110 94	Q. F.D.R.: "That's an ___ question"	181 97 30 61
E. Song that Gershwin wrote at age 19, helped establish his reputation	53 23 112 150 198 123	R. Jazz drummer (1910-51), won Esquire Gold Award for 1944-45	189 202 37 108 64 19 84
F. Following <i>The</i> , a choral work by Dvořák celebrating the U.S. (2 wds.)	47 86 39 114 171 182 66 205 177 8 141 196	S. <i>America</i> : ___ orchestral work by Ernest Bloch (3 wds.)	213 168 50 93 75 185 63 20 131 119 154 43 83 5
G. Wedding announcement word	139 118 27	T. American composer (b. 1913); <i>Silver Thaw</i> (full name)	41 96 163 31 15 22 107 203 193 76 148
H. American folksong; folk opera by Kurt Weill (4 wds.)	160 35 1 172 48 142 127 102 87 67 153 210 187 12 135	U. Ralph ___ American composer (b. 1921); <i>Challenge: The Family of Man</i>	79 145 121 162 51 10
I. American sea chanty (4 wds.)	95 170 191 138 46 164 33 74 2 57 124 179 109 14	V. Musical work; singular of opera	137 88 44 34
J. Chicago's first music reviewer (<i>Tribune</i>) George Putnam ___ (1834-1919); <i>Letters of Peregrine Pickle</i> ; <i>Woman in Music</i>	73 155 101 195 126	W. Famous London prison	45 100 152 80 17 214 89
K. English-American conductor (1872-1927), organized the Los Angeles Philharmonic	216 176 144 91 54 103 132 3	X. Dance movement of a baroque suite	169 146 25 78 60
L. ___ State (Minnesota)	173 149 117 65 209 28	Y. Aggregate; main mass	183 36 72 158
M. U.S. version of "God Save the King"	24 166 56 99 188 157 71	Z. American composer (b. 1919); <i>Tom o'Bedlam</i> received the N.Y. Music Critics Award in 1953	200 130 147 16 62 194 29 42 77 106
		ZZ. "___ along, little doggie"	151 156 207



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by Norman Eisenberg

High Fidelity
Pathfinders
The Men Who Made an Industry

Eighth in a series
NORMAN C. PICKERING



THE MAN WHOSE NAME identifies one of the oldest, and most respected, lines of phono pickups wanted to become a musician more than anything else and, indeed, throughout his technical career devoted an unusually large share of time and effort to music. Today, no longer associated with the company he founded more than thirty years ago, he is involved in advanced research in ultrasonics for the medical profession in a fully equipped laboratory at Southampton Hospital on Long Island, N.Y. And he still devotes time to the Paumanok Ensemble, a local string-and-wind group specializing in baroque and modern music.

Norman C. Pickering was born on Long Island fifty-eight years ago. His musical bent asserted itself early, but at the insistence of his father he also studied engineering. Having satisfied paternal demand by earning his E.E. degree from the Newark College of Engineering in 1936, Pickering applied to the Juilliard School of Music in New York for a graduate scholarship and got it. Originally a violinist, he eventually made the French horn his primary instrument and, in the summer of 1937, landed a job with the Indianapolis Symphony. For the next three years he earned his living this way.

But something else was stirring in this doubly talented young man. In Indianapolis he set up a small recording studio simply, it seemed, because the work intrigued him. C. G. Conn of Elkhart, Indiana—then, as now, a major manufacturer of musical instruments—"discovered" Pickering and offered him an attractive research job in the acoustics of musical instruments. With Conn, Pickering eventually concentrated on the development of both musical instruments and recording equipment. The latter gradually pre-empted the former. Pickering became increasingly fascinated by sound reproduction—and specifically by the question of why records that were made with reasonable care and high-grade equipment still sounded so far from lifelike when played back.

This phase of his career was inter-

rupted early in 1942, when Conn got into war production as a supplier of special instruments to Sperry Gyroscope. Sperry offered Pickering a job that took him back to Long Island, from 1942 to 1945, working on aircraft instrumentation.

Of course he had never really abandoned his music. While at Conn he played first horn with the South Bend Symphony. And at Sperry he became conductor of the Sperry Symphony, which performed at—among other places—Carnegie Hall.

During this period he met the late F. Sumner Hall, who as recording engineer with the Carnegie Hall Recording Company was cutting acetate discs of the concerts Pickering conducted. He showed Hall some samples of a new kind of phono cartridge he had been building experimentally—one that used "moving iron" as the heart of a rather sophisticated magnetic element. Hall, taken with the idea and the sound he heard, encouraged Pickering to push this work. Several models later he announced to his young friend: "If you can make these things, I can sell them."

On November 1, 1945, Pickering & Company opened its doors in Ocean-side, Long Island. The personnel consisted of Pickering, a girl Friday, and "two people in the back." At first the new company sold only to professional users who welcomed the new pickup for its good response and its relative kindness to the acetate discs in use in studios. While it gained a reputation for product performance, the company was also building up—through Hall's efforts—a network of distributors. By 1947 Pickering & Company began eyeing the consumer market with a "scaled down" version of its pickup, but it soon found that it was not alone. The "variable reluctance" pickup had been developed by William Bachman before he left General Electric for Columbia Records. (For Bachman's contribution to the development of the LP, see HF, April.) According to Pickering, he and Bachman became "commercial rivals but remained good friends." The Picker-

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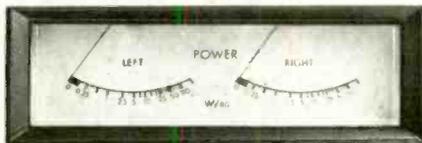
Engineering. Features. Styling. Everything about the new JVC S600 stereo receiver is professional. The kind of professionalism that offers you more to do more. Hear more.

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Instantaneous monitoring of power with twin direct-reading power meters.

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Approximate retail value of the S600 is \$750.

JVC

Direct-action pushbuttons simplify source selection and switching.



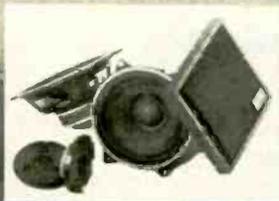
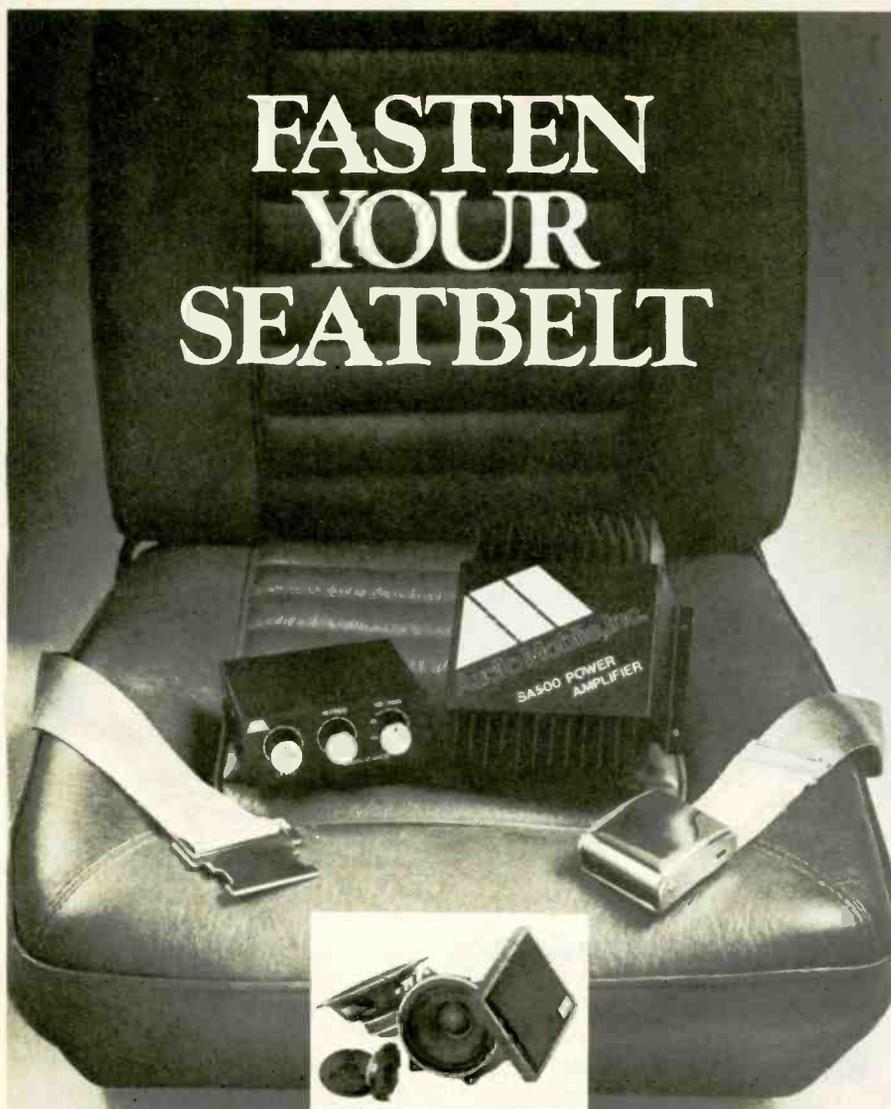
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CIRCLE 2 ON READER-SERVICE CARD

ing cartridge (selling then for \$15 with sapphire stylus) and the GE cartridge (\$9.95 with sapphire stylus) actually were the first consumer high-fidelity phono pickups. (Diamond tips later became available, adding about \$10 to the price of each.)

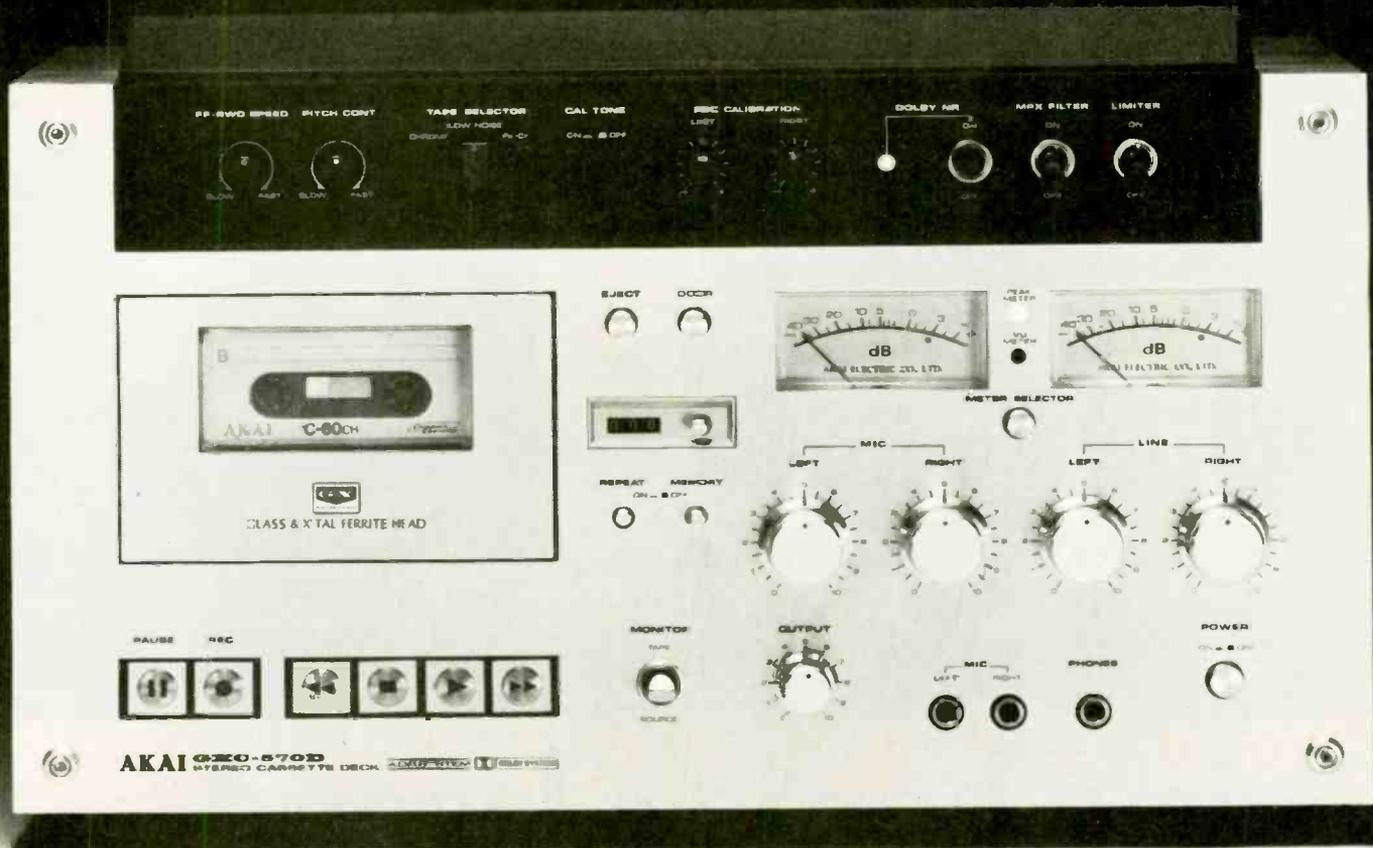
These models hit the market just before the LP disc was publicly introduced by Columbia in June 1948. Pickering had no warning of this revolution and had to redesign its pickups overnight to suit them for microgroove disc playback. The first effort, says Pickering, was a disaster: "It produced good sound, but it chewed up the records." A redesign finally produced a satisfactory model, and Pickering was again on top of the situation.

In addition to phono pickups, the company has made various non-consumer products, such as computer sensors and instrumentation for aircraft, and has been involved in esoteric technology and research in magnetics. Early in the 1950s it also got into new consumer items relating to cartridges and disc-playing, including a tone arm and a variable equalizer. One of the earliest "tower" or "column" speaker systems was developed at Pickering, and the company was marketing an electrostatic speaker—the Isophase—in the mid-1950s. It cut off below about 400 Hz and was often shown used in combination with a Bozak woofer.

Some of the people Pickering hired in those days included John Bubbers (now president of Audio Dynamics) and Walter Stanton (who eventually became head of Pickering and later launched a sister company bearing his own name). In 1948 Pickering was one of those who helped to start the Audio Engineering Society. From 1952 to 1955 he also found time to serve as a visiting professor of acoustics at the City College of New York.

In 1958 Pickering left the company he had started some thirteen years earlier (it now employed about 135 persons) and concentrated on research and consulting work. At the Southampton Hospital, he has specialized in diagnostic medical acoustics. A recent triumph (which was seen on TV in December 1975 on NBC's Today show) uses ultrasonics to display internal soft tissue with far less patient risk and greater yield of medical information than previous X-ray techniques provided.

Pickering, who maintains his interest in high fidelity, has begun experiments with cassette tape recording. Now approaching sixty, the man who helped make record playback a high fidelity art may yet be heard from in a new format.



AKAI INTRODUCES ITS LOADED DECK.

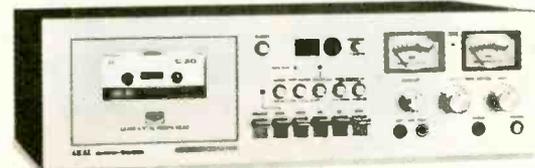
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GXC-39D. GX glass and crystal head, Dolby* memory rewind, full release auto-stop

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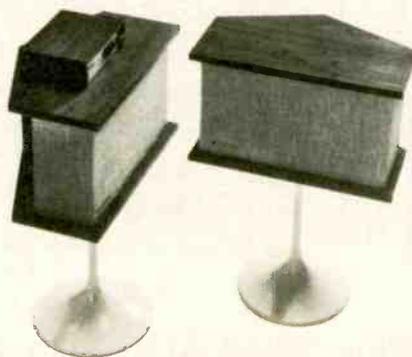
Third is the Active Equalizer, a compact electronic unit that automatically boosts power at frequencies that need a boost. This produces consistent sound output up and down the frequency range, with full, clear highs and solid, powerful lows.

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your new 901s, you'll know you've brought home the right speakers. Years later you'll have the continued satisfaction of owning and using a product of uncompromising quality.

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For a full-color brochure on the 901 loudspeaker system, write: Bose, Dept. HF7, The Mountain, Framingham, Mass. 01701. Patents issued and pending.

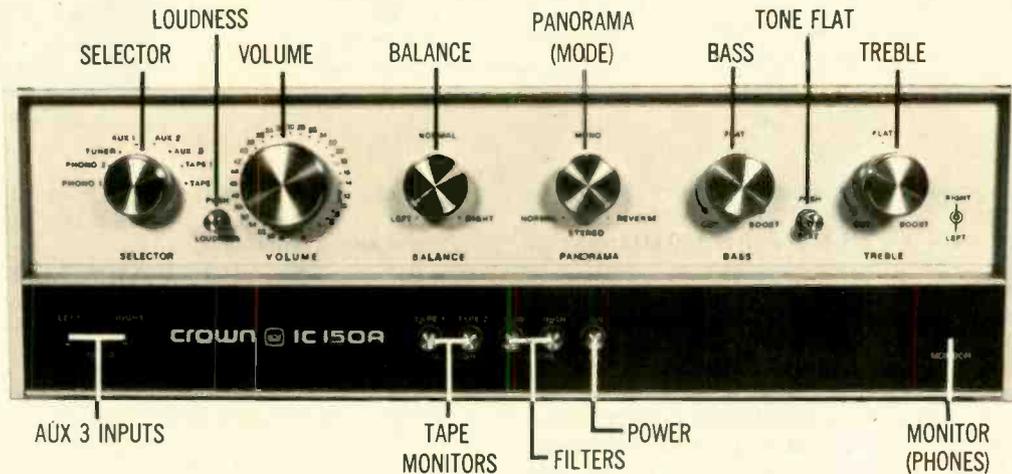


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A CONSUMER'S GUIDE

New Equipment Reports



Crown's New Preamp Really Means Business

The Equipment: Crown IC-150A, a stereo preamp/control center in metal case. Dimensions: 17 by 5¼ inches (front panel), 8¾ inches deep, plus clearance for controls and connections. Price: \$399; optional wood case, \$40. Warranty: "full," three years parts and labor. Manufacturer: Crown International, Inc., 1718 Mishawaka Rd., Elkhart, Ind. 46514.

Comment: As its designation implies, the IC-150A is heir to the illustrious IC-150 (HF test reports, December 1971), and along with its redesigned cosmetics, the new model boasts improved specifications and a modicum of additional features. None of the changes could really be called radical—clearly it was not easy to improve on the IC-150—but the "A" version is, in most ways, noticeably ahead of its progenitor.

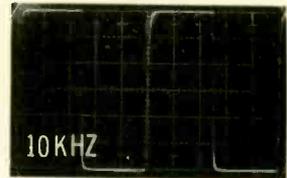
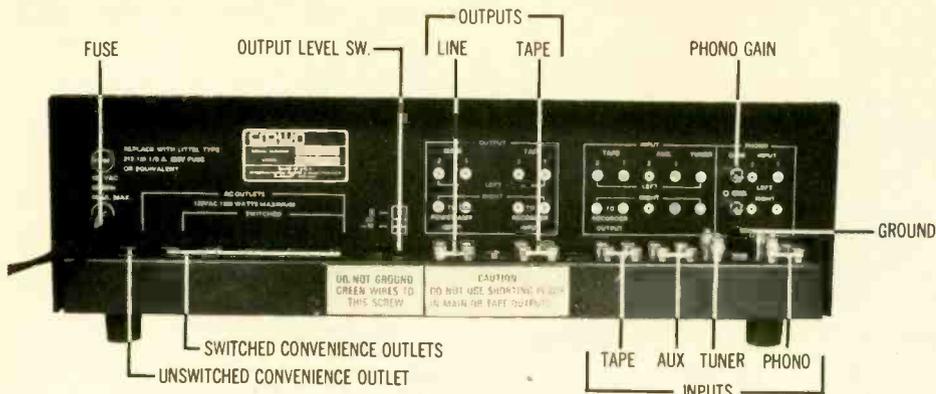
One of the new convenience features is a stereo headphone jack (its absence was lamented in our earlier review), which is capable of driving any fairly efficient phones. In addition, the continuously variable volume control has been replaced by a stepped attenuator that covers a range of 52 dB in 2-dB steps. Other changes include a loudness compensation designed on the basis of new data accepted by the International Standards Organization rather than on the old Fletcher-Munson curves and an additional switched convenience outlet, making six in all (one unswitched). The 25-ampere capacity of the power switch allows even superamps to be controlled via the IC-150A, as long as adapters are used when their AC plugs are of the three-prong, grounding variety. There also is a switch, placed somewhat out of the way on the back panel, that reduces the output level of the preamp by 10 dB. The user who wishes to connect other equipment to the preamp on a temporary basis will appreciate the extra AUX input (mak-

ing three in all), available as a pair of mono phone jacks on the front panel.

Retained from the IC-150 is the PANORAMA control that, as it is rotated, progressively blends the two channels until a mono signal is obtained and then unblends them with left and right reversed. The position of the PANORAMA control in the signal path prevents the balance control from reducing the output of either channel to zero in mono; left-only or right-only or any blend of the two can be fed equally to both outputs, but the relative levels of the outputs cannot then be altered at the balance control.

But the overriding criterion for a preamp is its basic performance, and the testing at the CBS labs turned up numbers that range from fine to superlative. The output clipping level, at 12 volts, leaves plenty of headroom for any normal signal (though it is down slightly from that of the earlier model), with THD (at 1 kHz) a mere 0.006%—almost undetectably small. At rated output (2.5 volts) mid-band THD has been reduced to 0.005%. But distortion does increase at high frequencies in the IC-150A (and its predecessor). Our sample measures 0.048% at 20 kHz, actually slightly greater—or rather, less superb—than the older unit. IM distortion measures at 0.002% and remains

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Square-wave response

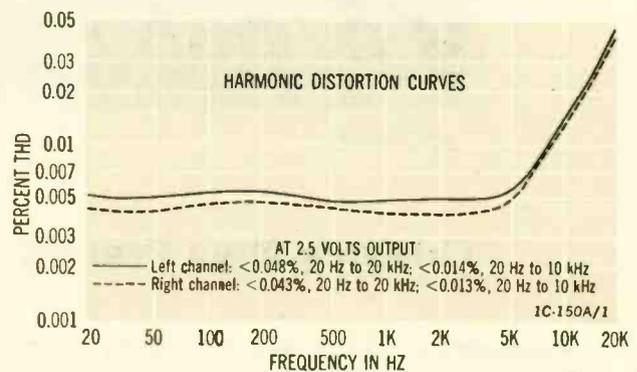
essentially as low up to clipping. Frequency response is ruler flat from 10 Hz to at least 7 kHz. A slight rise at the top never exceeds + 1/2 dB, and even at 100 kHz response is down only 1/4 dB.

Crown's new phono section—with variable gain, as in the IC-150—is a real winner. Our test phono cartridge gave somewhat better definition in feeding this unit than we had heard from it before, perhaps a direct result of a distortion-bucking circuit configuration that Crown has adopted here. Error in RIAA equalization was less than 1/2 dB, 20 Hz to 20 kHz. Set so that 0.73 millivolt at the input gave 2.5 volts out (maximum gain), the phono stage showed a signal-to-noise ratio of 68 dB in CBS lab measurements. This is about 6 dB better than specified, provided that Crown's figures are translated from the nominal 10-millivolt input reference level. When the phono-stage gain was set at minimum (7.5 millivolts in for 2.5 volts out), the S/N ratio was 80 dB. This measurement, equivalent to about 2 1/2 dB more noise than specified, still surpasses just about every phono section we have tested. For the high-level inputs, which require 230 millivolts of input for reference-level output, S/N was 90 dB, again a hair below spec. The obvious moral in using the phono stage is simply to set the gain as high as the overload points (nominally 33 millivolts with maximum gain, 330 millivolts with minimum) and your cartridge will allow.

Crown's reputation is based largely on audio gear made for professional applications, and this preamp falls squarely into that tradition. The unit is visually attractive, but obviously it is meant to work, not to dress up your listening room. And work it surely does. Most of the measured data reach into the champion class; the rest are merely excellent. Measurement of parameters such as those of the IC-150A is a difficult task—so much so that some discrepancies may well arise from differences in

methodology. In any case, allowing for inflation, the new preamp is as good a buy as its predecessor was, and maybe even a better one.

CIRCLE 132 ON READER-SERVICE CARD



Crown IC-150A Preamp Additional Data

Input characteristics (for 2.5 volts output)

	Sensitivity	S/N ratio
phono 1, 2	0.73 mV	68 dB*
tuner	230 mV	90 dB
aux 1, 2, 3	230 mV	90 dB
tape 1, 2	230 mV	90 dB

Frequency response + 1/2, -1/4 dB, below 10 Hz to 100 kHz

RIAA equalization accuracy ± 1/2 dB, 20 Hz to 20 kHz

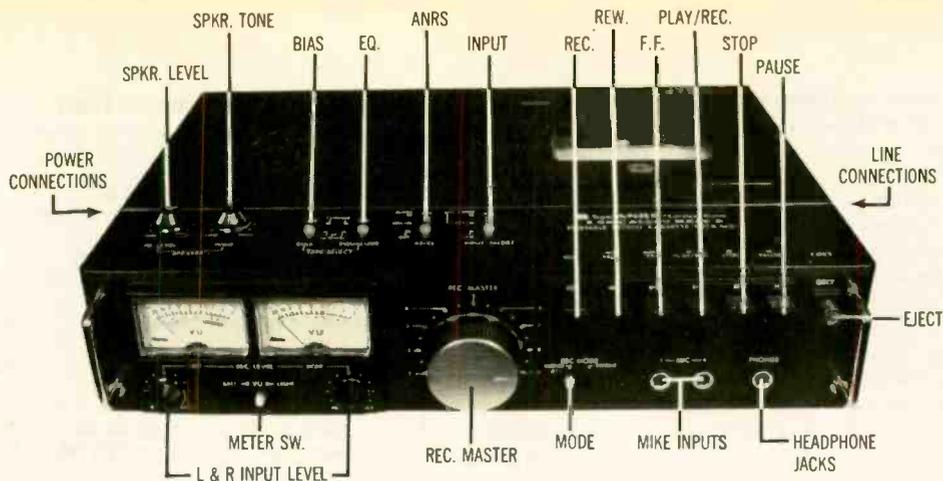
*See text.

New Head, New ANRS in JVC Stereo Cassette Portable

The Equipment: JVC Model CD-1636, a stereo cassette deck/recorder, with Super ANRS noise reduction and battery/AC power options, in metal and composition case. Dimensions: 3 1/2 by 14 inches ("top" panel, with unit slung from shoulder), 8 1/2 inches deep plus clearance for controls; clearance required at ends for connections. Price: \$350 including shoulder strap; optional CB-4E vinyl carrying case available. Warranty: "limited," one year parts and labor, "carry-in." Manufacturer: Victor Co. of Japan; U.S.

distributor: JVC America, Inc., 50-35 56th Rd., Maspeth, N.Y. 11378.

Comment: Basically the CD-1636 is typical of the high-quality stereo cassette portables that over the last few years have been appearing one by one on the U.S. market (as opposed to the Japanese market, where they are something of a craze). The JVC, like its competitors in other lines, is designed primarily for in-the-field use with a bat-

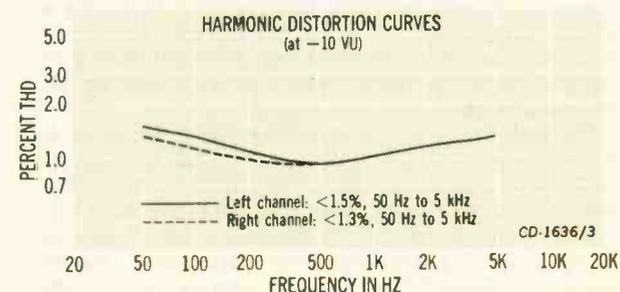
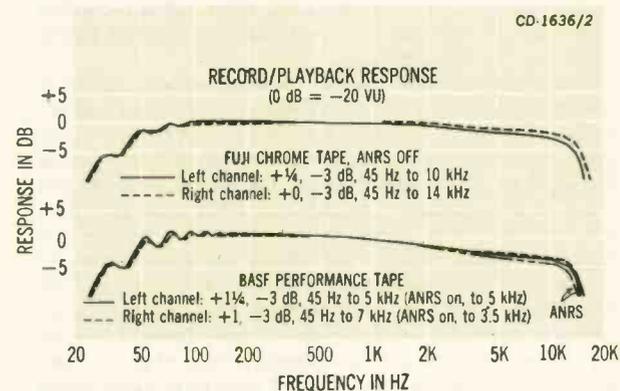
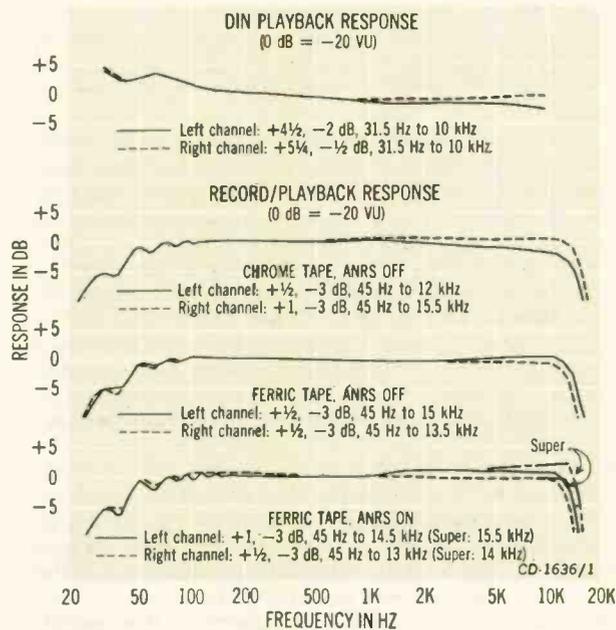


tery power supply (six D cells, not included with the unit, are required). Options include operation off an external 12-volt DC supply (such as an automotive battery, to which attachment normally is made via the dashboard cigarette-lighter socket) and—via a supplied AC cord—from house current. This latter is important because the unit can be used as a regular home deck as well. That is, its performance characteristics are comparable to those of typical home decks and it offers standard line connections (both pin and DIN) for this use.

The classical distinction between a deck and a recorder is that the former relies on an external sound system for power amplification and loudspeakers while the latter has these functions built in. The CD-1636 has a single 10-centimeter (approx. 4-inch) speaker driven by a mono amp rated at about 0.8 dBW (1.2 watts) for 10% distortion. Obviously, this is not intended as a high-quality monitoring system. It is, however, a useful aid for such things as tape cueing in the field. And a headphone jack is provided for more critical (stereo) monitoring. The built-in amp is turned off automatically, to prevent acoustic feedback via mikes, in the recording mode; in playback via a component system, its level control can be turned to MIN—which, in fact, is tantamount to off. The amp's tone control appears to be of the high-cut variety ubiquitous among, for example, automobile radios.

The transport controls have minimum interlocks. Pressing PLAY/REC turns on the power supply to the audio electronics. You can go from there to either fast-wind mode and back ad lib without pressing STOP. You can press REC (as long as a cassette with its erasure tabs still intact is in the well) and it will stay down, but alone it will not turn on the electronics or start the transport; if you subsequently press PLAY/REC, both it and the REC key will release automatically. There also is an interlock on the eject button, which cannot be pressed while the PLAY/REC key is down. The transport shuts itself off completely and automatically whenever the takeup-hub drive stops rotating—either because the tape has run out or (in rewind only) has broken.

The meters are of the averaging type. That for the left channel also has calibration for power-supply voltage; both have ANRS calibrations, though there are no user-accessible ANRS-level adjustments. The meter switch is spring-loaded so that it will stay in the BATT[ERY] position only as long as you press it; the other two positions are for normal VU operation, with and without the meter lights that presumably can shorten battery life (rated at 5 hours of recording for standard cells, 12 hours with alkalines) if used promiscuously. Recording balances are preset at the individual channel controls below the meters; over-all gain is controlled at the REC MASTER knob. The REC MODE switch, in the mono position, puts the left signal (from any input) onto both channels of the tape—which makes possible



single-mike mono recordings with maximum S/N ratios.

The CD-1636 is the first unit we've tested employing JVC's new Sen-Alloy record/play head. The use of sen-dust alloy is credited by JVC with combining the superior magnetic properties of permalloy with most of the wear resistance of ferrites and, at the same time, providing greater maximum flux densities than either. In other words, the Sen-Alloy head should have almost the longevity of ferrite without its saturation limitations, keeping the tape itself the limiting factor in terms of saturation. This is a difficult claim for us to verify. Suffice it to say that we can find no reason whatever to demur, on the basis of either CBS's lab tests or our own in-use experience.

The second major newsworthy feature of the CD-1636 is that its ANRS circuit is of the new, Super variety—again the first of its type we've tested. JVC's ANRS noise reduction, of course, is very similar to the Dolby B circuit and can in fact be accepted as interchangeable with it in terms of playing tapes made with the one type of noise reduction on decks equipped with the other. The Super version adds a second, optional feature to the basic compress/expand action.

This Super feature (with its own position on the ANRS switch) is intended to prevent signals with high-level high-frequency content from overloading the tape—which they can do more easily with the high-frequency compression boost inherent in ANRS or Dolby recording than without it. JVC's solution is to add a second compression affecting only the very top end of the frequency range (above approximately 4 kHz; basic ANRS and Dolby affect all frequencies down to about 400 Hz) and acting in a downward direction (the basic compression is upward, away from the noise). In playback, therefore, the basic expansion pushes the entire treble downward once again; the Super feature, if it is switched in, pushes the upper treble upward once again. According to JVC's figures it adds some 5 dB of headroom to the extreme top. And since it operates only on high-level signals it does not compromise the degree (actually, about 10 dB) to which ANRS can keep low-level signals up away from the noise level. The advantage of the Super feature is not easy to demonstrate on average music, which generally makes little demands in this respect; on synthesizer rock, however, it will allow higher recording levels than conventional noise-reduction cassette equipment can handle cleanly.

The performance of the CD-1636 is excellent. Speed is uniform at all tested AC line voltages—as one would expect with a DC drive system. The wow-and-flutter figures measured by CBS also are beyond reproach (though marginally higher than JVC's 0.08% spec). Crosstalk, erasure, and noise all are squarely in the area we have come to expect among the better home decks. Distortion figures too closely resemble those of such decks. Since the meters indicate 7 dB above DIN values (that is, their 0 VU is 7 dB lower than DIN), they provide more than average headroom to allow for instantaneous peaks beyond the response speed of the averaging meters. This, of course, can be a mixed blessing. They make it easy to produce tapes with no transient overloads (even without using Super ANRS), but with signals that do not require the extra headroom they can encourage lower (hence noisier) levels than meters that, more typically, read 2 or 3 dB lower for the same signal levels.

Playback frequency response is very fine. So, as far as the deck goes, is record/play response; but here we encountered a problem associated with the tape, rather than the machine. We require manufacturers to supply us with a tape recommendation. JVC supplied us with tape—unbranded tape that, therefore, our readers could not buy for use on the CD-1636. CBS used this tape for its tests, with

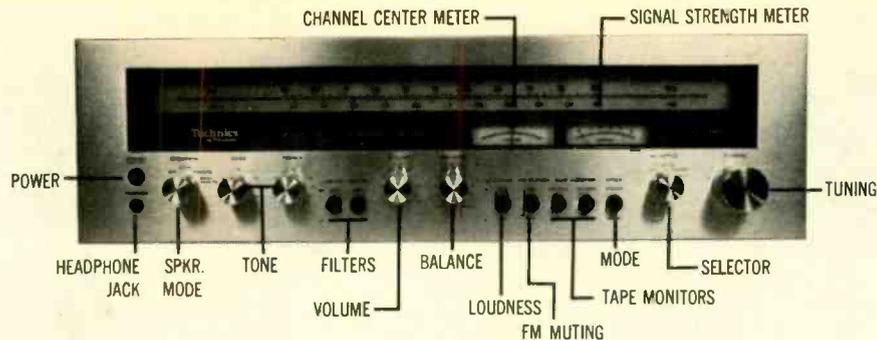
JVC CD-1636 Additional Data

Speed accuracy	0.4% slow at 105, 120, & 127 VAC	
Wow and flutter	playback: 0.09% record/play: 0.10%	
Rewind time (C-60 cassette)	80 sec.	
Fast-forward time (same cassette)	80 sec.	
S/N ratio (re 0 VU, ANRS off)		
playback	L ch: 52 dB	R ch: 52 dB
record/play	L ch: 50½ dB	R ch: 50 dB
Erase (333 Hz at normal level)	64 dB	
Crosstalk (at 333 Hz)		
record left, play right	43 dB	
record right, play left	43 dB	
Sensitivity (re DIN 0 VU)		
line input	L ch: 150 mV	R ch: 160 mV
mike input	L ch: 2.8 mV	R ch: 3.3 mV
Meter action (re DIN 0 VU)		
L ch: 7 dB high	R ch: 7 dB high	
Total harmonic distortion (at -10 VU)		
L ch	<1.5%, 50 Hz to 5 kHz	
R ch	<1.3%, 50 Hz to 5 kHz	
IM distortion (record/play, -10 VU)		
L ch: 6.0%	R ch: 6.0%	
Maximum output (re DIN 0 VU)		
L ch: 0.6 V	R ch: 0.6 V	

obviously fine results. But, when we pressed JVC for the names of commercially available tapes, we were told to use Fuji FC for the chrome and BASF Performance (its less-expensive ferric formulation) for the ferric. The lab ran response tests with these tapes, and those curves are shown as well. Obviously the BASF Performance formulation is not a good match to the CD-1636. We did find—as one might expect after examining the Performance curves—that hotter tapes performed more like the unbranded ferric sample; we were not surprised, therefore, when JVC informed us, just as this report was being prepared for the printer, that it was correcting its ferric recommendation to BASF Studio (the premium ferric). Both the bias switch and that for equalization were set to normal for all tests of the ferric tapes (except TDK's SA) and to chrome for the chromium dioxide formulations plus SA, which we also found to deliver excellent results.

The CD-1636 is, in sum, a good choice for a combination portable field recorder and home deck. We found its convenience and comfort about standard for units of this type when the shoulder strap is used. If it lacks some features (end-of-tape indicators, for example) of some competing models, it has others (for instance, the built-in monitor speaker) that are not universally available. It also can be bought with a wide range of accessories—a variety of electret condenser microphones and mike stands, a six-in./two-out portable mixer with provision for reverb, and so on—that can turn the CD-1636 into the central element of an elaborate portable system for the enthusiastic field recordist. And, above all, it performs excellently when fed an appropriate tape diet.

CIRCLE 133 ON READER-SERVICE CARD



Technics SA-5550—A Well-Balanced Receiver

The Equipment: Technics SA-5550, a stereo receiver in wood case. Dimensions: 18 by 5½ inches (front panel), 13¾ inches deep plus clearance for controls and connections. Price: \$479.95. Warranty: "limited," two years parts and labor. Manufacturer: Matsushita Electric Industries, Japan; U.S. distributor: Panasonic Co., 1 Panasonic Way, Secaucus, N.J. 07094.

Comment: Some people consider it almost axiomatic that the hallmarks of a fine receiver are convenience, compactness, and cosmetics. Though we belittle the importance of none of these, we believe there is a far more profound concept by which this component can be characterized, and that is synergism: the way in which the subsections of a receiver—the FM tuner, preamp, and power amp—combine to form a whole with a personality of its own and a consistent performance capability that need yield nothing to separates. Judged by this more demanding criterion, the Technics SA-5550 makes a very attractive impression.

The output stage has sufficient muscle to drive even inefficient loudspeakers to sound pressure levels in excess of 100 dB. Its rating of 17.6 dBW (58 watts) places its capability within 3 dB or so of the most powerful receivers available. Moreover, the data taken at CBS Technology Center indicate that the power is very clean. Worst-case

harmonic distortion in the band from 20 Hz to 20 kHz is less than 0.1% at either full or half rated power. At 1% of rated power, -2.4 dBW, the THD exceeds this figure just slightly, but only at 10 kHz and above. For an 8-ohm load, IM distortion is less than 0.22% at full power and decreases continuously to 0.055% at the lower limit of measurement, -9 dBW. Crossover distortion is apparently well in hand. Switching allows for two speaker pairs.

At the 0-dBW (1 watt) level, the power amp and preamp exhibit a joint frequency response that departs from perfect flatness by no more than ¾ dB between 10 Hz and 40 kHz. Measured noise is, while not outstanding, perfectly respectable, and the unusually high gain (sensitivity) of the unit makes the available dynamic range greater in practice than the numbers would suggest. In listening, we found no evidence of phono overload. The RIAA equalization curve departs from ideal (insofar as a specification exists) by no more than 1 dB. (One minor inconvenience: In our sample the channels are reversed at the headphone output.)

In the FM section, Technics has taken the unusual course—well-judged, in our opinion—of aligning for minimum distortion in stereo rather than mono. Thus at RF input levels exceeding 100 microvolts the unit is "quieter" in stereo. We hasten to point out, however, that true random

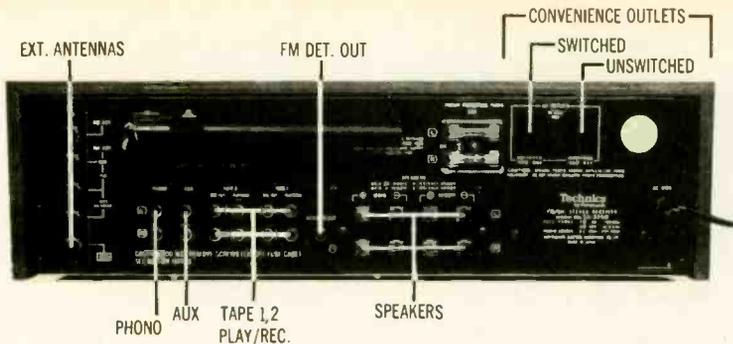
About the dBW . . .

As we announced in the June issue, we currently are expressing output power and noise in terms of dBW—meaning power in dB with a reference (0 dBW) of 1 watt. We repeat herewith the conversion table so that you can use the advantages of dBW in comparing current products with those we have reported on in the past. You can, of course, use the figures in watts that accompany the new dBW figures for these comparisons, but then you lose the ability to compare noise levels for outputs other than rated power and the ability to figure easily the levels to which specific amplifiers will drive specific speakers—a matter explained at some length last month.

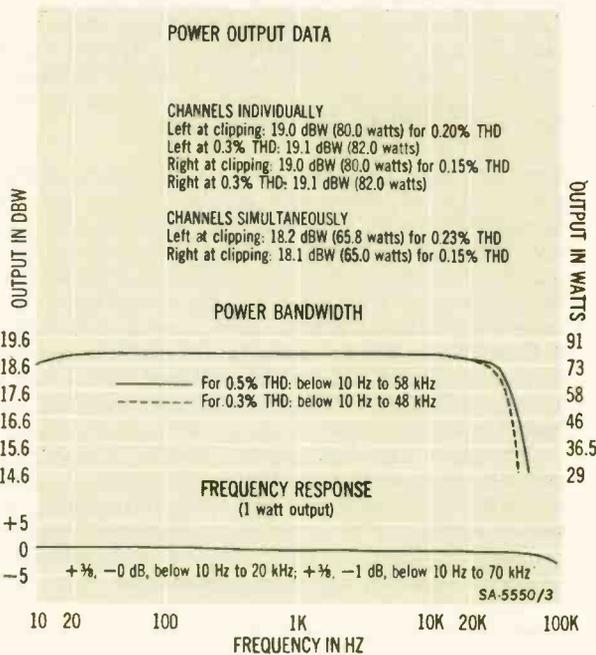
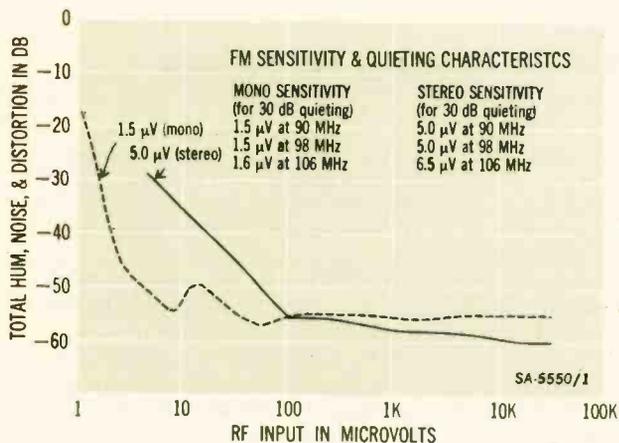
If you do not have the June issue and would like a reprint of the full exposition, send 25¢ (U.S.) to: dBW, c/o High Fidelity Magazine, The Publishing House, Great Barrington, Mass. 01230.

CONVERSION TABLE FOR POWER OUTPUT

WATTS	dBW	WATTS	dBW
1.00	0	32	15
1.25	1	40	16
1.6	2	50	17
2.0	3	63	18
2.5	4	80	19
3.2	5	100	20
4.0	6	125	21
5.0	7	160	22
6.3	8	200	23
8.0	9	250	24
10.0	10	320	25
12.5	11	400	26
16	12	500	27
20	13	630	28
25	14	800	29

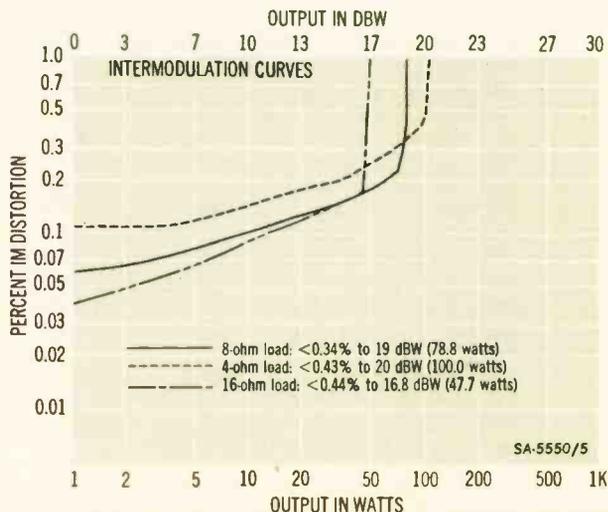


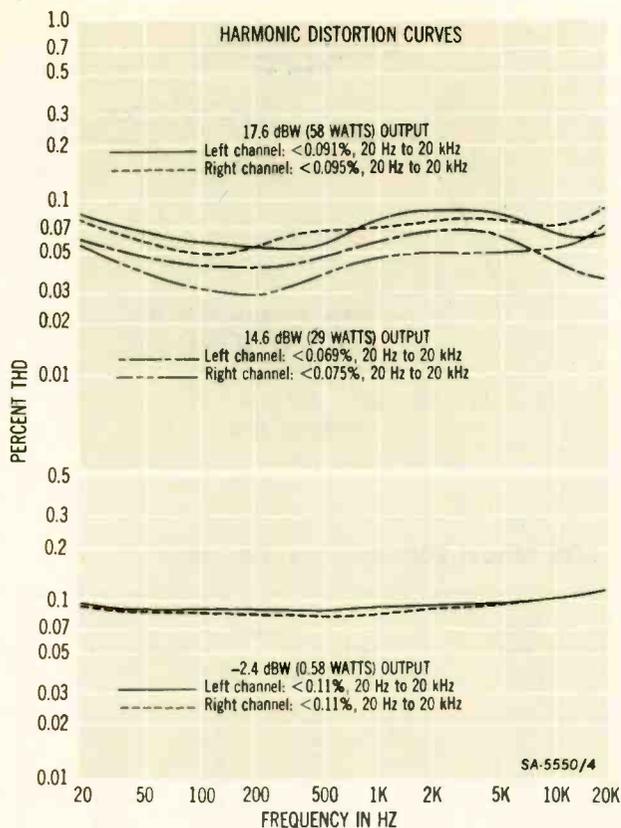
Square-wave response



Technics SA-5550 Receiver Additional Data

Tuner Section			
Capture ratio	1 1/4 dB		
Alternate-channel selectivity	66 dB		
S/N ratio	76 dB		
THD	Mono	L ch	R ch
80 Hz	0.20	0.16	0.21
1 kHz	0.14	0.10	0.10
10 kHz	0.14	1.6	1.7
IM distortion	0.1%		
19-kHz pilot	-66 dB		
38-kHz subcarrier	-68 dB		
Frequency response	mono $\pm 1/4$ dB, 20 Hz to 15 kHz		
	stereo + 3/4, -3/4 dB, 20 Hz to 15 kHz		
Channel separation	>35 dB, 20 Hz to 6 kHz		
	>25 dB, 20 Hz to 12 kHz		
Amplifier Section			
Damping factor	51		
Input characteristics (for rated output at full gain)			
	Sensitivity	Noise	S/N ratio
phono	1.9 mV	-48.9 dBW	66 1/2 dB
aux	170 mV	-66.4 dBW	84 dB
tape 1, 2	170 mV	-66.9 dBW	84 1/2 dB
RIAA equalization accuracy	+1, -1/2 dB, 20 Hz to 20 kHz		





ADS 200: Mighty Miniature

The Equipment: ADS Model 200, a loudspeaker system in metal enclosure. Dimensions: 6¾ by 4¾ by 4¼ inches. Price: \$100. Warranty: "limited," three years parts and labor. Manufacturer: Analog & Digital Systems, Inc., 64 Industrial Way, Wilmington, Mass. 01887.

Comment: To quote Sherlock Holmes, "When you have eliminated that which is impossible, what remains, however improbable, must be true." A case in point: You enter a room where the phonograph is playing quite loudly. There are the drums thumping away, the bass grumbling forth with authority, the brasses blazing—but where are the loudspeakers? There aren't any? Impossible. Then that sound must be coming from those tiny boxes over there—those tiny boxes! Right: the ADS 200 loudspeakers.

What you hear is no mere psychoacoustic illusion, as the data from CBS testify. The frequency response between 100 Hz and 10 kHz is as flat ($\pm 1\frac{1}{2}$ dB with respect to 79 dB sound pressure level) as that of any speaker we can recall. Moreover, throughout the band from 80 Hz to 14 kHz the variation is just $\pm 4\frac{1}{2}$ dB. Treble rolloff above this is rapid, while useful bass response extends to 60 Hz or so, especially if the unit is located properly in the listening room. The manufacturer recommends limiting bass drive below 50 Hz with a filter, if available, to avoid possible

noise (hiss and related aural "slag") is still least apparent in mono. To the best of our knowledge, this state of affairs is not subject to remedy; but we are pleased to note that at any reasonable signal strengths the hiss in the SA-5550 fades discreetly away. Its achievement of 50 dB of stereo quieting at a 50-microvolt RF input is a feat worthy of a super-tuner, even if it is mainly attributable to low distortion. High-frequency distortion in stereo shows the familiar rise, but, as with other FM sections we have discussed, the spurious products responsible for the measurement do not appear to be audible. Capture ratio, ultimate S/N ratio, and IM distortion are in or approaching the champion class; alternate-channel selectivity is very good.

Frequency response is within ± 1 dB of utter flatness both in mono and stereo, and the stereo separation in the midband is simply phenomenal, as is the match between channels. Despite some degradation toward the higher frequencies, this measurement remains quite respectable almost to the upper frequency limit (15 kHz) of FM broadcasting itself. Therefore, we conclude that the tuner section over-all is very well optimized for stereo performance, though we regret the omission of a high-frequency blend control for stereo noise reduction.

As a system the Technics receiver comes together very handily; the manufacturer's claim of solid performance with a bit extra in critical areas is justified. In particular, the amplifier maintains tight control of the speakers right down to low frequencies (where it is most needed) and maintains its poise through transient overloads. The SA-5550 is a component that sounds good, looks good, and is easy to operate—a worthy product by any standard we can think of.

CIRCLE 135 ON READER-SERVICE CARD



damage to the woofer, and our observation of severe doubling below this frequency tends to support the advisability of such care.

The ADS 200 is not the loudest speaker we know, but its ability to reproduce a steady 300-Hz tone at just below 97 dB SPL without excessive distortion indicates very good dynamic range. The amplifier power required for this performance is 13 dBW (20 watts). A pulsed input at the same frequency is reasonably reproduced at peak levels near 103 dB SPL, with 18.9 dBW (76.8 watts) peak power needed from the amplifier. Electrical efficiency of the

speaker is rather low: A 0 dBW (1 watt) input produces an average output of 84.2 dB SPL in the range between 250 and 6,000 Hz, which is where most of the music is.

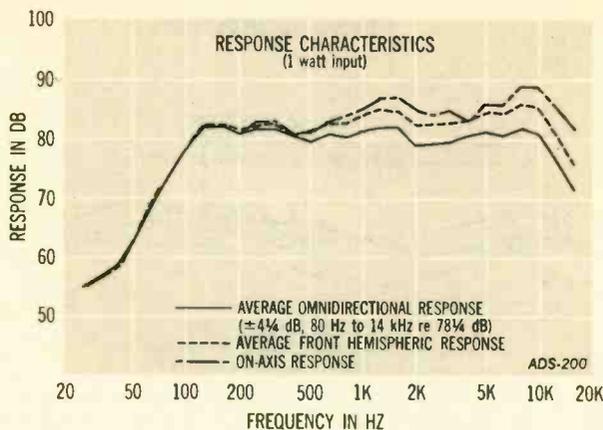
Since the ADS is likely to be pushed into distortion more often than a larger radiator, it is gratifying to find that at 300 Hz the THD is dominated by the second harmonic, which the ear can accept with reasonable toleration. The third harmonic, a far more abrasive intruder, is below 0.5% right up to 95 dB SPL. Hard drive at high frequencies elicits some misbehavior from the tweeter, a slight metallic hardness that we are inclined to attribute to IM products. The impedance curve is fairly smooth and reaches its minimum (6.3 ohms) at the nominal rating point; it should pose no loading problems for an amplifier.

This loudspeaker, having no controls, presents just two difficulties of installation: phasing and room placement. The former requires some care, as the only indication of polarity is that one of the amplifier leads (which are permanently connected to the speaker) is ribbed. Location near, but not directly in, a corner will solve the latter difficulty nicely and make things a little easier for the woofer. (This amazing 3-inch driver works so hard that a hand brought near it actually can feel the air moving.)

As a reproducer of music, the ADS 200 is highly competent and very pleasant to hear. Without a direct comparison, one is scarcely aware that the lowest bass region is not very strong. Transient response—for which small moving masses would seem to be advantageous—is excellent, and the unit is amazingly transparent.

Small size in a loudspeaker does entail performance penalties (although very few in this case), so we suspect that the main application of the ADS 200 will be in small rooms. But this model is one of the most elegant solutions to a space problem we have ever seen; if it won't do for yours, headphones—small ones—are all that is left.

CIRCLE 134 ON READER-SERVICE CARD

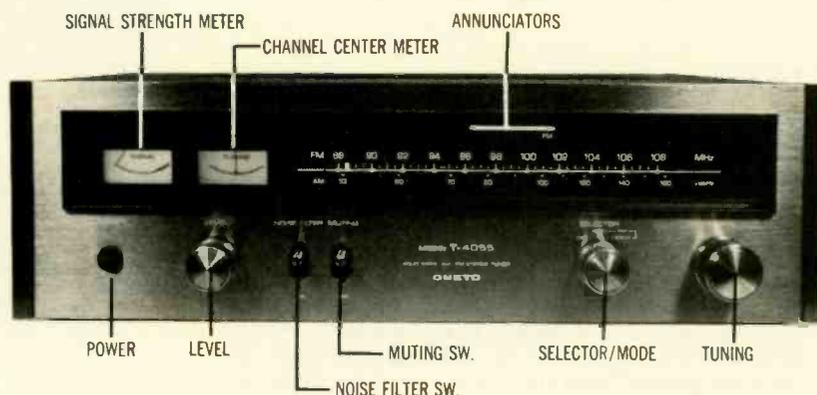


ADS Model 200 Harmonic Distortion*

Output Level (dB)	Frequency			
	80 Hz		300 Hz	
	% 2nd	% 3rd	% 2nd	% 3rd
70	2.1	0.70	0.45	0.40
75	2.4	2.1	0.38	0.25
80	5.7	7.5	0.45	0.32
85			0.80	0.23
90			1.5	0.20
95			5.5	0.48

*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.

Onkyo T-4055, a Tuner for City Folk



The Equipment: Onkyo Model T-4055, an AM/FM tuner in wood case with walnut-grain vinyl finish. Dimensions: 16 1/2 by 5 3/8 inches (front panel), 14 inches deep plus allowance for controls and connections. Price: \$220. Warranty: "limited," three years parts and labor. Manufacturer: Onkyo Corp., Japan; U.S. distributor: Onkyo Sales Section, Mitsubishi International Corp., 25-19 43rd Ave., Long Island City, N.Y. 11101.

Comment: In the attempt to characterize a product by a set of numbers—specifications or lab measurements, if you will—there often is a tendency to miss the fact that the over-all design of the product is as much artful and creative as it is scientific. The designer must in fact form a concept of the equipment and choose specs to match, and when selling price is a cardinal constraint his job can indeed be a challenge. In the case of the Onkyo T-4055, the

HIS.

All the contemporary technology he has ever wanted in a moderately priced loudspeaker.

Components in a "phased array" placement allow highs and lows to reach his ears in "real time."

Bass notes become as big as life with the help of the rear mounted passive low frequency accentuator.

An IAF (Integratec Acoustic Foam) cone absorbs spurious reflections to insure a cleaner sound.

A front mounted high frequency equalization switch enables him to adjust the speaker to the listening environment.

It's all there for his pleasure in the newest Contrara—

Vector One.



HERS.

Everything she's searching for in a loudspeaker. The right sound. The right look.

A beautiful combination. She's found it in the new

Contrara Vector One

Style sculptured into every graceful turn of the hand-rubbed ciled walnut finish. Beautiful furniture that blends well with any decor.

On the floor. Or on the shelf. All complemented by the rounded corners and stretched nylon grilles in contemporary designers colors (Cocoa Brown or Carrel). The matte back metal accent base for versatile floor placement is optional.

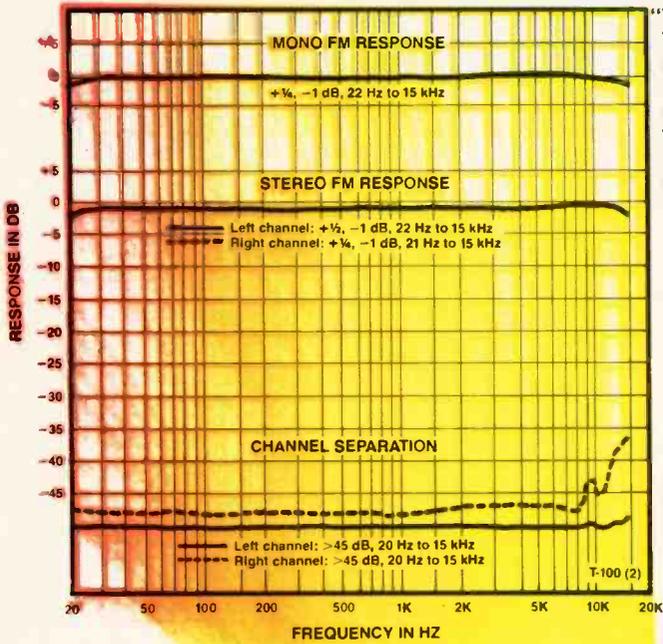
Beauty. Style. Craftsmanship. Flexibility. Right sound. What more could she be looking for in a loudspeaker.



● JENNINGS RESEARCH INC.

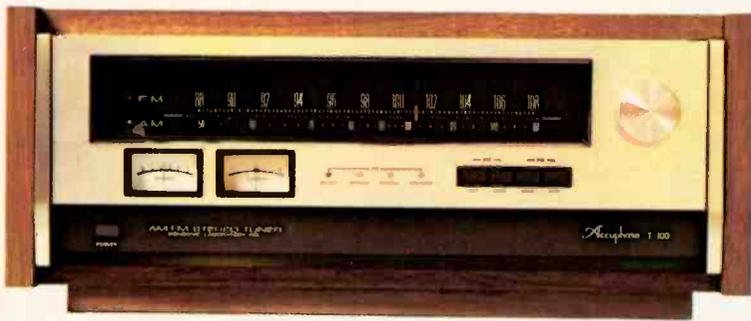
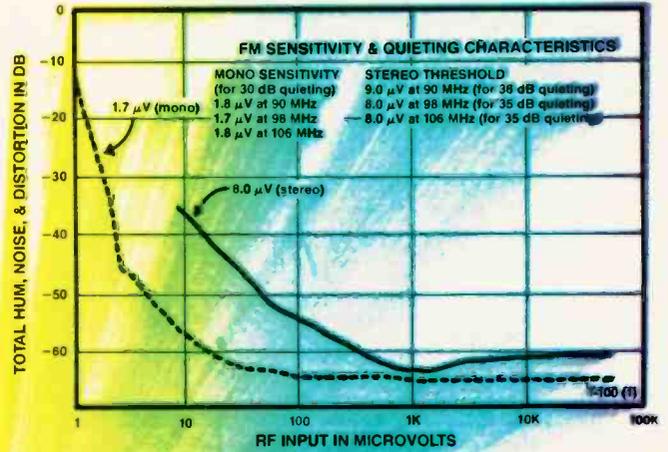
1115 E. 63rd St. Los Angeles, Calif. 90001
In Canada: Audio Dimensions, Ontario.

CIRCLE 11 ON READER-SERVICE CARD



"The ultimate distortion of the T-100's FM section was unequivocally the lowest we have ever measured. To this can be added a really first-rate AM tuner section, the likes of which we have never before encountered in a product of this type."*

"There is no doubt that its stereo channel separation and distortion characteristics surpass anything in our previous experience. Its AM frequency response was not only, by far, the flattest and widest we have ever measured on an AM tuner, it is sufficiently free of distortion and noise to make it a truly useful program source even for high fidelity listening."*



Spending more won't buy a better tuner.

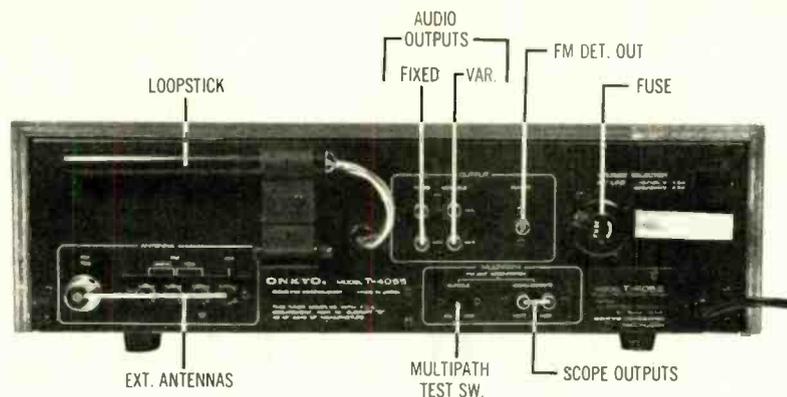
The uncompromising quality of Accuphase makes the T-100 AM/FM Stereo Tuner one of the finest available. At any price. No qualifications.

From its unprecedented excellence in performance to its unusually effective multipath meter, the T-100 is truly superb.

Prove it yourself. We've assembled a free 36-page booklet of independent laboratory reports attesting to the superior performance of Accuphase. It's very convincing. But the best way to be convinced is to audition the T-100 yourself. Then you'll understand why the critical acclaim has been as impressive as the product itself.

Accuphase

write: TEAC Corporation of America, 7733 Telegraph Road, Montebello, CA 90640



challenge seems to have been met in fine style.

The data measured by the CBS Technology Center reflect well-balanced performance. Alternate-channel selectivity is good enough to embarrass several higher-priced tuners, and midband mono sensitivity is within 2 dB of the best of the supertuners. The all-important 50-dB quieting point is reached at an input of just over 4 microvolts in mono and at just below 50 microvolts in stereo. The automatic stereo switching is set to complement this nicely—the unit switches to mono at the point where total hum, noise, and distortion are suppressed by less than 47 dB in stereo. For us, at least, listening to stereo any noisier than that is unrewarding.

In practice, when a strong stereo signal is present the tuner sounds better than the quieting suggests. We suspect that this is because the distortion components (which are fairly small, in any case) are masked rather easily by the signal, leaving true random noise suppressed by a very respectable 71½ dB. High-frequency "total harmonic distortion" (which often includes sundry spurious products of the multiplex decoder and is a trouble spot for many tuners) is gratifyingly low in the Onkyo.

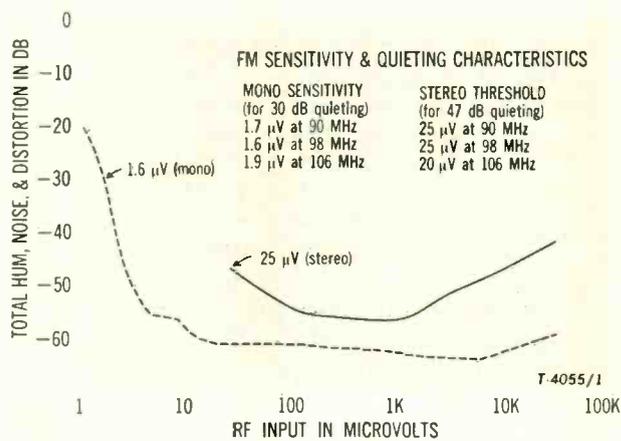
The capture ratio is certainly good enough to keep multipath signals from being much of a problem, although it won't win any prizes. However, the unit has a back-panel switch that causes the distortion and other spurious components due to multipath to be routed to the right channel in place of the usual signal. This can be a big help in antenna orientation: Rotate your antenna until the right-channel "distortion" signal audibly reaches a minimum. This is substantially what one does with oscilloscope multipath analysis, but here you require no scope (which saves money) and can relate the distortion directly to audible effects (which saves interpretation of the scope trace). Scope outputs are provided, anyway, along with a detector output that anticipates approval of a four-channel broadcast standard. We do wish, however, that the multipath switch had been placed on the front panel.

Stereo separation in our sample is adequate, though not outstanding. The same may be said of the frequency response, but the channels are well matched in this respect. Dial calibration is not particularly fine—nor accurate—though one is not likely to be left in doubt as to the identity of the station tuned in, and fine tuning is done with the aid of a meter that does seem to be very accurate. Muting, controlled by a front-panel switch, occurs at a reasonable but fairly high level. The effect of the noise filter is just audible; it seems to have been intended for cleaning up signals that are already very quiet.

To our way of thinking, the Onkyo T-4055 is a tuner that accepts its limitations (which most listeners will hardly notice) with good grace. It is not suited for squeezing the last drop of information out of a marginal signal, but where

moderate-to-strong signals are available its listening quality is excellent. Given this characteristic and unusually good means of dealing with multipath, this model strikes us as a natural for an urban environment. Add to this the tasteful if somewhat cool cosmetics, and the price becomes a very pleasant surprise.

CIRCLE 131 ON READER-SERVICE CARD



Onkyo Model T-4055 Tuner Additional Data

Capture ratio	2.0 dB		
Alternate-channel selectivity	80 dB		
S/N ratio	-71½ dB		
THD	Mono	L ch	R ch
80 Hz	0.05%	0.18%	0.19%
1 kHz	0.15%	0.18%	0.19%
10 kHz	0.15%	0.61%	0.40%
IM distortion	0.06%		
19-kHz pilot	-66 dB		
38-kHz subcarrier	-68 dB		
Frequency response			
mono	+ ½, -1 dB, 20 Hz to 15 kHz		
L ch	+ 0, -2½ dB, 20 Hz to 15 kHz		
R ch	+ ½, -1½ dB, 20 Hz to 15 kHz		
Channel separation	> 35 dB, 60 Hz to 3.5 kHz		
	> 25 dB, 20 Hz to 14 kHz		

by Irving Lowens

MUSIC IN 1776: A Dearth of Diversion, an End to

WE'RE REALLY SIX YEARS LATE in celebrating our musical bicentennial. In point of fact, our *musical* "declaration of independence" took place in 1770, when a native Bostonian by the name of William Billings brought out a collection of 126 original compositions in a book entitled the *New-England Psalm-Singer, or American Chorister*. This was a genuinely revolutionary document, the first book of music by a single American tunesmith as well as the first published book of entirely American music. Billings, aware of its significance, wrote in the preface, "For my own Part, as I don't think myself confin'd to any Rules for Composition laid down by any that went before me, neither should I think (were I to pretend to lay down Rules) that any who came after me were any ways obligated to adhere to them, any further than they should think proper: So in fact, I think it best for every Composer to be his own Carver."

But things being what they are, we celebrate the anniversary of our country's *political* Declaration of Independence. In music, 1776 was a "nothing" year, especially if you conceive of music-making in terms of professional musicians performing for ticket-buyers in concert halls. In 1776, there simply was no public concert life in our cities.

It is not that there had never been any concert life on this side of the Atlantic. Even if you disregard such isolated musical happenings as the Philadelphia concert in 1700 at the consecration of the Gloria Dei Church or the 1710 "Consort at Mr. Broughton's" in New York noted by the Rev. John Sharpe in his journal, public concerts can be documented in Puritan Boston (1730 population: 13,000) as early as 1729, only a year after the first recorded public concert in cosmopolitan Vienna (1730 pop-

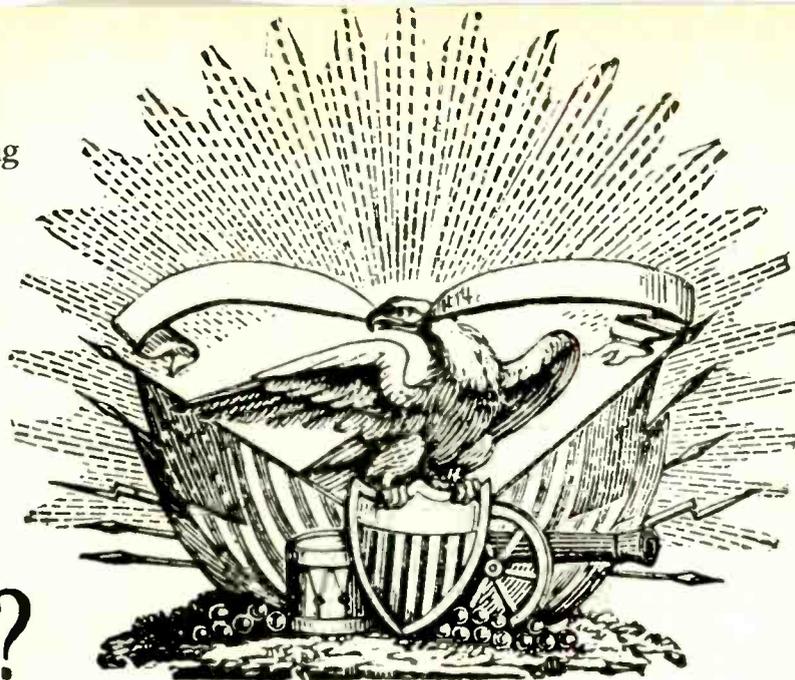
ulation: approximately 170,000). Our first known subscription series began in Charleston, South Carolina (1730 population: 4,000), in 1732. By the end of the 1730s, concerts were commonplace in just about every sizable town in the Colonies, with the notable exception of Philadelphia (1730 population: 8,500), which did, for some reason, lag behind. And by 1760, all of our urban centers were bustling with musical activity. Even a hamlet like Bethlehem, Pennsylvania, overflowed with music, as Benjamin Franklin noted in 1757 in his autobiography: "I was at their church, where I was entertained with good musick, the organ being accompanied with violins, hautboys, flutes, clarinets, etc."

In the 1770s, however, as the break with the Mother Country drew closer, public music-making slowed its tempo and finally came to a complete stop. American radicals were distinctly unhappy about the idea of large numbers of people spending their time in idle amusements while the country was going to the dogs, and ever-increasing attacks on concerts and plays in 1773 and 1774 came in the form of a curious combination of Puritan morality and patriotic fervor. The following letter to the editor of a Newburyport, Massachusetts, newspaper, the *Essex Gazette*, dated September 21, 1774, is characteristic of the general sentiment being expressed throughout New England and the middle Colonies:

"I was very much surprized at reading an advertisement for a public concert in Mills and Hick's paper at a time of general distress and anxiety throughout the whole continent of America, on account of the late unconstitutional acts of the British parliament, endeavoring to subject several millions of free-born Englishmen; and to introduce cruel despotism into this glorious land which our ancestors purchased for us with their blood and treasure. It is looked upon by most thinking people

Irving Lowens, music critic of the Washington Star, is senior research scholar and visiting professor at the Institute for Studies in American Music at Brooklyn College, New York, for the 1975-76 school year.

The Colonies' thriving concert life was checked by the Revolution—but that isn't the whole story.



Entertainment?

that all public Balls, Assemblies and Concerts throughout the province ought to be suspended until we are extricated out of our difficulties."

Meanwhile, in Philadelphia the First Continental Congress was wrestling with this among other problems of state. On October 20, 1774—just two days before it decided to adjourn and to meet again on May 10, 1775, if by that date American grievances against the British had not been redressed—it passed the following resolution: "We will, in our several stations, encourage frugality, economy, and industry, and promote agriculture, arts, and the manufactures of this country, especially that of wool; and will discountenance and discourage every species of extravagance and dissipation, especially all horse-racing, and all kinds of gaming, cock-fighting, exhibitions of shews, plays, and other expensive diversions and entertainments."

Those "expensive diversions and entertainments" certainly included public concerts. And, even though the Congress had no power to enforce its resolution, the lights of more and more concert halls and theaters went out.

The last word we have about a public concert in Philadelphia before the battles at Lexington and Concord swept the country into the Revolution on April 19, 1775, was an announcement of postponement on October 7, 1774. The event actually never took place. The last concert in Charleston was held on October 24. Boston fell silent on April 3, 1775, and New York on April 27. By 1776, the only music familiar to townspeople outside their homes was that of musketry and cannon.

What happened to the professional musicians during the Revolution? Many of them, closely affiliated with dramatic companies, simply left the country; those who remained were very circumspect about their activities and performed, for the most part, in private homes. It is not generally real-

ized how intertwined the history of music and drama in eighteenth-century America was. The few professional musicians were expected to be heard in the theater, just as the few professional actors and dancers were expected to be heard and seen in the concert hall; such evenings were rather miscellaneous affairs.

Peyton Randolph, president of the Continental Congress, wrote to David Douglass of the American Company—perhaps our best assemblage of actors and musicians—to inform him of the fateful edict of October 20. Sailing on the *Sally* out of New York Harbor on February 2, 1775, Douglass moved the company to Kingston, Jamaica. According to Douglass, the first Jamaican performance took place on July 1, 1775. The program began with a prologue written for the occasion and recited by Benjamin Moreley, surgeon-general of the island. It included the lines:

The Muse alarm'd at the loud tempest's roar,
Seeks an asylum on this peaceful shore.

The theater in Annapolis, Maryland, a regular stop for the American Company, was among the halls left empty. Local churchgoers considered this a terrible waste, particularly in view of the lamentable state of their place of worship in St. Anne's Parish, and in 1775 the vestry and the pastor decided to "take down the organ, pack same in proper boxes," and move into the playhouse, which was to "be fitted up for a Place of divine Worship. . . ." Eight years were to pass before Annapolis again experienced a play or a concert.

Oscar G. Sonneck wrote, "Everywhere [in 1776] fiddle and harpsichord gave way to fife and drum. Our musical life, which not alone at Philadelphia but in Boston, Charleston, New York and in cities of minor importance had steadily been developing, was crushed and remained crippled for years after the war. Then indeed conditions were de-

plorable, and we need not wonder if English, French and German officers and travelers, with a few exceptions, invariably entered in their diaries notes to the effect that very little music was to be found in the United States. These gentlemen were good observers, but poor historians, and to apply their observations to the 10 or 15 years preceding the Revolution would show absolute ignorance of the real conditions."

Though those were dark days for the patriots, things were not quite so gloomy in music as Sonneck painted them. Much of the merry-making came from the British, but not all. While the town of Norfolk, Virginia, lay in ruins following heavy naval bombardment a few months earlier, on June

4, 1777, only fifty miles away, the residents of Williamsburg were turning out in force for a musical entertainment and ball, a benefit for one Peter Pelham, who was organist of Bruton Parish Church.

Ebenezer Hazard, surveyor general of the Continental Post Office, happened to be in town at the time, and in a diary entry the next day he reported on the event: "The Entertainment last night was very fine, the Music excellent, the Assembly large & polite, & the Ladies made a brilliant appearance. A Mr. Blgrave (a Clergyman), his Lady, & a Mrs. Neal performed the vocal Parts; they sang well, especially Mr. Blgrave. His Lady performed excellently on the Harpsichord."

And despite the carnage in New York, a third of



How Not to

Set Words to Music



by Benjamin Franklin

Benjamin Franklin was an amateur of music in the best—the original—sense of the word. As a printer he was responsible for many musical publications in the 1730s and 1740s; a string quartet found in Paris in 1945 is attributed to him (it has been recorded by the Kohon Quartet—Vox SVBX 5301); and, working from the principle of the musical glasses, an instrument he heard in London about 1760, he developed the more practical armonica, the tone of which resembled the celesta (Mozart wrote an Adagio and Rondo for armonica, flute, oboe, viola, and cello, K. 617, in 1791). Franklin's letters, too, frequently dealt with music, and the one below is a particularly notable example. It illustrates his tendentious common-sense attitude and lively style; it also displays a habit of mind and discourse shared by educated gentlemen in the age of Rousseau: that of separating nature from artifice and ascribing greater virtue to the former.

Franklin spent the major part of the 1760s and 1770s in England trying to heal the Colonies' breach with the Mother Country. While he was there his brother Peter sent him a poem and asked him to find a composer to set it to music. Franklin's reply was subsequently published in the Pennsylvania Magazine in 1776—a frequent practice in those days, when material written expressly for publication in journals was scarce. The "additional favorite song" from Handel's Judas Maccabaeus is the soprano aria "Wise men, flattering."

DEAR BROTHER:

I like your ballad, and think it well adapted to the purpose of discountenancing expensive foppery, and encouraging industry and frugality. If you can get it generally sung in your country, it may probably have a good deal of the effect you hope and expect from it. But, as you aimed at making it general, I wonder you chose so uncommon a measure in poetry, that none of the tunes in common use will suit it. Had you fitted it to an old one, well known, it must have spread much faster than I doubt it will do from the best tune we can get composed to it. I think, too, that if you had given it to some country girl in the heart of Massachusetts who has never heard any other than psalm tunes, or Chevy Chase, the Children in the Wood, the Spanish Lady, and such old simple ditties, but has naturally a good ear, she might more probably have made a pleasing, popular tune for you, than any of our masters here, and more proper for your purpose; which would best be answered if every word, as it is sung, be understood by all that hear it, and if the emphasis you intend for particular words could be given by the singer as well as by the reader; much of the force and impression of the song depending on these circumstances. I will however, get it as well done for you as I can.

Do not imagine that I mean to depreciate the skill of our composers here; they are admirable at pleasing practiced ears, and know how to delight one another; but in composing songs, the reigning taste seems



Yale U. Art Gallery

Major John André made this pen-and-ink self-portrait in prison (1780) before his execution as Benedict Arnold's accomplice.

As for Philadelphia, Sir William Howe's victorious army had transformed it into a sort of *petite Paris* during the winter of 1777-78. He imported from New York a theatrical company that included the charming Maj. John André (who would be hanged as a spy at the age of twenty-nine) and a Capt. De Lancey, a young Tory who not only was a fine comedian, but also painted scenery and designed costumes.

Lively Rebecca Franks wrote from Philadelphia in September of 1777 to Mrs. William Paca of Maryland, "You have not the slightest idea of the life of continued amusement I live in. I can scarce have a moment to myself. I have stole this while everybody is retired to dress for dinner. I am just come from under Mr. J. Black's hands, and most elegantly am I dressed for a ball this evening at Smith's, where we have one every Thursday. . . . Oh! how I wish Mr. P. would let you come in for a week or two. I know you are as fond of a gay life as myself. You'd have an opportunity of rakeing as much as you chose, either at Plays, Balls, Concerts, or Assemblies. I've been but three evenings alone since we moved to town. I begin now to be almost tired."

And under the date of January 18, 1778, Capt. Johann Heinrichs of the Hessian Jaeger Corps noted in his journal that "assemblies, concerts, comedies, clubs, and the like make us forget there is any war, save, that is, it is a capital joke." But Capt. Heinrichs was soon to find out that the war was more than "a capital joke": The Americans, after a series of brilliant victories in New Jersey, drove the British out of Philadelphia in 1778.

One of the first things scheduled after the reconquest of Philadelphia was a performance of David Garrick's *The Lying Valet*, offered "for the Benefit of Families who have suffered in the War for American Liberty." The reconvened Congress

was not amused and on October 16, 1778, adopted the following: "Whereas frequenting Play Houses and theatrical entertainments, has a fatal tendency to divert the minds of the people from a due attention to the means necessary for the defence of their country and preservation of their liberties: Resolved, that any person holding an office under the United States, who shall act, promote, encourage or attend such plays, shall be deemed unworthy to hold such office, and shall be accordingly dismissed."

On the very day the resolution was passed, the Marquis de Lafayette, unaware of the action, invited Henry Laurens, then president of the Continental Congress, to accompany him to the theater. Laurens tried to refuse gracefully but finally had to inform the insistent Frenchman of the congressional act. "Ah," replied the Marquis, "have Congress passed such a resolution? Then I will not go to the play."

Although there was little music during the Revolutionary War compared with the steady stream that preceded it and the flood that followed it, our country was fortunate in that its great men were enamored of the art and realized its value. Benjamin Franklin's keen interest is revealed in the letter he wrote to his brother from London about Handel's word-setting [reprinted here]. None was a greater musical enthusiast than Thomas Jefferson, born in 1743 and known to have been a proficient violinist before he enrolled at the College of William and Mary in 1760. Certainly no music-lover deplored the silencing of music during the Revolution more than he, as we learn from a letter he wrote from Williamsburg on June 8, 1778, to Giovanni Fabbroni, a young Italian then in Paris:

"If there is a gratification which I envy any people in this world, it is to your country its music. This is the favorite passion of my soul & fortune has cast my lot in a country where it is in a state of deplorable barbarism. . . . The bounds of an American fortune will not admit the indulgence of a domestic band of musicians, yet I have thought that a passion for music might be reconciled with that economy which we are obliged to observe. I retain, for instance, among my domestic servants a gardener (*ortolano*), a weaver (*tessitore di lino e lin*), a cabinet maker (*stipeltaio*) and a stone cutter (*scalpetino laborante in piano*) to which I would add a *vigneron*. In a country where, like yours, music is cultivated and practised by every class I suppose there might be found persons of those trades who could perform on the French horn, clarinet or hautboy & bassoon, so that one might have a band of two French horns, two clarinets & hautboys & a bassoon, without enlarging their domestic expenses."

Some might think Jefferson was music-mad. His instructions to his daughter, written from Annapo-

lis on November 28, 1773, a few months after his "dear Patsy" had celebrated her eleventh birthday, tend to bear this out: "With respect to the distribution of your time, the following is what I should approve. From 8 to 10 practise music. From 10 to 1 dance one day and draw another. From 1 to 2 draw on the day you dance and write a letter the next day. From 3 to 4 read French. From 4 to 5 exercise yourself in music. From 5 till bedtime read English, write, &c. I expect you to write me by every post. Inform me what books you read, what tunes you learn and enclose me your best copy in every lesson of drawing." At the time he was writ-

ing down this spartan schedule, he was en route to Paris to serve as minister plenipotentiary, sharing in the negotiation of treaties of amity and commerce with European nations, a position he filled with greater success than that of being father to a high-spirited little girl.

As we celebrate our Bicentennial, it is difficult to think that once upon a time music in our country was "in a state of deplorable barbarism." Nevertheless, that was the way men of culture saw the art as we struggled to free ourselves from the grip of Great Britain. We've come a long way since then. ●



Thomas Jefferson and Music

by Albert Fuller

THOMAS JEFFERSON'S PASSION for study and his understanding of history, politics, and philosophies of national behavior were at the core of his personal creativity. They alone would have assured his place in Western history. His intimate relationship with the birth of our country, the Declaration of Independence, and the Constitution encourages our curiosity about his many other interests. We find, of course, a dazzling revelation of diverse talents and pursuits, from architecture to farming. These interests show Jefferson as the finest representative of the genuinely aristocratic character that guided our Founding Fathers.

As for the arts, he wrote to James Madison: "You see that I am an enthusiast on the subject of the arts. But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world and procure them its praise." But it was not for America's prestige alone that he wanted to foster the arts. That certainly was not the case with music, which he once referred to as a "favorite passion." And voluminous documentation shows that he enjoyed it not only passively as an immensely rewarding aesthetic experience, but also actively as a nonprofessional performer and a student of its secrets.

Jefferson's library is the finest testimony to the extent of his musical tastes. Although he lost his first library in a fire in 1770, his second is well documented in a catalogue dated March 6, 1783, which shows that at the time he owned 2,640 volumes of works on all subjects. The catalogue, in his own meticulous handwriting, contained numerous listings of desiderata to be purchased in addition to items that he already owned.

With a few exceptions (the Coronation and Funeral Anthems of Handel, Pergolesi's *Stabat Mater*, and some psalms of Daniel Purcell), all the music of his collection is secular in nature, and it is divided into three groups:

Albert Fuller, the noted harpsichordist, is music director of Aston Magna, a center for the baroque.

theory, vocal, and instrumental. From the listings we can see that the collection was entirely functional and represented nearly three-quarters of a century of American musical taste. It is not at all surprising that there are no examples of the music of J. S. Bach. The fact that Bach spent so much of his life in what the rest of the world considered to be provincial towns devoid of any interest, and that he himself was forced to publish his first works to appear in public, insured his lack of influence in the cosmopolitan centers of Paris and London. There is no evidence that Bach had the slightest influence on French or English composers, and there was no continuing public interest in his music until Mendelssohn's revival of it in the nineteenth century.

The library contains some of the foremost examples of music for violin and harpsichord. Jefferson's study of the violin began in his earliest years, and throughout most of his life he continued to play several hours a day. His ability was much admired by his friends and was even reported abroad. His wife and eldest daughter were equally talented at the keyboard, so the sound of harpsichord with violin must have been the most frequent musical experience in their household. The purchase of harpsichords and violin strings was carefully noted year by year in Jefferson's precise account books, as were many details concerning maintenance and tuning of these instruments.

The professional musician of 1976 can recognize the Jefferson catalogue with pleasure as consisting largely of works by composers whom history has acknowledged as creative geniuses. Corelli, Handel, Vivaldi, C. P. E. Bach, Haydn, and Mozart figure along with many contemporaries whose images have been dulled by time. The recent revival of understanding of eighteenth-century music, however, will eventually restore to our acquaintance and appreciation many of the other names listed. Then Jefferson's interest in such composers as Gasparini, Boccherini, Geminiani, Abel, Arne, Schobert, Clementi, Pleyel, and J. C. Bach will seem complementary to those now acknowledged as giants.

WAXING



PATRIOTIC

Three Bicentennial recording projects aim to embrace the diversity of American music.

New World's Recorded Anthology of American Music

by Andrew Raeburn

Director

Artists and Repertory

New World Records

THE RECORDED ANTHOLOGY of American Music, Inc., perhaps better known now by the name of its label, New World Records, is assembling a comprehensive history of American music, to consist of one hundred discs. The field is disarmingly huge, of course, so the emphasis in our selection process is on music that is not already easily available. About half of the recordings will be new, and the others compiled from archival material, some of it dating from the age of acoustic recording.

The company was set up specifically for the purpose through a \$4 million grant from The Rockefeller Foundation. The grant covers the three-year (1975-78) project, including nonprofit distribution of the recordings to institutions. We hope that eventually New World will be self-sustaining and will release the anthology commercially as a set, or separately—except for archival recordings owned by other companies.

The first ten items, issued this past April, give an idea of the incredible scope of the country's music. Not surprisingly, the history begins with a new recording of American Indian dances and songs.

"The Birth of Liberty" is a mixture of military music, broadside ballads, and quasi-religious choral works. There are pieces for fifes and for a quintet of two oboes, two horns, and bassoon, including the breezy march for General Washington, once attributed to Francis Hopkinson. There are also Loyalist and Revolutionary ballads, and four

rough-hewn, powerful choral works with topical words adapted from Scripture that apparently have never been recorded before: two by Abraham Wood (1752-1804) and two by William Billings.

The prizewinning Grand Organ built by Hook & Hastings for the Centennial Exhibition in Philadelphia, recently restored to working order at St. Joseph's Cathedral in Buffalo, New York, is featured on another disc. Organist Richard Morris plays Dudley Buck's Grand Sonata in E flat (which ends with a fugue on the theme "Hail, Columbia"), Eugene Thayer's *Variations on the Russian National Hymn*, George Whiting's Postlude, and music by Horatio Parker and John Knowles Paine.

In the same year that the organ was built (1876), John Philip Sousa wrote his *Revival March*. That piece and *The Sesquicentennial March* are the alpha and the omega of a recording by the Goldman Band. Other composers represented are George Chadwick, with his march of the pasha's guard from the operetta *Tabasco*, Victor Herbert, Edwin Franko Goldman, Alton Adams, Henry Fillmore, and Roland Seitz.

Charles Tomlinson Griffes (1884-1920) studied in Berlin with Humperdinck, and his early works are obviously derived from the German school. But as his brief career developed he was attracted to French, Russian, and Oriental styles and managed to synthesize these disparate elements. In a recording devoted to Griffes' work, Olivia Stapp, accompanied by Diane Richardson, sings *Four Impressions*, the music hauntingly matching the gauzelike poems of Oscar Wilde. Jon Spong accompanies baritone Sherrill Milnes in pieces in the German style and a bloodthirsty Romanian folksong. Griffes' chamber music is represented by the impressionistic *Three Tone Pictures*.

The Boston Symphony Orchestra, which gave the premiere of Griffes' *The Pleasure Dome of Kubla Khan* in 1919 under the baton of Pierre Monteux, repeats the performance for New World. Led this time by Seiji Ozawa, the orchestra adheres to the original version rather than using Frederick Stock's subsequent revisions. The tribute to Griffes ends with another set of songs, *Three*



Tenor Seth McCoy and harpsichordist James Richman recording songs of the Revolution for New World Records.

Poems of Fiona MacLeod, for which Phyllis Bryn-Julson is soprano soloist.

A collection of experimental piano music is performed by Robert Miller on another of the new recordings. For the pieces by John Cage, Miller filled the piano with all sorts of strange objects, such as screws, bolts, and pieces of rubber; for some of Henry Cowell's music, he occasionally disappeared inside the instrument to play the strings with his hands; and for the sonata by Ben Johnston, the piano had to be microtonally tuned. Filling out the disc are three of Conlon Nancarrow's Canons, recorded on the composer's player pianos.

Four recordings in this first release have been drawn from the archives. David Hamilton, contributing editor of *HIGH FIDELITY*, devised an intriguing program of American art songs performed by such legendary singers as Emma Eames, Mary Garden, John McCormack, and Marian Anderson. Robert Kimball, music critic for the *New York Post* and author of the best-selling *Cole* and, with William Bolcom, *Reminiscing with Sissle and Blake*,

has assembled 78s of Sissle and Blake's celebrated black musical *Shuffle Along*, recorded in the early Twenties. Lawrence Cohn, formerly of Epic Records, compiled "Ragtime in Rural America," a look at second-generation ragtime. There is a delicious 1948 performance of *The Entertainer* by Bunk Johnson and His Band.

The tenth record is "Bebop," put together by jazz historian Michael Brooks and Dan Morgenstern, former editor of *Down Beat* magazine. Contributions come from Charlie Parker, Dizzy Gillespie, Bud Powell, and other giants of the late Forties and early Fifties.

We expect to issue the second group of discs shortly. Future releases will include opera (Virgil Thomson's *The Mother of Us All* will be recorded in August in Sante Fe), folk music, and nineteenth-century sacred parlor music. Each of the ninety items to come will illuminate some aspect of this nation's musical heritage. We hope consumer appetite will be sufficiently whetted in the process to permit us to continue our search for American musical treasure.



The Library of Congress' Folk Music Collection

by Richard K. Spottswood

*Project Coordinator
Archive of Folksong
Library of Congress*

TO SHAPE A RECORD ANTHOLOGY that purports to be a sampler of traditional music in the U.S. is not an easy job. Folk music, as opposed to pop or art music, has never been unarguably defined. And the

states and territories comprising this land contain a rich, nearly limitless variety of homegrown or adapted music. Some of it, like Appalachian string-band music or Deep South blues, has been well documented and widely circulated. Other elements, like the Mex-Tex music of the Southwest borders or the wild, abrasive Polish mountain music that survives in Chicago, are nearly unknown to most Americans. Even though we may be overburdened with Bicentennial projects and events this year, it is fitting that the National Endowment for the Arts has chosen 1976 to give matching grants to the Library of Congress for the production of fifteen long-playing records to celebrate the traditional vernacular music of our country.

That the records are being produced in the library's Archive of Folksong is particularly appropriate. Since 1928 the Archive has been headed by



Chester Bachelder / LOC

The Karol Stoch group, photographed in Chicago in 1929. These immigrants from southeast Poland's mountains recorded fiddle music and songs for both Victor and Columbia.

a distinguished succession of collectors and folklorists. Robert W. Gordon, an avid writer and experimenter with early portable recording equipment, started it with his own collection of fragile wax cylinders and aluminum discs. After Gordon have come John A. Lomax, Alan Lomax, Benjamin A. Botkin, Duncan Emrich, Rae Korson, Alan Jabbour, and now Joseph C. Hickerson. Over the years they have accumulated a vast treasury of cylinder, disc, wire, and tape recordings along with books and journals. It was evident that some of this material should be shared, and in 1941 the library began to release albums of music and tales. Nearly seventy sets are still available in LP form.

The model for the Bicentennial collection is the 1952 collection released by Folkways Records, "Anthology of American Folk Music" (FP 251/253). Harry Smith assembled eighty-four selections from commercial 78-rpm recordings into three two-disc sets: ballads, social music (religious and dance), and lyric songs. It was the first successful attempt to give Americans a taste of their own musical heritage without the aid of professional interpreters and without tampering by Tin Pan Alley or by academic composers. The recordings Smith chose for inclusion were originally made between 1926 and 1934, late enough so that the items were recorded by the electrical process introduced in 1925, but early enough so that the music could be heard in a relatively unassimilated state.

By the early Twenties record companies had found it profitable to seek out and record the music of this country's various racial and ethnic groups. Electrical recording made it possible to capture delicate nuances of stringed instruments and the singers' regional accents. In 1925 radio had only begun its emergence from novelty into a major industry; its melting-pot effects on regional vernacular styles weren't felt until the waning days of the Depression. These years offered a varied quantity of good recordings of undiluted folk style

that served as documents of our musical history.

Smith's collection was enormously influential, finding its way into the hands of hundreds of young city singers and pickers. Such standbys as the Carter Family, Blind Lemon Jefferson, Mississippi John Hurt, and Uncle Dave Macon were well represented, and their songs and styles became the basis for much of the best of the folk revival of the late Fifties and early Sixties.

The Library of Congress collection is called simply "Folk Music in America." Like the Folkways collection, it contains a number of commercially recorded examples of music from the Southeast, which remains the heartland of traditional songs and styles, but there is much else of interest here. The peoples of the northern, midwestern, and far western states possess different songs and styles equally worthy of documentation. A great fiddler like Pawlo Humeniuk from the Ukrainian mountains recorded as prolifically in New York as Fiddlin' John Carson did in Atlanta during the Twenties and Thirties. His music is every bit as exciting and authentic as Carson's but not nearly so well known (even though he was a mainstay of Columbia's Ukrainian series). And the Mahanoy City (Pennsylvania) Lithuanian Miners' Orchestra, the Polish groups of Karol Stoch or Franciszek Dukla, and the Irish fiddlers Packie Dolan, Michael Coleman, and Paddy Killoran are among the many performers who have recorded traditional music of their countries (and now of ours) with distinction.

One of the important functions of this anthology is to present some of this music to modern audiences for the first time. Field recordings taken directly from the Archive's collection will provide additional examples from diverse sources, including songs from the miners of Montana, radio broadcast and concert material by the Blue Sky Boys of North Carolina, three-part fiddling by a Swedish family from Minnesota and Wisconsin, a ring shout by French-speaking blacks of Louisiana, and a disc made in 1890 in the extinct language of the Passamaquoddy Indians of Maine. Certainly not everything can be covered, even within the generous dimensions of fifteen records, but the contents direct one toward some fine, unjustly ignored music to be found within our borders.

Contrary to myth, the Library of Congress does not have a copy of every record ever made. Recordings from other institutional collections and private sources were among the thousands auditioned. Original copies, the condition of which was an important factor in selection, were remastered on tape in the library's Recording Laboratory; engineers used styli of sizes and shapes conforming as closely as possible to the groove configurations of the older recordings. A sophisticated system of noise filters was used—sparingly so as to avoid harming the original recorded range of the music.

Each disc comes with a booklet containing background information, bibliographies, discographies, and pictures. Wherever possible, complete information is supplied with each selection, including date and place of recording, identification of performers, original and supplementary release information, and original master and take numbers. Texts of all songs are transcribed, along with translations of those in other languages.

Much of the credit for this project must go to the many record companies and their representatives who have given permission to reissue music and to release recordings never before issued. The companies have also opened up ledgers and card files for extensive research. Without their cooperation the dimensions of this anthology would be much smaller.

The recordings, not available in stores, may be obtained from the Recorded Sound Section, Music Division, Library of Congress, Washington, D.C. 20540. They cost \$6.50 each, and the complete set may be ordered in advance for \$85. The first two albums have been released [and are reviewed in

"Lighter Side" in this issue]; subsequent releases are planned beginning this summer.

- LBC 1 Religious Music: Congregational and Ceremonial
- LBC 2 Songs of Love, Courtship, and Marriage
- LBC 3 Dance Music: Breakdowns and Waltzes
- LBC 4 Dance Music: Reels, Polkas, and More
- LBC 5 Dance Music: Ragtime, Jazz, and More
- LBC 6 Songs of Migration and Immigration
- LBC 7 Songs of Complaint and Protest
- LBC 8 Songs of Labor and Livelihood
- LBC 9 Songs of Death and Tragedy
- LBC 10 Songs of War and History
- LBC 11 Songs of Humor and Hilarity
- LBC 12 Songs of Local History and Events
- LBC 13 Songs of Childhood
- LBC 14 Solo and Display Music
- LBC 15 Religious Music: Solo and Performance



The Smithsonian Collection of American Music

by Martin Williams
*Director of the Jazz Program
Division of Performing Arts
Smithsonian Institution*

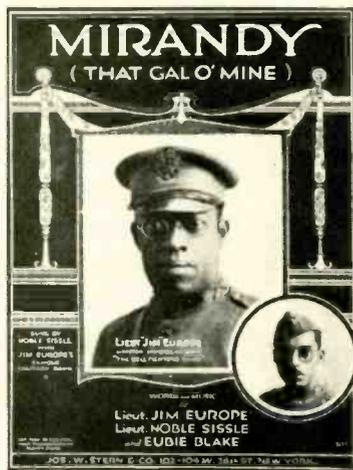
"MUSIC IS INVALUABLE," wrote Thomas Jefferson in 1818. "It furnishes a delightful recreation for the hours of respite from the cares of the day and lasts us throughout life."

What did this violinist and music-lover play and enjoy? As a Bicentennial project, under the direction of Albert Fuller [who tells of Jefferson's abiding love of music elsewhere in this issue] and James Weaver, the Smithsonian Institution has recorded "Music from the Age of Jefferson" (Smithsonian N 002, \$6.50), using the Virginian's own music library at Monticello as one of the sources for its selection. And the authentic instruments of the Smithsonian collection were used for the performance, including the one-keyed flute, an early pianoforte, and a chamber organ. Selections range from sonatas by Muzio Clementi and Wenceslaus

Wodizka to a popular air of the day by the English composer William Linley and a setting of the One-Hundredth Psalm by Daniel Purcell, Henry's brother. Orders for and inquiries about this recording, like all of those I will describe, can be sent to the Smithsonian Collection, P.O. Box 23345, Washington, D.C. 20024. [This disc is reviewed by Irving Lowens in this issue.]

Also proper subjects for celebration are American musical idioms that have gained worldwide respect and influence. For example, the recent rediscovery of ragtime has resulted in recognition of Scott Joplin as an important composer by many "classical" music critics. In "Classic Rags and Ragtime Songs" (N 001, \$7.50), the Smithsonian decided to draw attention to some lesser-known aspects by recording, in their original orchestrations, the rags of such southwestern composers as Arthur Marshall and James Scott. Marshall's *Kinklets* is a real virtuoso piece, and Scott's *Grace and Beauty* is perfectly named. There are some later orchestrated works by members of the northeastern school of ragtime, including James Reese Europe, Charles "Lucky" Roberts, and the venerable Eubie Blake. Joplin also is represented, not by his instrumental or keyboard pieces, but by the vocal version of *Pine-Apple Rag* and by "A Real Slow Drag" from the final scene of the opera *Treemonisha*. Orchestral director for this program is T. J. Anderson, who did the first orchestrations for *Treemonisha* in its 1971 revival. Nathan Carter directs the chorus and singers.

This song sheet issued in 1919 shows James Reese Europe, composer and leader of the Hell Fighters Band, and Noble Sissle, singer and, later, lyricist in team with Eubie Blake, in World War I uniform. "Mirandy" was later used in Sissle and Blake's *Shuffle Along*, produced in 1921.



Smithsonian

Americans probably know less than they should about the far-reaching effects of their own music. How many of us realize, for example, that our musicians have made a major contribution to the development of the trumpet, not only in increasing its range of notes and sounds and timbres, but also in making it an expressive melodic instrument? Composers and players of all countries and all musical categories now use these discoveries.

In all this Louis Armstrong was a pivotal figure. In one of his most fruitful years, 1928, he and the still-productive Earl "Fatha" Hines made a series of recordings that quite literally changed the musical world. In "Louis Armstrong and Earl Hines/1928" (R 002, \$9.00), we have collected "West End Blues," "Muggles," "Weather Bird," "Skip the Gutter," and twenty-four more of those fruitful collaborations, plus four rare Hines piano solos. And to take Armstrong's career back a step or two and include his cornetist-mentor as well, "King Oliver's Jazz Band/1923" (R 001, \$9.00) contains nineteen selections by the first great New Orleans jazz ensemble to record and some tracks featuring Oliver's seminal brass work. (For reviews of these two albums, see last April's HF.)

The Smithsonian Collection label, which puts the Institution directly into the production and mail-order distribution of newly recorded and reissue albums, is the outgrowth of two previous activities. First, the Division of Musical Instruments has regularly supplied research and the means of performance to other labels: for example, Nonesuch's well-received Stephen Foster collection and "Nineteenth-Century American Ballroom Music" (H 71313; reviewed in November 1975) and Cambridge Records' Bach violin and harpsichord sonatas performed on authentic instruments. Second, its own label stems from the 1973 appearance of "The Smithsonian Collection of Classic Jazz" (\$24.50; reviewed in May 1974), a six-record set that surveyed jazz history in eighty-four selections from seventeen record companies, with comprehensive annotation. That set was

hailed by both critics and the public: "A breakthrough for jazz fans," wrote John S. Wilson in the Armstrong/Hines/Oliver review cited in the previous paragraph; "a major accomplishment" and "an immense contribution," according to the *Music Educators Journal*.

Our July release is a selection of early jazz, "Piano Music of Ferdinand 'Jelly Roll' Morton" (N 003, \$6.50), which includes stomps, blues, tangos, and even a blues tango. The newly recorded interpretations, with improvisation in the Morton style, are by James Dapogny of the University of Michigan music department, who also is notating and editing a complete collection of Morton's piano music to be published by the Smithsonian Institution Press.

In the fall, we will issue another tribute to the American trumpet by reconstructing the early years of Dizzy Gillespie. It is an intriguing task, for some developments in his style came during the 1942-44 ban on recordings declared by the American Federation of Musicians, and Gillespie's early efforts as a composer, soloist, and accompanist were recorded scatter-shot across almost a dozen obscure and now-dead labels. Our search for the current ownership of these recordings has led us along frequently curious byways. Important big-band Gillespie recorded under Coleman Hawkins' name, for example, now belongs to Herbert For-gash's Guardian Industries, whose main concern is international petroleum. And from one especially fruitful quintet date of January 9, 1945, recorded for the short-lived Manor label, two titles each belong to a major company (Columbia) and a smaller jazz label (Don Schlitten's Xanadu). Both companies are contributing to our Smithsonian set, as are several others.

Also in the fall, we will be offering our first Duke Ellington reissue two-disc set devoted to the cream of the year 1938 as selected and annotated by Gunther Schuller. More of the recorded works of Ellington, year by year, will follow.

The Division of Musical Instruments, meanwhile, is at work on a program of Centennial—*not* Bicentennial—music: compositions commissioned for the 1876 celebration. Some of the music seems quite prohibitive, to be sure, being scored for ensembles roughly the size of four augmented brass bands. But enough is both more modestly conceived and worthy of attention to warrant its recovery in this Bicentennial year.

And after that? Possibilities are the authentic original ragtime recordings made between 1913 and 1919 by James Reese Europe's orchestra and never reissued; reconstructions from early recordings of some (partially) original-cast albums of Broadway musicals from the 1930s, 1920s, and even perhaps the 1910s; and—authentically at last—the Jelly Roll Morton Library of Congress recordings.

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All in all the Sansui 9090 represents what is probably the most advanced receiver available today. Watt for watt, feature for feature, dollar for dollar, an almost unbelievable value at under \$750.*

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Sansui 9090

Sansui 8080

Not everyone can sell you a receiver that looks as good as this.

The RS4744 is the top stereo receiver in our line. And we think it looks good from any angle—value, performance and specs.

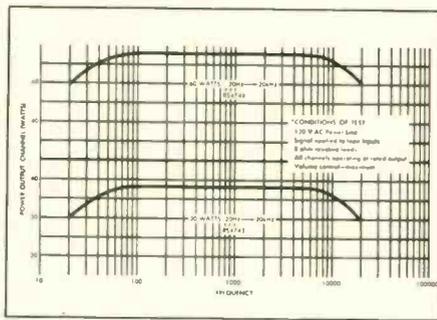
Audio magazine said "... we note that most receivers in this price range offer less power (usually 50 or fewer

Amplifier	Rating
Power, min. RMS, at 8 ohms, 20 Hz to 20 kHz	60 Watts
Total harmonic distortion at rated power output	0.25%
FM Tuner	Rating
Usable sensitivity (IHF) 300 ohms	1.8 μ V
50 dB quieting sensitivity	3.0 μ V
Signal/noise ratio 100% mod.	67 dB

Typical specifications

watts per channel) and don't have as many control features as this top-of-the-line entry from Sylvania."*

But, don't just take other people's word for it, check the specs out for yourself.



Power from 20 Hz—20 kHz

Power output of 60 Watts min. RMS per channel at 8 ohms from 20 Hz to 20 kHz with no more than 0.25% total harmonic distortion.

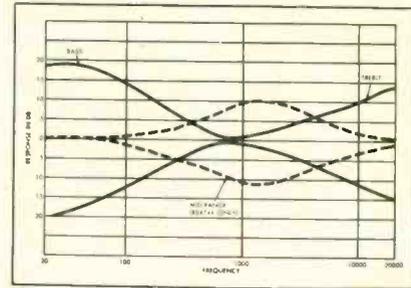


Active tone controls

Three wide-range tone controls that let you tailor bass, mid-range and treble response to your speakers, room and ears.

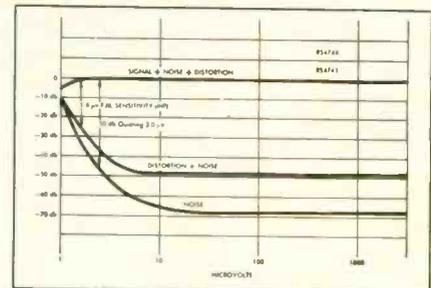
Active high- and low-cut filters

that have a sharp 12 dB/octave slope to reduce noise and rumble with minimum effect on music.



Tone control action

In the tuner section, you'll find features such as a phase-locked loop for long-term stability. An IHF sensitivity of 1.8 μ V and a 3.0 μ V level for 50 dB quieting.



FM Quieting

And the front panel doesn't get by on just its good looks alone. Its functionally designed pushbutton bank puts a wide range of control capabilities right at your fingertips for mode selection, scratch and rumble filters, three-stage FM muting and loudness control.



Functional design

Listen to the RS 4744 at your Sylvania dealer's today. You'll find its specs sound every bit as good as they look.

GTE SYLVANIA

by Ivan Berger

Car Stereo Goes the Component Route

COAXIAL SPEAKERS, biamplification, hefty amplifiers, equalizers, multiplex FM, and Dolby stereo cassettes are nothing new in home stereo systems. What is new about them is that now you can have all that and more in your automobile.

In the car? Why bother? With all the noise, vibration, fluctuating FM reception, and other problems that rolling sound systems must face, doesn't it all seem . . . well, less gilding the lily than trying to gild a skunk cabbage?

Not really. Take amplifier power, for instance. The fact that a car is smaller than a listening room decreases power needs a bit. But the fact that it's a lot noisier than the average home increases power requirements noticeably. Trying to cut through that noise, especially if the window's open and there's traffic around, a car radio (typically 0 to 5 dBW*—1 to 3 watts—per channel) or stereo tape player (5 to 7 dBW—3 to 5 watts) can't help but mush into distortion at least some of the time.

That's where the add-on amplifier comes in. At least ten manufacturers have announced units that raise your car system's power to 9 dBW (8 watts) per channel—or to as much as 15 dBW (30 watts) per channel. Ampersand offers 9-, 12-, and 15-dBW models, and three more companies offer speakers with built-in amplifiers of about 12 dBW (15 watts) each. For \$475, you can get ADS's 2001 system, consisting of biamplified, acoustic-suspension speaker systems, with 17.8 dBW (60 watts) avail-

able for each woofer and 13 dBW (20 watts) per tweeter. I've heard this one, and it's clean enough to sound impressive (not just respectable) in a large room. It's often considered *the* speaker/amp system for automotive audiophiles.

Any of these amplifiers should help reduce distortion at high volume levels. But that reduction may be limited. For one thing, many of the amplifiers themselves distort more than we're used to in home equipment. Few manufacturers of amps for auto use even list distortion figures, but the ones who do won't leave you optimistic about the others. Ampersand, which publishes fairly complete amplifier specifications, quotes distortion figures between 3 and 5%; Kraco quotes 10%. ADS does quote distortion from the amplifiers of its new 2002 system (more about this later) at a phenomenally low 0.1%.

In most installations, the signal delivered to the amplifiers comes from the *speaker* outputs of the radio or tape deck and so comes with whatever noise and distortion are generated there. True, the amplifiers can give you full volume well below the signal levels that drive the radio or tape deck into high distortion, but whatever distortion there is will be amplified (and distorted) further before it reaches your ears.

Some of Craig's latest stereos take this into account. Plug in its Power Booster, with 11.8 dBW (12 watts) per channel, and it bypasses the tape unit's original output section, turning it from a tape player into an amplifier-less tape deck. High-quality tape portables such as those made by Naka-

*The dBW is a unit of power output expressed in dB and referenced to one watt. For an explanation of its use and its advantages over watts, see the note in this month's test reports section or the June issue.

michi, Uher, JVC, and Sony already have preamplifier-level outputs that can drive an amp cleanly. But, as with most home decks, these outputs usually aren't controlled by a volume knob, and few, if any, of the car amplifiers have volume controls of their own.

One exception is the AudioMobile SA-500, which accepts preamp-level inputs, has volume control plus separate bass and treble controls that offer both boost and cut, and delivers something close to 13 dBW (20 watts) per channel at a THD rating of 0.3%. In other words, it really is a component-style stereo system (amp, preamp, and unmounted drivers) for the car.

It's unfortunate the market does not offer more such units, especially when you consider the Uher Models 134 (HF test reports, January 1975) and 210. Both are exceptionally compact, have auto-reverse playback, and place all controls and their cassette loading slots on the front panel—ideal attributes for the car. Uher does, however, plan a slide-out bracket for both models, with an amplifier of its own built in.

In Europe, where car radios frequently come with DIN plugs for connection to a tape deck, the Uher's can easily be connected to play through or record from the radio. And Sanyo has an amplifier



Uher's CR-210 portable stereo cassette deck costs \$605.95.

designed for use with its portables as well as a car radio and eight-track player with similar inputs. Your only problem might be locating a source of mix-and-match pin-style connectors.

If getting a clean tape signal into a car amplifier is a problem, what about clean FM? There is one tuner available for car use, the Heathkit CR-1000A, complete with volume, tone, and balance controls but without such useful in-car tuning aids as preset station-selector buttons. And some car radios, especially those built from functional modules, could probably be adapted for use as tuners, too. (It would be ironically appropriate if Panasonic's CQ-1851 FM/eight-track combination could be so adapted—it actually looks like a component tuner.)

Volume controls aren't the only lack. Few tone controls in car units can match those in home sound systems, but here and there are glimmerings of progress. Most car-tape and radio units have a single tone control—usually the treble-cut type that gives you more apparent bass by reducing the treble and the response of which, at full treble setting, is just about flat. But the Ampersand Control Console 4000, designed for its 15-dBW (30-watt) per channel car amplifier, has separate, active bass and treble control, plus a midrange control, a tape-hiss filter switch, and a headphone jack, as well as the amplifier's power switch. And Clarion has announced a five-band graphic equalizer combined with an amplifier (rated at just 6 watts—7.8 dBW—per channel, alas).

With cars as noisy as they are, Ampersand's hiss filter might seem superfluous, but it's not. Even ignoring the pleasures of listening to music in a parked car, most road and wind noises are too low in frequency to mask the annoying high frequencies of tape hiss. Dolby would seem to be a natural (if expensive) answer for cassette systems, as so many recorded cassettes nowadays are Dolby-encoded. But Craig and Pioneer seem to be the only full-line car-stereo makers that offer Dolby, and only in their respective top models.



For \$388, AudioMobile offers its SA-500 system: a power amp, a preamp, two 4-inch tweeters, and two 6 1/2-inch woofers.



Heath's CR-1000A FM tuner kit for the car costs \$69.95.



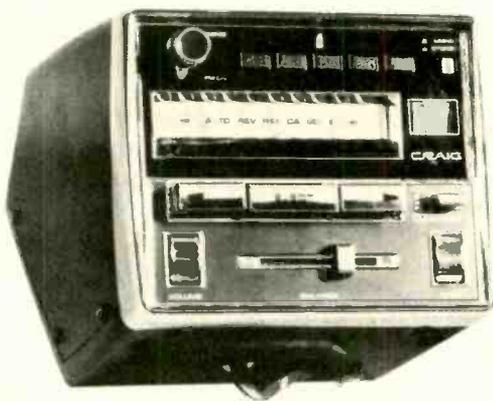
Panasonic's CQ-1851 eight-track/FM combination costs \$150.

One possibility might be car tape systems with a switch to cut the highs slightly when listening to Dolby-encoded tapes, but the limited high-end response of most car stereo systems and the almost-ubiquitous high-cut "tone" control even in inexpensive units may render that unnecessary.

Steps are being taken to extend the high-frequency response of speakers, however. At least eleven manufacturers (including such familiar component-speaker names as Jensen, Utah, RSL, and Cerwin-Vega) have announced coaxial speakers with built-in tweeters, a few others make separate add-on tweeters, and still others make speaker enclosures encasing separate woofers and tweeters. Even this isn't enough to conquer all of a car's treble-response problems. Because speakers have to be mounted where they'll fit instead of where they'll sound best, many a car system's highs pour directly into the absorbent sides of the front seat, or lap around the listener's ankles, rather than aiming at his ear. A two-way system with a slightly

"hot" tweeter and a tweeter level control might help, but there don't seem to be any.

Low-frequency response is a problem, too. The small cavities inside the car doors, dashboards, and other panels that serve as car speaker "enclosures" frequently raise bass resonances (none too low to start with in small speakers) well into the midrange, where they add an annoying, thumpy quality to the sound. (Clarion's equalizer might help that.) Rear-deck speakers, using the trunk as an enclosure (and, I suppose, speakers in the front "firewall" of rear-engine cars), can develop lots of deep and easy bass—but high-frequency response suffers a bit when the speakers aim upward (less when they aim up at reflective glass than at a soft, absorbent headlining), and sound coming from behind the listener is a bit unnatural. One solution if you're custom-installing is to combine door- or dash-mounted midrange-tweeter or tweeter-only systems with woofers in the rear deck, as does the AudioMobile SA-500.



The Craig 3507 floor-mounting cassette player, which has automatic reverse and Dolby noise reduction, costs \$239.95.



Blaupunkt's \$1,200 Berlin system includes a control box (shown here), a cassette deck, and a separate receiving unit.



The ADS-2002 stereo amp/speaker system and the Nakamichi Model 250 stereo cassette player are designed to operate together; total cost: about \$700.

All of the trends I've been describing, as well as the features I've expressed a hope for, are strongly reminiscent of the component systems sold for home use. But there is another trend: to "anti-components," combining as many audio functions as possible in one unit small enough to fit into the car's dash. Already common are radio/tape combinations, and J.I.L. has radio/tape/Citizens Band combinations in both eight-track and cassette versions. Other companies are following suit, and the present CB boom should spawn a wide variety of entertainment/communications hybrids.

For all that component techniques are adding to sound in the car, this anticomponent approach is likely to predominate for several reasons. Combining units saves a little money, and that's a factor in what most people consider their secondary sound system (even if they spend more time listening to it than to their home systems). It saves space as well, and, in the cramped confines of the modern car, that can be vital. And a single unit, mounted in the dash, is far less vulnerable to theft than a clutter of bolted-on underdash units.

All-in-one construction takes its toll, though, in features that get crowded out. Blaupunkt has a solution to that problem. Its \$1,200 Berlin system is divided into three separate, but not independent, units. In the dash goes a cassette deck that not only plays tapes, but can record them from the radio or a microphone. The radio control is a separate box on the end of a gooseneck cable, which can be mounted within reach of the driver, in the back seat, or between two front (bucket) seats where passengers in either front or back can reach it. Bars and buttons on this control head raise and lower volume, adjust tone and balance, turn the set on

and off, and either choose one of six preselected stations or scan the dial for others.

But the third piece is the key to the Blaupunkt system: A featureless box, it contains all the actual radio-reception and amplifying circuitry, ready to mount wherever it will be least in the way and least accessible to thieves. Thus flexibility is insured and risk is minimized.

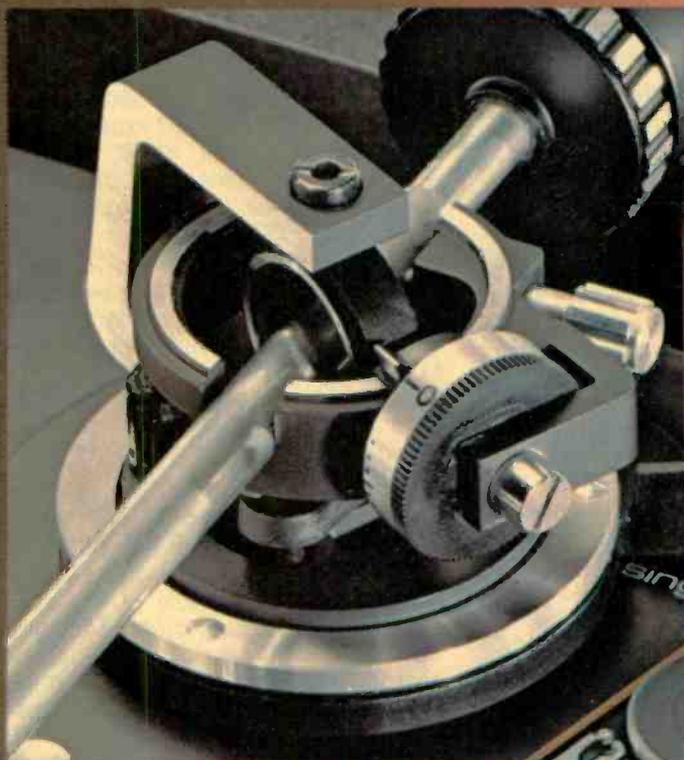
Most recent is the system introduced jointly by Nakamichi and ADS. Nakamichi's contribution is its \$275 Model 250 stereo cassette player. Its DC servo motor system derives power from 12-volt car and boat batteries, or from an optional \$30 AC adapter for home use, and is switched automatically by the transport controls for minimum current drain. The deck has a high-performance playback-only head, 120/70-microsecond (ferric/chrome) equalization switching, and Dolby. Its built-in preamp is equipped with volume, balance, and tone controls.

It is supplied with interconnects to match those for the ADS 2002 stereo amp/speaker system, at \$395 a modified version of the aforementioned 2001. Bi-amplification with 7 dBW (5 watts) for the tweeter and 14 dBW (25 watts) for the woofer—via a pair of strapped amplifiers—is built into the speaker and derives its power, via the Nakamichi's switching, through the interconnect. All of the units are bracket-mounted with easily disconnected fastenings that simplify stowing everything in the trunk to thwart thieves or moving indoors for use as a component system.

All of which demonstrates that, at least at the top, the automotive market does appear to be going to components, though it may avidly eschew the concept in garden-variety gear. ■

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Tonearm of Dual 1249 pivots in four-point gyroscopic gimbal, suspended within a rigid frame. Each gimbal is hand-assembled, and special gauges assure that each will conform to Dual's stringent specifications.

For several years, independent surveys of component owners—audio experts, hifi editors, record reviewers, readers of the music/equipment magazines—have shown that more of them own Duals than any other turntable. This is quite a testimonial to Dual's quality performance, reliability and fully automatic convenience.

We believe the new 1249 will add even more serious music lovers to the roster of Dual owners, as it provides every feature, innovation and refinement long associated with Dual turntables plus some new ones. And all in a newly designed chassis that complements the superb design and meticulous engineering of the 1249.

The low-mass tubular tonearm pivots in a true four-point gyroscopic gimbal suspended within a rigid frame. All tonearm settings are easily made to the exacting requirements of the finest cartridges. The tonearm is vernier-adjustable for precise balance; tracking pressure is calibrated in tenths of a gram; anti-skating is separately calibrated for conical, elliptical and CD-4 styli.

Tracking is flawless at pressures as low as a quarter of a gram. In single-play, the tonearm parallels the record to provide perfect vertical tracking. In multi-play, the Mode Selector lifts the entire tonearm to parallel the center of the stack.

All operations are completely flexible and convenient—and they are foolproof. The tonearm can be set on the record manually or by using the viscous-damped cue-control or by simply pressing the automatic switch. You also have the options of single-play, continuous-repeat, or multiple-play.

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 conveniently set to exact speed by means of an illuminated strobe, read directly off the rim of the platter.

Of course, if you already own a current Dual, you won't really need a new turntable for several years. However, we would understand if you now feel you must have nothing less than the new 1249. Less than \$280, less base.

Still, we should advise you of two other models in our full-size, belt-drive series. The 601, single-play, fully automatic, less than \$250. (CS601, with base and cover, less than \$270.) The 510, single-play, semi-automatic, less than \$200.



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Has established performance and power standards unequalled by any other amplifier on the market...regardless of price.

"the lowest distortion, in spite of its enormous power capability, was on the Phase Linear 700..." Hirsch-Houck Labs in STEREO REVIEW.

"Hum and noise figures were also well below anything we have encountered before." C. G. McProud in AUDIO.

"...in terms of sheer power it is the most impressive we have tested." HIGH FIDELITY.

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Hailed internationally as the undisputed "best buy" among all the "super amps" available today.

"We were utterly flabbergasted when we discovered the amplifier, which sounded dramatically cleaner and more revealing, turned out to be, when we removed our blindfold status, the Phase 400...No other amplifier...ever even tied the Phase 400 for naturalness, clarity, and lack of distortion." SOUND ADVICE, 225 Kearny St., San Francisco.

"...a superb amplifier, furnishing the essential qualities of the Model 700 at a much lower price." Hirsch-Houck Labs in STEREO REVIEW.

"Harmonic distortion proved to be almost unmeasurable on this amplifier." STEREO & HI-FI TIMES.

The Phase Linear 200 Stereo Amplifier

The newest addition to our amplifier line incorporates all we have learned to date

about power amplifier design. The 200 has not been reviewed, but with its advanced LED metering system, sophisticated protection circuits and excellent performance specifications, we are optimistic!

The Phase Linear 4000 Stereo Preamp

The model 4000 illustrates our philosophy of delivering far more than state-of-the-art specifications. It offers revolutionary features that make music sound better by providing greater dynamic range and a quiet background.

"...a combination of noise reduction and dynamic-range-expansion circuits whose sophistication far surpasses anything previously available on the audio consumer level...even without the assistance of its special noise reducing systems, it would rank as one of the quietest units we have ever encountered...makes any program played through it sound better than through any other preamplifier we have ever used...a most impressive technical achievement." Hirsch-Houck Labs in STEREO REVIEW.

The Phase Linear 2000 Stereo Preamp

Beyond efficient handling characteristics and excellent specifications, the 2000 is capable of reproducing more of the music on your recordings. Its ability to reproduce ambient signals is a function found on no other preamplifier.

"Super in the listening as it is smooth in the handling...The extra flexibility in the tone controls delivers worthwhile options. We find the ambience recovery feature a decided plus." HIGH FIDELITY.

The Phase Linear 1000

A noise reduction and dynamic-range-expansion system designed to eliminate noise from all sources (records, tapes, FM, etc.) and restore the music we hear at home to its original dynamic range.

"...for any already top-quality music system, we doubt a \$350 expenditure in any other component could match the audible improvement made possible by the Phase Linear 1000." Hirsch-Houck Labs in STEREO REVIEW.

"In theory, the circuit (AutoCorrelator) can make the distinction and reduce the level of the noise component while reproducing the signal component unaltered. In practice, its ability to do so is far from absolute, yet audibly greater (to my ears) from that of any other noise-remover on the market." Robert Long, in HIGH FIDELITY.

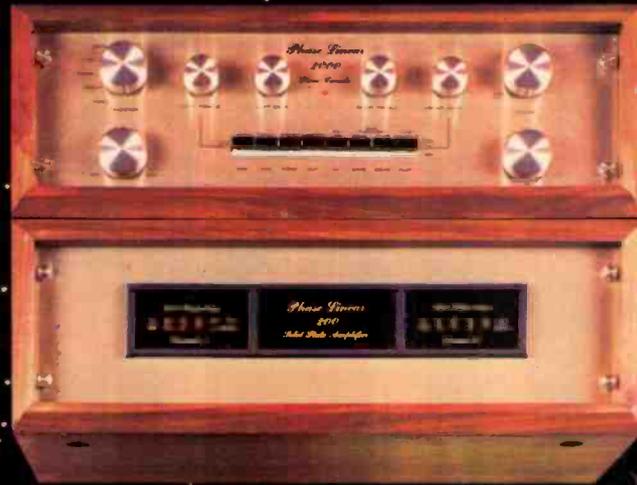
To be released soon—

The Phase Linear 5000 FM Tuner

Loaded with innovations, the 5000 will feature circuitry capable of increasing the dynamic range of broadcast signals up to 9 dB! It will do more than just reproduce a mediocre broadcast perfectly; it will make FM signals sound virtually as good as recorded signals. This feature alone makes the Phase Linear 5000 FM Tuner worth waiting for!

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The New Releases



Walter Gould

The Gregg Smith Singers performing in the Renwick Gallery of the Smithsonian Institution.

“America Sings” and Plays: From the Age of Jefferson—and Since

The Gregg Smith Singers' ambitious Vox series and the Smithsonian's lavishly packaged disc are fine documents.

by Irving Lowens

WE TEND TO FORGET that ours was essentially a vocal-choral musical culture, at least until the midpoint of the nineteenth century. Yes, of course, there were musical instruments on this side of the Atlantic (as “Music from the Age of Jefferson” and Albert Fuller’s and my articles in this issue make clear), and their presence can be documented way back toward the early seventeenth century. But song was the center of our musical life.

The Pilgrims and Puritans, as well as the Huguenots who preceded them, sang psalms—and probably folksongs. Voices took up no room in the holds of the tiny ships that carried the men and women of Europe to the New World. It was the need for choral song that inspired the development of the American singing school, a social institution that dominated the eighteenth century in New England. It was instrumentally accompanied song that led to the establishment, in the wilderness of Pennsylvania and North Carolina, of collegia musica, of a vocal-choral culture that sprang from Central European and not British roots. And it was the genteel song such as

might have been composed by Francis Hopkinson, signer of the Declaration of Independence, that echoed in the drawing rooms of the American aristocracy and that became intertwined with the history of the theater in this country.

It is significant that the first orchestral score to appear in the U.S., *The Death Song of an Indian Chief*, “set to musick by Mr. Hans Gram, of Boston,” was not published until March 1791, and even that was a song arranged for strings, two clarinets, and two E-flat horns with words “by Philenia, a lady of Boston.” It is perhaps even more significant that not a single set of orchestral parts is known to have been published on this side of the ocean before the nineteenth century was well under way.

The “America Sings” series, an ambitious attempt by the Gregg Smith Singers to give us a reasonably complete overview of our vocal-choral music, is of particular interest to Americanists and of potential importance to everyone interested in music. We know so little about our own heritage that nearly all of the dozens of selections in these first two volumes



This one-keyed boxwood flute from the Smithsonian collection is heard on "Music from the Age of Jefferson." Made by Heinrich Grenser of Dresden, the instrument is typical of the "traverso" late eighteenth-century composers knew. The extra upper tuning joints, such as the six shown, were necessitated by the lack of standard pitch in that era.

will come as a surprise to most listeners.

The ultimate structure of "America Sings" remains a bit unclear. Vol. 1 covers 1620-1800, and Vol. 2, 1850-1900, leaving a gap of fifty years between 1800 and 1850 still to be accounted for, presumably with Vol. 3. The five sets to follow the third volume are announced as: "The Transition Years (Late Nineteenth and Early Twentieth Centuries)," "Between Two Wars (1920-1950)," "The Contemporary World (The Traditionalists)," "The Contemporary World (The Avant-Garde)," and "American Chamber Opera." Undoubtedly there will be changes in this arrangement—the description of the series as it appears in Vol. 1 differs considerably from that in Vol. 2, which was released first.

I should say before proceeding further that the Gregg Smith Singers do a first-rate job, from a strictly musical point of view (and get an admirable assist from the New York Vocal Arts Ensemble in Vol. 2). The choral sound is invariably lovely to hear, the soloists are excellently chosen, and the approach to this body of literature is always respectful and dignified. On the first two sides in Vol. 1 an attempt is made to illustrate the variety and beauty of the music from the *Ainsworth Psalter*, the *Bay Psalm Book*, and such early classics as John Tufts's *Introduction to the Singing of Psalm Tunes*, Thomas Walter's *Grounds and Rules of Musick Explained*, and James Lyon's *Urania*, and this attempt is, for the most part, highly successful.

Nevertheless, there are some signs of musical uncertainty and some misunderstanding of the music's social role in this country during the years before the Revolution. In an aural history of this scope, this kind of misconception can do considerable damage. A basic error is an artificial separation of our vocal-choral music into sacred and secular parts—in fact, things did not work that way at all. Beginning with Tufts and Walter in 1721, American music was primarily educational in function, even though religious texts were used. The music was the product of the singing school, not the church. While some of the most popular tunes in the singing school repertory did find their way into congregational song, most of them didn't and many of them (such as Daniel Belknap's lovely set of choruses on the seasons and the anthems by Read, Billings, and Lyon) used secular texts that would have been totally out of place in a church setting. Indeed, unless one under-

stands the nature of the early American singing school, it is difficult to account for the choice of so many texts based on portions of the "Song of Songs," many of them with distinctly erotic overtones, or the choice of individual *interior* stanzas borrowed in large part from Isaac Watts because of their secular implications. Thus, the distinction between "sacred" and "secular" music of the Revolutionary period illustrated on Sides 3 and 5 of Vol. 1 turns out to be largely specious.

Perhaps of greater consequence is the fact that the normal choral balance of the early period is largely disregarded. Our ancestors preferred a bass-heavy chorus, and the main melodic line was in the tenor rather than the soprano. These facts of life are frequently disregarded in the interests of tonal beauty à la 1976, and I'm not at all sure that is the proper way to approach this music. At any rate, the liner notes should make it clear that this approach is being used despite the historical record and not because of it. Another questionable practice (although the result sounds good) was the decision to turn two-part settings from Playford's *Brief Introduction to the Skill of Musick*, utilized in the 1698 edition of the *Bay Psalm Book*, into four-part settings because "four-part singing was common in England and likely practiced in the Colonies—especially in informal worship."

Surprisingly enough, perhaps the loveliest section of Vol. 1 is the one that illustrates the music of the American Moravians with anthems and instrumentally accompanied songs—this was genuine sacred music—in works by Dencke, Herbst, J. F. Peter, Antes, and S. Peter. Here the exquisite voice of soprano Rosalind Rees works real magic. Just as surprising is the peculiar lack of character exhibited in the eight songs by Hopkinson. Published in 1788 and dedicated to George Washington, they are among the monuments of our history, but musically they turn out to be pretty much a bore.

Even with these flaws, and the occasional historical misunderstandings and out-and-out errors in the



This Broadwood grand piano (1794) was restored and used for accompaniment in the Smithsonian recording.

liner notes, "The Founding Years" is an important release. And it is an excellent launching pad for Vox's series.

Vol. 2 opens with Civil War songs, among them a gem—Walter Kittredge's "Tenting on the Old Camp Ground"—in a rather tawdry setting of tinsel, with such items as Root's "Battle Cry of Freedom" and Work's "Marching Through Georgia" glittering brightly. But the set focuses largely on the songs of Stephen Foster and Charles Ives as the twin suns around which the "great sentimental age" revolves. As might be expected, the best is Side 2, on which the New York Vocal Arts Ensemble conclusively demonstrates that Foster was truly a genius. As the program notes state, "The earmark of Foster's ballads, aside from his remarkable melodic gift which has few equals, is the simple but completely artful handling of his musical forces. The voicing for ensemble is near perfect and, though extremely simple in style, the piano never fails to reinforce the voice or voices." In sheer loveliness, this section challenges the magnificent Foster recording released in 1972 by Nonesuch that featured Jan DeGaetani.

From this point on, Vol. 2 has few memorable moments, and I urge listeners to take it in small doses. Side 3 has the Gregg Smith Singers in campaign and comedy songs; Side 4, devoted to love songs after Foster and comic love songs, achieves its high point with four early Ives songs ("Kären," "An Old Flame," "Marie," and "Night Song"); Side 5 contains "good times and dances"; Side 6 gets the listener into nostalgia, and ends well with fine groups by—Foster and Ives. "The Great Sentimental Age" was originally performed as a concert in the Renwick Gallery (a beautiful reconstruction of the original Corcoran Museum) of the Smithsonian Institution, utilizing the gallery's reconstructed 1873 Steinway grand. I was there, and can testify to the fact that it made for an unbearably long and tedious evening. But you don't have to listen to all six sides one after the other, and the album does constitute an essential piece of the jigsaw puzzle that is the American vocal-choral tradition.

The title chosen for "Music from the Age of Jefferson" is quite precise. This is not necessarily music that was owned, performed, or even heard by Jefferson, although most of the compositions selected for inclusion by James Weaver (associate curator of the Smithsonian's Division of Musical Instruments) and Albert Fuller were found in the collections housed originally at Monticello but now, for the most part, at the University of Virginia.

How much of this music was actually in Jefferson's catalogue of his library, handwritten in 1783, when he was grieving the premature death of his music-loving wife? Very little. Daniel Purcell's psalms for organ, Thomas Arne's *Artaxerxes*, and "Wodizka's solos" are mentioned. But one should be wary of concluding that this music was Jefferson's own personal, individual choice. The charming Schobert Sinfonia in E flat, for example, with which the set begins, is found in a bound volume that probably belonged to his eldest daughter, Patsy, who went to live with her father in Paris in 1784 at the age of twelve; it was undoubtedly chosen for her by her music master at the Abbaye Royale de Panthémont, Claude-Bénigne Bal-



Photos: Smithsonian

Another instrument heard on the "Jefferson" disc is this chamber organ, made by John Snetzler of London in 1761.

bastre. The same can be said of the Clementi G major Sonata and the French airs by M. Martini (?) and Niccolò Piccinni. Songs by Arne and James Hook also come from a portion of the Monticello collection.

The J. C. Bach A major Sonata for harpsichord four hands, musically the most interesting piece in the set, had no connection at all with Jefferson, but came from the Nelly Custis collection at Woodlawn. The connection between Jefferson and the songs by Linley and Light is very tenuous indeed, even though the former President did buy an expensive guitar for his granddaughter Virginia in 1816 and two of his other granddaughters were known to have played the instrument from time to time.

Except for the Schobert sinfonia and the Bach sonata, what is presented is pleasant rather than inspired, and this despite excellent performances by musicians well known for their faithful interpretations of early music and despite the utilization of period instruments from the Smithsonian. I can find fault only with Carole Bogard's French diction, which leaves something to be desired.

The disc is lavishly packaged and illustrated and comes with excellent liner notes by John Fesperman, curator of the Division of Musical Instruments. (But I was somewhat puzzled by the long section, based on Shirley Wynne's research, about "music and dance at Monticello" since no dance music is found here.) Charles Fisher's engineering, using the DBX noise-reduction system, is first-rate. The recording was taped at the Smithsonian.

For anybody who wants an accurate idea of the sort of music Jefferson's age produced rather than a

survey of the mountain peaks of the literature, this is a very valuable recording. But don't labor under the misapprehension that Thomas Jefferson himself was in the audience for it all.

AMERICA SINGS: Vol. 1, The Founding Years (1620-1800). Gregg Smith Singers, Gregg Smith, cond. Vox SVBX 5305, \$10.98 (three discs, manual sequence).

Psalms (sixteen from the *Ainsworth Psalter*, five from the *Bay Psalm Book*, ninth edition, 1968). Standish; Isle of Wight; Psalm 100 Tune New (from Tutts's *Introduction to the Singing of Psalm Tunes*). Southwell New; Windsor; Litchfield; Psalm 148 (from *Walter's Grounds and Rules of Musick Explained*). Cambridge (from *Ainsworth Psalter* and *Bay Psalm Book*). Southwell (from *Walter* and *Lyon's Urania*). The Lord Descended from Above; Psalm 19 (from *Lyon*). **BILLINGS:** Thus Saith the High, the Lofty One, As the Hart Panteth; Consonance.

SWAN: China. **MORGAN:** Despair and Amanda; Montgomery. **BROWNSON:** Salisbury. **READ:** Russia; Down Steers the Bass. **INGALLS:** Northfield. **STEPHENSON:** Behold I Bring You Glad Tidings. **SELBY:** O Be Joyful In the Lord; Ode for the New Year. **DENCKE:** O. Be Glad, Ye Daughters of His People. **HERBST:** God Was In Jesus. **J. F. PETER:** I Will Make an Everlasting Covenant; I Will Freely Sacrifice to Thee. **ANTES:** How Beautiful Upon the Mountains. **S. PETER:** O, There's a Sight That Rends My Heart; Look Ye, How My Servants Shall Be Feasting. **LAW:** Bunker Hill. **HOPKINSON:** A Toast; My Days Have Been So Wondrous Free; Eight Songs. **VAN HAGEN:** Funeral Dirge on the Death of General Washington. **BELKNAP:** The Seasons. **KELLY:** The Mischievous Bee; Last Week I Took a Wife. **LYON:** Friendship. **ANON.:** A Cook, My Good Masters; Washington's March.

AMERICA SINGS: Vol. 2, The Great Sentimental Age (1850-1900). Gregg Smith Singers, Gregg Smith, cond.; Stephen Crout, piano. The New York Vocal Arts Ensemble, Raymond Beegle, piano and dir. Vox SVBX 5304, \$10.98 (three discs, manual sequence).

BROWN: The Stars and Stripes. **FOSTER:** We Are Coming, Father Abraham.

Joplin's *Treemonisha*: A Patchwork

Betty Allen, Carmen Balthrop, Cora Johnson, and Willard White in *Treemonisha*



Walter A. Ferick/DG

DG's recording offers the Broadway cast, lots of zest, and proof that the ragtime numbers carry the show.

by Shirley Fleming

AS THE WORLD must know by now, Scott Joplin made a gigantic effort shortly after the turn of the century to surmount his undisputed reputation as the "King of Ragtime" and rise into the ranks of operatic composers (not only an arduous musical journey, but an arduous social one, entailing the move from a black world into a white one). His first opera score, *A Guest of Honor*, is lost. His second, *Treemonisha*, never got off the ground in his lifetime and would be moribund today but for the resurrection accomplished by American music scholar Vera Brodsky Lawrence, whose collected edition of Joplin's music was published by the New York Public Library in 1971. A year later, *Treemonisha* was mounted in a semi-

professional production in Atlanta (the show then traveled to Wolf Trap), and in 1975 it received a lavish presentation by the Houston Opera Company in the outdoor theater in Houston's Hermann Park. That production moved on to the Kennedy Center and thence to Broadway.

This album is also a lavish production, including the text and color photographs of the show. And there is a series of essays, all written in a tone of missionary fervor, by Gunther Schuller, who orchestrated the work for the latter production; Frank Corsaro, who directed; Franco Colavecchia, who designed the sets; and Louis Johnson, who did the choreography. Vera Lawrence writes an apprecia-

300,000 More; Willie Has Gone to the War; Jenny June; Wilt Thou Be True; Beautiful Dreamer; Katy Bell; Willie We Have Missed You; Jeanie with the Light Brown Hair; Little Ella; Ellen Bayne; The Merry, Merry Month of May; Come Where My Love Lies Dreaming; Somebody's Coming to See Me Tonight; The Great Baby Show; The White House Chair; Little Mac! Little Mac! You're the Very Man; Mr. and Mrs. Brown; If You've Only Got a Moustache; Wilt Thou Be Gone Love; Village Bells Polka; Holiday Schottisch; Soiree Polka; Camptown Races; Merry Little Birds Are We; While the Bowl Goes Round; Some Folks; There Are Plenty of Fish in the Sea; The Voices That Are Gone; Old Memories; Gentle Annie; Eulalie; Old Dog Tray; My Old Kentucky Home. **BUCKLEY:** We'll Fight for Uncle Abe. **ROOT:** The Battle Cry of Freedom. **KITTREDGE:** Tenting on the Old Camp Ground. **WORK:** Marching Through Georgia. **CATLIN:** Comrades Lay Me Gently Down. **BAKER:** Coming Home from the Old Campground. **IVES:** They Are There; A Son of a Gamboller; Karen; An Old Flame; Marie; Night Song; Romanzo di Central Park; In the Alley; Circus Band; Waltz; Canon; Down East; Memories; Old Home Day. **ANON.:** Few Days. **ALLEN:** The Final Sweepout; Too Late for Love. **HAYS:** Put the Right Man at the Wheel; I'll Remember You in My Prayers; Beautiful Child; She's the Sweetest of Them All; I Took Her to the Ball; Alone and at Home. **ALLEMAN:** On the Town. **HUTCHINSON:** The Horticultural Wife. **BROCKWAY:** Jockey Hat and Feather. **ADAMS:** Cupid, Sweet Cupid. **WINNER:**

Listen to the Mocking Bird. **MUELLER:** Lily Bell. **HANBY:** Nelly Gray.

MUSIC FROM THE AGE OF JEFFERSON. Carole Bogard, soprano; John Solum, flute; Sonya Monosoff, violin; Robert Sheldon and Thomas Murray, horns; Howard Bass, English guitar; Albert Fuller, harpsichord and pianoforte; James Weaver, harpsichord, pianoforte, and organ. [Janet B. Stratton, prod.] SMITHSONIAN COLLECTION N 002, \$6.50; Tape: ●● N 002, \$5.50. (Smithsonian Collection, Box 5734, Terre Haute, Ind. 47802).

SCHOBERT: Sinfonia In E flat (harpsichord, violin, two horns, cello). **LINLEY:** Air from Othello (voice and piano). **MARTINI (?)**: Plaire à celui que j'aime (voice and piano). **D. PURCELL:** Psalm 100 (organ and voice). **CLEMENTI:** Sonata in G (flute and piano). **WODIZKA:** Sonata (violin and basso continuo). **T. ARNE:** Artaxerxes; Water Parted from the Sea (voice and piano). **PICCINNI:** Air de Didon, Ah! que je fus bien inspirée (voice and piano). **LIGHT:** Guardian Angels (voice and English guitar). **HOOK:** The Caledonian Laddy (voice and piano). **J. C. BACH:** Sonata in A (harpsichord four hands).

of Styles, Touching and Trying

tion of Joplin, and critic Robert Jones writes an appreciation of Vera Lawrence.

It is a heavy course of indoctrination, and one wonders whether the work itself can bear the weight of so much adoration. The answer, it seems to me, is: not entirely. But there is still a good deal of touching entertainment to be had from *Treemonisha*, even though the three big hit numbers ("We're Goin' Around," "Aunt Dinah Has Blowed de Horn," and "A Real Slow Drag") don't—can't—communicate all the hot, sensuous exuberance that surged across the footlights on opening night outdoors in Houston.

Treemonisha, as its fans are quick to point out, is not a ragtime opera. It is not, in fact, an opera at all, but something between a musical and an operetta, made up of an extraordinary patchwork of styles. Schuller cites Handel and Weber. I can add Bach (for one giddy moment the *Wohin?* chorus of the *St. John Passion* looms), Lehár, a bit of Victor Herbert, and a quick dash of Gilbert and Sullivan. A section of pure gospel hymn and long stretches of melodious recitative, moving the story along, are just plain boring. Joplin's set arias vary: The long one for the heroine's mother, Monisha (Betty Allen), is interminable; a shorter one for Ned, the father (Willard White), fails to take hold; but the song for Remus, the boyfriend (Curtis Rayam), is pure Viennese waltz and suggests that Joplin might have rivaled Johann Strauss if he had put his mind to it. Another set piece, a barber-shop quartet called "We Will Rest Awhile," has absolutely nothing stylistically to do with anything else but is one of the fetching moments of the score. Still, no matter how ardently Joplin wished to reach beyond ragtime, it is the three ragtime numbers already mentioned that put *Treemonisha* across. Anything else might be deleted and scarcely be missed, but without the ragtime there would be no show.

Joplin's message, that education offered a way out

of destitution for his people, is fortunately one that need cause no wincing or apology today, seventy years after he formulated it. The Women's Lib aspect (the heroine is chosen to be the leader of her comrades) also goes down palatably, if we do not make too much of it. So does Joplin's nice little economic insight—that the conjurers hope to stop the progress of enlightenment because they depend for a living on selling their "bags of luck."

The standouts in the cast are Carmen Balthrop as *Treemonisha*, commanding a pure, focused, full-bodied yet flexible soprano, and Curtis Rayam as Remus, abounding in vitality and squarely on pitch. Not so squarely there is Betty Allen, whose vibrato obtrudes noticeably in the higher register and whose uncontrolled changes of vocal color seem to be the result of technical difficulty. (Diction is a problem with Allen, and to a lesser extent with some others in the cast. After a single listening with the text, however, one's ear begins to pick up the words.)

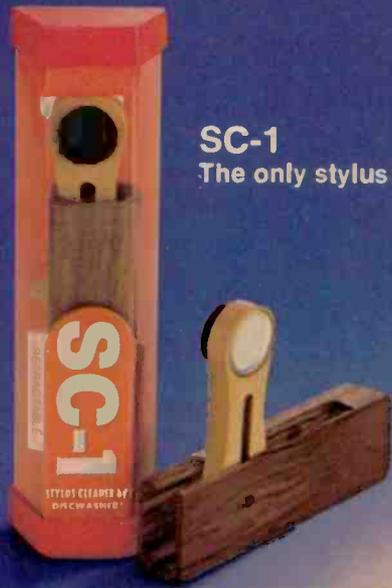
The Ned of Willard White is dependable if not striking, and Ben Harney as the rascal conjuror Zozetrick projects a marvelously appealing villainy. The rest of the cast does a fine job, and Gunther Schuller provides all the zest Joplin could have wished for.

JOPLIN: *Treemonisha*.

Treemonisha
Monisha
Remus
Ned
Zozetrick
Lucy
Andy
Luddud
Cephus
Simon
Parson Alltalk

Carmen Balthrop (s)
Betty Allen (ms)
Curtis Rayam (t)
Willard White (b)
Ben Harney (b)
Cora Johnson (ms)
Kenneth Hlcks (t)
Dorceal Duckens (b)
Dwight Ransom (t)
Raymond Bazemore (bs-b)
Edward Piersey (b)

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Behind The Scenes

Purcell Brittenized. Janet Baker has re-recorded the role that first brought her fame on disc: Dido in Purcell's *Dido and Aeneas*. Decca/London has long wanted to record her in Britten's edition of the score, and the sessions were finally organized at the Maltings during the winter. There was no question of the convalescing Britten himself conducting, but as with Britten's own *Death in Venice* Stuart Bedford led the English Chamber Orchestra with a strong cast of mainly young singers—Anna Reynolds as the Sorceress, Felicity Palmer and Alfreda Hodgson as the Second and Third Witches, Norma Burrowes as Belinda, Felicity Lott as the Second Woman, and Robert Tear as the Sailor.

Those who did not see the stage productions of this opera in Britten's edition some years ago may be surprised at the choice of singer for Aeneas—not a baritone at all, but the veteran tenor Peter Pears, for whom the part lies ideally. As producer Christopher Raeburn put it, Aeneas' cries of "But aarh!" might have been written by Purcell with Pears in mind.

Also at the Maltings, as our European editor, Edward Greenfield, reports, Pears has recorded a collection of Britten songs with harp accompaniment by Osian Ellis. The songs will probably fit on a disc along with the Britten harp suite recorded by Ellis but never issued for lack of a suitable coupling.

Philips operas. Janet Baker and Yvonne Minton will be singing the roles of Vitellia and Sesto, respectively, in Colin Davis' complete recording of *La Clemenza di Tito*, his fifth Mozart opera set for Philips. Following the latest (highly successful) revival of the stage production, Covent Garden forces will be used, but with changes in the cast. Over the summer Davis will also be conducting his first Puccini recording, a complete *Tosca* with Montserrat Caballé, José Carreras, Ingvar Wixell—and, again, the Covent Garden orchestra.

CBS activities. Even with Lorin Maazel's illness preventing his recording of Brahms's *German Requiem* with the New Philharmonia Choir and Orchestra, CBS has had numerous projects going simultaneously.

In sessions linked to a marathon concert at London's Royal Albert Hall, Isaac Stern (with the English Chamber Orchestra conducted by Alexander Schneider) recorded no fewer than six and two-thirds concertos—two Bach, three Mozart plus the *Haffner Concerto* from K. 250, the

K. 261 Adagio, and the K. 373 Rondo. That was all completed in seven sessions at CBS's own London studios.

Meanwhile at Henry Wood Hall, the London orchestras' new rehearsal hall constructed out of a disused church, the BBC Singers under John Poole were recording an elaborate program of Gabrieli, Gesualdo, and Scarlatti, while John Williams was recording various contemporary guitar pieces as fillers for his latest concerto disc—the Guitar Concerto No. 2 of Stephen Dodgson. In place of the Maazel Brahms project, CBS quickly set up sessions for a miscellaneous recital by Ileana Cotrubas including Mozart and Donizetti arias. John Pritchard was conducting the NPO.

In Paris there were also some CBS sessions—like most of the London ones directed by Paul Myers—in which Daniel Barenboim conducted the Orchestre de Paris in a French program: Debussy's *L'après-midi d'un faune*, Ravel's *Daphnis et Chloé Suite No. 2* and *Pavane pour une infante défunte*, Chabrier's *España*, and Ibert's *Escapes*. For atmospheric music an exotic recording studio was chosen: the Eglise de Liban.

Chung and Solti. For some time Decca/London has been trying to get Kyung-Wha Chung and Sir Georg Solti together before the microphones. A Royal Festival Hall performance of the Bartók Second Violin Concerto with the London Philharmonic provided the opportunity, and, according to producer Christopher Raeburn, the recording sessions went even better than the concert.

Chung was characteristically direct when talking about the balance of orchestral details, but there was no question of Sir Georg claiming such areas as his own exclusive province. When Chung asked for broader treatment at one point, he wagged a finger and said, "We mustn't indulge ourselves." But Chung had the art of persuading him. "Can't we indulge ourselves just a bit?" she asked. And they did.

More Bartók, impromptu Schoenberg. Another important Bartók recording—again after a Festival Hall performance—came from Pierre Boulez and

the BBC Symphony Orchestra. With Tatiana Troyanos and Siegmund Nimsgern he recorded Bartók's one-act opera, *Bluebeard's Castle*. The CBS sessions at EMI's St. John's Wood studio went so well that the hour-long opera was completed with a session to spare.

The extra time was used for Schoenberg's *Accompaniment to a Film Scene*, a short but tricky score that Boulez has wanted to put on disc for some time. Luckily the publishers, Universal, had the parts available in London, and within hours the project was set up and completed.

Baker's EMI projects. In addition to the Decca/London and Philips sessions noted, Janet Baker has been recording for the company to which she was long exclusively tied, EMI. With Neville Marriner and the Academy of St. Martin-in-the-Fields she has been recording Bach and Handel arias, an answer of sorts to her prize-winning Philips pair of discs of Handel, Haydn, and Mozart (which EMI earlier missed the chance to record). Other EMI projects include Wagner's *Wesendonk Lieder* and a group of Strauss orchestral songs, and a complete Bach *Christmas Oratorio*.

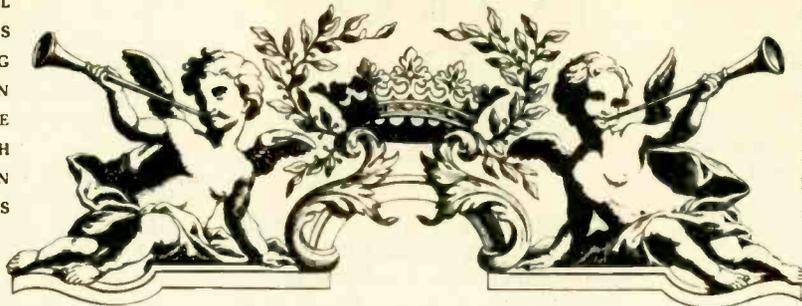
The Bach features the King's College Choir, Cambridge, whose choir-master, Philip Ledger, conducts. The other soloists are Elly Ameling, Robert Tear, and Dietrich Fischer-Dieskau. (Since EMI has recorded several standard choral works in English, it may be worth noting that the language used is German.) Earlier this year, the King's choir recorded a Purcell disc.

Domingo's all over. This promises to be an expensive year for record-buying fans of Plácido Domingo. In addition to the completed projects already reported on—most recently Julien in Charpentier's *Louise* for CBS ["Behind the Scenes," June]—there is a little of everything in the works. For DG, he sang Macduff in Claudio Abbado's *La Scala Macbeth*. (The rest of the cast is that of this past season's opening night, as reported in April: Verrett, Cappuccilli, Ghiaurov.) Other Verdi recordings in prospect are a DG *Traviata* with Ileana Cotrubas, conducted by Carlos Kleiber, and RCA's new *Forza del destino* with Leontyne Price and Sherrill Milnes, conducted by James Levine. Also on Domingo's RCA schedule are *Andrea Chénier* and *L'Amore dei tre re*; farther afield, he is singing Walther in DG's *Meistersinger* with Dietrich Fischer-Dieskau and Edith Mathis, conducted by Eugen Jochum. ●

reviewed by

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PETER G. DAVIS
SHIRLEY FLEMING
ALFRED FRANKENSTEIN
KENNETH FURIE
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PATRICK J. SMITH
SUSAN THIEMANN SOMMER

BACH: Motets (6), S. 225-30 (with four chorale preludes). David Lumsden, organ; Louis Halsey Singers, Louis Halsey, cond. OISEAU-LYRE SOL 340/1, \$13.96 (two discs, manual sequence).

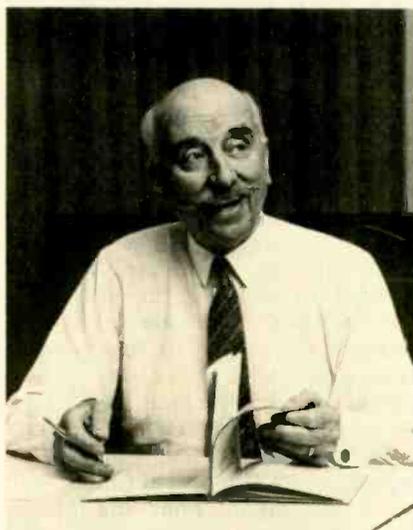
Motets: Singet dem Herrn, S. 225; Der Geist hilft unsrer Schwachheit auf, S. 226; Jesu, meine Freude, S. 227; Fürchte dich nicht, S. 228; Komm, Jesu, komm, S. 229; Lobet den Herrn, S. 230. **Chorale preludes:** Vom Himmel hoch, S. 701; Vom Himmel hoch (from Magnificat, S. 243); Jesu, meine Freude, S. 713; Freut euch und jubiliert (from Magnificat, S. 243).

Bach's motets are not programmed as often as they should be in this country, although they are well represented in *Schwann*. They are very fine works, consistently more interesting than a number of the cantatas, for example, which contain some dreadfully arid spots. Nevertheless, the monolithic effect of the unrelieved choral sound can get a bit oppressive, and I would think that they are best savored one at a time.

Several of the motets—*Jesu, meine Freude* and *Komm, Jesu, komm*, for instance—are reminiscent of the choral writing in the Passions. The dramatically effective shifts in texture and style in the former piece, the short contrasted sections, and the use of the chorale as a refrain are quite like the crowd scenes in the *St. John* Passion, a work whose final chorus is also echoed in *Komm, Jesu, komm*. The brilliant double chorus writing of *Singet dem Herrn*, on the other hand, is closer to Bach's music for the *St. Matthew* or, in the case of the final fugue, the *Osanna* from the *B* minor Mass.

The motets are not easy to perform. For the conductor, it is hard to shape the unending fugues of *Der Geist hilft unsrer Schwachheit auf* and even the shorter *Lobet den Herrn* so that they do not emerge as an amorphous mass of sound, uncontrollably set off by the initial fugue subject. For the singers, too, there is little relief, little chance to catch a breath before plunging once more into the musical flow. The Louis Halsey Singers cope admirably with these problems, and the result is a deeply satisfying performance. Halsey wisely backs up the singers with a discreet organ continuo, an authentic practice that has the advantage of bolstering the singers' intonation so that they are free to concentrate on more musical functions.

In order to round off the final side of this two-disc set, David Lumsden, the able organist, emerges on his own to play two chorale preludes from the Kirnberger collection and a pair of little choruses on the



Hans Wild

Adrian Boult
Illuminating Elgar.

tunes *Vom Himmel hoch* and *Freut euch und jubiliert*, originally intended by Bach for inclusion in the first version of his *Magnificat*. S.T.S.

BEETHOVEN: Romances for Violin and Orchestra—See Sibelius: Concerto.

BEETHOVEN: Scottish Folksongs—See Haydn: Scottish Folksongs.

BENNETT, W.S.: Sonata for Piano, No. 1—See C. Schumann: Variations.

DALLAPICCOLA: Vocal Works—See Shaw: Choral Works.

ELGAR: The Apostles, Op. 49. Sheila Armstrong, soprano; Helen Watts, alto; Robert Tear, tenor; Benjamin Luxon, baritone; Clifford Grant and John Carol Case, basses; Choir of Downe House School; London Philharmonic Choir and Orchestra, Adrian Boult, cond. [Christopher Bishop, prod.] CONNOISSEUR SOCIETY CS 2094, \$20.94 (three discs, manual sequence).

ELGAR: The Kingdom, Op. 51. Margaret

Price, soprano; Yvonne Minton, alto; Alexander Young, tenor; John Shirley-Quirk, bass-baritone; London Philharmonic Choir and Orchestra, Adrian Boult, cond. [Christopher Bishop, prod.] CONNOISSEUR SOCIETY CS 2089, \$13.96 (two discs, manual sequence).

The music of Sir Edward Elgar, currently enjoying a near-vogue revival in Great Britain, still commands a much narrower appeal, especially where his major choral works are concerned, in this country. So if his great linked oratorios, *The Apostles* (1903) and *The Kingdom* (1906), were left unrecorded even in England until 1974 and 1969, respectively, Angel Records' mass-sales-conscious managers hardly can be faulted for failing to exercise their contractual first American rights to these EMI Elgarian milestones. But such caution highlights all the more brightly the enterprise of E. Alan Silver and his Connoisseur Society in seizing the chance to make sensibly smaller editions of these quite extraordinary works available.

The mere announcement of their domestic release is all that's needed by the most immediately likely purchasers, particularly since most of them are already familiar with, or at least aware of, the uninhibitedly rapturous reception British record reviewers and collectors have given the Boult-led performances and the EMI recordings as well as the music itself. At the opposite extreme, it must be undeniable that a majority of even serious record buyers in this country are sufficiently disinterested in or antagonistic to English oratorios in general (and anything by Elgar in particular) that they'll simply ignore these releases. But there must be a considerable middle ground of Missourians whose minds are not yet closed and who may be willing to give El-

Explanation of symbols

Classical:

- B Budget
- H Historical
- R Reissue

Recorded tape:

- Open Reel
- 8-Track Cartridge
- Cassette

gar's oratorios the chance to speak for themselves.

For better or worse, my own recommendation has to be an ambivalent one. Yet just because this music is so aesthetically and philosophically alien to me, it says a great deal in its favor—and especially for Elgar's exceptionally imaginative powers of scoring for both large chorus and very large orchestra—that listening to these works I am almost consistently spellbound into a literal suspension of disbelief. And it says much for the recorded production that even the too pervasive stigmas of British oratorio singing, particularly in the vocal unsteadiness of most of the soloists (John Shirley-Quirk and Margaret Price are the only real exceptions for me), aren't able to break the spell. While I'm not insensible of Sir Adrian's passionately sacerdotal conviction, the hard-breathing emotionalism of so evangelical an approach normally would be anathematic to me. But again the superb sonorities with which the composer enhances his own melodic and harmonic eloquence numb me into at least momentary acquiescence.

I can say unequivocally that these records warrant hearing—preferably in reverse order. Since *The Kingdom* has the preponderance of symphonic and choral passages over soloists' airs and recitatives, and perhaps also has even more sumptuously glowing recorded sonics, it is likely to exert the more magnetic attraction on initially skeptical listeners. Yet if Elgar is to be given a genuinely fair chance, *The Apostles* is es-

sential too, not only for its distinctive contents and for recognition of the over-all integrity of what are the first two sections of a great unfinished triptych, but also for its invaluably illuminating sixth-side addendum. This is a musically illustrated talk by Sir Adrian on the most significant of the many leitmotifs Elgar devised and used so effectively throughout. Of course the ability to recognize and identify them isn't at all essential to one's musical enjoyment, but (as with Wagner's *Ring*) it can incalculably enrich one's understanding. R.D.D.

FAURÉ: *Requiem*, Op. 48*; *Pavane*, Op. 50 (orchestral version). Elly Ameling, soprano*; Bernard Kruysen, baritone*; Daniel Chorzempa, organ*; Netherlands Radio Chorus*; Rotterdam Philharmonic Orchestra, Jean Fournet, cond. PHILIPS 6500 968, \$7.98. Tape: ♪ 7300 417, \$7.95.

Fournet's reading of the exquisitely moving *Requiem* is thoroughly musical and sympathetic. He maintains a light and flowing line and has a fine sense of judiciously contrasted pacing, a great relief from the ponderous approach typified by the Cluytens and Barenboim recordings. At the same time, this interpretation surpasses in stride and sweep the excellent bargain-priced versions of Willcocks (Seraphim S 60096) and Ansermet (Richmond SR 33168).

The work of both chorus and orchestra is solidly dependable. Bernard Kruysen has the right style and timbre for his two solo

movements, though at times I was painfully aware of his fast vibrato. Elly Ameling's "Pie Jesu" is predictably one of the warmest on records, though still less effective than the guileless, loftily sustained singing of Suzanne Dupont on the wartime Bourmauck set (once available on a Columbia LP). Daniel Chorzempa is one of the more aggressive organists the *Requiem* has had on disc; reactions to this will vary, but I will reiterate my general view that daintiness is not a sine qua non of Fauré performance.

Fournet leads the gorgeous little *Pavane* briskly and sensitively, but as with Willcocks I am disappointed by the choice of the orchestra-only version. Barenboim offers the choral version, but his atrocious *Requiem* makes that disc (Angel S 37077, May 1975) an expensive proposition just for the *Pavane*. Fortunately the choral version of the *Pavane* can be had on a valuable Fauré disc by Antonio de Almeida (Inédits ORTF 995 012); that collection, which includes the Op. 35 *Madrigal* and the incidental music to *Shylock* and *Caligula*, is definitely worth tracking down. A.C.

HAYDN: *Symphonies*: No. 6, in D (*Le Matin*); No. 7, in C (*Le Midi*); No. 8, in G (*Le Soir*). Prague Chamber Orchestra, Bernhard Klee, cond. [Rudolf Werner, prod.] DEUTSCHE GRAMMOPHON 2530 591, \$7.98.

Comparison:
Goberman/Vienna St. Op. Orch. Odys. 32 16 0034
(No. 6), 32 16 0052 (Nos. 7-8)

When Haydn signed a contract with Prince Anton Esterházy in May 1761, it was understood on both sides that the orchestra of the princely establishment was to be upgraded. Haydn would have been reluctant to accept the post otherwise, and there was no point in engaging a Haydn if you were going to deny him the musicians he required to work at his best. These three symphonies, which look back to the baroque (especially baroque opera) and forward to the nearly 100 Haydn symphonies that succeed them, were intended to show the prince how good his new orchestra was, that the first chairs were soloists of the first rank, and that effects requiring the highest ensemble virtuosity were now possible. They served that purpose, but for us they represent masterpieces in the preclassical manner, the young Haydn at the very peak of his inventive powers.

Many will want just these three symphonies, and for them Vol. 1 of the Dorati complete edition (six discs containing Nos. 1-19) is overly generous. Bernhard Klee is in competition with the first recording of this material from modern texts, the historic performances of Max Goberman on two *Odyssey* discs. The Goberman performances are not new, but musically and musically they are of the very highest order and, in particular, offer beautiful harpsichord-continuo realizations that have no counterpart in the Klee renditions. In a number of places, such as the glorious slow movement of *Le Midi*, it makes a very real difference. But Klee has his points, too: He provides a much more exciting storm to close *Le Soir*, for example, and the crisp, energetic character of his performances,

Continued on page 81

Critics' Choice

The best classical records reviewed in recent months

- BACH:** Brandenburg Concertos (6). Leppard. PHILIPS 6747 166 (2), Jun.
BEETHOVEN: Quartets, Op. 18. Végh. TELEFUNKEN 36.35042 (3), Mar.
BRAHMS: Symphony No. 1. Levine. RCA RED SEAL ARL 1-1326, May.
DUTILLEUX/LUTOSLAWSKI: Cello Concertos. Rostropovich; Baudo, Lutoslawski. ANGEL S 37146, Jun.
GERSHWIN: *Porgy and Bess*. Maazel. LONDON OSA 13116 (3), May.
HAYDN: *La Fedeltà premlata*. Dorati. PHILIPS 6707 028, Jun.
HENZE: *Compases para preguntas ensimismadas*; *Violin Concerto No. 2*. Henze. HEADLINE HEAD 5, Apr.
KRENEK: Various Works. Various performers. ORION ORS 75204, Jun.
LISZT: Hungarian Rhapsodies (19). Campanella. PHILIPS 6747 108 (3), Jun.
LISZT: Piano Sonata; other works. Berman. COLUMBIA/MELODIYA M 33927, May.
MONTVERDI: *Vespro della Beata Vergine*; other works. Schneider. ARCHIV 2710 017 (3), May.
MOZART: *Divertimentos* (17). N. Y. Philomusica, Johnson. Vox SVBX 5104 (3), 5105 (3), 5106 (3), Apr.
NIELSEN: *Wind Quintet*; other works. W. Jutland Ensemble. DG 2530 515, Apr.
ROCHBERG: Chamber Works. Concord Quartet. COMPOSERS RECORDINGS SD 337, May. Chamber Symphony; Music for the Magic Theater. Oberlin College ensembles, Moore. DESTO DC 6444, May.
SCHOENBERG: *Moses und Aron*. Boulez. COLUMBIA M2 33594 (2), Jun.
SCHUBERT: *Wanderer Fantasy*. SCHUMANN: *Sonata in G minor*. Gelber. CONNOISSEUR SOCIETY CS 2085, Jun.
SHOSTAKOVICH: *Preludes and Fugues*. Woodward. RCA RED SEAL CRL 2-5100 (2), May.
SHOSTAKOVICH: Quartets 7, 13, 14. Fitzwilliam. OISEAU-LYRE DSLO 9, May.
WAGNER: *Das Rheingold* (sung in English). Goodall. ANGEL SDC 3825 (4), Apr.
WAGNER: *Siegfried* (sung in English). Goodall. EMI ODEON SLS 875 (5), Apr.
LYNN HARRELL: Cello Recital. RCA RED SEAL ARL 1-1262, Apr.
JEFFREY SOLOW: Cello Recital. DESMAR DSM 1006, Apr.

In Memory of *Faust*

Three performances recall the heyday of Gounod's international repute.

by Conrad L. Osborne

Gounod's *Faust*, so lightly regarded nowadays that one is tempted to open discussion of it apologetically, or at least defensively, is before me in three recorded performances. All predate World War II and one reaches back to the era when *Faust* and the same composer's *Roméo* were not only often played, but commonly viewed as masterpieces, and when Gounod's name was gilded above the proscenium of the old Met next to those of Mozart, Verdi, Wagner, Beethoven, and Gluck.

I happen to love the piece. I even think it has real musical and theatrical stature. I am not sure, though, that a very effective case can be made for it on paper, except at truly analytical length. Its case resides in the theater, in performances of transcendent beauty or gut impact that have nothing to do with analysis or argument. *Faust* is not great literature, profound thought, or subtle music drama. It is, in the performing edition that has survived, a wonderful five-act French romantic grand opera—but we have all forgotten what that is, and so the proof of its worth is pretty much a castle in the air.

These recordings afford us partial glimpses of the musical aspects of such a proof but are more interesting for their own attributes as performance and history. So perhaps the best we can do for what I am tempted to call the memory of this work is to consider the qualities of the performances.

Two of the recordings are of German provenance. The Discophilia set is a true antique, one of the series of Berlin-made acoustical sets that also includes a *Carmen* (Discophilia KS 1/3, February 1975). It was inscribed in 1908, the year of the Metropolitan debut of its heroine, Emmy Destinn. It has the expectable lacks in dynamic and



Emmy Destinn

frequency range that go with the acoustical process. Though its conductor is the distinguished Bruno Seidler-Winkler, little can be said with any confidence about the qualities of his reading.

The performance is heavily cut: Much recitative, many repeats and transitions go by the boards (the Garden Scene is a series of concert numbers, many shortened), as do important hunks of the prelude and Church Scene. There is nothing of the Walpurgisnacht episode, and the second and third tableaux of the fourth act (the Church Scene and the Soldiers' Chorus, respectively) are transposed, as was once common. It is probably needless to add that all three of these recordings omit the seldom-performed first tableau of the same act (the Marguerite-Siebel scene).

What the recording does offer is a cast drawn from among the prominent Germanic singers of the first two decades of the century, and the voices are captured astonishingly well for the date. In fact, except for a few Edison 78s (hard to come by, harder yet to reproduce well), this is the best representation I know of the voice of Emmy Destinn, the great Czech dramatic soprano. The label "dramatic soprano" is used advisedly—this was clearly a voice of greater size and thrust than those of not only most latter-day Marguerites, but most contemporaneous ones too (e.g., Sembrich, Melba, Eames). The recording does not, of course, realize the impact of this type of voice, but it is good enough to retain some of the round, full-bodied tone, the evenness and solidity of the scale, and the fine centered poise of the instrument. Destinn's tone here does not lose all color and vibrato above the staff, as it does on many transfers, and the top voice shines out brilliantly at "Il m'aime," in the final prayer of the Church Scene, and in the (unfortunately abbreviated) "Ange purs."

We can also hear the command of lightness and mobility that marks the true dramatic soprano as differentiated from a merely heavy one: the pure and delicate *subito piano* at the upper E naturals in the "Roi de Thulé," the airily tossed ruhs to G in the Jewel Song, the warbled F-sharp trill and turn to the high B at the end of the same number. It is all very lovely and impressive. Stylistically, we must have some reserve, since the performance is sung in the extremely awkward and insensitive German translation that has apparently always been general in German houses; I suspect it originated as the final humiliation of the Franco-Prussian War. Still, it is worth noting that a feature of her firmly bound legato

GOUNOD: Faust (sung in German).

Marguerite	Emmy Destinn (s)
Siebel	Maria Götze (ms)
Marthe	Ida von Scheele-Müller (a)
Faust	Karl Jörn (t)
Valentin	Desider Zador (b)
Wagner	Arthur Neuendahn (b)
Mephistophélès	Paul Knüpfel (bs)

Chorus and orchestra, Bruno Seidler-Winkler, cond. DISCOPHILIA KS 4/6, \$23.94 (three discs, mono, manual sequence) [from GRAMOPHONE originals, recorded 1908].

GOUNOD: Faust (sung in German).

Marguerite	Margarete Teschemacher (s)
Siebel	Carla Spletter (ms)
Marthe	Eisabeth Waldenau (a)

Faust	Helge Roswaenge (t)
Valentin	Hans Hermann Nissen (b)
Wagner	Alexander Welitsch (b)
Mephistophélès	Georg Hann (bs-b)

Stuttgart Radio Chorus and Orchestra, Joseph Keilberth, cond. PREISER FST/3, \$23.94 (three discs, mono, manual sequence) [recorded from broadcast, December 5, 1937].

GOUNOD: Faust*

Marguerite	Mireille Berthon (s)
Siebel	Marthe Coiffier (ms)
Marthe	Jeanne Montfort (a)
Faust	César Vezzani (t)
Valentin	Louis Musy (b)
Wagner	Michel Cozette (b)
Mephistophélès	Marcel Journet (bs)

BERLIOZ: La Damnation de Faust (excerpts).*

Marguerite	Mireille Berthon (s)
Faust	Jose de Trévi (t)
Mephistophélès	Charles Panzera (b)
Brander	Louis Morturier (bs)

Paris Opera Chorus and Orchestra, Henri Busser, cond. †St. Gervais Chorus; Pasdeloup Concerts Orchestra, Piero Coppola, cond. CLUB 99 OP 1000, \$20.94 (three discs, mono, manual sequence) [from French EMI originals, recorded 1931 and early 1930s*].

(All distributed by German News Co., 218 E. 86th St., New York, N.Y. 10028.)

is a strongly traced downward portamento at the ends of the phrases. It is not an idiosyncrasy, but a stylistic mark of the era that also can be heard in the orchestra's phrasing (as on the octave drop between Fs for the violins in Valentin's melody in the prelude). I find it expressive, and Destinn does it perfectly.

The general characteristic of her performance is straightforward and slightly matronly—there is little probing of the text or "characterization." Since her qualities as an actress were frequently singled out for praise, I would assume that they proceeded from a general simplicity and sincerity of utterance.

Her Faust, Karl Jörn, is also direct and unaffected, and very good. He was at the Met during the Destinn years (1908-14—she returned after the war, but he did not). He was used primarily in Wagner and as a sort of mop-up man in the Italian and French roles, at a time when the competition for various roles in his wide repertory (Tamino and Des Grieux right on through to Parsifal and Tannhäuser) included not only Caruso, but (sigh!) Slezak, Jadlowker, Urlus, Burrian, and Martin.

Jörn's singing has a superbly steady line and a bright, full-throated tone that never becomes weighty. Like Slezak, he had an easy command of various shades of head mix in the upper range. This is best demonstrated on his recording (with Destinn) of the Grand Duo from *Les Huguenots*, where he renders the high, arching phrases of its final section first in a resonant, reinforced falsetto (finely blended in and out of full voice), then in a well-controlled mezzo-forte. The ability to swell into full voice from the head, here demonstrated on the B natural at "Je t'aime" in the Kermesse scene and again on the A flat at "d'une âme innocente" in "Salut, demeure," represents the part of his technical armory that enabled him (and so many other tenors of his time) to preserve freshness and lyricism of voice in strenuous music and successfully cover such a wide range of repertory. He does not have all the warmth of the best Italian tenors or the poetic elegance of the finest French ones, but on his own stylistic and temperamental terms he is splendid.

Paul Knüpfer, the Méphistophélès, is not so consistently enjoyable, though it's hard to tell to what degree the recording is responsible. Between the B natural and E flat around middle C, his tone at forte often seems dead and hollow. The middle and lower range, however, is rich and rolling, the topmost notes are easily grasped, and for a "black" bass he shows an unusual capacity for lightness of tone, flexibility and precision of embellishment. His vocalism has line and format, and at times he captures an almost Gallic sardonic delicacy. He loses a great deal by the cuts and, just as he is settling into his best singing of the set in the Church Scene, the continuation is excised (at "Lorsque tu bégayais").

Desider Zador, the Valentin, is previously known to me only via a marvelous fustian reading of Alberich's Curse. His

voice seems to have had considerable power and bite, if no special beauty. He sings honestly and forcefully, with a good basic legato. His voice sounds best in the Death Scene, which is where his role is accorded best treatment by the recording in the matter of pitch. His entrance aria is a half-step low or high, depending upon whether the original was in E flat or in the occasional transposition to D flat. (To judge by the sound of the voice and the technical



Marcel Journet

choices around the break, it was almost certainly the former.) Both this recording and the Preiser Stuttgart production place the aria before the recitative ("O sainte médaille"), thus preserving the original sequence (before insertion of the "Avant de quitter," composed for Santley at the first London performances), with the recitative and the Siebel/Valentin exchange leading directly into the Song of the Rat. This 78 side, however, is transferred a full tone high, vaulting poor Zador's tessitura a minor third up from the flat transfer of the aria and transforming Valentin, Wagner, and Méphistophélès into a corps of second tenors screaming in a scrambled prestissimo. Pitch also rides noticeably sharp at the end of the second act and in the latter part of the Church Scene, and the sloppiness is especially regrettable in view of the high quality of the sound (for the date) and of the pressings.

The Siebel and Marthe are both adequate for what is left of their roles. Ida von Scheele-Müller, incidentally, created the part of Margret in *Wozzeck* seventeen years later, and it is interesting to hear the type of voice chosen: a heady, contralto-ish one. The package includes the discs only, no booklet or notes of any kind.

The Preiser performance, a broadcast of December 5, 1937, offers decent if somewhat tubby mono sound of the period. Its cuts are less extensive than those of the earlier set but still liberal—a particularly strange one is the touching four-bar chorus

and the postlude after Valentin's death. Random bits of jetsam from the Walpurgis tableaux, including three numbers of the ballet, float to the surface and bob about forlornly, sending up flares of the feeble Keilberth model.

Joseph Keilberth is a conductor who seems to me to have risen honorably to the occasions of one or two Wagner recordings but otherwise to have discreetly interred the works placed in his charge. Here, after a rather sinewy reading of the prelude and first scene, where his slow tempos seem to be making a point, he settles into a rendition as colorless and dull as a heavy dumping.

His soloists are a charmless assortment, and, despite the talent involved, there is a truly dislikable air to the performance. The German text's incredible disregard for note values, vowel sounds, and phrase shapes goes far beyond the allowable margin for the admitted difficulties of singing translations. But whereas Seidler-Winkler's singers belonged to a generation for whom French style was an accepted component of international grand-opera musical understanding, and whose vocal polish counts heavily in an effort to minimize the depredations of the *Uebersetzung*, Keilberth's rejoice in every opportunity to create a provincial parody of the dignity and grace of Gounod's vocal writing.

Peculiar graces and variants also abound. Both here and in the older recording, a brief restoration is made in Valentin's death; it is included in Schlusnus' 1927 recording and in London OSA 1433, by far the most complete *Faust*, but otherwise is very seldom heard and is not included in current vocal scores—though it does appear in an undated German vocal score I came across, published by Ed. Bote & G. Bock. There is also a rewrite of Méphistophélès' serenade that I suspect goes beyond either the ham-fistedness of the German setting or traditional liberties allowed to German singers of the role. These are legitimate selections of textual variants. But there is also a healthy sprinkling of strange turns and appoggiaturas that, as rendered here, give the effect of a bison imitating an antelope.

Clearly, the performing edition of this work common in German theaters has in the past been different from that known in France or in other Western houses. A spot comparison of some of the older recordings of "Salut, demeure" discloses the same choices repeatedly made by singers of German or Central European origins or performing history, but never by those of French, Italian, or Anglo-American background. A turn on the middle C at the first "d'une âme innocente" and a long-held appoggiatura F before settling back to E flat on "divine" at the aria's close are prominent examples, but there are others, too. A number of these deviations appear in the Bote & Bock score and may conceivably have a textual basis (this opera, like other French works of the period that underwent rewriting and a comique-to-grand transformation, is a textual mess), but nearly all of

it sounds to me like local performance tradition, and the appoggiaturas are, to my ear, stylistic excrescences.

Vocally, too, the performance is a disappointment. The only real quality comes from Helge Roswaenge, and even he offers less than his best. From the Garden Scene onward, his voice assumes some of the lyrical integration and balance familiar from his brilliant early recordings; his contributions to the quartet and the duet with Marguerite are the only outstanding vocalism of the set. The forte top notes are always solid and ringing. But too much of his work is labored and gritty, the vocal stickiness underscored by overenunciation and exaggerated vowel forms that are mannered when not downright ugly. (This is not good German style—compare Jörn, Urlus, Slezak.) He makes a stab at a piano high B in the Kermesse, but it emerges as a detached falsetto.

The other principals are even less flatteringly represented. Margarete Teschemacher is able to summon some attractive sound in the upper-middle range at slow tempos and sometimes an impressive top voice when she has time to mobilize carefully. But when movement and precision are called for, her voice is slack and approximate (the Jewel Song is a fright), the phrases chopped and garnished with a rasping breath intake. Georg Hann serves up Méphistophélès in a smorgasbord of Sprechstimme of insufficient musicality for Baron Ochs, let alone Méphistophélès. Hans Hermann Nissen, a Heldenbariton who is an excellent Sachs on recordings of the same age, is dreadfully miscast as Valentin, one of the highest of standard baritone roles; he sings the aria down, but still gracefully, and of course no transposition is possible in the Sword Chorale solo or the duel trio, where he can only wave hopefully at the tessitura. Both the Siebel and the Marthe are acceptable, and Alexander Welitsch is an unusually impressive Wagner (or Brander), but these roles can hardly offer recompense for the principals. Goethe's revenge, late but thorough.

The transfer of the 1931 set by the forces of the Paris Opera is long overdue; now that it is here, it seems a shame that its distribution must be so limited. Lest this remark be interpreted as a complaint about Club 99, let me add that this small New York label has taken all the pains avoided by Discophilia: Transfer has been carefully accomplished (occasional distortion, heard in part of Valentin's aria and in the final trio, is inherent in at least some of the 78 pressings), dividing bands separate major sections, and some biographical notes on the principals are included, along with a copy of the label's extensive historical catalogue. Finally, this performance, which contains more of the vocal music than either German edition, has been contained on five sides, leaving the sixth for the first LP representation of the old Damnation highlights set, competently and stylishly sung and noteworthy for the sinuous, warm singing of that fine *mélodie* baritone, Charles Panzéra.

Despite some cuts (another truncation of the Walpurgis episode; some little snips to

accommodate side timings; the orchestral postlude after the final Resurrection Chorale) and the dated (but electrical, not acoustical) sound, this performance affords more of the flavor and emotional appeal of the work than any other recorded presentation, and in the work of Marcel Journet and César Vezzani it gives us a twilight view of the age of heroic French singing.

Journet was sixty-five when this recording was made. He had been singing professionally for forty years and had recorded extensive excerpts from *Faust* with Farrar and Caruso, when all three were in their vocal primes.

On this recording an occasional spreading of tone or nasality, or a breath where the younger Journet would have carried through between phrases, reminds us of his age. But except for these brief moments, the voice is intact in all its solidity and plush beauty, its easy tonal flow and clear, mellow formation of the sounds of his native tongue. The top Es and Fs still sound with the fullness and almost effortless poise of this fine *basse chantant*, the last of his breed, and the low notes sit with a lyrical comfort. Indeed, his age shows most in a positive way—in the ease and economy with which the musical points are made, the utter assurance with which recitative is weighted and shaped. The scene of the Serenade will show what sense and point the music has in the hands of an expert and what is missing in the work of everyone else (including some estimable singers) who has recorded the complete role: the recitative colored and lightly angled without any extramusical stretching, the song given a lingering, teasing rendition based on musical choices founded in a subtle dramatic logic (and accompanied exactly by Busser despite its departures from the letter of the score). When Journet needs simple sustained weight and strength of sound, he can still summon it, as he demonstrates in the Church Scene.

Vezzani also represents the end of a line—the French heroic tenor, of clear, flexible, and brilliant voice and a style at once headlong and elegant, capable of effective assumption of such bygone specialties as Meyerbeer's Raoul, Vasco, or John of Leyden and Halévy's Eléazar, as well as such still-standard parts as Samson or José. As with the sort of dramatic soprano exemplified by Destinn, such tenors were expected to command the finish of line, the mobility, and the less forceful dynamics for satisfactory undertaking of more lyrical roles (Werther, Des Grieux, *Faust*), which then benefited by the vitality, presence, and climactic capacities of large voices of real format and "attack."

The greatest tenor of this sort represented on records is Léonce-Antoine Escalais. Vezzani, a generation and more later, is not that good, but he represents the type in some force. His tone always has the lucidity, the precision of intonation, the exactness of vowel and consonant forms traditionally striven for by French singers. He sings a firmly bound line and, despite his basically heroic timbre and temperament, can render a refined *mezza voce* when needed (as at "Eternelle!"). He had a

curious technique in the upper register, a way of "gathering in" the voice just above the break. (Joseph Rogatschewsky, the Des Grieux of the old Columbia *Opéra-Comique Manon*, had a similar approach.) This usually works well in the more lyrical passages but sometimes misfires when he is singing *con tutta forza*—the voice seems to implode, rather than explode, and on certain vowels can take on an imperfectly "covered" quality just above the break. At their best, as in his recording of the air from *Pardon de Ploerme*, his high notes have an exciting penetration; at their worst, their spin becomes a bleat—the C in this "*Salut, demeure*" is a less than unalloyed joy. But it is always a pleasure to have the clarity and strength of such a voice in this role. There is no heaviness or scooping, the French is beautiful, the proclamatory moments impressive.

Louis Musy, the Valentin, sang long enough to be a very capable Father in a postwar recording of *Louise*, released here by Epic in the mid-Fifties. His baritone is strong, warm, and a bit nasal. Valentin's tessitura is not always without strain for him, but he surmounts it without any real mishap and is very affecting in the death scene.

I have left the women for last because they are considerably less imposing than the men. Mireille Berthon is a scrupulous, honest singer whose voice, bright and clear in the better French manner, has security and strength to the top A—her "*Roi de Thulé*" is fine, and even the Jewel Song (basically a middle-voice piece, despite the final B) is competent and effective. Most of the Garden Scene is well done, without the final ease in give-and-take that would make it poetic. At the moments of sustained demand on the top voice, however, she is hard-pressed, and the repeat of the final trio finds her in real difficulty. I find myself sympathetic to her performance, but it cannot be pretended that she is entirely equal to the music or in a virtuoso class as a vocalist. The Siebel has a tremulous light soprano that patters along nicely enough in the middle and quite disappears at "*Victoire!*" The Marthe is rather better.

The conductor, Henri Busser, is a great strength in the performance. His reading is basically brisk and light, sometimes slightly overquick, but has plenty of weight when required, notably in the Church Scene. With Journet's contribution and choral singing that is rather closely recorded for proper impact (the parishioners' *Dies Irae*, as distinct from the off-stage demons, is marked *ff* and obviously meant to crush Marguerite), this scene assumes a central spot in the performance. Best of all is the way Busser works with the singers in recitative and *arioso* sections, which take on an entirely different aspect than that usually presented in modern performances, where they are rushed through perfunctorily or rendered as exact musical recitations, as if in unimaginative renditions of Bach inventions.

All told, the resuscitation of this *Faust* constitutes one of the most important additions to the available discography of historical revivals. ●

the quality of his orchestra, and the up-to-date engineering all can be noted.

Those who have the Goberman records need feel no necessity to replace them. For those who are starting fresh, either edition is acceptable and thoroughly enjoyable, but the Goberman retains the edge in scholarship. R.C.M.

HAYDN and BEETHOVEN: Scottish Folk-songs. Janet Baker, mezzo-soprano; Yehudi Menuhin, violin; Ross Pople, cello (in the Beethoven); George Malcolm, harpsichord and piano. [Christopher Bishop and John Mordler, prod.] ANGEL S 37172, \$6.98 (SQ-encoded disc).

While these Haydn and Beethoven arrangements of Scottish folksongs are hardly of great moment, they are certainly skillful and—especially when listened to in groups of three or four at a time—exude a genteel charm that is by no means unpleasing. Harpsichordist/pianist George Malcolm and cellist Ross Pople (the latter heard only in the Beethoven arrangements) are adept performers, and Yehudi Menuhin, though not always in tune, is disarmingly affectionate.

As for Dame Janet Baker, I have no doubt that her many admirers will find this recital a great pleasure, since not only is she in good voice, but the music represents an extension of her repertoire. However, it would be wrong for me to disguise my reservations about a singer whom, despite the almost universal adulation with which she is regarded, I find severely limited, particularly in expressivity and the power to move. In her work I am too often aware, on the one hand, of a lack in vocal coloration and tonal variety and, on the other, of some annoying, compensatory mannerisms—for example, her tendency to sing just above the note for the sake of emphasis. Texts are included. D.S.H.

JOPLIN: Treemonisha. For an essay review, see page 72.

MAHLER: Symphony No. 2, in C minor (*Resurrection*). Ileana Cotrubas, soprano; Christa Ludwig, mezzo; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Zubin Mehta, cond. [Ray Minshull, prod.] LONDON CSA 2242, \$13.96 (two discs, automatic sequence). Tape: ●● CSA5 2242, \$15.90.

Comparisons:
Walter/N.Y. Phil.
Bernstein/London Sym.
Klemperer/Philharmonia
Haltink/Concertgebouw

Odys. Y2 30848
Col. M2 32681
Ang. SB 3634
Phi. 802 884/5

Mehta's first Mahler recording suggests a solid subscription-series performance that one would enjoy attending without any overwhelming desire to . . . well, resurrect the experience for repeated listening.

There are no egregious falsifications of Mahler's carefully worked-out tempo structures. Nothing in the instrumental or vocal execution ever goes beneath a level of conscientious professionalism, and much of it is well above that. A generous amount of the texture is amply exposed by skilled miking and balances. In observance of dy-

namic markings, this must be one of the two or three best recordings. And the album has by far the best side breaks: The scherzo for once leads uninterruptedly into the contralto song "Urlicht"; the finale has the last two sides all to itself, with the break at No. 29 rather than the more common, but also more disruptive, No. 21. Christa Ludwig will be an attraction to many buyers, but I should point out that she sang "Urlicht" even more glowingly not once, but twice (with both orchestral and piano accompaniment) in Bernstein's *Des Knaben Wunderhorn* (Columbia KS 7395).

Why, then, so lukewarm a reaction to the

performance? True, there are numerous minor blemishes (I filled a couple of index cards with notes), but they are of the sort that one can find in nearly any Mahler performance. Perhaps the second movement will serve as an example of what I miss. The ending is marked both *gehalten* (held back) and *morendo* (dying out), with these markings increasingly emphasized in the final bars; Mehta makes respectful gestures along these lines, where others bring the music to the brink of immobility and inaudibility. The patiently throbbing triplet figures that propel much of this movement fail to get the staccato articulation (espe-

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cially in the string basses) that Mahler repeatedly demands, so an impression of smoothness rather than raptly controlled, subdued nervousness prevails. Minor points perhaps, but they largely account for the degree of intensity and concentration perceived in the interpretation.

At least half a dozen other recordings offer deeper insights into the work. Perhaps a near-ideal combination would be Klemperer, for his gothic grandeur and inexorable momentum (even the shockingly deliberate tempo for the finale's dead march is thrilling), and the recent Bernstein recording, for its illumination of the music's sensual and rhetorical power. The unadornedly natural Walter account has much going for it, including sentimental and economic attrac-

tions. And since my last *Resurrection* roundup (January 1975), I have reconsidered my rather too hasty dismissal of the Haitink, which, gentle and understated though it be, grows on me for its deeply musical integrity and the glorious realization of the score's beauty and poetry. The divergent Haitink, Klemperer, and Bernstein approaches offer an enormously rich view of Mahler's titanic inspiration. A.C.

MOZART: "Minlatures." Elly Ameling and Elisabeth Cooymans, sopranos*; Peter van der Bilt, baritone*; Netherlands Wind Ensemble members. PHILIPS 6747 136, \$15.96 (two discs, manual sequence).

Divertimentos for Three Bass Horns (5), K. 439b (ed.

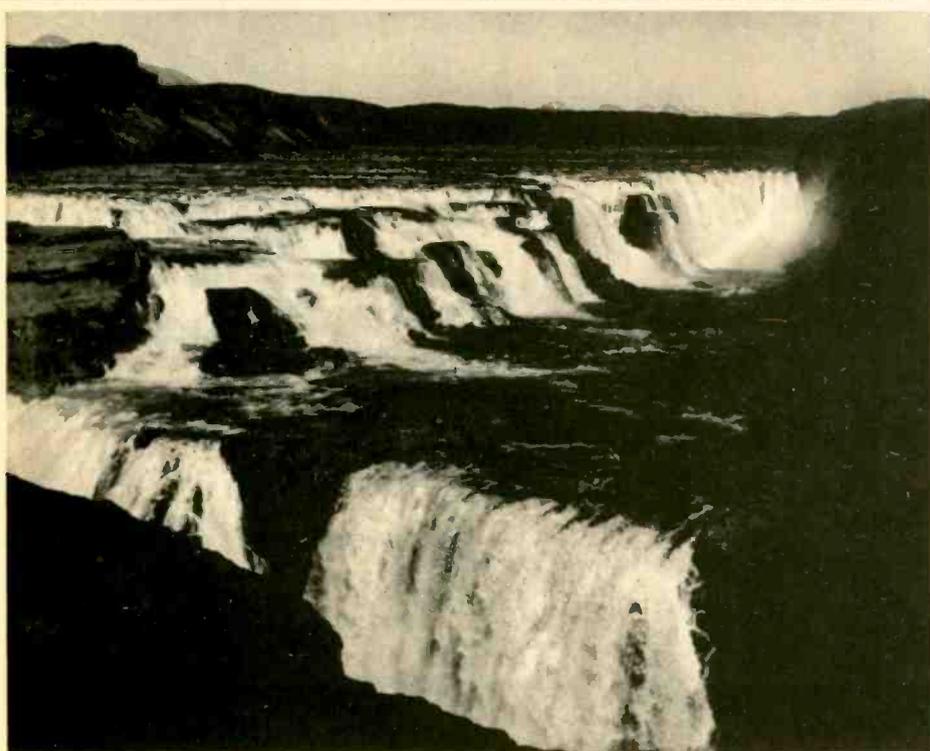
Flothus). *Nottornos*, K. 436, 437, 438, 439, and 439a; *Canzonetta*, K. 549. * Duos for Horns (12), K. 496a.

Don't be fooled by the deprecatory album title: Only two of the three musical categories represented are actually small-scaled, and they account for less than a third of this collection's 112-minute time span—if indeed it's possible to clock an interval of sheer enchantment.

In any case, the "miniatures," six vocal trios and twelve horn duos, are all fascinating little tonal jewels. The vocal works—"Anacreontic flowers of melody," Alfred Einstein called them—are linked by texts (Metastasio poems, printed by Philips only in the original Italian) and by accompaniments (either three basset horns or two clarinets and basset horn). Except for the K. 549 *Canzonetta* of 1788, they date from 1783, only a year after the great poet/librettist's death. Despite the prominent billing accorded Elly Ameling on the album cover, she is only first among equals here, modestly restraining both her voice and her powers of personality projection to blend with those of Elisabeth Cooymans and Peter van der Bilt. The little horn duets were composed in the summer of 1786—specifically, according to a note on the preserved autograph manuscript, on July 27 "while playing skittles." Despite so casual an origin, these out-of-doorsy, mostly vivaciously bubbling pieces are deftly crafted and call for considerable bravura in performance, demands well met by Iman Soeteman and Jan Peeters.

The most substantial works here, running from some twelve to twenty-two minutes each, are the five five-movement *divertimentos* composed, like the vocal *nottornos*, in 1783. The published edition scores them for two clarinets (or basset horns) and bassoon; they are sometimes performed (and once recorded on a now-OP Musical Heritage Society disc) in a version for oboe, clarinet, and bassoon. They are heard here, however, in a reconstitution by Marius Flothus (who wrote the notes for this album) of the presumed original scoring for three basset horns. This procedure is justified partly by historical and internal evidence, but most persuasively by the basset-horn sonorities (variously coolly suave, pungently quirky, somberly nostalgic, nobly eloquent) and by the infectious enthusiasm of the Netherlands virtuosos (George Pieterse, Geert van Keulen, and Aart Rozenboom), an all-too-rare combination of artistic and technical excellence vitalized by genuine relish.

The far-from-obsolete basset horn—no more a "horn" than the English horn—is a tenor clarinet (in F) that extends the ordinary (in A or B flat) clarinet's distinctively dark yet rich chalumeau register down to the F below the bass clef, while still retaining the characteristic agility, an even sweeter if more diffuse middle register, but somewhat less brilliant highs. Mozart had a special affinity for the instrument, making frequent use of it in his Masonic works, yet elsewhere, too, realizing the expressive potentials—untapped by any other composer before or since—of its unique armory of tonal characteristics. The basset horn as we know it today, rescued from desuetude in part by Richard Strauss's opera-score demands, is different in form from what Mo-



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zart knew. But the sound's the thing that exerts potent tonal magic, capable of evoking the godlike grandeur of Sarastro (the Adagio of the Divertimento No. 5) or pre-echoing the jauntiness of Stephen Foster's "Some Folks" (the Rondo of No. 4). R.D.D.

ORFF: *Carmina Burana*. Sheila Armstrong, soprano; Gerald English, tenor; Thomas Allen, baritone; St. Clement Danes Grammar School Boys Choir; London Symphony Chorus and Orchestra, André Previn, cond. [Christopher Bishop, prod.] ANGEL S 37117, \$6.98 (SQ-encoded disc). Tape: ●● 4XS 37117, \$7.98; ●● 8XS 37117, \$7.98.

Comparisons:
Thomas/Cleveland Orch. Col. MQ 33172 (SQ)
Ozawa/Boston Sym. RCA LSC 3161

Anyone who recalls Previn's jazz and pop-music backgrounds will be well prepared for the rhythmic verve and elasticity he brings to Orff's showpiece. What's less expected is his generally straightforward, artistically restrained approach to a work in which the barbaric, or at least melodramatic, elements usually are stressed. His reading is far less idiosyncratically mannered than Thomas' recent one for Columbia (May 1975), and it is more warmly and naturally (i.e., nonspectacularly) recorded in either stereo or ambience-only quadriphony. Baritone Thomas Allen gives a first-rate performance, as do both choruses, and tenor Gerald English amusingly caricatures the Roasted Swan's lament. Sheila Armstrong is a tonally brilliant soprano soloist but one with too much vibrato for my taste.

Over-all, this Previn version seems not only admirably calculated to please a wide public, but also shrewdly designed to disarm tender-eared listeners who are usually repelled by Orff's sometimes brutal vehemence. Hence it effectively supersedes Angel's 1966 Frühbeck de Burgos version as the first choice for what might be termed a family-entertainment *Carmina Burana*. (Even the text, provided here in William Mann's fine English translation as well as the Latin-and-German original, can't possibly be considered risqué nowadays.)

Yet there is considerably more—for better or worse—to *Carmina Burana* than can be found in this perhaps too pleasing presentation. For the sheer sonic excitement of provocative spotlighting and panoramic "surround" quadriphony, the Thomas/Columbia version remains outstanding. (But tape collectors should be warned that the even finer, fully discrete quadriphony of its Q-8 cartridge edition cuts twelve minutes' worth of admittedly repetitive passages.) For a dramatic, imperious grandeur that some critics can't imagine Orff capable of, as well as sonic thrills that some audiophiles may find hard to believe could be achieved in stereo-only c. 1970, I continue to find the Ozawa/RCA version unmatched no matter how often I rehear it or with what other versions—in either stereo or quad—I compare it. R.D.D.

PAGANINI: *Works for Violin and Guitar, Vol. 2*. György Terebesi, violin; Sonja Prunnbauer, guitar. TELEFUNKEN 6.41936, \$6.98.

Sonatas (6). Op. 2. Grand Sonata for guitar with violin accompaniment, in A. Centone di Sonate: No. 2, in D; No. 5, in E.

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ating both the drive system and the return mechanism. Meaning that the turntable is linked to the tone-arm. And very often, this linkage produces a drag on the arm.

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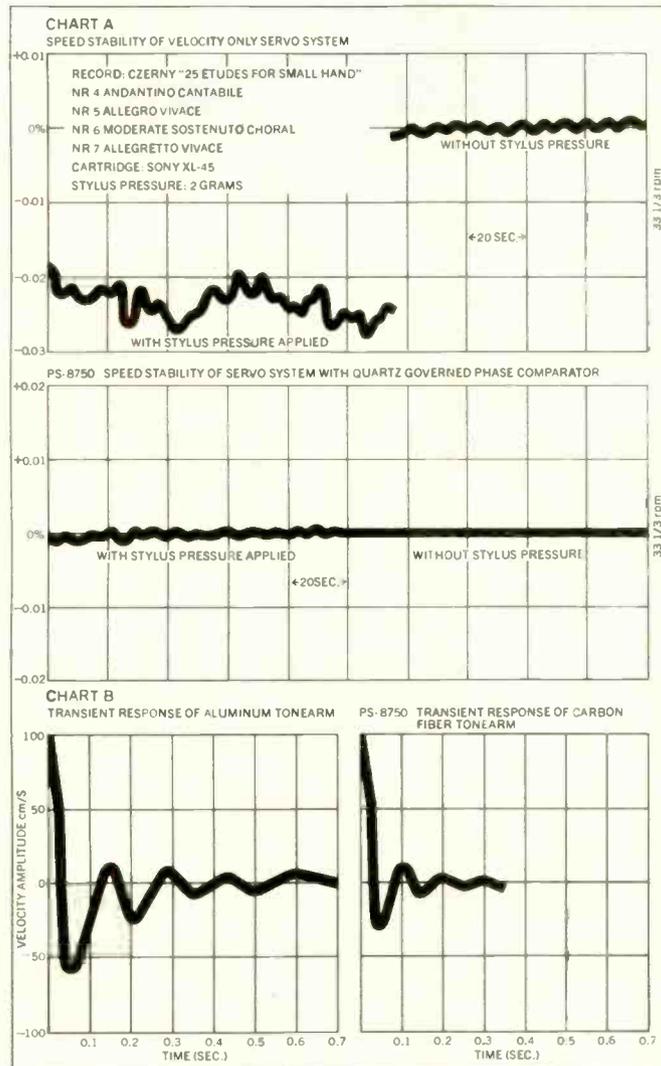
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André Previn and Vladimir Ashkenazy—Prokofiev concertos in the grand manner.

Paganini wrote twenty-eight works for violin and guitar, slender in content but ingratiating enough in the elaborate decorativeness of their first movements and the nursery-rhyme simplicity of the closing dance movements.

The six sonatas of Op. 2, which György Terebesi and Sonja Prunnbauer include here complete (duplicating No. 6, which appeared on their previous disc, 6.41300, February 1975), are two-movement pieces that might almost be performed by the violin alone, so minimal is the guitar contribution. For the violin part, however, Paganini knew how to make a little go a long way, and he was not averse to taking something as simple as a minuet and piling on embellishments to the point of completely disguising the original. The elaborate singing line of the slower movements and the simple, dancelike fast movements make a pleasant enough pairing and give the violinist plenty to think about. Terebesi has the right feel for the music—he is flexible, pure-toned, and luxuriant where needed.

The two works from the *Collection of Sonatas for Violin and Guitar*, while keeping the violin to the fore, give the guitarist a little more to do. The Grand Sonata in A relegates the fiddle to the background and puts the guitar in the spotlight. The part is idiomatic and demanding: The first movement is full of alarms and flourishes; the second lives up to its subheading of "Amorosamente"; the third is a lively set of variations. Prunnbauer falls just short of the ultimate rhythmic definition but handles the music convincingly. S.F.

PROKOFIEV: Concertos for Piano and Orchestra (5)²; Autumnal, Op. 8³; Symphony No. 1, in D, Op. 25 (Classical)¹; Overture on Hebrew Themes, Op. 34¹. Vladimir Ashkenazy, piano; London Symphony Orchestra, André Previn, cond.² London Symphony Orchestra, Vladimir Ashkenazy, cond.¹ Vladimir Ashkenazy, piano; Keith Puddy, clarinet; Gabrieli Quartet.¹ [Ray Minshull, prod.] LONDON CSA 2314, \$20.94 (three discs, au-

tomatic sequence). Tape: ●● CSA5 2314, \$23.85.

Concertos: No. 1, in D flat, Op. 10; No. 2, in G minor, Op. 16; No. 3, in C, Op. 26; No. 4, Op. 53 (for the left hand); No. 5, in G, Op. 55.

Comparison—Concertos, Overture: Béroff, Masur/Leipzig Gewandhaus

EMI 1C 195 02521/3

This is now the only domestic cycle of the Prokofiev piano concertos. The gradual disappearance of the Browning/Leinsdorf RCA discs is a bearable loss, but genuinely regrettable is Angel's decision to issue only Nos. 3 and 5 (S 37084, June 1975) from the marvelous set by Michel Béroff and Kurt Masur with the Leipzig Gewandhaus Orchestra. (The complete set is available as an import.)

Not surprisingly, Ashkenazy has this music well implanted in his fingers. The sonorous breadth and inflection of his phrases place Prokofiev squarely in the grand Russian Romantic line of descent: Tchaikovsky, Rubinstein, Rachmaninoff. By contrast, Béroff's playing has a bemused insouciance that recalls Prokofiev's French influence and underlines the cooler, ironic, machine-age aspect of his expressive language. The generally stricter tempos of the EMI set and the less prominent recording of the piano give those performances a flow, clarity, and perspective not much in evidence in the new set. Previn provides Ashkenazy with an orchestral framework that is admirably open, in texture, but his work lacks Masur's tautness and sense of discrimination between essential and unessential details.

Ironically, Ashkenazy and Previn are most compelling in No. 3, of which the Béroff/Masur and a host of other fine interpretations are readily available. Here Ashkenazy shows a lightness of touch, a coiled-spring thrust in the phrase-molding, and an intimacy of scale that I miss elsewhere. Tempos are strongly characterized, and there is a range of mood and atmosphere not often encountered in this piece. Contrast is also used to interesting effect in No. 1, which Béroff approaches more single-

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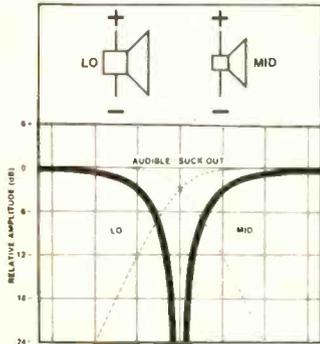


Diagram A. When drivers are placed in-phase, a problem of audible "suck out" is created.

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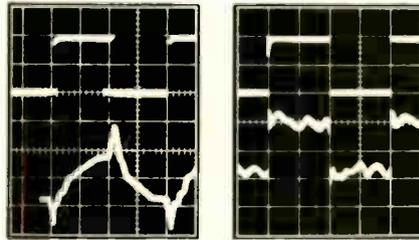


Diagram B. A high quality conventional loudspeaker (left) and our new Phase-Link loudspeaker (right) reproducing a square wave. What happens to the square wave is what happens to music.

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ing signal cured the amplitude "suck out" and the variable phase shift. It made the audible output of the loudspeaker virtually identical to the input—the square wave, for example.

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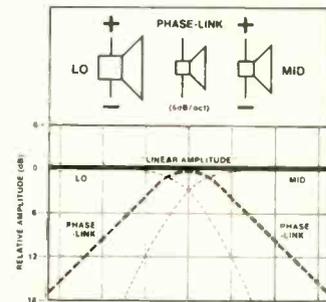
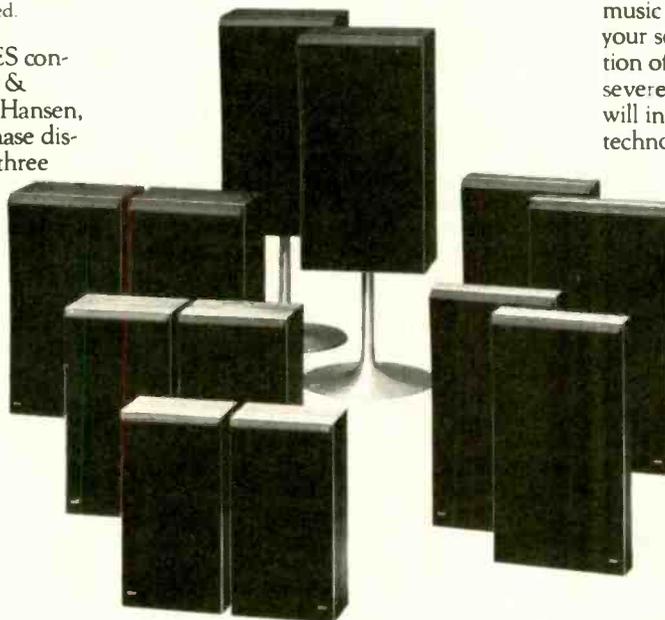


Diagram C. Our new Phase-Link filler driver provides a compensating signal to eliminate "suck out" and variable phase shift.

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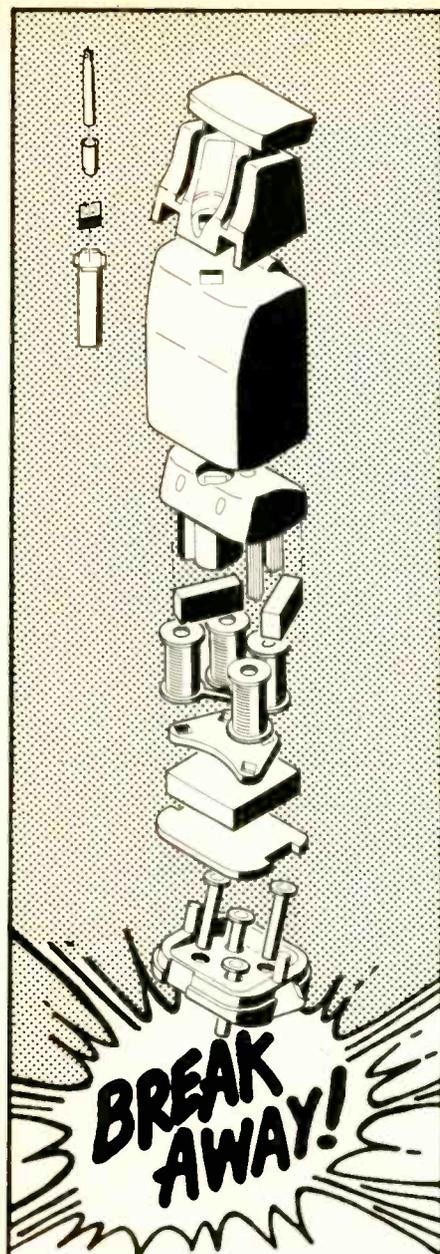


Because the ear is sensitive to phase distortion mainly in the lower mid-frequencies, Phase-Link is used between the low-frequency driver and the mid-range unit in the high power, 3-way systems (M-70, S-60) but not between the mid-range and tweeter. In medium-power, 2-way systems, one Phase-Link driver is used in 12dB/oct. filter combinations (S-45, P-45). Low-power, 2-way systems (S-30, P-30) do not utilize a Phase-Link driver but instead eliminate phase distortion through a sophisticated 6dB/oct. filter technique.

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mindedly. The broad crescendo of the central Andante assai is here scaled quite massively—a startling contrast with the acerbic, featherweight Richter/Kondrashin account (Monitor MCS 2131, rechanneled) or the brilliantly propulsive Graffman/Szell (Columbia MS 6925).

Ashkenazy and Previn are earnest and serious in No. 2, approaching that work's macabre gallows humor with about the subtlety of King Kong; Béroff and Masur, by comparison, are in a class with the classic Henriot-Schweitzer/Munch account (Victrola VICS 1071). In No. 5, Ashkenazy follows Richter's lead in pacing rather cautiously; Béroff, tearing impetuously through the odd-numbered movements (marked Allegro con brio, Allegro fuoco, and Vivo), seems to me closer to Prokofiev's intention. The performances of No. 4 reflect the general characteristics of the two sets. Perhaps because the essence of the piece has not yet gotten through to me, I find little to choose between them; certainly neither eclipses Rudolf Serkin's recording with Ormandy (Columbia MS 6450, coupled with my favorite stereo Bartók First Concerto).

Both the EMI and London sets include the *Overture on Hebrew Themes*. It is played cleanly and musically by the London team (Ashkenazy, clarinetist Keith Puddy, and the Gabrieli Quartet) but without the intuitive "Jewish" flavor of the EMI team (Béroff, Michel Portal, and the Parenin Quartet).

By fitting the concertos and the *Overture* on five sides to EMI's six, London is able to offer a bonus: Ashkenazy conducting the *Classical Symphony* and the 1910 rhapsody, *Autumnal*. (With possibly wise modesty, London mentions this unexpected second role neither on the box nor on the front page of the album booklet.) His technical command in the symphony is rudimentary, and I question the musical judgment of taking the *Larghetto* at something like a Brucknerian Adagio rather than a Haydnesque Andante. Ashkenazy does score by starting the work at a real allegro rather than the more common moderatolike saunter. Among current recordings, I would recommend Marriner's (Argo ZRG 719), despite a leisurely first movement; but the most vital and virtuosic performance I have heard is the mono Ančerl/Czech Philharmonic once issued here on Parliament. *Autumnal* is more successful, emerging in fact as a most engaging discovery. The sweetly acrid string harmonies evoke Delius' *North Country Sketches*, written three years later.

Some British reviewers have complained of thick bass and dull highs in the Decca/London engineering. On my equipment, the undeniably potent lows are clean and well defined; the highs are there, though they tend to be overwhelmed by the lower mid-range and deep bass. (This problem is no doubt intensified on systems with a tendency to boominess.) Fans of the "grand manner" in performance and engineering will be well served by this set, which certainly provides a convenient way to acquire this repertory. Others should search out the Béroff/Masur set (or hound Angel to issue the remainder domestically) or assemble the concertos from the best individual issues.

A.C.

RAVEL: *Orchestral Works, Album 3*. Orchestre de Paris, Jean Martinon, cond. [René Challan, prod.] ANGEL S 37149, \$6.98 (SQ-encoded disc). Tape: ●● 4XS 37149, \$7.98; ●● 8XS 37149, \$7.98.

Ma Mère l'Oye (complete ballet); *Tzigane* (with Itzhak Perlman, violin) [from S 37118, 1975]; *Valses nobles et sentimentales*.

RAVEL: *Orchestral Works*. Boston Symphony Orchestra, Seiji Ozawa, cond. [Thomas Mowrey, prod.] DEUTSCHE GRAMMOPHON 2711 015, \$31.92 (four discs, manual sequence).

Bolero; *Rapsodie espagnole*; *La Valse* [from 2530 475, 1975]. *Daphnis et Chloé* (complete ballet, with Tanglewood Festival Chorus) [from 2530 563, 1975]. *Ma Mère l'Oye* (complete ballet); *Menuet antique*; *Le Tombeau de Couperin*. *Alborada del gracioso*; *Une Barque sur l'océan*; *Pavane pour une infante défunte*; *Valses nobles et sentimentales*.

Half of Ozawa's Ravel collection has already been released singly: I grumbled about the disc of *Bolero*, *Rapsodie espagnole*, and *La Valse* in June 1975 and waxed less than rapturous about the *Daphnis et Chloé* in December 1975. The newly released material includes a few goodies—all, as it happens, on one disc. (Since it seems likely that these discs will be issued singly too, the listings above indicate disc couplings.) Ozawa probably makes the best case of any conductor on records for the rather heavy orchestration of the short *Menuet antique*, and his uncalled-for but spectacular ending of the *Ma Mère l'Oye* ballet may please those with surprise-symphony proclivities. I also like the clarity and lightness of touch in his *Tombeau de Couperin*. There is, furthermore, no denying the excellence of the Boston Symphony's playing, which is well recorded.

Except for that ending, Ozawa's *Ma Mère l'Oye* is quite ordinary. As for the rest, if there is nothing infuriating about his Ravel, to my taste he is simply outshone by other conductors.

The late Jean Martinon is one of those conductors for *Daphnis et Chloé* (Angel S 31748, March 1976) but certainly not for the *Valses nobles et sentimentales*, which sounds muddy in his hands. (Ozawa gives one of his better interpretations in this work.) The *Tzigane* is not usually included among the purely "orchestral" music; as a matter of fact, the Perlman/Martinon performance originally appeared on their Saint-Saëns/Ravel/Chausson disc (December 1975). Perlman certainly gets his soul and a whopping tone into his fiddling. But I find his approach corny, in spite of Martinon's exceptionally well-defined shaping of the orchestral accompaniment.

Those seeking a complete orchestral-music set should turn to Skrowaczewski (Vox SVBX 5133, July 1975), which also includes the short *Eventail de Jeanne Fanfare*. To this should be added the complete *Daphnis* of either Martinon or Boulez (Columbia M 33523, December 1975), since Skrowaczewski gives only the suites, and Martinon's *Shéhérazade Overture* (Angel S 31747, March 1976), the only available recording. Recommended supplements are Paray's *Bolero* and *Alborada del gracioso* (Mercury SRI 75033) and Boulez' *Ma Mère l'Oye* and *La Valse* (Columbia M 32838, June 1975).

R.S.B.

RESPIGHI: *Ancient Airs and Dances, Suites*

Nos. 1-3. Los Angeles Chamber Orchestra, Neville Marriner, cond. [Christopher Bishop, prod.] ANGEL S 37301, \$6.98 (SQ-encoded disc). Tape: ●● 4XS 37301, \$7.98; ●● 8XS 37301, \$7.98.

RESPIGHI: *The Birds**; *Trittico Botticelliano**, Prague Chamber Orchestra, Josef Vlach* and Petr Skvor†, cond. [Pavel Kühn, prod.] SUPRAPHON 1 10 1769, \$6.98.

Much as I applaud the digging up, in recent years, of authentic originals to displace their modernized transcriptions, I'd still regret the complete loss of such truly rewarding transcriptions as the best of Stokowski's Bach and Beecham's Handel—and Respighi's imaginative orchestrations of Renaissance lute and harpsichord pieces.

The first new complete recording of all three suites (1917, 1923, 1927) of *Ancient Airs and Dances* is particularly welcome since it is so well-nigh ideally played and recorded (gleamingly vibrant in stereo only, still more airily expansive in quadriphony). Even Dorati's admirable 1959 version, recently restored to print in an imported Mercury edition (SRI 75009), can't match Marriner's, which has the advantages of a smaller-scaled but even more skilled and enthusiastic performing ensemble and of more vivid audio technology. The music itself has been a favorite of mine ever since I heard the then-new second suite conducted by the composer almost a half-century ago, but I've never heard it played more piquantly and zestfully, yet tenderly too,

than by Marriner and his West Coast virtuosos.

Josef Vlach's Supraphon *Birds* suite is almost as welcome as a modern replacement of Dorati's long-definitive 1958 version (now imported Mercury SRI 75023). Again, an appropriately chamber-sized ensemble plays with engaging grace and spirit (and more humor than Dorati's), and it is brightly, quite closely recorded in lightweight, rather sharp-edged sonics.

The original tone poem on the other side is another story. The 1927 *Botticellian Triptych* has considerable impressionistic pictorial charm and scoring ingenuity, but Petr Skvor is a less authoritative conductor than Vlach. And this score really requires a larger orchestra—the too few strings here are forced to sound like more, producing some unpleasantly overintense highs. There is, however, no other current version of the *Trittico*. Indeed this one is, as far as I can tell, the first to appear in stereo. R.D.D.

SCHOENBERG: "Complete Works for Chamber Ensemble." London Sinfonietta. David Atherton, cond. [James Mallinson, prod.] BRITISH DECCA SXLK 6660/4, \$34.90 (five discs; distributed by London Records).

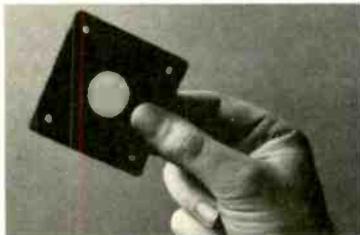
Verklärte Nacht, Op. 4. Chamber Symphony No. 1, Op. 9. *Herzgewächse*, Op. 20 (June Barton, soprano). *Pierrot lunaire*, Op. 21 (Mary Thomas, speaker). *Serenade*, Op. 24 (John Shirley-Quirk, baritone). *Wind Quintet*, Op. 26. *Der Wunsch des Liebhabers*, Op. 27, No. 4. *Der neue Klassizismus*, Op. 28, No. 3 (London Sinfonietta Chorus). *Suite*, Op. 29. *Ode to Napoleon*, Op. 41 (Gerald English, speaker). *Phantasy*, Op. 47 (Nona Liddell, violin; John Constable, piano). *Ein Stelldichein*. *Three Pieces for*

Chamber Orchestra. *Nachtwandler* (Mary Thomas, soprano). *Lied der Waldtaube* (Anna Reynolds, mezzo-soprano). *Die eiserne Brigade*. *Weihnachtsmusik*.

Just what criteria governed the selection of these "complete" works isn't too clear to me, but since the contents are listed on the outside of the box one cannot reasonably complain of being cheated by the omission of, say, the string quartets or the other (a cappella) choral works from Opp. 27 and 28. These recordings were made following a 1973 series of concerts by the London Sinfonietta, which included some Schoenberg arrangements and orchestrations (of works by Schubert, Johann Strauss, Busoni, and Denza!) that I would gladly have traded for *Verklärte Nacht* or another of the oft-recorded scores in the present set.

The most important pieces here have, of course, been recorded before, and the first sides are not very encouraging. *Verklärte Nacht*—the string-sextet version—is rather uncommittedly played, with some uncertain execution and muddy textures. The First Chamber Symphony, though fluent, isn't as well integrated as Gunther Schuller's recording (Finnadar SR 9008), with some unconvincing tempo changes. And *Pierrot lunaire*, featuring the same soloist (and the same cellist) as the superb *Fires of London* recording I reviewed last year (Unicorn RHS 319, May) is decidedly short on the clarity and atmosphere that marked that memorable reading. Part of this may be due to the recorded sound, which simply isn't as sharply focused.

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Now things look up a bit, for we hit some rarities. *Ein Stelldichein* is a fragment, a chamber tone poem, like *Verklärte Nacht* based on a poem by Richard Dehmel. The poem and a translation are given in the excellent booklet, as are all vocal texts. It dates from 1905; intriguing, but not very promising. June Barton sings *Herzgewächse*, the astronomical Maeterlinck setting, with amazing security—but again the recording washes most of the exotic coloring (celesta, harmonium, and harp accompaniment) away in a fog. The brief *Three Pieces for Chamber Orchestra* (1910) are well played and are followed by a rather stodgy performance of "Nachtwandler," one of the "cabaret songs": Mary Thomas

sounds strained and uncomfortable here. More first recordings on the next side. A 1922 chamber-orchestra version of the "Lied der Waldtaube" from *Gurre-Lieder* is spare but effective, somewhat sluggishly performed. *Die eiserne Brigade* is a march for string quartet and piano that Schoenberg wrote when in the army (1916)—something of a sendup and full of characteristic details. The *Weihnachtsmusik* (1921) is a fantasy on two Christmas melodies, "Es ist ein Ros' entsprungen" and "Silent Night," for three strings, harmonium, and piano, a relaxed demonstration of contrapuntal mastery (as tonal as the original melodies). Now come the important transitional works of Schoenberg's explicitly neo-

classical period: the *Serenade*, the *Wind Quintet*, and the *Suite* for clarinets, strings, and piano. I am happy to report that they are rather well played. John Shirley-Quirk does a really distinguished job on the solo in the *Serenade*, Alan Civil joins in one of the more intelligible performances of the difficult *Wind Quintet*, and only the fuzzi-ness of the piano sound detracts from a reasonably poised *Suite*. The two choral pieces, alas, pretty well vanish in that same acoustic haze. The two late works are disappointing, the *Ode* narrator both mannered and occasionally inaccurate, the *Phantasy* played neatly but without much panache.

The serious Schoenberg admirer will doubtless want this set, if only for the "new" works. For those just getting their feet wet, however, I would be inclined to recommend the individual recordings mentioned above as starting points—and of course Schoenberg's chamber music is hardly complete without the quartets and the string trio, works more important than at least half of the titles in this set. I wish I could be even more positive about this laudable venture, but we should be grateful it accomplishes as much as it does. D.H.



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SCHUBERT: Quartets for Strings. Melos Quartet [Rudolf Werner and Heinz Jansen, prod.] DEUTSCHE GRAMMOPHON 2740 123, \$48.86 (seven discs, manual sequence).

Quartets: No. 1, in B flat, D. 18; No. 2, in C, D. 32; No. 3, in B flat, D. 36; No. 4, in C, D. 46; No. 5, in B flat, D. 68; No. 6, in D, D. 74; No. 7, in D, D. 94; No. 8, in B flat, D. 168; No. 9, in G minor, D. 173; No. 10, in E flat, D. 87; No. 11, in E, D. 353; No. 12, in C minor, D. 703 (*Quartettsatz*)*; No. 13, in A minor, D. 804; No. 14, in G minor, D. 810 (*Death and the Maiden*)*; No. 15, in G, D. 887. *Quartettsatz* in C minor, D. 103.

[*from 2530 533, February 1976. Also available singly: Nos. 1-3 on 2530 322.]

The Melos Quartet has the field to itself: There is, at present, no other complete set of the Schubert string quartets on the market, though both the Amadeus and the Concord promise them at dates yet unspecified. How fortunate we are, then, that the Melos is up to the job—musically sensitive, well integrated, never extreme or idiosyncratic in its approach, never violating the spirit of the music.

As I remarked in reviewing the single release of *Death and the Maiden* (February), the Melos tends to hew to the middle of the road, and its caution sometimes results in missed opportunities—little explorations into sonority or inner-voice action that give the listener the sense of reaching as far into the music as it is possible to go. While the group doesn't always do that, its full-length view of Schubert the quartet writer, from age fifteen to twenty-nine (within two years of his death), is an eye-opening experience.

As quartet-lovers know, only the four "late" works get any exposure to speak of on the concert stage, starting with the *Quartettsatz* of 1820 through the A minor of 1824, the D minor (*Death and the Maiden*) of 1826, and the final, miraculous G major (No. 15) of the same year. What lay behind this climax is an assortment of eleven works that are sometimes diffuse, sometimes merely rhetorical, sometimes startlingly prophetic, always alive with melody, always betraying the full electric

current of a musical mind simply running over with expressive impulse. Take Quartet No. 4, for example, composed in five days, from March 3 to 7, 1813—opening with a slow contrapuntal introduction of sinuous chromaticism, moving on to an Allegro that contrasts dense unison sonorities with lively melodic discussion and involves itself in an accomplished development section full of variety and tension. The closing movement is a merry, scherzo-ish Allegro containing an unexpectedly gloomy detour into the minor as its center point.

For that matter, consider the preceding quartet, begun in November 1812: a bold B-flat opening movement which makes it quite clear that Schubert had learned in the space of less than a year how to set free the lower voices. There is confident counterpoint in the exposition as well as in the development, and an even more notable independence of parts in the second movement, where cello and viola are charged with the opening statements. What a harbinger of things to come from Schoolmaster Franz Theodor Schubert's fifteen-year-old boy!

The listener will never have a dull moment in the process of tracing the musical development as it is revealed in these quartets, and he will also enjoy the concise historical notes of DG's booklet, which gives precise details on dates of composition and publication. The dates of composition in a few instances have been revised vis-à-vis those given in the Breitkopf & Härtel complete edition, and, in the case of Quartet No. 2, two missing movements have been restored. (Listeners following the Dover reprint of B&H will not, of course, find these movements included. Nor will they find the early *Quartettsatz*, D. 103, also in C minor: this fragmentary Grave/Allegro of 1814, completed by a Schubert editor in 1939, was recorded by the Juilliard on Columbia M 32596, August 1974, and is included in this album.) The DG booklet also cites various Schubert authorities on individual works, and it is amusing to note Walter and Paula Rehberg on Quartet No. 7 ("a wonderful inspiration . . . purest Schubert") followed by Jack Westrup ("almost disagreeably naive").

In comparison with competing versions of the late, popular quartets by other ensembles, it can be said in general that the Melos takes a broadish, lyrical, poised approach, less tight-knit than the Amadeus in Nos. 9 and 13, for example, and with an emphasis on flow and a steady pulse. I find the first violin tone sometimes harsh in the Melos, but I prefer it (especially in No. 9) to the more portamento-prone violinist of the Amadeus (DG 139 194, Nos. 9 and 13), whose fingerwork is not always pristine. In *Death and the Maiden*, the Melos is more relaxed than the whiplashing Cleveland (RCA ARL 1-0483), yet keeps things moving just a shade more freely than the recent Collegium Aureum version (BASF KHC 22059).

In short, the Melos provides performances that one can live with happily. And it is wonderful to have the complete Schubert so satisfactorily accessible. S.F.

SCHUMANN, C.: Variations on a Theme by Robert Schumann, Op. 20; Romances, Op.

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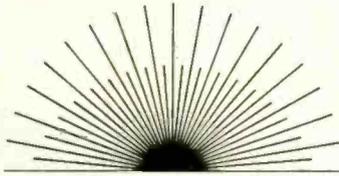
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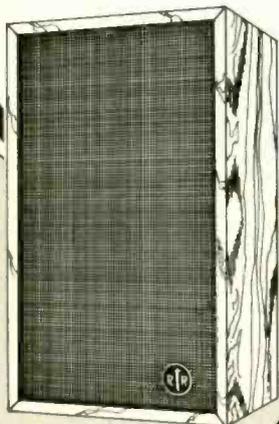
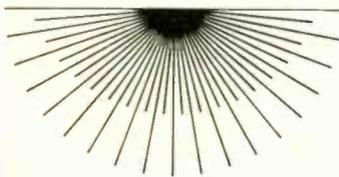
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21, Nos. 2-3; Mazurka in G, Op. 6. **BENNETT, W.S.:** Sonata for Piano, No. 1, in F minor, Op. 13. James Sykes, piano. ORION ORS 75182, \$6.98.

This disc brings together two lesser-known nineteenth-century composers deserving wider recognition. Clara Wieck Schumann is, of course, well known not only as Robert Schumann's wife, but also as one of the most important pianists of her age. In the latter capacity she played a significant role in bringing to the public both her husband's piano pieces and those of Beethoven (particularly the later works, rarely performed at that time). But Clara Schumann was also an active composer and, as this record demonstrates, a highly gifted one.

The most ambitious of her pieces included here is the *Variations on a Theme by Robert Schumann*, based on the first of the five *Albumblätter*, Op. 99. (Brahms used the same theme for his well-known *Variations on a Theme by Schumann*, Op. 9.) Schumann confines herself to elaborate textural variations on the theme; the latter is always clearly present and rigidly determines the form of each variation. Yet the writing is so pianistically imaginative and harmonically varied that the work sustains interest extremely well. (It was a great favorite of Brahms.)

The other pieces, all relatively short and lyrical compositions, are also quite straightforward in formal design. But again Schumann's gift for simply, yet pianistically resonant, melodic and harmonic invention—especially in the *Romances*—provides ample musical interest. The Op. 6 Mazurka, written when the composer was only seventeen, contains little of the character of the Polish dance, yet it is an effective piece. (It is probably most striking to modern ears as beginning with the music later borrowed by her husband to supply the opening "motto" of his *Davidsbündlertänze*, Op. 6.)

The Englishman William Sterndale Bennett was also one of the most prominent musical figures of his age, although his name is not as well known today as that of Clara Schumann. (He has no other listings in *Schwann*.) As a composer he won the enthusiastic praise of both Mendelssohn and Schumann, and he was also active as a conductor—he led the London Philharmonic for some years—and pianist. Curiously, Bennett's compositional career fell off suddenly when he reached his thirties (he wrote little of importance after about 1845), but the works of his early years are impressive for their musical interest and technical facility. The F minor Sonata was written in 1837, when Bennett was only twenty-one. Dedicated to Mendelssohn, it clearly reflects a debt to that composer's development of the post-Beethoven sonata. Although admittedly a youthful work, the composition gives evidence of an unusually precocious and sophisticated musical mind. And pianistically it is quite dazzling.

Pianist James Sykes, despite occasional minor technical lapses, plays all the music with sympathy and understanding. He also provides excellent introductory notes on the composers and compositions. Unfortunately, the recorded piano sound is a bit fuzzy, but not so much as to be a real irritation. The disc makes a valuable contribu-



William Sterndale Bennett
Deserving of wider recognition.

tion to the current revival of some of the "other" nineteenth-century composers.

R.P.M.

SHAW: Choral Works. **DALLAPICCOLA:** Vocal Works. Various performers. ARGO ZRG 791, \$6.98.

SHAW: A Lesson from Ecclesiastes; Music, when soft voices die; To the Bandusian Spring (BBC Singers, John Poole, cond.) Peter and the Lame Man (Alexander Young, tenor; John Noble, baritone; BBC Singers and Symphony Orchestra). **DALLAPICCOLA:** Sicut Umbra (Sybil Michelow, mezzo-soprano; London Sinfonietta, Gary Bertini, cond.). Tempus Destruendi/Tempus Aedificandi (Julie Kennard, soprano; Cheryth Milburn-Fryer, alto; BBC Singers, John Poole, cond.).

The English composer Christopher Shaw writes in a very severe, dissonant, atonal style. But the rewards of severity can be a special kind of magnificence, such as Stravinsky obtains in the *Symphony of Psalms* and Shaw obtains in *Peter and the Lame Man*, a short cantata for tenor, baritone, and orchestra that is by far the finest thing on this record. The conclusion of the work, wherein Peter reaffirms his faith and that of all Israel, is immensely moving and strong.

Luigi Dallapiccola's *Sicut Umbra* is a cycle of three songs for soprano and small orchestra employing poems in Spanish by Juan Ramón Jiménez. The melodic lines are based on the shapes of various constellations. The whole thing is exquisitely gentle, understated, and delicate in effect. A beautiful work, but one that contrasts sadly with the labored choruses that follow.

A Time to Destroy and *A Time to Build*, written for a choral society in Israel, deal with the symbolism of Solomon's temple. Regrettably, they lack the drama and the mastery of idiom one expects of their distinguished composer. A.F.

SIBELIUS: Concerto for Violin and Orchestra, in D minor, Op. 47. **BEETHOVEN:** Romances for Violin and Orchestra: No. 1, in G, Op. 40; No. 2, in F, Op. 50. Pinchas Zukerman, violin; London Philharmonic Orchestra, Daniel Barenboim, cond. [Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2530 552, \$7.98. Tape: ●● 3300 496, \$7.95.

Comparisons—Sibelius:
 Heifetz, Beecham/London Phil. Sera. 60221
 Heifetz, Hendl/Chicago Sym. RCA LSC 2435 et al.
 Chung, Previn/London Sym. Lon. CS 6710
 Oistrakh, Rozhdestvensky/Moscow Radio Sym. Mel./Ang. SR 40020

The knotty Sibelius violin concerto can be approached with stress on its intensity and classicism of line, but only by a super-virtuoso capable of keeping his poise in the face of such demonic difficulties. Not surprisingly, the master of this approach is Heifetz, both of whose recordings are classics—the 1935 one (now on Seraphim in a vivid transfer) with Beecham's solid, more rhetorical accompaniment, the 1959 one with Hendl's more impatient pacing of some of the tuttis. Kyung-Wha Chung manages to incorporate some of Heifetz' purity and heat into her more lyrical interpretation.

The other basic approach, exemplified by the late David Oistrakh, is the burly, muscular one, wherein the beads of perspiration are translated into sound. To my ears, the Zukerman/Barenboim interpretation is merely the Oistrakh approach—itsself lacking refinement, textural variety, and attention to detail—smothered in sentimentality. There is nary a phrase that isn't subjected to some sort of goopy excess: overstressed accents, gross exaggeration of markings like *espressivo*, sensational exploitation of Sibelius' murky scoring. This ludicrously gushy rendition demonstrates that even good musicians can be guilty of bad taste.

In the Beethoven romances, Zukerman again uses too much portamento, but his tone is otherwise lustrous and attractive. The G major is played rather briskly, the F major quite broadly. Barenboim indulges himself less here, but the strings still sound slightly soupy and underarticulated. H.G.

R **SMETANA:** Má Vlast. Chicago Symphony Orchestra, Rafael Kubelik, cond. MERCURY SRI 2-77006, \$13.96 (two discs, rechanneled, manual sequence) [from OL3 103, 1952].

B **SMETANA:** Má Vlast. Czech Philharmonic Orchestra, Karel Ančerl, cond. VANGUARD/SUPRAPHON SU 9/10, \$7.96 (two discs, automatic sequence) [from CROSSROADS 22 26 0002, 1966].

B **SMETANA:** Má Vlast; The Bartered Bride: Overture, Polka, Furiant, Dance of the Comedians. St. Louis Symphony Orchestra, Walter Susskind, cond. [Joanna Nickrenz and Marc J. Aubort, prod.] TURNABOUT QTV-S 34619/20, \$7.96 (two discs, manual sequence).

Represented here are recordings of three decades. The Kubelik, made with a single microphone, is a classic monophonic one-point take from 1952. It is regarded by some as one of the few discs to give an accurate likeness of the sound of the Chicago Symphony in Orchestra Hall, the room in which the orchestra plays its concerts but no longer records. The Ančerl dates from the 1960s, and it can be taken as a typical European stereo product of that period. The Susskind represents the technology of the Seventies, decoding to provide rear channels (although they contain little except hall ambience). The latter also gives you the



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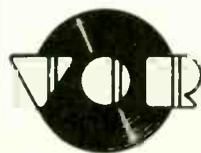
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dealing with an orchestra that contains a
large number of Bohemians. Combining the
intensity of his feelings for his country and
their ability to respond to these emotions,
the performance has qualities Kubelik has
never surpassed. This is probably the most
deeply felt *Má Vlast* we have, but—cau-
tion—it shows its age and there is audible
tape hiss.

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to be the Ančerl, a warm, spacious record-
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vide, gracious, lyric, and well-engineered.
Ančerl too knew exile: His career with the
Czech Philharmonic ended with the Soviet
crackdown on Czechoslovakia at the close
of the Sixties. But here he is still a patriot at
home, not yet an exile.

Although Susskind gives good perform-
ances, they lack the atmosphere, the intu-
itive sense of style, the distinctive national
feeling that Kubelik and Ančerl provide.
The producers seem fearful about working
close to the orchestra. They resort to pano-
rama microphones, but Mercury was using
this technique more effectively in Chicago
in 1952. Add rear channels, and I get the im-
pression that I am in the upper balcony of a
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own decision on the alternative best for
you. You cannot go very far wrong. R.C.M.

TELEMANN: Pimpinone.

Vespeta
Pimpinone

Uta Sprechelsen (s)
Siegfried Nimsgern (b)

Herbert Tachezi and Hans Ludwig Hirsch,
harpsichords; Ensemble Florilegium Musi-
cum, Hans Ludwig Hirsch, cond. TELEFUNKEN
26.35285, \$13.96 (two discs, manual se-
quence).

Pimpinone is a key work in the eighteenth-
century transformation of opera from a
grand and remote spectacle into a lively
and dramatic theater art. Pergolesi's *Serva
Padrona*, the most influential of the
catalysts involved, dates from 1733, *Pim-
pinone* from 1725. Both were originally in-
serted between the acts of *opere serie*. Tele-
mann's *opere buffa*, composed for the
bourgeois citizens of mercantile Hamburg,
was so successful that, amplified by music
borrowed from other composers, it soon
achieved independent status.

The work as heard on this recording is
something of a hodgepodge to modern ears.
The arias and duets—all in *da capo* form—
are in both Italian and German; the *secco*
recitative is in German; the overture con-
sists of a violin concerto, not by Telemann,

but by Carlo Tessarini (Op. 1, No. 7); and
the two entr'actes are similarly by other
contemporaries, Albinoni (Oboe Concerto,
Op. 9, No. 8) and Vivaldi (Violin Concerto,
Op. 7, No. 2).

Despite the historical importance of *Pim-
pinone*, Telemann's music, though fluent, is
unremarkable. The dramatic situation,
which ends in bitterness and dark disillu-
sion, was beyond his imaginative reach.
Pimpinone and Vespeta are the merest
stock types, untouched by insight or sym-
pathy. The singers can hardly be blamed for
their failure to breathe life into these char-
acters. Siegmund Nimsgern does what he
can. Uta Sprechelsen is perhaps too bland,
even for these proceedings. She is reason-
ably deft at handling the floritura that has
been introduced into the final sections of
her pieces (the repeats in *Pimpinone*'s mu-
sic have been left unembellished), though
she sometimes has trouble with the rhythm
of fast passages. The orchestral ensemble
under Hans Ludwig Hirsch is admirable.
Actually, the most enjoyable part of the
recording consists of the three concertos,
which are beautifully played.

Text, translation, notes (rendered from
the German into particularly inspissated
English). Pressings and recordings are first-
rate. D.S.H.

WAGNER: *Wesendonk Lieder*; *Tristan und
Isolde*: *Prelude and Liebestod*. Jessye Nor-
man, soprano; London Symphony Orches-
tra, Colin Davis, cond. PHILIPS 9500 031,
\$7.98.

Comparison—*Wesendonk Lieder*:
Nilsson, Davis/London Sym.

Phi 6500 294

Colin Davis' Wagner as heard on this rec-
ital is a matter of fits and starts—not so
much, perhaps, in terms of tempo as in mat-
ters of rhythm, accentuation, and dynam-
ics. A very sensitive artist, he is so intent on
responding to the demands of each phrase
as it passes before him that he tends to sac-
rifice larger meanings. In isolation the de-
tail is often superb, but for me none of these
sequences is shaped with the kind of over-
all comprehension that would make them
moving and powerful. The weight and col-
oration of the *Tristan Prelude*, for example,
are very thrilling, but the music falls apart,
logic and comprehension dissolve, because
it is impossible to feel the connection be-
tween phrases.

Davis is clearly attached to the *Wesen-
donk Lieder*, having recorded them before,
with Birgit Nilsson. (Actually, there is yet
another recording of two of the songs,
"Träume" and "Schmerzen," in the col-
lection "Colin Davis at the Last Night of the
Proms," Philips 6588 011; Jessye Norman is
again the soloist, but there the orchestra is
the BBC Symphony.) That earlier effort
strikes me as unsatisfying too, for much the
same reason. Compared to Nilsson, whose
lapses in intonation I find on this occasion
hard to overlook, Norman is vocally secure.
Oddly enough, on records Norman's voice
sounds larger than Nilsson's, no doubt be-
cause of the former's darkness of tone.
There is much, indeed, about Norman's
sound that is rich and lustrous, but the top,
I fear, is still not properly under control,
being either too loud or too soft, and sound-

ing in the first case too strenuous and in the second too thin. Moreover, she still has something to learn about the interpretation of this music. In "Stehe still!"—to take one instance—she misses the hushed rapture required by the reference to the lover's silence and the soul's desire for nothing more. The *Liebested*, too, suffers from interpretive immaturity, though there are times when the voice pours forth with astonishing beauty.

The playing of the London Symphony is magnificent and has been recorded by Philips with worthy clarity and warmth. The pressing, as usual, is exemplary. Notes, texts, translations. D.S.H.

WOLF: Mörke Lieder (selections). Dietrich Fischer-Dieskau, baritone; Sviatoslav Richter, piano. [Cord Garben, prod.] DEUTSCHE GRAMMOPHON 2530 584, \$7.98.

Die Genesene an die Hoffnung; In der Frühe; Fussreise; Neue Liebe; Der Feuerreiter; Jägerlied; Storchensbotschaft; Verborgtheit; Im Frühling; Auf einer Wanderung; An die Geliebte; Peregrina I; Peregrina II; Lebewohl; Begegnung; Der Jäger; Bei einer Trauung; Abschied.

I couldn't say why Deutsche Grammophon, which already offers a nearly complete set of the Mörke Lieder (2709 053, May 1975) with Fischer-Dieskau and Daniel Barenboim (the latter doing what struck me at the time as some of the best Wolf playing ever), should now release a selection of these same songs by the same singer and an equally fine—perhaps even finer—pianist. Though puzzled, I am not unhappy. For one thing, this disc, recorded at a concert in Innsbruck in October 1973, demonstrates that the professional standards of Dieskau's recordings are not merely the result of hard work in the studios—he really can duplicate that level of singing in concert.

And, fine as was the best of that three-disc set with Barenboim, some of this is even better. Dieskau is in good voice, a shade lighter than with Barenboim; a few climaxes are barky and strained (the two "Peregrina" songs fail to come off for this reason), but most of the singing is very clean, precise, and well shaped. And Richter is quite marvelous: passages that seemed very good in Barenboim's hands sound just a bit overemphatic when the Russian pianist's playing is directly juxtaposed—although Barenboim's work still far outdistances that of all his recorded predecessors in precision of articulation and variety of color. Particular examples of their differences are the dotted rhythms in "Auf einer Wanderung" and "Fussreise"—their performances of the latter, with its faster, freer tempo, are perhaps the most distinctively different. In "Verborgtheit," Barenboim's internal line in the piano part now seems slightly showy as against the smoothly balanced polyphony that Richter achieves. This surely shaped, long-breathed performance is one of the high points of the new disc.

There's not always so much difference, and I am not convinced but that the Dieskau/Barenboim "Im Frühling" isn't more rapt than the Dieskau/Richter. There's no doubt that many of these readings demonstrate that it's the singer who

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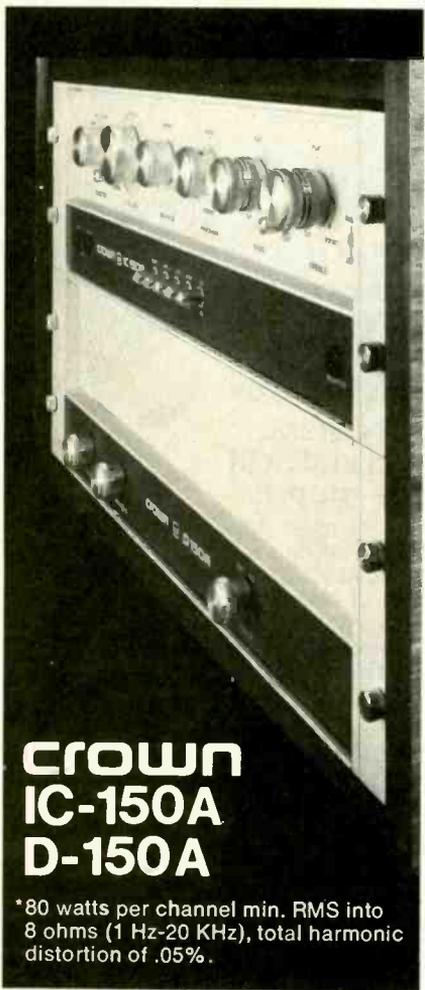
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determines the character of a song performance, and in no case is either pair as far apart from the other as from, say, Hüscher, Janssen, or Prey; the basic interpretive stance is not altered. Thus, I would say that only close students of Dieskau (or of Wolfian accompaniment) need both of these recordings; others should choose on the basis of how many Morike songs they would like to have.

Excellent recorded sound from the live concert, with the audience applauding only at the beginning and end; elsewhere, they are almost superhumanly quiet. Texts and rather creaky translations. D.H.

Recitals and Miscellany

EARLY MUSIC QUARTET: Music of the Minstrels. Early Music Quartet, Thomas Binkley, dir. TELEFUNKEN 6.41928, \$6.98.

This latest addition to the Early Music Quartet's series of stimulating revitalizations of medieval music—for which the international foursome is augmented to seven versatile performers—is devoted to some of the earliest known instrumental music, dating from the late thirteenth century. Preserved in rare manuscripts, these nine works are heard in performing versions (by the group's director, the American lutenist-musicologist Thomas Binkley) using representative instruments of the period. The only noninstrumental presence is a wordless soprano/tenor duo added to the three dulzians (early bassoons) and drums in the lively *Ductia*.

The selections represent illuminating varieties of the sequence-type form known as *estampie*—the development of an originally simple "stamping" dance into an often surprisingly complex piece of entertainment music intended to be listened to as well as participated in. Both the northern and southern (Mediterranean) musical cultures are exemplified: the former by a famous *estampie* in Oxford's Bodleian Library ms. "Douce 139," the latter by the wonderfully named *Cominciamento di gioia* ("The Beginning of Joy"), among others.

Yet the outstanding attraction here is for me the infectious relish with which the performers and recording engineers reanimate this ancient but miraculously unfaded music. Listen to the fascinatingly exotic *Tierche Estampie Roial* or the "Douce 139" *estampie* with its jauntily catchy Jew's-harp ostinato pattern, and you'll begin to realize that, even in the deepest winter of the so-called Dark Ages, life wasn't always hopelessly grim.

As we've come to expect in every release in Telefunken's *Das alte Werk* series, this one is handsomely packaged, with extensive trilingual notes by Horst-Peter Hesse and Binkley himself. All that's lacking are original manuscript reproductions and de-

tailed descriptions of the instruments used. R.D.D.

GREGORIAN CHANT: Vespers of the Holy Trinity; Benediction of the Blessed Sacrament. Claude Gay, organ; Choir of St. Pierre de Solesmes Abbey, Jean Claire, cond. LONDON OS 26431, \$6.98.

AMBROSIAN CHANT. Capella musicale del Duomo di Milano, Luigi Benedetti and Luciano Migliavacca, cond. [Andreas Holschneider and Heinz Wildhagen, prod.] ARCHIV 2533 284, \$7.98.

To many people, Gregorian chant and Solesmes are virtually synonymous. Solesmes, of course, is the French monastery where Benedictine monks have devoted more than a century to the revival of the chant repertory of the Middle Ages. They have been responsible for preparing the chant books used throughout the Catholic Church, and their smooth unmeasured interpretations have long been accepted as the standard for chant performances. On this London disc we are invited to a typical service as the monks have been chanting it daily for decades. The experience is quite wonderful. The men enter and leave to the sound of the organ playing Sweelinck and Louis Couperin; the rest of the service is sung a cappella. The long periods of psalmodic chanting on a single note are hypnotic, making the sudden melody of the framing antiphons (strangely called antems on the label) like the blossoming of a miraculous flower. The liturgy is the Vespers for the Trinity, not one of the best-known celebrations, but an appropriate setting for this glimpse of the intertwining of music and faith.

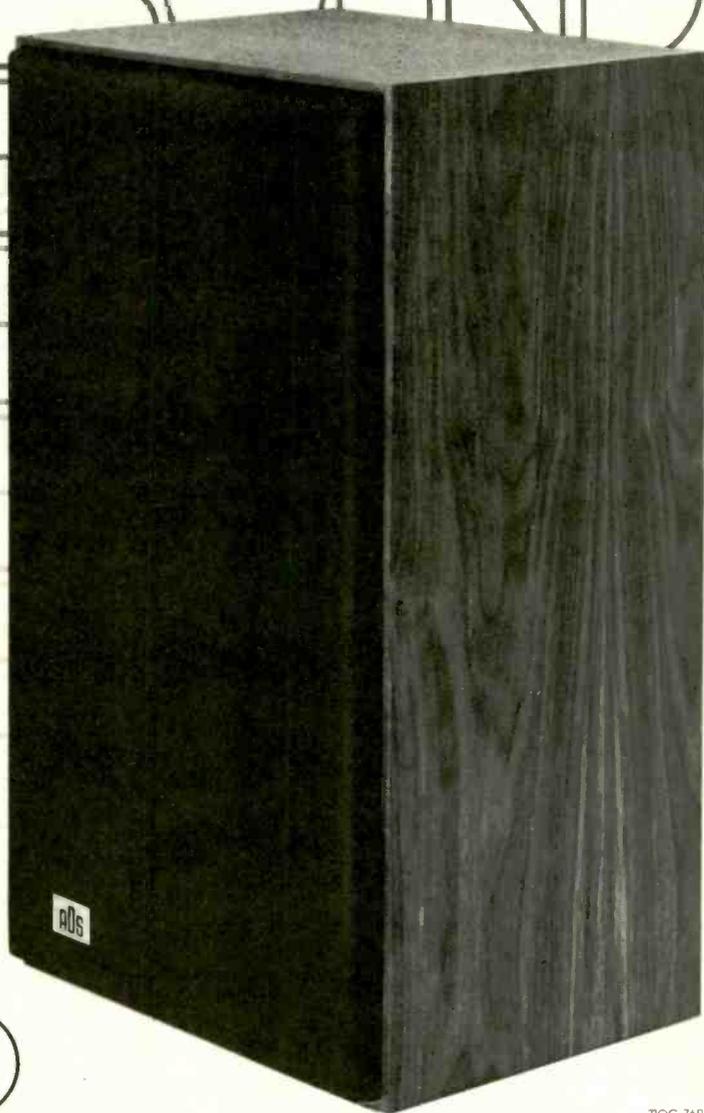
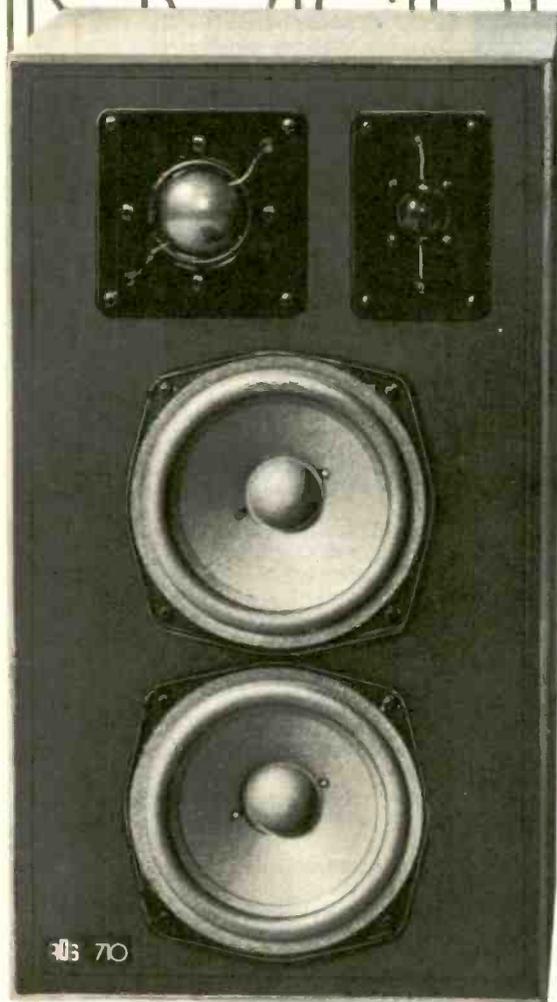
In contrast, the Archiv release presents an assortment of colorful chants, examples taken from both Mass and office throughout the church year. The distinguishing feature is that they represent a different tradition from the Gregorian mainstream. Ambrosian chant, named after a fourth-century bishop of Milan, was once sung all over northern Italy and southern Germany, but today its use is restricted to the area around Milan. To my untutored ear the Ambrosian-Gregorian similarities are certainly greater than the differences. The most striking element is the deliberate incorporation of sections for boys' voices, introducing a dramatic contrast of ranges. Beyond this, the chants are almost uniformly melismatic, ornamental in a fashion that some commentators have called Oriental or at least Near Eastern in flavor. This penchant for decoration even applies to the hymns, a form invented by Bishop Ambrose himself to divert a besieged flock. A fascinating and significant recording, this is one of six discs in an Archiv survey of various forms, styles, and repertoires of chant.

S.T.S.

PAUL ESSWOOD: Baroque Recital. Paul Esswood, countertenor; Vienna Concentus Musicus, Nikolaus Harnoncourt, cond. TELEFUNKEN 6.41929, \$6.98.

J. CHRISTOPH BACH: Ach, dass ich Wassers genug hätte. **BERNHARD:** Was betrübst du dich, meine Seele. **BUXTEHUDE:** Jubilate Domino. **TELEMANN:** Ach Herr, strafe mich nicht. **ZIANI:** Alma redemptoris Mater.

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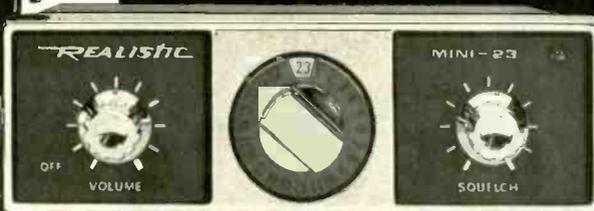
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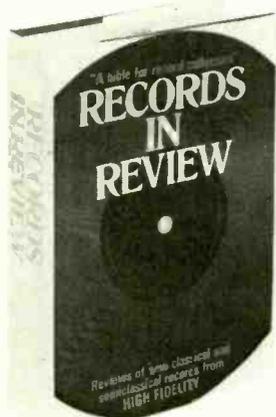
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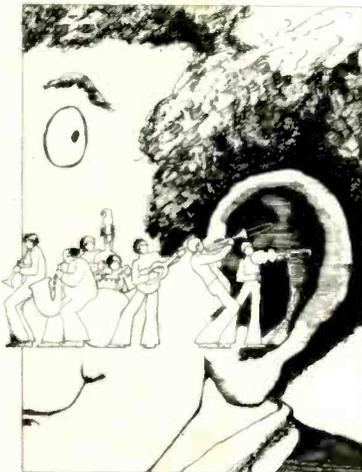


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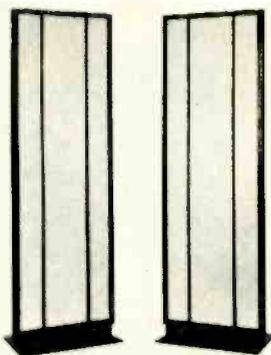
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The middle baroque period has received relatively little attention from singers. All the selections on this disc except the Telemann date from shortly before 1700 and are welcome for themselves as well as for their function as vehicles for Paul Esswood's extraordinary singing. Buxtehude's imposing yet cheerful *Jubilate Domino*, with its virtuoso gamba obbligato, and the kaleidoscopic *Ach Herr, strafe mich nicht*, a remarkable exercise in word painting by Telemann, are the major works. The long Italianate melismas of Ziani's cantata, with its mellow obbligato for two trombones, contrast with the echoes of Schütz's *Kleine geistliche Konzerte* still audible in the work of his pupil, Christoph Bernhard. A lament by one of the older Bachs rounds out the program.

Anyone familiar with the new recordings of Bach cantatas conducted by Harnoncourt knows what a marvelous singer Esswood is. His musical sensitivity is evident at every turn; the quality and range of his voice are, of course, perfect for this repertory. Perhaps one might ask for a little more joy in Buxtehude's coloratura *Jubilate*, but extrovert bravura is not Esswood's style. The result is not an exciting record, but an extremely elegant one, marred only by an excessively boomy bass and comparatively uninformative notes. S.T.S.

ALAN MANDEL: Anthology of American Piano Music. Alan Mandel, piano. DESTO DC 6445/7, \$20.94 (three discs).

Alan Mandel and Desto have already produced four-disc sets of the piano works of Ives (DC 6458/61) and Gottschalk (DC 6470/3), to which the present set may be considered a sort of appendix. This immense collection is almost impossible to discuss because it is so diverse. It begins with the usual tinkly settings of patriotic tunes, none of any intrinsic musical value but of some historical interest as reflections of American taste in the late eighteenth and early nineteenth centuries. An exception is the excellent sonata by Alexander Reinagle, who was a pupil of C. P. E. Bach and knew his business.

Among the nineteenth-century offerings, noteworthy selections include Anthony Philip Heinrich's delightful *Yankee Doodle Waltz*, which belies that composer's reputation for gargantuan ideas and technical incompetence, and the first recording of music by Blind Tom, the famous black idiot savant who astonished everybody in the years before the Civil War with his preternatural musical gifts. Blind Tom's piece is a little *Oliver Gallop* that looks ahead to the piano rags of Scott Joplin and his school, four of which Mandel also includes.

The larger and more modern part of the anthology starts with MacDowell's *Nordic Sonata*, which begins magnificently but gets nowhere. Superlatively beautiful preludes by Ruth Crawford Seeger, Charles Griffes, and Robert Starer are contrasted with the more vigorous, concentrated, and powerful idiom of Benjamin Lees in his *Sonata Breve* and a shorter work called *Odyssey*. This is the most mature and impressive music by Lees it has been my pleasure to hear.

Carl Ruggles' *Evocations* is a bit of a disappointment, but three of the suave and tuneful *Portraits* of Virgil Thomson end the set on an unexpected and delightful note. Thomson's way with a hymn tune is the best in American music after Ives. A.F.

MUSIC FROM THE AGE OF JEFFERSON. For an essay review, see page 69.

ELENA OBRAZTSOVA: Operatic Recital. Elena Obraztsova, mezzo-soprano; Bolshoi Theater Orchestra, Boris Khaikin* and Odyssei Dimitriadi†, cond. [Valentin Skoblo, prod.] COLUMBIA/MELODIYA M 33931, \$6.98.

DONIZETTI: *La Favorite*: O mon Fernand (in Italian). * **MUSORGSKY:** *Khovanshchina*: Marfa's Divination. * **RIMSKY-KORSAKOV:** *Kashchei the Immortal*: *Kashcheyevna's Aria*. * *The Tsar's Bride*: *Lyubasha's Aria*. * **SAINT-SAËNS:** *Samson et Dalila*: *Amour, viens aider ma faiblesse*; *Mon cœur s'ouvre à ta voix*. * **TCHAIKOVSKY:** *The Maid of Orleans*: *Farewell, forests*. * **VERDI:** *Don Carlos*: *O don fatal* (in Italian).*

Elena Obraztsova's performance of Marina in *Boris Godunov* on the opening night of the Bolshoi's New York season last July is still a vivid memory to me. Though the role was reduced to hardly more than the love duet, Obraztsova realized the character completely and did so with admirable dramatic clarity. Apart from her superb singing, she brought to her stage appearances throughout the season an air of utter conviction and a largeness of personality that commanded immediate attention.

Listening to her on records, I find, entails only a little loss. The authority that was so startling in the opera house is evident on records, too. The voice is sizable, strong, and vibrant—perhaps not always impeccably supported and once or twice a little dubious in intonation, but at every point imbued with personality and life, even when, as in the *Dalila* arias, she fails to sound as seductive as she should. In the Russian arias she is at her best, doubtless because she is impeded by neither linguistic nor stylistic problems. If only she had a livelier conductor than Boris Khaikin (who is responsible for the bulk of these accompaniments) she would be tremendous, rather than merely very fine. Odyssei Dimitriadi, who conducts the Donizetti, the Verdi, and "Amour, viens aider," is better, but in the *Don Carlos* aria his insensitive phrasing lets Obraztsova down.

Though at first it seems a matter for regret that this latter piece and the aria from *Favorite* should be sung in Italian, the results, I think, justify the inauthenticity, since Obraztsova's Italian is better than her French. In the latter language she is inaccurate about certain nasals and the mute e. She is also liable to mispronounce some consonants, and she sometimes adds an intrusive *i* to her vowels, so that "faiblesse," for example, turns into "faiblesse." But there is much to marvel at in this recital. "O don fatal" shows a vocal command, especially above the staff, that few contemporary mezzo-sopranos can rival. With a first-rate conductor she could obviously be the Eboli of one's dreams. Here, however, she hurries the climactic conclusion (marked *con slancio* in the score) and thus makes the music sound less ardent than it should.

The recording is a little cramped at both

ends of the dynamic range. Notes, texts, and translations. D.S.H.

B RENATA SCOTTO: Song Recital. Renata Scotto, soprano; Walter Baracchi, piano. RCA GOLD SEAL AGL 1-1341, \$4.98.

ROSSINI: La Danza; Giovanna d'Arco. **BELLINI:** Dolente imagine; Per pietà, bell' idol mio; Vaga luna, che inargenti; Malinconia, ninfa gentile. **DONIZETTI:** Ne ornerà la bruna chioma; Una lagrime; La Mere et l'enfant; La Corrispondenza amorosa. **VERDI:** Lo Spazzacamino; Brindisi; Stornello.

Renata Scotto's Met appearances this past season in Puccini's *Il Trittico*—and especially her extraordinary Suor Angelica—confirmed what her recent LP recital of arias by Mascagni, Cilea, Catalani, and Puccini (Columbia M 33435) had already suggested: that she is a *verismo* singer of rare distinction. Certainly, she has few rivals today when it comes to vocal acting. Her effectiveness, moreover, is invariably based on respect for the composer. In characterizing her roles she eschews extra-musical devices like sobs and parlando, preferring, rather, to color the tone expressively, to enunciate the text with vividness, and to shape the musical phrase with subtlety so that it yields the utmost in meaning.

By comparison, Scotto's frequent forays into the bel canto repertory, or even mid-nineteenth century opera, are much less successful. Though she came to international fame by following Maria Callas in *Sonnambula* at the Edinburgh Festival in 1957, it seems to me that she has not for some time now commanded the appropriate resources for this kind of music, where vocal distinction of another sort is a prime requirement. Notwithstanding her many excellences, it must be acknowledged that her tone, except in the middle of her range, is hardly sweet or pure enough. At the top of the staff, in particular, the voice turns distressingly screechy.

None of this, given her other virtues, is crucial in late-nineteenth- or early-twentieth-century music. In Rossini, Bellini, Donizetti, and Verdi, it is. Consequently, her performance of these delightful songs (of which there are too few examples on records) gives little pleasure. There are, to be sure, insights aplenty to be heard here, especially in the lengthy Rossini cantata for solo voice and piano on the subject of Joan of Arc. There are some wonderful shadings of meaning in the two French songs ("*La Corrispondenza amorosa*," despite its Italian title, is set to a French text). But there are too many lapses from proficiency for comfort: insufficient bravura and stamina in Donizetti's "*Ne ornerà*" and Rossini's "*La Danza*," a frequent recourse to aspirates rather than legato, vague trills, and high notes of piercing stridor—especially one sadly unforgettable high E flat.

Walter Baracchi accompanies skillfully, though the piano tone comes out sounding very shallow on this recording. Notes, but no texts, a fact that diminishes one's already incomplete pleasure in these proceedings. D.S.H.

GREGG SMITH SINGERS: America Sings; Vols. 1-2. For an essay review, see page 69.

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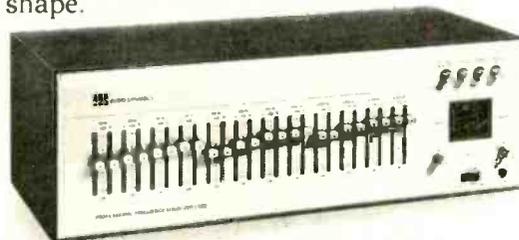
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The Lighter Side



Tony Orlando and Dawn—their musicianship survives despite commercial success.

reviewed by
MORGAN AMES
ROYAL S. BROWN
HENRY EDWARDS
MIKE JAHN
JOHN S. WILSON

*** TONY ORLANDO & DAWN:** *To Be with You*. Tony Orlando, Telma Hopkins, and Joyce Vincent Wilson, vocals; vocal and instrumental accompaniment. *Cupid*; *To Be with You*; *Caress Me Pretty Music*; *Sellish One*; *Happy Man*; *Midnight Love Affair*; *Talk To Me*; *You're All I Need to Get By*; *(You're) Growin' On Me*; *When the Party's Over*. [Hank Medress and Dave Appell, prod.] ELEKTRA 7E 1049, \$6.98. Tape: ● TC5 1049, \$7.97, ● ET8 1049, \$7.97.

Whenever a recording artist is awarded his own television program, the tendency is to write him off as far as musicianship goes. Usually that judgment proves valid. But Tony Orlando & Dawn have actually improved musically since coming to national prominence via a weekly CBS-TV "variety" hour.

The trio's early hits, such as "Knock Three Times," were formula pop-rock tunes that might have been churned out a decade earlier by the Drifters. Tony Orlando & Dawn's newest LP, "To Be with You," contains middle-of-the-road rock, done tastefully and with the familiar orchestral accompaniment. This engaging group performs here with much élan and, in some cases, great imagination. The version of the old Sam Cooke hit "Cupid," for example, opens and closes with a swatch of the melody line from "My Funny Valentine," played well on tenor saxophone by Buddy Savitt. Orlando sings well throughout, adding a touch of soul to his basically soft voice. His two female cohorts also sound exceptional, avoiding the tendency of so many black lady singers to confuse volume and emotion.

The LP is dominated by ballads. Among the best of them is Orlando's superb read-

ing of "When the Party's Over," Janis Ian's taut little story of human relationships. There is also a fine blues, "Caress Me Pretty Music."

Tony Orlando & Dawn may have become hot commercial property, but, if this recording is a true indication, their music has far from suffered. M.J.

*** STAIRSTEPS:** *2nd Resurrection*. Clarence Burke Jr., Dennis, Kenneth, and James Burke, vocals, instrumentals, and songs; Billy Preston, keyboards; Alvin Taylor, drums; Ivory Davis, background vocals; instrumental accompaniment. *Theme of Angels*; *Throwin' Stones Atcha*; *Pasado*; seven more. [Billy Preston, Robert Margouleff, and Stairsteps, prod.] DARK HORSE SP 22004, \$6.98. Tape: ● 8T 22004, \$7.98.

The Stairsteps used to be the Five Stairsteps and had such classic r&b hits as "Oo Child." George Harrison, head of Dark Horse Records (distributed by A&M), recently "discovered" the Stairsteps and re-energized things by signing it. Thus the album title.

This is the kind of group that has the

most difficult time surviving in this cannibalistic business. Four black guys, a family, are a natural for packaging. Exploit four for the price of one. There are whole record companies built and operating on this attitude. Dark Horse is not one of them, and that is why it's a particular pleasure to see the Stairsteps on the label. On the other hand, Dark Horse is bound up with A&M, which is not famous for its ability to promote black artists, a situation that has caused much rage and frustration. Selling the Stairsteps is a challenge for Harrison and his able associates. It's gratifying that a single from this set, "From Us to You," is hot in the r&b charts and threatening to cross over to the Hot 100.

These musicians do everything from playing and singing to writing and arranging. Nothing is faked; they work from their strengths. And their producers have helped bring out their best.

Robert Margouleff is best known for his work with Stevie Wonder, a trace of which can be caught here in the synthesizer work for which Margouleff and old partner Malcolm Cecil are famous. The synthesizer now has a name. According to the notes: "T.O.N.T.O., the original new timbral orchestra, consists of twelve synthesizers linked together and played simultaneously." It is programmed by Margouleff and Cecil and played by the other producer, Billy Preston. Margouleff has engineered as well. T.O.N.T.O. is used sparingly (at least that is the effect) and with great taste.

Among the best tracks are a lovely ballad by Kenneth Burke called "Tell Me Why," "Throwin' Stones Atcha," and a song for which I have a real weakness, "Pasado," with music by James Burke and English/Spanish lyric by Clarence and James with

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the help of Ricardo Marrero (who also plays percussion here).

The Stairsteps is a seasoned, highly musical, and thoroughly professional group. This is, I suspect, its most creative effort on records. M.A.

GENESIS: A Trick of the Tail. Mike Rutherford, guitar, basses, and bass pedals; Tony Banks, keyboards, guitar, and vocals; Phil Collins, drums, percussion, and vocals; Steve Hackett, guitars. *Dancer on a Volcano; Entangled; Squonk*; five more. [David Hentschel and Genesis, prod.] Atco SD 36 129, \$6.98. Tape: ●● CS 36 129, \$7.97; ● TP 36 129, \$7.97.

STEVE HACKETT: Voyage of the Acolyte. Steve Hackett, electric and acoustic guitars; instrumental and vocal accompaniment. *Ace of Wands; Hands of the Priestess Part 1; A Tower Struck Down*; five more. CHRYSALIS CHR 1112, \$6.98.

Genesis' seventh LP, "A Trick of the Tail," has been a subject of major concern for this English rock group's many devoted fans. Why? Because, after seven years of effort, Genesis is finally on the verge of super-stardom and this is no time to lose its lead singer.

Lead vocalist Peter Gabriel has been credited with most of the touches that have earned this group its reputation for the theatrical. He has utilized mime, masks, and costume changes, and he has contributed odd, quirky song-writing and vocal performances—most notably on the well-received "concept" LP "The Lamb Lies Down on Broadway."

Though "A Trick of the Tail" is not a "concept" disc, it maintains the fantasy quality to which Genesis has always aspired. Odd subjects, a variety of composing styles, and a sense of the unreal permeate it. Drummer Phil Collins—who sounds somewhat like Gabriel—carries on admirably as a singer. Genesis' musicianship has always been exemplary, and the group has an authentic gift for novelty. Nevertheless, the appeal of this recording depends on one's tolerance for rock whimsy.

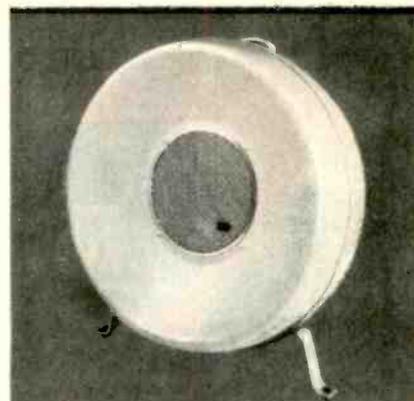
Lead guitarist Steve Hackett's "Voyage of the Acolyte" will similarly distress those who like their imaginative wanderings undercut by reality. This disc features a series of original compositions, each song specifically related to a certain tarot card. The melodies are lilting and served well by the musicians, and the sound in many places conjures up the distinguished English one-man rock band Mike Oldfield. But there's just so much soundtrack music one can listen to and enjoy, especially when there's no motion picture to use as a frame of reference. H.E.

* **RALPH TOWNER:** Solstice. Ralph Towner, twelve-string and classical guitars and piano; Jan Garbarek, tenor and soprano saxophones and flute; Eberhard Weber, cello and bass; Jon Christensen, drums and percussion. *Oceanus; Drifting Petals; Red and Black*; five more. [Manfred Eicher, prod.] ECM 1060, \$6.98.

* **RALPH TOWNER AND GARY BURTON:** Matchbook. Ralph Towner, twelve-string and classical guitars; Gary Burton, vibraharp. *Some Other Time; Song for a Friend; Goodbye Pork Pie Hat*; six more. [Manfred Eicher, prod.] ECM 1056, \$6.98. Tape: ●● CF 1056, \$7.98; ● 8F 1056, \$7.98.

I'm sorry to say I had never heard of Ralph Towner until a friend played me the first of these two albums, after which I quickly got hold of the other. ECM's logo is "The Creative Label," and that's the truth. Both of these recordings are produced by the small German company's mastermind, Manfred Eicher, who runs a classy operation. These are classy productions that in today's disco market stand out like jewels in mud.

One of the joys of these records is the simple one of listening to decent sound. They are crystal clear, in terms of engineering (Jan Erik Kongshaug for "Solstice," Martin Wieland for "Matchbook"), mastering, and even pressing. The quality of American pressings has sunk to an inexcusable low; in pop music nearly all discs defeat the purpose of having a quality turn-



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Critics' Choice

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LOUIS ARMSTRONG AND EARL HINES/1928. SMITHSONIAN COLLECTION R 002. Apr.

COUNT BASIE AND ZOOT SIMS: Basie and Zoot. PABLO 2310 745. June.

TOMMY FLANAGAN: Tokyo Recital. PABLO 2310 724. May.

DOBIE GRAY: New Ray of Sunshine. CAPRICORN CP 0163. May.

GREAT BRITISH FILM SCORES. LONDON PHASE-4 SPC 21149. June.

MAHAVISHNU ORCHESTRA: Inner Worlds. COLUMBIA PC 33908. June.

KING OLIVER'S JAZZ BAND/1923. SMITHSONIAN COLLECTION R 001. Apr.

PACIFIC OVERTURES. Original Broadway cast recording. RCA RED SEAL ARL 1-1367. May.

DORY PREVIN: We're Children of Coincidence and Harpo Marx. WARNER Bros. BS 2908. June.

QUEEN: A Night at the Opera. ELEKTRA 7E 1053. Apr.

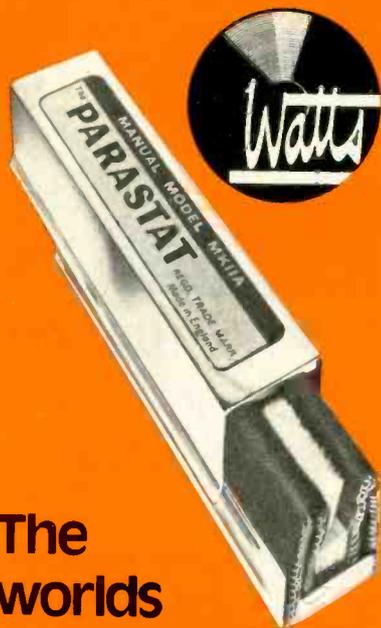
RAINTREE COUNTY. Original film score. ENTR'ACTE ERS 6503 ST. June.

D. J. ROGERS: It's Good to Be Alive. RCA APL 1-1099. May.

PHOEBE SNOW: Second Childhood. COLUMBIA PC 33952. May.

KENNY STARR: The Blind Man in the Bleachers. MCA 2177. Apr.

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table—one refines only the surface noise. It is maddening, unforgivable, and worth an article by itself. These records are made in the U.S., and Polydor (which handles ECM domestically) obviously devoted uncommon attention to their quality.

Ralph Towner plays the twelve-string steel guitar, an instrument traditionally associated with folk music. But he plays it with a six-string-gut attitude, with inclinations ranging from jazz to classical to Spanish. It is a striking sound, at times mandolinlike, then with a flash of flamenco. The acoustic guitar, in all its forms, is such an essentially romantic instrument that its masters always have this sense about it. Towner is no exception. He might have funk-ability with an electric guitar, but we do not deal with that here.

"Solstice" features a rhythm section that seems to be basically Norwegian (the album was recorded in Oslo). Although the music can be classified as jazz, it is not of the funk-and-groove variety currently popularized by artists such as Herbie Hancock and Grover Washington. Towner and his group think and play in long lines, as a long-distance swimmer. Underneath, drummer Jon Christensen plays with steady skill and often great speed. But his playing sets a foundation for the colors in the melodic instruments, rather than setting grooves to be followed. All of which allows for high expressiveness among all four men. The work is experimental, rather intellectual. Side 2 begins with a dazzling solo display from Towner playing minor elevenths as only a twelve-string guitar can play them. It is possible that "Solstice" represents the future channel of jazz, an extension of its best traditions—technical mastery, thoughtfulness, and so on—with the addition of electronic ease and the rush of youth.

"Matchbook" (the title is a perfect fit) represents a more pastoral side of Towner's talent. His partner in this set is Gary Burton, a man responsible for more beautiful small jazz albums than anyone besides Bill Evans (with whom he has also recorded duet LPs). Indeed, Evans is brought to mind listening to this disc. Is it because of the inclusion of "Some Other Time," a song that has become a standard in the form in which Evans arranged it over a decade ago?

Included is Towner's tune "Drifting Petals," also heard on "Solstice." A new reading, easily held. Charles Mingus' "Goodbye Pork Pie Hat" is a whimsical choice. (Roland Kirk dusted off the same tune in his new release—funny how the vibes go 'round.)

This is an album for making love, for making peace. If you are as disco'd out as I am, the talent of Ralph Towner and its timing on today's rubbed-raw market will feed your soul. *Bon appétit.* M.A.

*** OUTLAWS:** Lady in Waiting. Billy Jones, Henry Paul, and Huey Thomasson, guitars and vocals; Frank O'Keefe, bass guitar; Monte Yoho, drums; Joe Lala, percussion. *Breaker-Breaker; South Carolina; Ain't So Bad; Freeborn Man; Girl from Ohio; Lover Boy; Just for You; Prisoner; Stick Around for Rock & Roll.* [Paul A. Rothchild, prod.] ARISTA AL 4070, \$6.98. Tape: ●● 5301-4070H, \$7.95; ● 8301-4070H, \$7.95.

The notion of country rock—that is, country-style songs played by a rock band—began a decade ago with such legendary groups as the Byrds and Buffalo Springfield, both now defunct. At first the genre was exciting and something of a relief from the turgidity of acid rock. But so many groups joined its ranks that they became like unto a herd of lemmings: active, perhaps hyperactive, but essentially uninteresting and certainly self-destructive.

By the early 1970s, most listeners tired of country rock, leaving the field to a half-dozen of the better bands. America, the Eagles, and the Outlaws have done well by the music, in some cases every bit as well as the aforementioned patriarchs of the field. And in "Lady in Waiting," Outlaws has created a masterpiece of tasteful rock, well-crafted country songs, and strident ensemble singing.

"Breaker-Breaker" is an exciting "on the road" song that makes good use of CB slang. Songs about truckers and their citizen's band radios are getting to be quite a fad in country music circles. "Girl from Ohio" is a nice love ballad, but the featured piece is the last one, "Stick Around for Rock & Roll," on which Outlaws shows just how much it can do with those guitars. The counterpoint achieved by Billy Jones and Huey Thomasson on this song is awesome.

M.J.

BIG MAN. A Folk Musical. Music by Julian and Nat Adderley; lyrics by Diane Lampert and Peter Farrow; Joe Williams, Randy Crawford, Robert Guillaume, et al., vocals; orchestrated by Tom MacIntosh and Jimmy Jones. [Julian "Cannonball" Adderley, Nat Adderley, and David Axelrod, prod.] FANTASY F 79006, \$8.98 (two discs). Tape: ●● 8160 79006Z, \$9.95.

Big Man is a musical that has never seen the boards. It has been in various stages of development for many years. The only reality is this album, recorded a year or two ago and released only recently, after the tragic death of Julian "Cannonball" Adderley, its co-composer and a man with the heart of a thoroughbred.

Big Man is about the legendary John Henry, played (sung) by the legendary Joe Williams. Never has contemporary music boasted a better voice. An operatic star once said that Williams could have been the ultimate Boris Godunov had he been so inclined. Williams' voice has grown even richer, mellower, stronger since the innocence of "Every Day I Have the Blues" with Count Basie. *Big Man's* greatest poignancy owes its power to Williams in a recurring theme, "Does Anybody Need a Big Man?" John Henry is a charming boaster of a steel driver ("You as big a worker as you is a talker"), until he is replaced by a steam drill. As his pride is slowly stolen, he continues to ask, "Does anybody need a big man?" until he lands on the chain gang.

John Henry falls in love with Carolina, played by Randy Crawford, a skillful and moving young singer who brings to mind such names as Sally Blair and Nancy Wilson. She is plaintive on "Jesus, Where Are You Now" and soft on "Gonna Give Lovin' a Try."

Among the best moments is a good song called "Grind Your Own Coffee," energetically sung by Judy Thames, who plays an amiable whore. But the material is uneven; throughout, the singing elevates the vehicle. In such cases as "Next Year in Jerusalem" the song would not exist at all without Williams' musicality. Even "Jesus, Where Are You Now," which has a strong and well-written point of view, never develops its lyric strength.

Cannonball and brother Nat Adderley's musical settings are moody and changeable, broad here and funky there. The bulk of the heavy orchestration was written by Tom MacIntosh, a man whose career has been plagued by missing credits. Once again a mixup has occurred, and MacIntosh's name is nowhere to be seen on this album. Nor is Jimmy Jones's (he contributed to the string orchestrations). These are serious musicians who deserve better treatment.

The future of *Big Man* as a show is debatable. With work, it could make it. In the meantime, Williams is scheduled to present his role in concert at Carnegie Hall this month through George Wein, of Newport Jazz Festival fame. I would go hear him sing "Does Anybody Need a Big Man?" anywhere at any time.

At the very least, *Big Man* is a worthwhile representation of one aspect of the endless talents of the Adderley brothers. That alone gives it permanent merit. M.A.

Theater and Film

TAXI DRIVER. Original film soundtrack recording. Composed and conducted by Bernard Herrmann; Dave Blume, arr. and cond.; Tom Scott, alto saxophone. [Neely Plumb, prod.] ARISTA AL 4079, \$6.98.

There is something rather insulting about this recording. The first side is entirely devoted to slick, poppish arrangements (not used in the film), only vaguely recalling the Bernard Herrmann sound, of the music from *Taxi Driver*. In the opening band of the second side, the genuine Herrmann score is almost totally obliterated by excerpts of Robert de Niro speaking on the voice track, which sounds even more pretentiously directionless on record than it did in the film. What remains is a little more than ten minutes of this last film score to be completed by the late composer, as orchestrated and conducted by him.

All grouching aside, the main theme—a big-city-blues number built around a progression constantly used by Herrmann—has its own gripping impact (although hardly related to the movie). Filling out Side 2 is some characteristic Herrmann background gloom somewhat more jagged and disjointed than usual, with the customary brilliant instrumentation adding greatly to the effect. And I must admit that Dave Blume's mod reworkings on Side 1 please the ears well enough, which is just what

they're supposed to do.

The perfect surfaces and excellent recorded sound further sooth the wounds left by Arista's concepts on how to "market" Bernard Herrmann. R.S.B.

THE MAN WHO WOULD BE KING. Original film soundtrack recording. Composed by Maurice Jarre; National Philharmonic Orchestra, Maurice Jarre, cond. [Carl Prager, prod.] CAPTIO SW 11474, \$6.98.

An indisputable plus for Maurice Jarre's score for John Huston's *The Man Who Would Be King* is that the parts of it used by Huston blend in nicely with the film and lose themselves within its considerable expanses. The composer apparently took great pains to create some genuinely Indian-sounding sequences for this Kipling tale (the music employs quite a number of native instruments, listed on the jacket), and some of his efforts work quite well in the film, in spite of the less than smooth intrusions of a Western orchestra. Jarre also gets some good mileage out of "Minstrel Boy," a British folk tune sung in the movie by its heroes.

But as heard on this disc, most of the music adds up to yet another string of unimaginative, badly orchestrated backdrops for the composer's already staggering list of mediocrity. Even the title music used in the film—an uncharacteristically (for Jarre) subdued brass-chorale piece—is replaced on the recording by an opening cut of awkwardly thrown together snippets.

Nobody tries as hard as Maurice Jarre to be profound, and nobody falls quite so flat. Unless it is Huston himself when he steps out from behind his camera and verbalizes, as he does in the sickeningly pretentious liner notes for this album. Fortunately, the warm and lovely *Man Who Would Be King* survives both Huston and Jarre. See the film and skip the soundtrack recording. R.S.B.

LUCKY LADY. Original film soundtrack recording. Arranged, composed, and conducted by Ralph Burns; Liza Minnelli and Burt Reynolds, vocals. [Ralph Burns, prod.] ARISTA AL 4069, \$6.98. Tape: ●● H 5301-4069, \$7.95; ●● H 8301-4069, \$7.95.

Nothing on the *Lucky Lady* album jacket indicates that this is not an original film score by Ralph Burns; if you want to know what you're hearing, you have to rotate your head in tempo with the record label. This will tell you that the music includes witty Burns arrangements of such goodies as "Too Much Mustard," "Dizzy Fingers," "Lucky Lady," and "When the Saints Go Marching In," plus a couple of original numbers and even some genuine source music, such as the Bessie Smith "Young Woman Blues" and "Hot Time in the Old Town Tonight," well transferred onto this disc.

As source-music albums go, this one offers its share of good clean fun. The newly arranged and/or composed numbers are appropriately played with tongue in cheek, and the generally bright sound adds its own zing. However, fans of this type of music will likely have the originals and may be ir-

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ritated by the campiness of the general tone. R.S.B.



*** TOSHIKO AKIYOSHI-LEW TABACKIN BIG BAND:** Long Yellow Road. Bobby Shew, John Madrid, Stu Blumberg, Lynn Nicholson, Don Rader, and Mike Price, trumpets; Charlie Loper, Jim Sawyer, Bruce Paulson, Britt Woodman, and Phil Teele, trombones; Dick Spencer, Gary Foster, Joe Roccisano, Lew Tabackin, Tom Peterson, and Bill Perkins, reeds; Toshiko Akiyoshi, piano; Gene Cherico, bass; Peter Donald and Chuck Flores, drums; Tokuko Kaga, vocals. *Long Yellow Road; The First Night; Opus Number Zero; Quadrille, Anyone?*; two more. RCA JPL 1-1350, \$6.98.

*** NATIONAL YOUTH JAZZ ORCHESTRA:** 11 Plus. David Lord, Martin Bunce, Guy Barker, Larry Tyrie, Chris Smith, Tony Hepworth, and Mark Chandler, trumpets; Mick Harding, Michael Innes, Roger Williams, Darren Critton, Ken Price, and Brian Lynn, trombones; Dick Martin, French horn; Maurice Cambridge, Phil Todd, Cormac Loane, David Bishop, Ashton Tootell, Jan Bebbington, and Sue Hynett, reeds; Kevin Saviger, piano; Laurence Juber, guitar; Andrew Pask and Phil Cranham, basses; Phil James, drums; Ian Chopping, Dick Tait, and Judy Webber, percussion; Carol Kenyon, vocals; Bill Ashton, dir. *Spaghetti Junction; Good to Be Here; Marianne*; eight more. RCA LPL 1-5116, \$6.98.

In most aspects, these two big bands are as different as they could possibly be. The National Youth Jazz Orchestra, as its name indicates, is young. (How young is never made clear, although the youngest soloist is an eleven-year-old trombonist.) The Toshiko Akiyoshi-Lew Tabackin band is solid West Coast professional. The NYJO is from Great Britain and has built its reputation there; except for Akiyoshi, her group is native American but, until the release of this record, has been better known in Japan than in the U.S.

What links these groups is that both have managed to shake off the sense of sameness, of overfamiliarity, that has afflicted most big bands for many years. The British band may not sustain this freshness as well as the Americans, but when the arrangements begin to bog down the NYJO is picked up by the superb playing of nineteen-year-old saxophonist Phil Todd, who turns "The Threshing Machine" into a hair-raising tour de force.

The Akiyoshi-Tabackin band revolves around Akiyoshi's arrangements—richly colored, strong, and positive, with imaginative use of flutes and reeds—and Tabackin's virtuosity on tenor saxophone and flute. There also are strong sax solos by Gary Foster on alto and soprano, Dick Spencer on alto, and Bill Perkins on baritone, but it is Tabackin's tenor that is the solid instrumental core. And on "Yet Another Tear," a tribute to several saxophonists of the recent past, Tabackin creates a brilliant solo—a masterpiece—that covers the entire

range of the instrument from flying, hard-toned Rollins lines to the warm, feathery bending and stretching of Webster, Hawkins, and Hodges. J.S.W.

*** EDDIE HAZELL TRIO:** Take Your Shoes Off, Baby. Eddie Hazell, guitar and vocals; Bernie Taylor, bass; Lou Slingerland, drums. *Love Is a Simple Thing; Shiny Stockings; Little Girl Blue*; ten more. MONMOUTH-EVERGREEN 7975, \$6.98.

Eddie Hazell is a happy reminder that jazz used to be and can still be entertainment. Although he is both a singer and a guitarist, his performances are essentially instrumental because he uses his voice more often in instrumental fashion than for straight singing.

This collection, recorded at a performance at a library in Shrewsbury, New Jersey, captures the relaxed, casual, but highly concentrated essence of Hazell's work. His trio is a bright, joyous, swinging group. His humming and scat singing often create the effect of a one-man Jackie and Roy, and his guitar work—single-note lines and chording rhythm strumming—takes the trio swirling through one driving chorus after another. In his husky voice one can hear traces of Joe Mooney's rhythmic phrasing and subtle quavers (most noticeably in "Happiness Is").

But beyond the underplayed charm of Hazell's performing is the imagination that has gone into his repertoire. Gene Austin's "Take Your Shoes Off, Baby" has been all but forgotten since Hot Lips Page sang it with Artie Shaw's orchestra more than thirty years ago, but Hazell remembers it. Slow ballads that might have been sung he plays as guitar solos ("You've Changed," "My One and Only Love") with bits of vocalizing running through the guitar lines as accompaniment or harmony. He gives "Groovin' High" the King Pleasure treatment and takes "Wave" in and out of the bossa-nova movement, blending it with "Clear Out of This World." Bassist Bernie Taylor and drummer Lou Slingerland have opportunities to take crisply rhythmic but unostentatious solos on "Oh, Lady Be Good" and Hazell's own exuberant "Closing Blues."

Hazell has been around for two decades, and the experience shows. But it is amazing that he has been able to keep this kind of talent hidden for so long. J.S.W.

*** JEAN-LUC PONTY:** Aurora. Jean-Luc Ponty, electric and acoustic violins, viola, and autoharp; Darryl Stuermer, electric and acoustic guitars; Patrice Rushen, electric and acoustic pianos and synthesizer; Tom Fowler, bass guitar; Norman Fearington, drums. *Is Once Enough?; Passenger of the Dark; Lost Forest*; four more. ATLANTIC SD 18163, \$6.98. Tape: CS 18163, \$7.97; TP 18163, \$7.97.

If this disc marks the return of Jean-Luc Ponty from his dalliance with electronic rock, then it is doubly welcome. More than any of the jazz violinists who have preceded him, Ponty is fascinated by sounds in themselves, in the same way that Gil Evans has always been. It was undoubtedly this

that led him into his electronic-rock experiments; he has emerged from them with a deeper sense of where he wants to go and how to get there.

In this collection, using only five musicians, Ponty's arrangements of his own compositions are rich, roiling, colorful mixtures, drawing on both electronic and acoustic sounds, mingling them imaginatively, and placing them in musical contexts that bristle with vivid images. His own strong lines are mounted on a solid rhythmic foundation and cushioned against background figures that give them an added vibrancy. These are essentially atmospheric pieces, but the atmospheres are varied, from the heavy, solemn en-

semble statement of "Waking Dream" to the light, catchy riff figures of "Between You and Me" and the arrogant swagger of "Aurora." There are suggestions of country flavoring, as in Darryl Stuermer's acoustic guitar solo on "Renaissance" and the lively hoedown sense of the opening section of "Aurora." It is a world of streaming, vibrating, echoing lines, clearly and cleanly defined, with none of the muddiness of Ponty's recent work.

It is gratifying to find Ponty once more playing music that is extremely listenable and constantly provocative. J.S.W.

JANE HARVEY: Friends of Fats. Ed Polcer and

John Booker, cornets; Zoot Sims, tenor saxophone; Dick Wellstood, piano; Al Casey, guitar; Major Holly, bass; Panama Francis, drums; Jane Harvey, vocals. *Squeeze Me; Honeysuckle Rose; Ain't Misbehavin'*; seven more. CLASSIC JAZZ 15, \$5.98.

There is a lot of promise in this strange assemblage of music and musicians: songs by and associated with Fats Waller with a Waller-influenced stride pianist (Dick Wellstood), a veteran of Waller's sextet (Al Casey), two recruits from traditional jazz (Ed Polcer and John Booker), and an unquenchable swinger (Zoot Sims). Plus Jane Harvey, a singer who appears to have no definite personality.



Uncle Alec Dunford and the Bog Trotters, Galax, Va. (1937)

From the Library of Congress:
**"Folk Music in America"—
 Two Entries in an Aural Catalogue**

by Willard Rhodes

The aim of the Library of Congress project, of which the two discs in hand are the first releases, is to present a representative collection of the music that has animated and nurtured the folk life of America during its two hundred years by ranging through the multiplicity of genres and styles of its various ethnic groups. With such a treasure trove to choose from, the task of the editor, Richard K. Spottswood [see "Waxing Patriotic" in this issue], surely has been a difficult one.

Vol. 1 offers eighteen religious pieces, including a song performed by Amish singers in Kalona, Iowa, Pascola dance music by Yaqui Indians in Arizona, the Burchas Kohanim chanted by Cantor Isaiah Meisels and the Obah Zedek Choir of New York City, and an example of sacred harp singing, recorded in 1928. The remainder of the record is devoted to contemporary music by black and white folk musicians from the Southern states, creating an imbalance that leaves the listener wondering what was being sung in the North. I would like to have heard one of William Billings' fuguing anthems, popular in the eighteenth century, an example from the Shakers' anthology *A Gift to be Simple*, a

Mormon hymn, and perhaps a song from the repertoire of the Native American Church (Peyote Indian cult). A second recording of religious music, "Solo and Performance Music," is planned later in the series, and one may hope for a more equitable and even distribution there.

In "Songs of Love, Courtship, and Marriage," the black tunes follow the traditional blues form and revolve around the theme of the infidelity of lovers. In a more romantic mood are the songs of Bill Monroe, Lydia Mendoza y Cuarteto Mendoza, and the Carter Family, as well as two beautiful flute songs recorded in 1925 by Frances Densmore, pioneer in the study of North American Indian music. Uncle Alec Dunford's rendition of "Lily Monroe" represents the type of British ballad that was once popular. The humor of "The Married Man" and "Three Nights in a Bar Room" add spice to this collection. Many of the selections dealing with the eternal realities of the male/female relationship as lovers, husbands and wives appear to be drawn from material composed within the past fifty years. In line with the Bicentennial aspect of this project, it would have been interesting to hear how this subject

was treated throughout the earlier period of our history.

Though these two records lack historical perspective and fall short in their geographic and cultural coverage, they do reveal an immense amount of information about the folk culture that produced them, through the style of singing, the timbre of the voice, and the use of instruments. The editor's notes are instructive and well written and are supplemented with references and lists of related recordings. The sound is good. We can look forward to the other installments in the series.

FOLK MUSIC IN AMERICA. Vol. 1, Religious Music: Congregational and Ceremonial. *Down on the Old Camp Ground; Do You Call That Religion?; I Am the Vine; Nobody's Fault But Mine;* fourteen more. LIBRARY OF CONGRESS LBC 1, \$6.50.

FOLK MUSIC IN AMERICA. Vol. 2, Songs of Love, Courtship, and Marriage. *Love Is a Song; You Are a Little Too Small; Three Nights in a Bar Room; Going to Richmond; Your [sic] Small and Sweet;* several more. LIBRARY OF CONGRESS LBC 2, \$6.50. (Available from the Recorded Sound Section, Library of Congress Music Division, Washington, D. C. 20540.)



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Harvey throws the project off kilter. She sometimes affects little-girl mannerisms that occasionally rise to the level of an immature Lena Horne. Her shallow voice and tendency toward affectation are completely out of place with the free and easy, offhand quality of Waller—not to mention his mockery. But thanks to Wellstood and Sims, interesting things sometimes happen even when she is singing.

Although there is little suggestion of Waller's exuberance in this group's playing, Wellstood and Sims are constantly on the lookout for provocative points. Polcer and Booker follow fairly straitlaced paths—Booker on rolling Hackett lines, and Polcer contributing a sharper, punching attack. Al Casey is held down to a pair of undistinguished solos. One is constantly expecting the group to pull itself together and take off, but it is surprising how little it has been able to get out of such seemingly indestructible material. J.S.W.

*** WORLD'S GREATEST JAZZ BAND:** Plays Rodgers and Hart. Yank Lawson and John Best, trumpets; Carl Fontana and George Masso, trombones; Al Klink, tenor saxophone; Peanuts Hucko, clarinet; Ralph Sutton, piano; Bob Haggart, bass; Gus Johnson Jr., drums. *Have You Met Miss Jones?; Where or When; Thou Swell; Blue Room;* nine more. WORLD JAZZ 7, \$6.98.

After the World's Greatest Jazz Band's undistinguished treatment of Cole Porter on its last album (World Jazz 6), this set comes as a distinct relief. It is back in the groove, and Bob Haggart is back in his proper slot as an arranger.

There are spots—in "Mountain Greenery," for instance—when Haggart sounds as though he is writing for the old Bob Crosby band once more and when he uses even more subtle recollections of those days, as in Ralph Sutton's piano introduction to "Dancing on the Ceiling," which is pure Jess Stacy. But in general his arrangements have a bright, original quality, taking the band through kaleidoscopic changes while most of the members get a chance to display their musical personalities.

Some, of course, get more of a chance than others. Sutton is not heard from as much as he might be, although he is in high striding gear in a boiling, all-out finale on "Lover." Trombonists George Masso and Carl Fontana are featured frequently in a variety of tandem situations. (Haggart must have used most of the possible two-trombone variations.) Peanuts Hucko concentrates on the low register of his clarinet, and Al Klink shows an unexpectedly eruptive attack on tenor saxophone. The primary soloist, justifiably, is Yank Lawson, who gets an astonishing spectrum of shadings in his use of mutes—pushing, squeezing, punching on "Blue Room," mourning soulfully on "Bewitched."

This Rodgers and Hart material gets the band out of the traditional jazz vein that it has worked very successfully for years and brings it into the Swing Era—or, rather, the latter stages of the Swing Era, with writing that sometimes suggests the arrangements Eddie Sauter did for Benny Goodman in the early Forties. And Sutton's "Salt Peanuts"

tag on "Mountain Greenery" hints that the band may be planning even more advanced moves. J.S.W.

*** BROOKS KERR:** Soda Fountain Rag. Brooks Kerr, piano; Sonny Greer, drums. *Rent Party Blues; Choo Choo; Sweet Mama*; nine more. CHIAROSCURO 2001, \$6.98.
BROOKS KERR-PAUL QUINICHETTE QUARTET: Preview. Paul Quinichette, tenor saxophone; Brooks Kerr, piano; Gene Ramey, bass; Sam Woodard, drums; Annie Hurwitz, vocals. *Lady Be Good; These Foolish Things; The Blues I Like to Hear*; five more. FAMOUS DOOR 106, \$7.00 (available from Harry Lim Productions, 40-08 155th St., Flushing, N.Y. 11354).

There is something both fascinating and disarming about Brooks Kerr's "Soda Fountain Rag" that makes his technical lapses seem of minor importance.

The album is a collection of early Ellington compositions (none more recent than 1930), pieces that the Duke himself had all but stopped playing. Some, such as "Choo Choo," "Immigration Blues," and "Parlor Social Stomp," predate the time when the Ellington band was taking on its distinctive character and began to be recorded with some professionalism. Kerr gives them a measure of clarification. "Soda Fountain Rag," considered Ellington's first composition, was never recorded by the Duke. The rest are reminders of how much lovely, inviting, melodic music the Duke put behind him while he was alive by refusing to draw on his past except for a handful of his most widely known songs from those days. Included are the dreamy "Awful Sad," the bright and happy "I'm So in Love with You" (why aren't there more love songs with this appropriate feeling?), and the gorgeous tribute to Florence Mills, "Black Beauty."

Kerr is no Ellington at the piano, and he does not try to be—there are none of the typical Ellington fills or coloring chords. But these compositions inevitably retain an Ellington quality. Backed unobtrusively but helpfully by Sonny Greer on drums, Kerr is an erratic pianist who can sweep through a piece with confidence only to get his fingers tangled on one small phrase. Fortunately, he does very well by the best pieces. His only real disaster is "Doin' the Voom Voom," which is so bad that one wonders why it was included.

Kerr's record with Paul Quinichette, "Preview," takes him away from his basic milieu, which is Ellingtonia, and puts him out on his own as a pianist. There are none of the flubs and uncertainties of his Ellington tensions. Quinichette, despite some thinstrains and fallen-soufflé tones, creates the echoes of Lester Young that caused him to be known as Vice Pres. But somehow one feels that Lady Q (as Pres called him) should by now be more than an increasingly distant echo of his model. J.S.W.

ILLINOIS JACQUET: Birthday Party. Joe Newman, trumpet; Art Farmer, flügelhorn; Illinois Jacquet and James Moody, tenor saxophones; Gerry Mulligan, baritone saxophone; Jimmie Smith, piano; Kenny Burrell, guitar;

Jack Six, bass; Roy Haynes, drums. *On the Beach; Polka Dots and Moon Beams; Ebb Tide*; two more. JRC 11434, \$7.00 (available from Ray Lawrence, Box 1987, Studio City, Calif. 91604).

This odd record was made, according to Illinois Jacquet, during a tour of Japan—when or why is not revealed. It presents Jacquet's hot, squirming tenor saxophone in such company as Gerry Mulligan's baritone sax, Art Farmer's flügelhorn, and a tremendous barreling rhythm section driven by Roy Haynes with Jack Six keeping pace and showing skills that were never called on when he worked with the placid Dave Brubeck group.

Illinois goes the whole route, from his stimulating huzzahs on a long swinger, "On the Beach," to his doleful statement of ballads, a jazz treatment of the title tune, and his more gross distortions. The other members of the cast follow much the same routine. When they are good, they are very good; when they are not so good, why bother? There are notable exceptions: Haynes, Six, and Kenny Burrell on guitar.

It sounds like a birthday-party recording, with the resultant merits and demerits—which still puts it several notches ahead of many carefully thought-out but stilted studio recordings. J.S.W.

In Brief

LOU REED: Coney Island Baby. RCA APL 1-0915, \$6.98. Tape: ●● APK 1-0915, \$7.95; ●● APS 1-0915, \$7.95.

This weary-voiced New York rock poet of decadence has on many prior occasions been simultaneously gruesomely self-indulgent and amateurish. Here, however, he is at his best, creating simple, witty tunes that showcase some of the creepiest fantasies currently available in the rock-music canon. H.E.

OLIVIA NEWTON-JOHN: Come On Over. MCA 2186, \$6.98. Tape ●● C 2186, \$7.98; ●● T 2186, \$7.98.

The cover (O in a swimming pool) is fetching. The material is less fetching, but nice in the style we have come to expect from Newton-John. Pleasing as punch. M.A.

SERGIO MENDES & BRASIL '77: Home Cooking. ELEKTRA 7E 1055, \$6.98. Tape: ●● ET8 1055, \$7.97.

More smooth Latin music mixed with equally smooth female choral vocalizing. As usual, it's very good and extremely easy to take. M.J.

SPEEDY KEEN: Y'Know Wot I Mean? ISLAND ILPS 9338, \$6.98.

This English rock composer/vocalist was once a member of Thunderclap Newman, a now-defunct, generally unknown group with a small cult following that still sings its praises. Those fans will adore "Y'Know Wot I Mean?" as will all others who like melodious rock singing and playing. Keen, nevertheless, may be a little too docile for today's jaded audiences. H.E.

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Britannia still rules some (sound) waves. As a Bicentennial gesture to counteract the emphasis on Anglo-American hostilities of the distant past, we well might acknowledge nearly a century of mutual aid in the development of the phonograph/gramophone and recorded music. For if it is argued that the United States has led in technological progress, it has been Britain that has set the highest quality standards. No connoisseur collector needs to be reminded of the excellence of imported British discs, but it's only now that comparably fine British musicassettes are coming in on a regular basis. The much-anticipated first releases of imported London (English Decca) cassettes comprise eight classical programs starring Ashkenazy, Herrmann, Lupu, Maazel, Mehta, Münchinger, Solti, and Vered: six light or pop programs starring Aldrich, Black, Camarata, Heath, Mantovani, and Ros. They're all consistently well processed with Dolby-B noise reduction, accompanied by program notes, and listed at \$7.98 each.

Perhaps most remarkable in spell-binding testimony to the current ability of cassette technology to cope with even super-spectacular Phase-4 recording is the most recent exemplar (now tragically one of the last) of imaginative film scores: "The Mysterious Film World of Bernard Herrmann" (London SPC5 21137). Musically it's less notable than the late American expatriate's finest achievements, but the superbly authentic sound of the National Philharmonic and the ingenious sound effects, especially in the engaging *Gulliver's Travels* score, are an audiophile's delight.

No less sonically impressive is the cassette taping of the Mehta/Los Angeles *Scheherazade* (CS5 6950). I still can't share the Mehta fans' admiration of his interpretation, but the powerful recording, including the most tremendous gong roar to date, is nothing short of identical in direct A/B disc/tape comparisons. And in a very different (both technically and musically) third example, present-day master-tape re-editing and cassette processing skills combine to bring new life to the 1962 best-selling Münchinger/Stuttgart Chamber Orchestra program featuring the Pachelbel canon in a miscellany also including Corelli's *Christmas Concerto*, Ricciotti's *Concertino No. 2*, and a Gluck chaconne (CS5 6206).

Variegated Chopinzees. Today's young pianists approach Chopin's music in ways often wholly unlike those of the keyboard giants of the past. Yet their digital skills are if any-

by R. D. Darrell

The Tape Deck

thing superior and their powers of personality projection are scarcely inferior—as is persuasively proven in a remarkably varied trio of all-Dolby-B cassette recitals. The most "classical," crisply articulated, and soberly colored performances are those by Martha Argerich of the *Funeral March Sonata*, *Andante spianato and Grande polonaise brillante*, and *Scherzo No. 2* in an appropriately clean and bright recording (Deutsche Grammophon 3300 474, \$7.98). The most "romantic," idiosyncratically mannered readings are those by Antonio Barbosa of all four scherzos, plus the two most popular Chopin-Liszt song transcriptions, the dramatic power of which is incalculably enhanced by as thunderously big piano sonorities as are ever likely to be reproduced today (Connoisseur Society/Advent E 1045, \$6.95; 44 min., B side left blank). And even more magisterial and more strikingly individual are Ashkenazy's Opp. 10 and 25 Etudes—in readings that have matured notably since he first recorded them for MK in 1961. The technically paradigmatic Pollini/DG and disarmingly engaging Vered/Connoisseur/Advent versions remain admirable in their own right, but for all-round pianistic, sonic, and artistic distinction, Ashkenazy now reigns supreme (London CS5 6844, \$7.95).

At long last, Stokowski's Mahler. Hard as it may be to believe, Leopold Stokowski, famous for so many years for his Mahler concert performances, is only now making his first Mahler recording—appropriately in the heaven-storming *Resurrection* (Second) Symphony (RCA Red Seal CRK 2-0852, double-play cassette, \$9.95). His beautifully integrated conception of the work and his smoothly contoured, always richly eloquent performance with the London Symphony Chorus and Orchestra would be a triumph for any conductor, but for one in his nineties it's an almost incredible one. Almost incredible too is the reform in RCA cassette editing. The tape collector's old enemy must have been fired (or at least whipped into shape), for here at last the side break comes between movements as it should, even

at the cost of some six minutes' difference in side length. I pray that this return to artistic sanity is a permanent one!

Wagner as sensualist—and as philosopher-poet. Now that recordings can and do cope with Wagner's complete operas, the once great popularity of out-of-context excerpts has dwindled both in concert and on records. But two such programs command attention for their exceptional, sharply differentiated and polarized qualities. The preludes to *Die Meistersinger*, *Parsifal*, and the *Lohengrin* Act III are common to both collections. "Karajan Conducts Wagner, Album 2," with the Berlin Philharmonic, adds to those *Der fliegende Holländer* and the *Parsifal* Act III (Angel 4XS/8XS 37098, cassette/cartridge, \$7.98 each). The Haitink/Concertgebouw program adds to them *Tristan und Isolde* (plus the *Liebestod*) and the *Lohengrin* Act I (Philips 7300 391, Dolby-B cassette, \$7.95). But there's an almost diametrically different Wagner in each set: the musical sensualist supreme in Karajan's ultraromanticized, sumptuously played and recorded versions; the bluff yet tender Hans Sachs philosopher-poet in Haitink's magnificently lucid and eloquent versions. Audiophiles will relish the former as sonic spectaculars; connoisseurs will rank the latter among the most moving of all contemporary Wagnerian-excerpt representations.

Old favorites never even fade away. Not the least fascinating appeal of GRT's new 4/2-channel-compatible classical cartridge line (the ingenious technical characteristics of which were noted here in May) is that of welcoming back long absent but nostalgically remembered musical friends. Long out of print in a 1960 open-reel edition are perhaps the most idiomatically authentic performances of the Sibelius violin concerto and tone poem *Tapiola* by Tossy Spivakovsky and the London Symphony under Tauno Hannikainen (Everest/GRT 8059-3045 E, \$4.95). And dating from 1958 are Hermann Scherchen's idiosyncratic readings of such favorites as the Ravel *Boléro*, Chabrier *España*, and Dukas *L'Apprenti sorcier*, and dances from Falla's *Amor brujo* (Westminster Gold/GRT 8008-8131 E, \$4.95). What's worth rehearing here is partly the still viable recording itself, but especially the use in *Boléro* of almost tomtom-like *tambours basques* instead of crisp snare drums. Scherchen's notion of the composer's original intentions is surely wrong, but *ben trovato* nonetheless. ●

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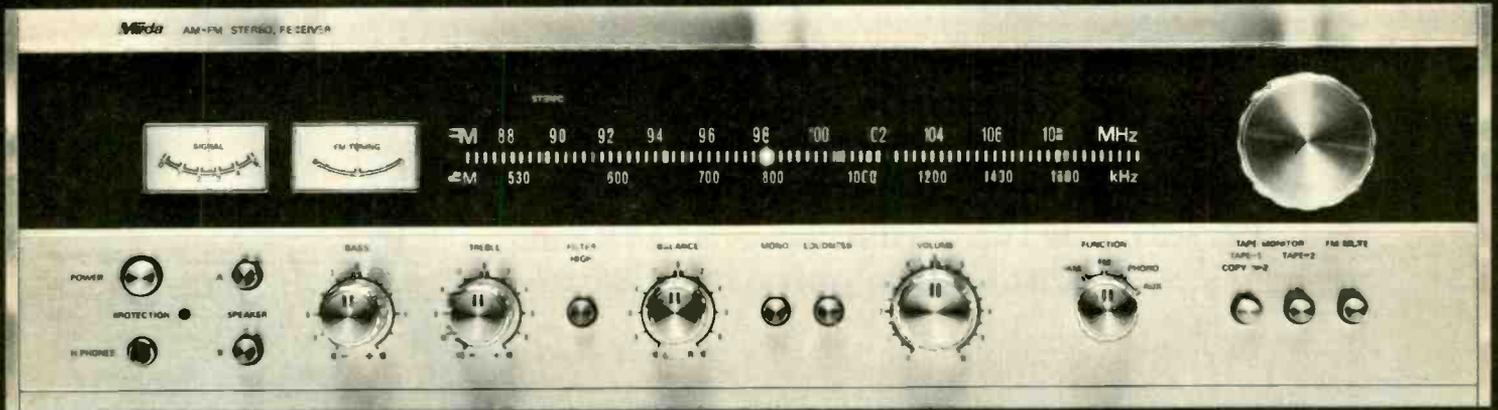
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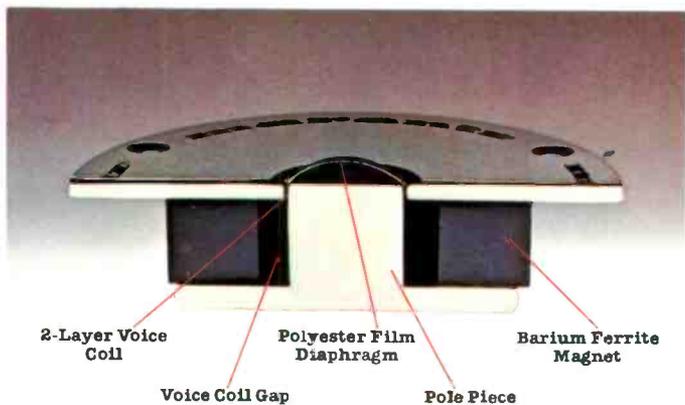
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