

FEBRUARY 1976 \$1.00

The Legacy of
Walter Felsenstein
1901-1975

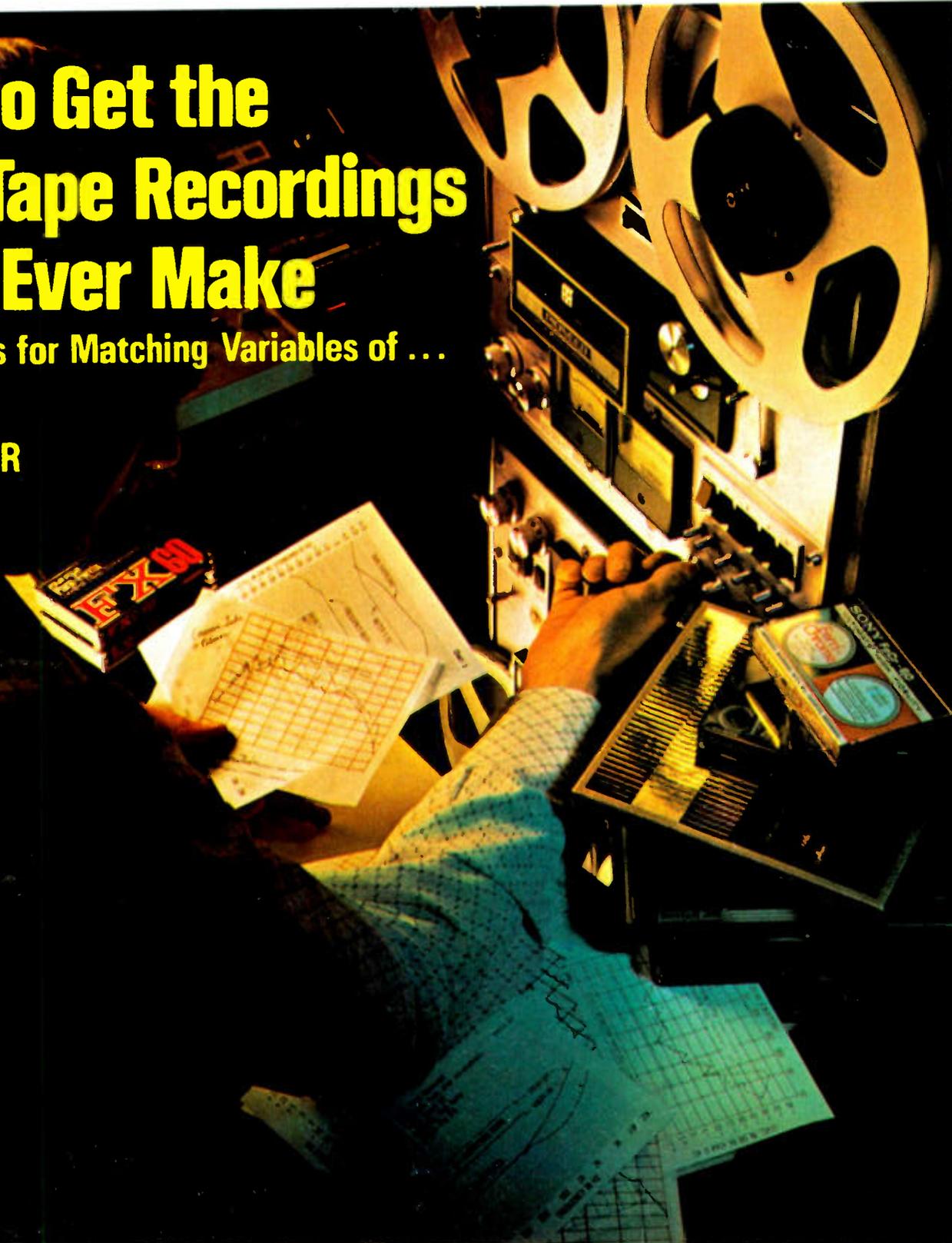
HIGH FIDELITY

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How to Get the Best Tape Recordings You'll Ever Make

With Charts for Matching Variables of ...

- ▶ MUSIC
- ▶ RECORDER
- ▶ TAPE



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PL-A45D

PL-55X

the best e, get a Pioneer.

Both units are even equipped with a strobe light directed at the strobe marks for easy viewing.

Combine the best automatic features with manual operation

While many hi-fi enthusiasts demand completely manual turntable operation, there are many purists who prefer semi-automatic operation. Pioneer provides this extra convenience in the PL-55X and PL-15D/II. Both models incorporate automatic tonearm return and shutoff. When the record has finished playing, the tonearm automatically returns to the arm rest and the power is turned off.

Automatic tonearm return and shutoff



The PL-A45D is completely automatic. You don't ever have to touch the tonearm when you play your records. This 2-motor model has a special precision



Fully automatic operation in single-play

gear motor to exclusively handle automatic tonearm lead-in, automatic return, automatic shutoff and repeat play. And when you prefer, you can switch to fully manual operation.

The PL-71 and PL-12D/II, at both ends of Pioneer's turntable lineup, offer the total involvement that can only be attained by completely manual operation.

Superb S-shaped tonearms for better tracking

The tonearm of every Pioneer turntable system is the S-shape design, for optimum groove tracking. All are statically balanced and all use adjustable counterweights with direct reading of tracking force. All have adjustable anti-skate control and oil-damped cueing for the gentlest application of stylus tip to record groove. Lightweight plug-in cartridge shells insure positive electrical contact and optimum stylus position and angle for lower distortion and reduced record wear.



S-shaped tonearm for better tracking

Unexcelled performance

Still, all of these features and refinements do not guarantee the performance specifications of Pioneer's new turntables. Each tonearm and turntable platter combination is shock mounted in its specially designed natural grain base (with hinged dust cover). Precision machining of all rotational parts plus continuous quality control insure that each will meet or exceed its published specifications — a time honored tradition with all Pioneer components.

Choice of the professionals

Engineers, experts and enthusiasts agree: to get the best performance, select a manual turntable. And to get the best manual turntable, you need a Pioneer. Every Pioneer manual turntable offers a level of precision and performance unparalleled in its price range. And every one is a total system — with dust cover and base — designed for years of professional, trouble-free sound reproduction.

U.S. Pioneer Electronics Corp., 75 Oxford Drive, Moonachie, New Jersey 07074 / West: 13300 S. Estrella, Los Angeles 90248 / Midwest: 1500 Greenleaf, Elk Grove Village, Ill. 60007 / Canada: S. H. Parker Co.



**For
the best
performance,
get a manual
turntable.**



PL-12D/II



PL-15D/II

For the manual turntable

The manual turntable is rapidly becoming the first choice of hi-fi enthusiasts everywhere. The reason why is quite simple. Today's enthusiasts are more knowledgeable, more sophisticated and more involved with their music. And only the manual turntable can provide the involvement and performance they demand.

At Pioneer, this trend comes as no surprise. We have long recognized the superiority of the manual turntable. And long recognized a simple fact: a record changer in no way improves performance. It can detract from it.

As a result, we now offer the finest and most complete line of manual turntables available. Manual turntables that are designed with the needs of today's hi-fi enthusiast in mind. Turntables that are engineered for precision response.

When you get right down to it, good record playing equipment really has only two requirements: uniform rotation of a turntable, and accurate tracing of a record groove by a tonearm and its cartridge.

Pioneer's engineers have long recognized that these requirements are best met by single-play turntables

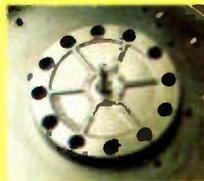
and precision engineered tonearms. Our five new belt-drive and direct-drive turntable systems mean you needn't settle for the higher wow and flutter and the poorer signal-to-noise ratios (rumble) of record changers. Whether you've budgeted \$100 or \$300 for this vital element of your high fidelity system, there's a Pioneer turntable that outperforms any record changer in its price class.

Consider the performance advantages

Belt-drive, featured in Pioneer's PL-12D/II, PL-15D/II and PL-A45D, means smoother, more uniform platter rotation than can be achieved with typical idler-wheel/pulley arrangements normally found in record changers. Even changers



Belt-drive for
rumble-free rotation



Direct-drive motor
reduces friction

equipped with synchronous motors transmit vibration to the turntable platter. This is picked up as low-frequency rumble by the tonearm and

cartridge. By driving the platter with a precision-finished belt, vibration is effectively absorbed before it can be translated to audible rumble.

Pioneer's direct-drive models, PL-55X and PL-71 go even a step further in achieving noise-free precision platter rotation. The DC electronically controlled servo-motors used in these models rotate at exactly the required 33 1/3 and 45 rpm platter speeds. Their shafts are directly connected to the center of the turntable, with no intermediate pulleys or other speed reduction devices. This means no extra friction-producing bearing surfaces.

Because of the unique technology embodied in these new, direct-drive motors, it's possible to control their speed electronically. This is more precise than any mechanical drive system. Both our PL-55X and PL-71 offer individual pitch control for both 33 1/3 and 45 rpm speeds. Their turntable platters are edge-fitted with stroboscopic marks, so you can adjust precise speed while a record is playing.



Electronic speed adjustment for each speed



PL-71

There's a Pioneer turntable that's just right for your needs

Model	PL-12D/II	PL-15D/II	PL-A45D	PL-55X	PL-71
Type	Manual	Semi-Auto.	Fully Auto.	Semi-Auto.	Manual
Drive System	Belt	Belt	Belt	Direct	Direct
Drive Motor	4-pole synch.	4-pole synch.	4-pole synch.	DC servo	DC servo
Speed Control	---	---	---	±2%	±2%
S/N (RUMBLE)	Over 48dB	Over 48dB	Over 47dB	Over 58dB	Over 60dB
Wow & Flutter (WRMS)	0.08%	0.08%	0.07%	0.05%	0.05%
Tonearm Type	Static Bal. "S"	Static Bal. "S"	Static Bal. "S"	Static Bal. "S"	Static Bal. "S"
Tonearm Length	8 ¹ / ₆ "	8 ³ / ₄ "			
Turntable Dia.	12"	12"	12"	12 ¹ / ₄ "	12 ¹ / ₄ "
Priced Under*:	\$100	\$125	\$175	\$250	\$300

*The values shown are for informational purposes only. The actual resale prices will be set by the individual Pioneer dealer at his option. The PL-71 includes a walnut veneered base; all other models include a base of walnut grained vinyl.



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HIRSCH-HOUCK LABS . . . Stereo Review

“The Pickering XUV/4500-Q is obviously one of the best phono cartridges presently available. There are few stereo cartridges that can outperform it in any of its individual characteristics, and we know of none that could be said to be a better stereo/CD-4 pick-up.”

B. V. PISHA . . . Audio Magazine

“The Pickering XUV/4500-Q ranks among the top cartridges for stereo, SQ, QS and CD-4. The sonic clarity is exceptionally good, with superb transient and applause response, and good definition, particularly in the low bass region.”
“To sum up, we can recommend the Pickering XUV/4500-Q cartridge without reservations, based upon our laboratory and listening tests.”

MAURICE HOLTHAM . . . Canadian Stereo Guide

“In fact the reproduction of all material . . . stereo, CD-4 and matrix . . . was absolutely superb. Good recordings were reproduced with outstanding fidelity and clarity, and tracking was secure at one gram with even the most heavily modulated bands. Solo instruments and voice were rendered with exciting realism; large orchestral and choral works came through in all their magnificence.”

Hi-Fi Stereo Buyers Guide

“In both stereo and CD-4 one of the most outstanding under any program conditions. Sound so clean and crisp it almost hurts.”
“This pickup is a perfect example of why measurements cannot truly express the sound quality from a transducer; though the measurements are good, the sound quality was rated by the entire listening panel as superb.”

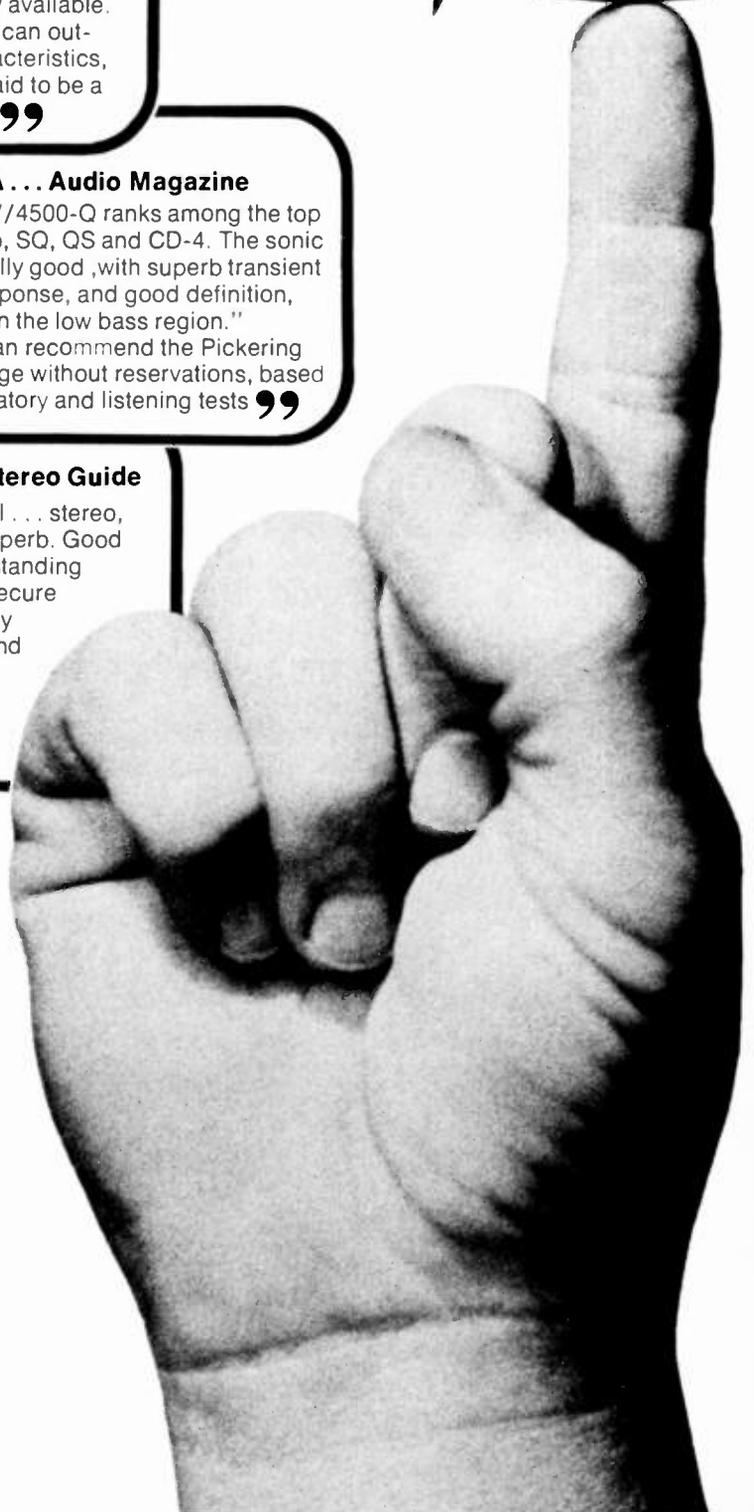
The specifications of the XUV/4500-Q are so exciting that we hope you will write to Pickering and Company, Inc., Dept. HF, 101 Sunnyside Blvd., Plainview, New York 11803 for further information.

 **PICKERING**

“for those who can hear the difference”

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CIRCLE 31 ON READER-SERVICE CARD



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See page 75.



Making the best recordings.
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COMING NEXT MONTH

Our March issue draws a bead on noise in all its widespread pesky manifestations. Robert Long examines **The Many Paths to Noise Reduction**, evaluating the various devices available to the consumer and the audio manufacturer. William Warriner's wry **Rx for RFI** suggests home remedies for radio frequency interference. With the equipment in good order, we turn to music: bass **Alexander Kipnis** reminisces about his roles and recordings, and Gabrielle Mattingly's **The Muzas Are Heard** treats the boomlet in Polish classical discs. Plus Gene Lees on "the best pop vocal group ever," Conrad Osborne on Columbia/Melodiya's new *Pique Dame*, and more.

COMING IN APRIL

Our Big 25th-Anniversary Issue

SOLUTION TO HIFI-CROSTIC NO. 8

[DAVID] TALLIS: *Music Boxes: [A Guide] for Collectors*
The air used more than any other on musical boxes was first heard at Covent Garden. In his opera *Clari, the Maid of Milan*, Henry Rowley Bishop introduced the public to "Home Sweet Home." It might have been written especially for that instrument.

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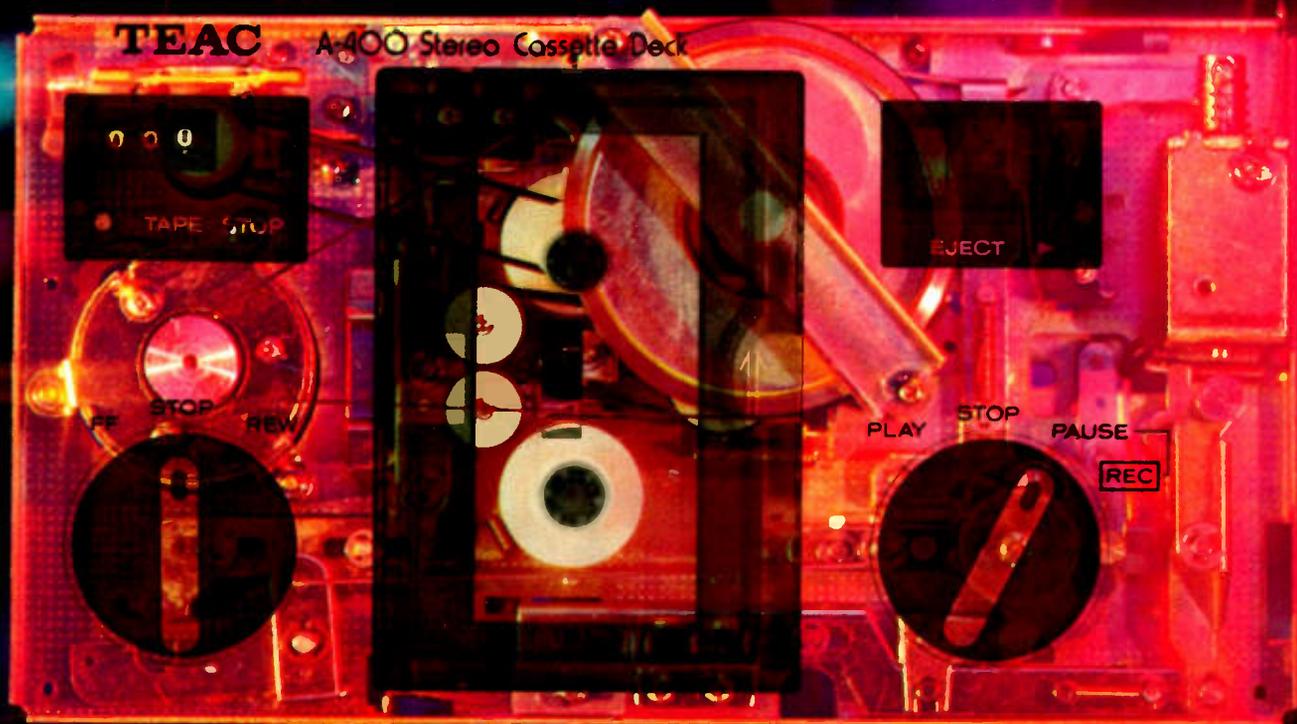
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The component look.



By design.

A-400

The 450 redefined the cassette deck as a true high fidelity component. That remarkable transport design generated a new found measure of respectability for the cassette format.

Our engineers then determined that a vertical transport was best



suiting for a front load application. In terms of overall design integrity and mechanical stability. So rather than adapt one transport design to fit another need, we produced a completely new, highly streamlined mechanism. From the inside out. It's called the A-400.

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gravity on the cassette package itself is eliminated. So tape jams are prevented and smooth, even tape packs are predictable.

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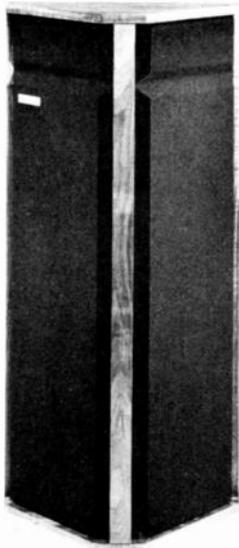
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ALLISON: ONE

Press comment:



ALLISON:ONE \$360*

Stereo Review

NOVEMBER 1975

By Hirsch-Houck Laboratories

"Laboratory Measurements. The averaged frequency response in the reverberant field of our test room, with the speakers installed as recommended, was within approximately ± 2 dB from 35 to 15,000 Hz, with the slope switch set for flattest response. The woofer response matched Allison's published curves within better than 0.5 dB over its operating range, and its overall response was a startling — and excellent — ± 1 dB from 40 to 400 Hz."

"Judging only from its sound and the measurements we made, the Allison:One easily merits a place among today's finest speaker systems."

HIGH FIDELITY

OCTOBER 1975

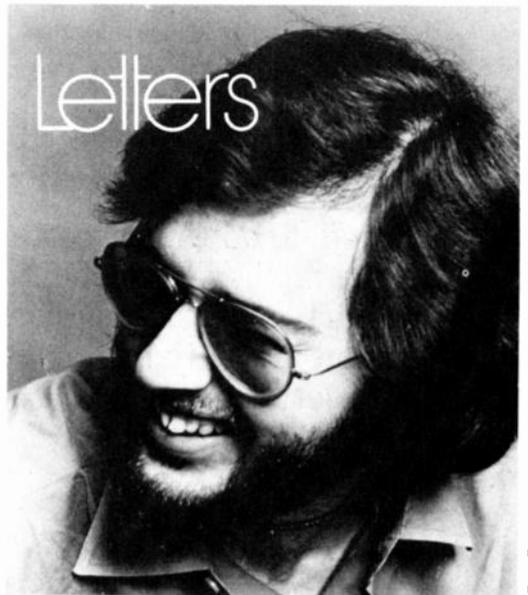
"The prevailing impression is one of transparency, minimum coloration effects, and a broad sound-front — in short, the kind of highly accurate sound-reproducer that would attract the serious listener who is both musically oriented and technically astute enough to appreciate really fine sound. In our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

Descriptive literature on ALLISON loudspeaker systems which includes technical specifications is available on request.

ALLISON ACOUSTICS INC.
7 Tech Circle, Natick, Massachusetts 01760

*Higher in West and South

CIRCLE 2 ON READER-SERVICE CARD



Epic Records

Rupert Holmes
*Cynicism only in the eyes
of the reviewer?*

Dissenting Voices

Having read Henry Edwards' August review of Rupert Holmes's new LP and having subsequently listened to the disc, I am puzzled that your reviewer should make the statement that "cleverness too often takes the place of genuine emotion."

It is incomprehensible to me that Mr. Edwards should find, for example, that "Studio Musician," a rare and touching tribute to a group of faceless men, is either negative or cynical. It was my feeling that Holmes genuinely admires these studio men and that he felt it was about time somebody said something about them. Then there's "The Man Behind the Woman," as touching and tender a valentine as has been written for perhaps thirty years. How can Edwards overlook it? How can he talk about negativism when he hears this lovely, uncomplicated love song? For good measure, I'll toss in the disc's finale, "The Place Where Failure Goes," and put it to Henry Edwards that he is himself cynical and negative if he cannot see and hear in this cut all the truth, pain, and emotion that Holmes has felt and written.

In case anyone should think I'm carping, I do admit that most of the review was as complimentary as the disc deserves; it is just that one resents the use of words like cynicism in connection with the cuts cited above. Further, one is left with the impression that your reviewer heard only Side 1.

Gwendolyn M. Pynn
Reigate, Surrey, England

Mike Jahn's crude and callous dismissal of Pete Seeger ["Pete Seeger & Arlo Guthrie: Together in Concert," August] begs a rebuttal. To say that "Seeger wore out his welcome twenty years ago" is truly fantastic: This man is currently approaching sixty, yet even now I can think of hardly another folksinger whose mere name is enough to guarantee a soldout house, Carnegie Hall included.

And why? Has Mr. Jahn never once partaken of the high magic of a Pete Seeger concert, where a huge hall of 3,000 strangers becomes a cozy living room filled only with

good friends actually singing together in harmony, obviously deeply moved? The inevitable roaring, standing ovation at the end? Seeger's monologues may be simple, but they're infinitely more graphic and intelligible than most public statements going around these days. And how obdurate to say he "persists in singing the liberal line"! Is Mr. Jahn aware that Seeger, as one of the few original organizers of the Hudson River sloop *Clearwater* project, is almost single-handedly responsible for the current interest in cleaning up the waters?

Throughout his long career, Pete Seeger has weathered huge, intolerable pressures that would have bent many a lesser character, yet somehow his musical and altruistic genius has gone on. It is disheartening, even at this late date, to read the inane pronouncements of unwitting, petty little critics like Mike Jahn.

Jeff Rainer
Hartsdale, N.Y.

Johann Strauss

Thank you for the October section devoted to Johann Strauss.

True, R. D. Darrell's discography paints a

Contributors' Notes

R. D. Darrell writes to amend his September statement that Christopher Hogwood's Oiseau-Lyre disc of Arne harpsichord sonatas "surely must be the first complete recording." In 1974, Musical Heritage Society issued these works on MHS 1897, played by Eiji Hashimoto.

Harris Goldsmith points out an incorrect editorial insertion in his November review of Anthony di Bonaventura's Connoisseur Society disc of the Debussy etudes: Beveridge Webster's recording, indicated as "Dover, deleted," is in fact in his Desto Debussy box, DC 7111/5, still in print.



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CIRCLE 13 ON READER-SERVICE CARD

PIONEER INTRODUCES AN AMPLIFICATION SYSTEM THAT WILL FORCE YOU TO TAKE A HARD LOOK AT YOUR SPEAKERS.



Pioneer's new Spec 1 and Spec 2 are capable of producing a level of high-quality sound most speakers are simply incapable of reproducing.

So, unless you're willing to listen to Spec 1 and Spec 2 at something less than their full potential, don't make the decision to invest in them if you're not prepared to invest in a new pair of speakers.

SPEC 2: 250 GOVERNMENT-APPROVED WATTS A CHANNEL

Spec 2 was the first power amplifier designed to deal with the new F.T.C. power regulations. It has a continuous power output of 250 watts per channel minimum RMS. At 4 or 8 ohms. From 20 to 20,000 Hz. With no more than 0.1% harmonic distortion.

Other power amplifiers that used to claim a lot more power can't do that anymore.

WHO NEEDS ALL THIS POWER AND WHY

When you listen to a live performance it can have an average sound level of 84 dB. Which most high fidelity systems can reproduce with half a watt of power. But a sudden musical peak of 110 dB takes four hundred times as much power. Which means you need 200 watts of power to reproduce that peak. If your amplifier doesn't have that much reserve power, you get "clipping." Which doesn't happen during a live performance.

So, if you want your system to be able to give you all the power, all the sheer presence of live performance, you need an

amplifier with all the reserve power of the Spec 2.

STATE-OF-THE-ART DESIGN

Spec 2 not only produces an uncompromising amount of sound; it does so in a totally uncompromising manner.

For example, Spec 2 uses an advanced toroidal coil power transformer. It's a more expensive transformer than most amplifiers use. But a more efficient transformer. And one that keeps magnetic flux leakage to an absolute minimum.

Also unlike many power amplifiers, Spec 2 doesn't use fans. Because fans can cause noise. Instead, Spec 2 has massive heat sinks and special Pioneer-developed protective circuitry to keep the operating temperature under control.

Spec 2 even has wattage meters that indicate music output

compensate for any deficiencies in program material or listening area.

And, so you can make sure you've made all the right adjustments, Spec 1 has a "tone off" switch that lets you compare your setting with a completely flat setting.

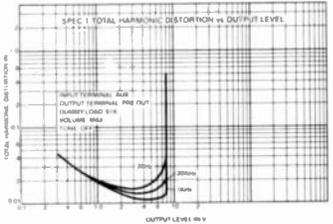
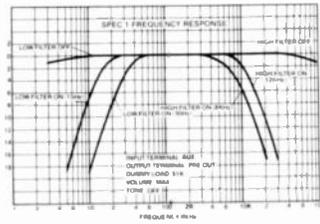
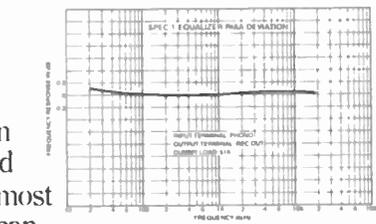
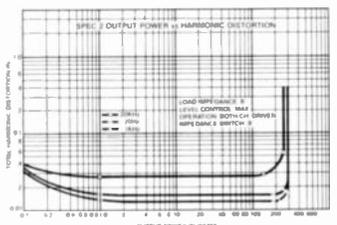
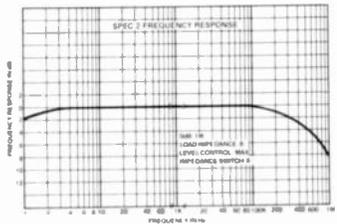
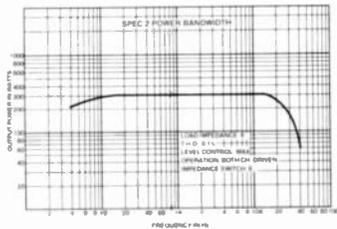
Spec 1 even has its own microphone amplifier, with its own volume control. So you can mix into any program material without touching the main volume control.

THE BEAUTIFUL SOUND OF NOTHING

One thing Spec 1 doesn't do is add anything to the sound it reproduces. The phono section has a completely inaudible signal-to-noise ratio of 70 dB (IHF, short-circuited A network). All other inputs are rated at 90 dB. Which is even more inaudible. And it has a total harmonic distortion of no more than 0.03%. Which is five times under what your ear is capable of detecting.

DESIGNED FOR EIA MOUNTING

Both Spec 1 and Spec 2 are 19" wide. So you can place them in any standard EIA laboratory rack.



in RMS watts at 8 ohms. These had to be specially designed, too. Because conventional VU meters couldn't give an accurate enough power reading.

SPEC 1: TWICE THE CONTROL OF MOST PREAMPLIFIERS

Most preamplifiers have two tone controls. Some have three. But Spec 1 has four. Each of which is calibrated in 1.5 dB clickstops. All together, they give you a total of 5,929 ways to

Or you can stack them like conventional home entertainment components.

Which they definitely are not.

SPEC 1 SPEC 2 PIONEER®

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

sorry picture for those wanting not only lesser-known waltzes, but even complete performances of some of the best-known compositions. I was surprised that there was no mention under "For Specialist Collectors Only" of the Johann Strauss Society of Great Britain. It issues a monthly newsletter and a monthly magazine devoted to the Strauss family and their works. It has also issued many records of lesser-known and hitherto unrecorded waltzes. Any specialist would be interested; the chairman is L. C. Troutbeck, 11 Lamerton Road, Barkingside, Ilford, Essex, England.

Frederick White
Chicago, Ill.

With that information duly noted, we must also correct the address printed for the

Viennese Light Music Society. Its secretary, Reginald Woollard, informs us that "for some two years now" the address has been: Church Farm, Rushden Nr. Buntingford, Herts., England.

In regard to James L. Cramer's obviously loving account of Vienna's Philharmonic Ball, as an Austrian-American and connoisseur of Viennese music, I wish to correct or supplement some of his points, many of which have been misunderstood outside Austria for a long time.

To clear up the most sensitive statement, Austria is not a socialist nation. It merely has a current majority of Social Democrats, a liberal party in parliament. Austria's "socialization" will last only as long as the current majority party remains so. Its pro-

grams, as it happens, are as socialistic as Social Security. Austria is one of the most liberal democratic republics in Europe, and although it is a neutral nation its policies are as Western as those of West Germany.

Mr. Cramer's description of Fasching as "a seasonal dedication to levity and the dance in which a rather self-conscious attempt is made to recapture the gaiety of other eras" seems unlikely. Whatever Austria suffered under the Third Reich, such festivities were not hindered at all. The balls Mr. Cramer describes were held as always, and the large opera balls were mostly sponsored by the Goerings or other Nazi party leaders.

Mr. Cramer's explanation of the current use of the title "von" is incorrect. It is true that the granting or official use of titles is forbidden, but that applies to such titles as prince, count, duke, etc., not "von," which is considered part of the surname. Von Karajan is not the only Austrian or German conductor using the "von," with or without permission.

Concerning the national anthem, the melody used by Haydn in his Kaiser Quartet did serve, with different lyrics, for both the German (as "Deutschland über alles") and Austrian national anthems; in Austria it was dropped with the advent of the Second Republic in 1955, to eradicate any association with the annexation or of the monarchical past. The current anthem is a fragment from Mozart's *Freemason Cantata* with words by the Austrian poet Paula Praedovic.

Perhaps the Social Democrats can use their subsidy powers to ease the Philharmonic Ball's financial problems, assuming they remain in power, which seems doubtful as election year draws near. If they do not, the conservative Christian Democrats, a party dominant among the media and cultural associations in Austria, might be able to save this wonderful event.

Robert Harris
Sherman Oaks, Calif.

Osborne Update

In reply to David Margolis' attack on Conrad L. Osborne ("Letters," September), I would like to say that I am quite a bleeding heart myself, usually, but a record review is not the place for "forgiving" mistakes, for when a performer makes a record he is automatically putting himself in direct competition with all the others who have recorded the work.

It is precisely C.L.O.'s "sophistication" and "uncommon learning" that make him one of the very valuable few who may be called record critics rather than reviewers. His attention to detail enables the reader to make his own choice, according to the reader's own taste, and also makes his reviews valuable even years after they were written. For those of us who have not the time nor money to buy and compare all recordings of a work, C.L.O. is a pleasing, reliable, and probably, in his vast knowledge, better alternative.

Please bring him back as a permanent writer; kidnap him if necessary. I agree with reader Jon Conrad, though, that updated versions of his Verdi, Wagner, and Mozart discographies (with additional chapters on Puccini and *The Ring*), or a

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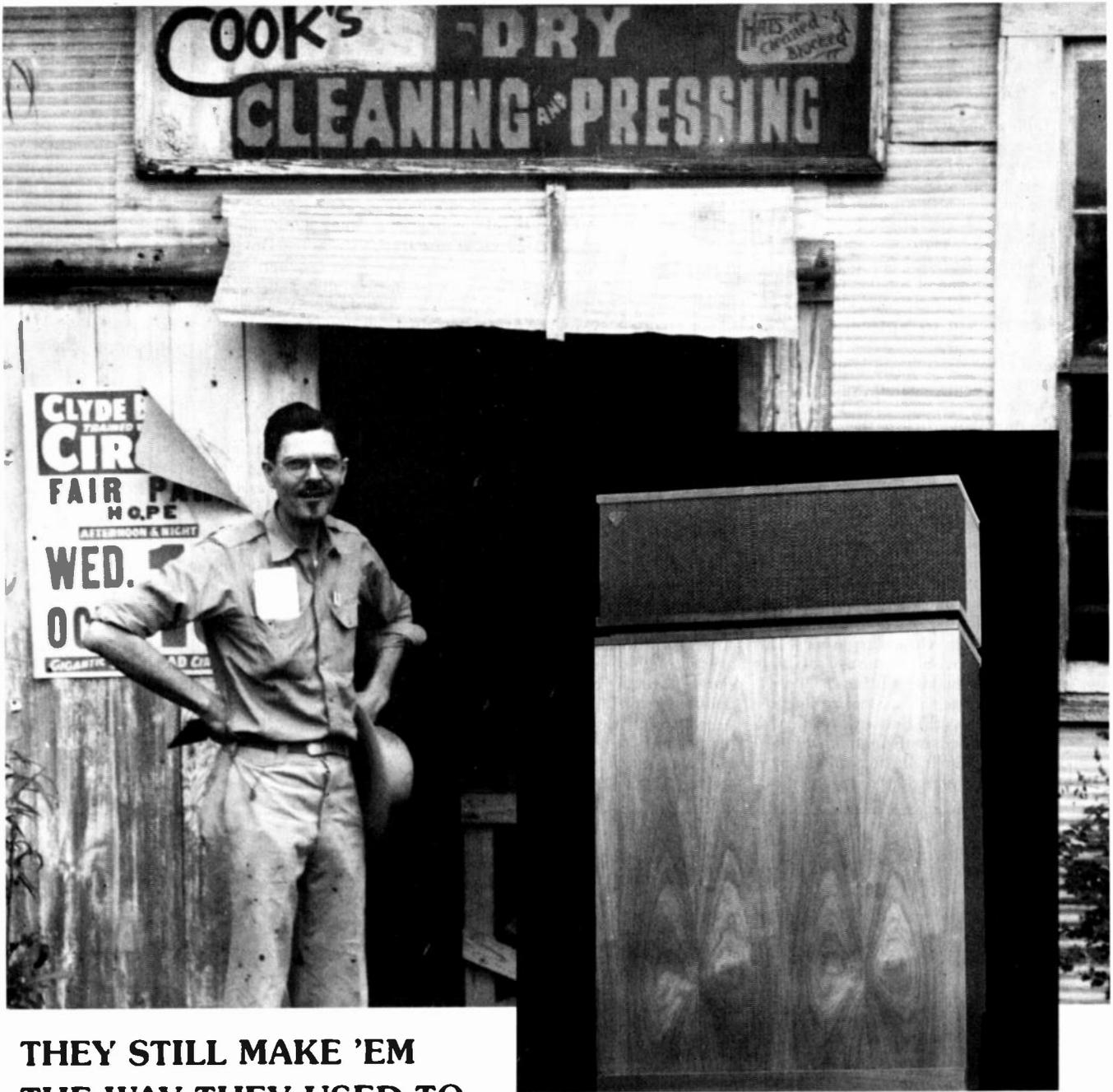
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book on recordings of German Lieder, would be at least a strong second choice for me.

Ray R. Davis
Braymer, Mo.

Federal authorities, we hear, frown on kidnapping, so we will have to continue to wheedle Mr. Osborne's time on an occasional basis. **MUSICAL AMERICA** readers are directed to his review this month of Ingmar Bergman's film of *The Magic Flute*. Next month he will be reviewing the new Columbia/Melodiya Bolshoi recording of Tchaikovsky's *Queen of Spades*.

To Splice or Not to Splice

The issue of audible tape splices as "analyzed" by Glenn Gould in his "Experiment in Listening" [August] has not been settled by either that article or the excellent responses to it by Messrs. Kulman and Appleman ["Letters," November]. Therefore, I am writing again on this subject, because readers (listeners?) should become actively aware of this problem.

This is not a sociological or technical problem—it is a musical problem and thus should be approached from that standpoint. It is true that most splices are inaudible, but the audibility of a splice is irrelevant. The fact is that the over-all performance of a work is robbed of its spontaneity, its essential "aliveness." This is particularly critical in classical and jazz music. A musical work, like any work of art, must be perceived as an organic whole; to do otherwise is like trying to read poetry written on Burma Shave signs or feeling the

impact of *The Last Judgment* by seeing parts of it in square-foot sections.

This total perception is what accounts for the feeling of spontaneity. Just compare modern spliced recordings with a live performance or, perhaps more to the point, with those recordings made before splicing came into use. This is particularly apparent with recordings made by Toscanini, many of which were positively "electric" in their effect. Anyone who misses this feeling is not being musically perceptive. (I'm surprised at Mr. Gould on this point, for, despite his irritating idiosyncrasies, he is a highly perceptive musician.)

The record companies must go back to a more musically positive approach to recording. To do otherwise is to deny the primacy of music over technological processes. This primacy must hold true no matter how state-of-the-art both professional and consumer products become.

Fred Ross
St. Louis, Mo.

Echt Mussorgsky

In his November review of the new BASF disc of orchestral works of Mussorgsky, R. D. Darrell states that the album's liner notes do not indicate whether Mussorgsky's own scorings or the Rimsky-Korsakov revisions are employed in the recordings of the shorter works. He concludes that "undoubtedly the Rimskian editions are used."

Perhaps his review copy did not include the notes that finally came to be published with the disc, for on my copy it is clearly stated: "From 1930 onwards Paul Lamm in

the Soviet Union worked on this legacy, revising and publishing, and it is from this source that these characteristic works for symphony orchestra have been selected. They are recorded here for the first time."

Listening to the recordings with score (available from Kalmus) confirms that these are indeed the composer's versions, as edited by Lamm. Congratulations to Marc Andrae and BASF for giving us what may be the most illuminating Mussorgsky disc since David Lloyd-Jones's recording of the original *Night on Bare Mountain*. Now if only some company could be persuaded to give us Boris as Mussorgsky wrote it!

Robert W. Oldani Jr.
Ann Arbor, Mich.

Devetzi

In his October review of the Strauss-Beethoven record by Mstislav Rostropovich and Vasso Devetzi, Philip Hart describes Ms. Devetzi as "one of the more engaging pianists to come out of Russia." I would like to point out that Ms. Devetzi is Greek, though she studied in Paris and has recorded in Russia. Her first recording can be found on the Nonesuch label (the *Fauré Ballade*, with Serge Baudo conducting).

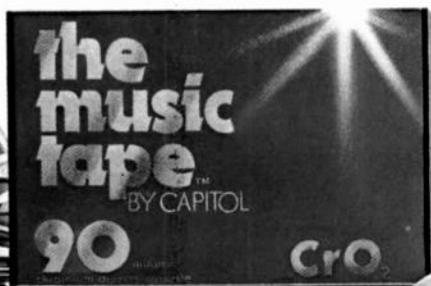
Vasso gave some concerts in this country two years ago, and last summer at the Athens Festival there was a happy reunion of the three greatest Greek pianists, Gina Bachauer, Rena Kyriakou, and Vasso Devetzi.

Nicholas Peppas
Somerville, Mass.

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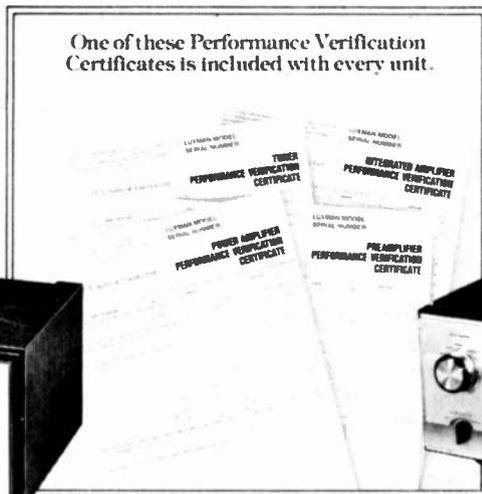
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Bill Evans

Seventeen Years of a Jazz Giant

by Gene Lees



Bill Evans with Tony Bennett at a recording session in Berkeley, Calif., in June 1975

IT HAS BEEN seventeen years since Bill Evans recorded the famous "Kind of Blue" album with Miles Davis. Although he had done some previous recordings, this was the one that signaled his real arrival.

In the years since, he has become perhaps the most influential and certainly one of the most admired jazz pianists in the world. There are pianists in France and Czechoslovakia who sound like him. Long before Soyuz-Apollo, young Russian musicians found out that Evans is half Russian (and half Welsh) and claimed him as one of their own.

A generation of younger players has sprung from Evans. The best of them, including Herbie Hancock and Roger Kellaway, have developed their own identities, but it is as difficult to think they would play as they do if Evans had never existed as it is to conceive of the singing of Frank Sinatra or Peggy Lee had there never been a Billie Holiday. Put simply, Bill Evans altered the course of jazz piano.

He has had three releases in recent months. "Symbiosis" (BASF 22094, reviewed in *HIGH FIDELITY*, June 1975) is a recording of a forty-minute work of the same name, written for Evans and symphony orchestra by Claus Ogerman. It is a milestone for both the composer and the pianist. On "Intuition" (Fantasy 9475), Evans plays with the smallest number of accompanying

musicians, namely one: the superb bassist Eddie Gomez, a member of his trio for nine years. The third disc is "The Tony Bennett-Bill Evans Album" (Fantasy 9489, reviewed by Morgan Ames last month). These new recordings have caused me to go through my old Evans collection—which is almost a complete one—and do a lot of relistening. And in so doing, a number of things have been clarified for me.

By the late 1940s, the best jazz brass and reed players equalled or surpassed symphonic players in skill. Men like J. J. Johnson had vastly extended the technique of trombone playing, and men like Dizzy Gillespie, Maynard Ferguson, and Clark Terry were pushing the art of trumpet playing into new dimensions. (The saxophone was little-used in symphonic music, and the "legit" woodwinds were little-used in jazz. When the jazz players began learning flutes and the double-reeds, the best of them came to play *all* these instruments, and on present-day record dates, it is not unusual to see a reed player with a flute, alto flute, piccolo, perhaps an oboe or a bassoon, and a saxophone lined up on a rack by his music stand. He is expected to play all of them.)

But jazz piano in the '40s, with the odd exception of Art Tatum's work, lagged far behind "classical" piano—in scope, color, facility, tone, inde-

pendence, dynamics, and just about everything else. Then came the brilliant Oscar Peterson (influenced particularly by Tatum), George Shearing, and the late Nat Cole, whose success as a singer unfortunately has overshadowed his importance as a pianist. They, along with Red Garland, Bud Powell, and Sonny Clarke, made strong impressions on Bill Evans of Plainfield, New Jersey. He had been trained on Mozart, Chopin, Debussy, Poulenc, Scriabin (Glenn Gould once described Evans as "the Scriabin of jazz") from childhood through his years at Southeastern Louisiana College (which he attended on a flute scholarship, oddly enough; he later played flute in an Army band) and Mannes College in New York.

Musicians who worked with him in his early professional days remember him as talented but stylistically unexceptional. (He was twenty-two when he played in the Herbie Fields band.) But by 1958, his musical personality was formed, and it partook of both jazz and classical sources. On "Young and Foolish" in his early Riverside album "Everybody Digs Bill Evans" (which last fall was re-released as "Peace Piece and Other Pieces" on Milestone 47024) he used, probably unconsciously and certainly unaffectedly, the eighth-note chordal left-hand pattern and even some of the feeling of the harmonic expansions of Chopin's E minor Prelude.

But it sounded like Evans, not Chopin. He was much more than an eclectic; there was something extraordinarily personal in his work: a pensive, intimate, lyrical beauty in ballads, and a curious quality of seemingly private communication with the listener. In up-tempo material, he had an idiosyncratic way of playing slightly off-center or broken rhythms that for the next decade, along with his chord voicings, would hold many younger pianists in a trap of imitation. If Chopin sought to make written compositions sound improvised, Evans made improvisations sound improvised—by which I mean that unexpected placements of notes in time made one feel he was thinking constantly, instead of playing a repertoire of rehearsed patterns.

One of the musicians who worked with him in the 1960s said, "He can play anything he can think, and he thinks some amazing things." He sounded like no one else in jazz or even in its history. His work was instantly recognizable.

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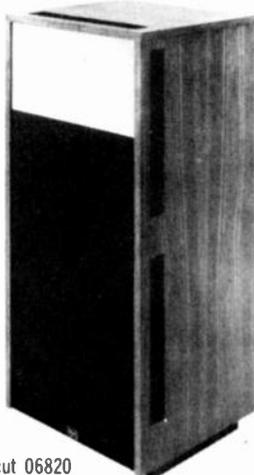
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at New York's Village Vanguard with the left hand only. As rumors of this prodigy spread around town, pianists began pouring into the place to observe it. So rapid and accurate was his left hand, and so deft his pedaling, that his playing seemed scarcely different.

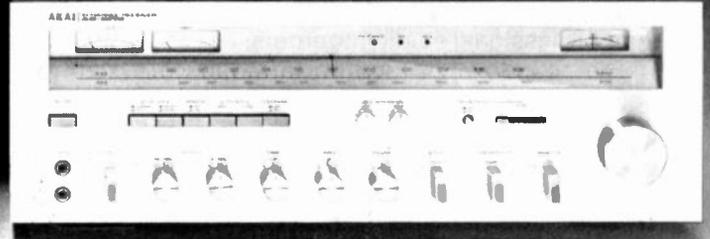
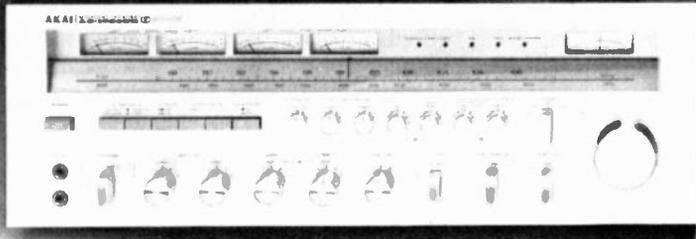
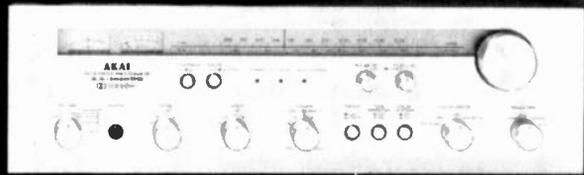
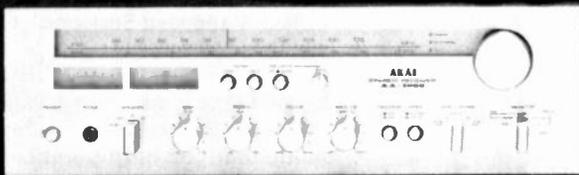
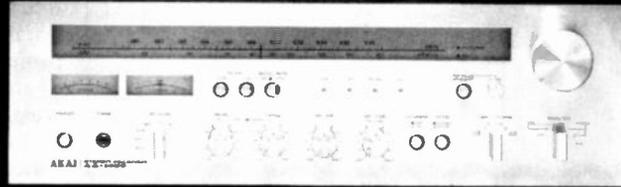
Of his thirty or so LPs, almost every one is (or contains) something offbeat, improbable, original. Two were recorded with guitarist Jim Hall—no bassist or drummer. Several were made with drummer Paul Motian and bassist Scott LaFaro, the brilliant young musician who died at twenty-four in a highway accident, but not before he had made recordings that would influence a whole generation on his instrument. Two of the latter albums have been reissued in one package under the title "The Village Vanguard Sessions" (Milestone 47002). There is a mystique about this two-disc set. Certainly there is an eerie, haunting quality, a sadness to the records, completed just ten days before LaFaro's death, but I am not superstitious enough to ascribe this to some strange prescience on either musician's part.

One of Evans' most unusual albums is "Conversations with Myself" (Verve 8526). By overdubbing, he played three pianos. One track, the love theme from Alex North's score for the film *Spartacus*, is for me one of the most beautiful moments in the history of jazz piano. The identity of each of the pianos remains distinct as Ravelian contours interweave like the lines traced by a child waving sparklers in the night.

In "Left to Right" (MGM SE 4723), Evans played a Steinway with his left hand and a Fender-Rhodes electric piano with his right, accompanied by subtle full-orchestra writing by Michael Leonard. He recorded in quartet format; the session was "sweetened" with orchestra afterward. So fascinated was Leonard—himself a pianist—by Evans' electric piano solo in Luis Eça's *The Dolphin* that he harmonized flutes to it. Both versions are in the album, and hearing them in succession is a little like watching a rose open in a time-lapse sequence. This is one of those solos that students transcribe and study.

Which returns us, despite some serious omissions in the discography, to the latest recordings. The album with Tony Bennett is another milestone. Evans has never before been heard on record as accompanist to a singer; Bennett has never before recorded with only piano. The two men hardly knew each other when they made the LP in Berkeley, California, last June, but the rapport is enormous, and this

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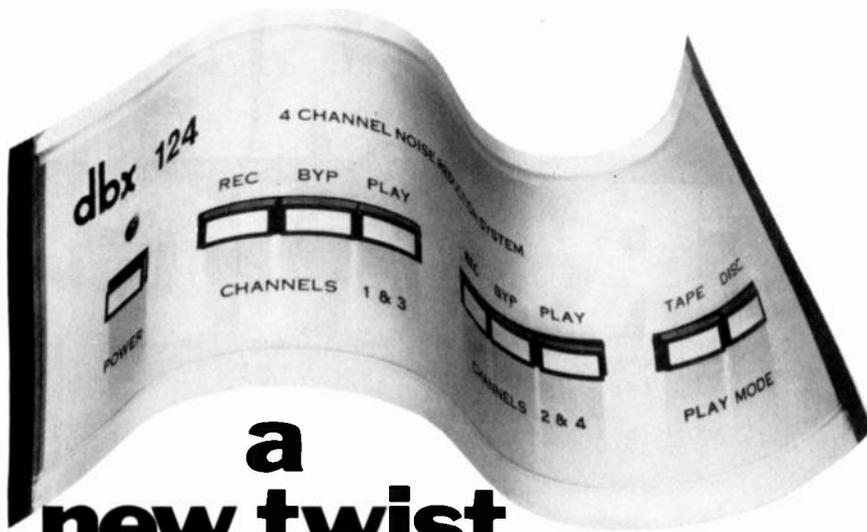
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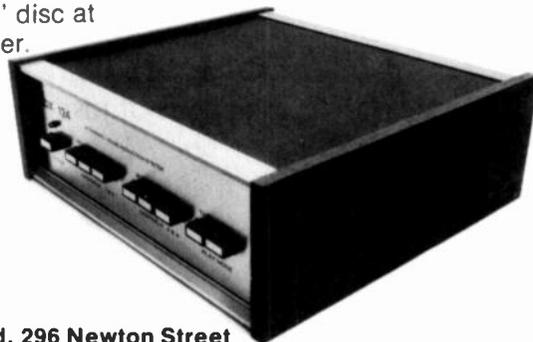
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is one of the finest vocal albums in jazz and/or popular music of the last several years.

In preparing "Symbiosis" Ogerman perceived that Evans has evolved into something that at times seems beyond or outside of classical music or jazz. To be sure, much of Bill's playing is unmistakably jazz, but some of it defies the category, as if he has gone into a music of his own invention. (Evans himself sometimes uses the term "spontaneous music" rather than jazz.) This quality of otherness is also evident in "Intuition." With only Gomez to accompany him (or converse with him contrapuntally) he is free to explore, both rhythmically and harmonically. And Gomez is so proficient he can follow wherever Evans wants to go or else go his own way, which is often demanded of Evans' collaborators.

Both discs leap into perspective when you go back and listen to "The Village Vanguard Sessions." Comparing these recordings, made thirteen years apart, you hear a startling difference, and you realize that Evans' development has been so steady and subtle that you hardly noticed it was happening.

In those older albums you hear a gifted, sensitive, introverted romantic young man. It is like looking at an old photo of a boy, eyes filled with a vulnerable, diffident, and ingenuous expectation of life, who has long since disappeared into manhood. The beauty of that early Evans will never be recaptured, not even by Evans.

The playing on "Intuition" is not only much more mature and assertive, but also much darker. A tone that was once silvery has taken on the golden hue of a Venetian painting.

In jazz, Evans is something of a patriarch now. Long a cult figure for a minority, he has an increasingly wide lay following all over the world. He is at the height of his powers. I think he is a giant of a musician.

About ten years ago, he said something that amazed me: "I had to work harder at music than a lot of people I used to know, because, you see, I don't have very much talent."

Not long ago, I reminded him of this, and he said, "But it's true. Everybody talks about my harmonic conception. I worked hard at that, because it was my weakest area."

I suggested that perhaps this—the capacity to focus on something and work at it—is what talent really is.

On another occasion, thinking about the strong vocal traditions of the two nations of his ancestry, I asked if he could sing.

"No," Evans answered. "All the singing is in the playing." ●

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G.H., Michigan

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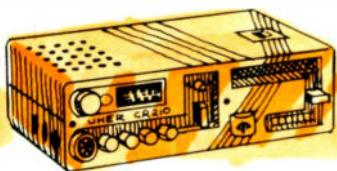
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Behind The Scenes

Treemonisha. Reviewing the Houston Grand Opera's staging of Scott Joplin's *Treemonisha* in last September's *MUSICAL AMERICA*, Shirley Fleming described the outdoor production as "so rousing . . . that the audience was on its feet to shout and clap during the big dance numbers and probably would have been on stage with the cast if such a migration had been possible." That production, staged by Frank Corsaro and with new orchestrations by Gunther Schuller, was subsequently transferred to Washington and New York, though a protracted Broadway musicians' strike jeopardized the New York opening. Agreement was reached just in time to save both the Broadway run and Deutsche Grammophon's projected recording.

On an early-November evening we arrived at RCA's Forty-fourth Street Studio 4A in time to find producer Tom Mowrey and the DG recording crew preparing for the seventh of a planned eight sessions. The cast was amazingly fresh; most of them, along with Joplin authority Vera Brodsky Lawrence, had been up at 3 a.m. for an appearance on the *Today* program.

The principal business of that session, we noted agreeably, was the opera's elaborate, rousing finale, "A Real Slow Drag." Through the initial takes we sat next to Mrs. Lawrence, a sort of general adviser for the production and recording (Mowrey received her various counsels graciously and eagerly), and she spoke enthusiastically about her recent close association with the opera. We assured her that we were in no way daunted by the prospect of extended retakes as performers and recording crew worked on solving all the problems of the complex number. "You know," she told us, "this is extremely difficult. It's like Mozart: If you don't get it exactly right. . . ."

In fact it took two hours to get "A Real Slow Drag" on tape to the satisfaction of all, with everyone greatly relieved that the lovely soprano of Carmen Balthrop, in the title role (Ms. Fleming had written of her in Houston that "there was no doubt as to who

dominated vocally"), was holding up after such a long day. The two hours included a lengthy search for the source of a mysterious right-channel noise (ultimately traced back to the control-room monitor speaker itself), so with the finale on tape the clock-conscious Mowrey darted out into the studio to position singers for the tricky "Confusion" ensemble. Once that number was completed, he did the same for "Treemonisha's Return" but had a surprise waiting for him when he returned to the control room to begin the first take: Seated at the control panel was conductor Schuller, waiting to hear the last "Confusion" takes. Recording producers are nothing if not unflappable, and Mowrey recovered quickly. "Are we on a break?" he inquired.

Bishop-Kovacevich. This month Harris Goldsmith reviews Stephen Bishop-Kovacevich's completion of the Beethoven piano-concerto cycle begun by Stephen Bishop. (Colin Davis conducts throughout.) No, Bishop-Kovacevich is not a new duo-piano team. Perhaps we should let a September 1975 press release from Harold Holt Ltd., the pianist's English representative, explain:

"Many people have been puzzled that Stephen has changed his name. He was born in 1940 in Los Angeles of parents who had emigrated to the U.S.A. from Yugoslavia. His family name was Kovacevich, and in fact this is the name on his birth certificate and passport. Unfortunately, Stephen's parents separated and were eventually divorced—he stayed with his mother, who remarried. It was natural therefore for Stephen to take his mother's new married name of Bishop—even though legally and officially he was Kovacevich. . . . It is only during the last two years that he has thought seriously about reverting to his proper name. Certainly a concert tour of Yugoslavia [last] January had a profound effect on him, and it was shortly after that he decided to become Bishop-Kovacevich, a logical and understandable move."

Columbia's operas. The rumblings of operatic things to come at Columbia are beginning to take shape. Planned for recording in London in January was a complete *Louise* with Ileana Cotrubas and Plácido Domingo, Georges Prêtre conducting. Also planned are *Il Trovatore* and *Tristan und Isolde*. The *Trovatore*, a coproduction with Melodiya, will feature Bolshoi Opera forces: Singers being talked about (no

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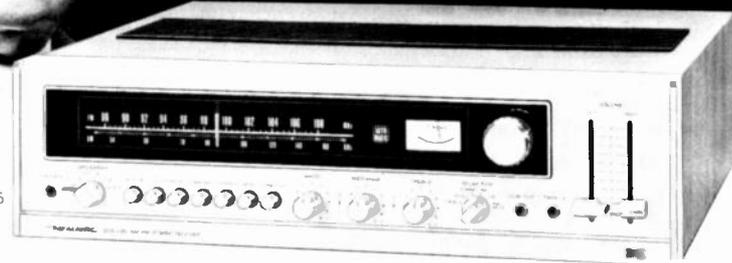
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firm cast yet) are Renata Scottò (Leonora), Elena Obraztsova (Azucena), Vladimir Atlantov or Carlo Bergonzi (Manrico), and Yuri Mazurok (Di Luna). *Tristan* will be done in Vienna, with Leonard Bernstein conducting the Philharmonic and an undisclosed cast.

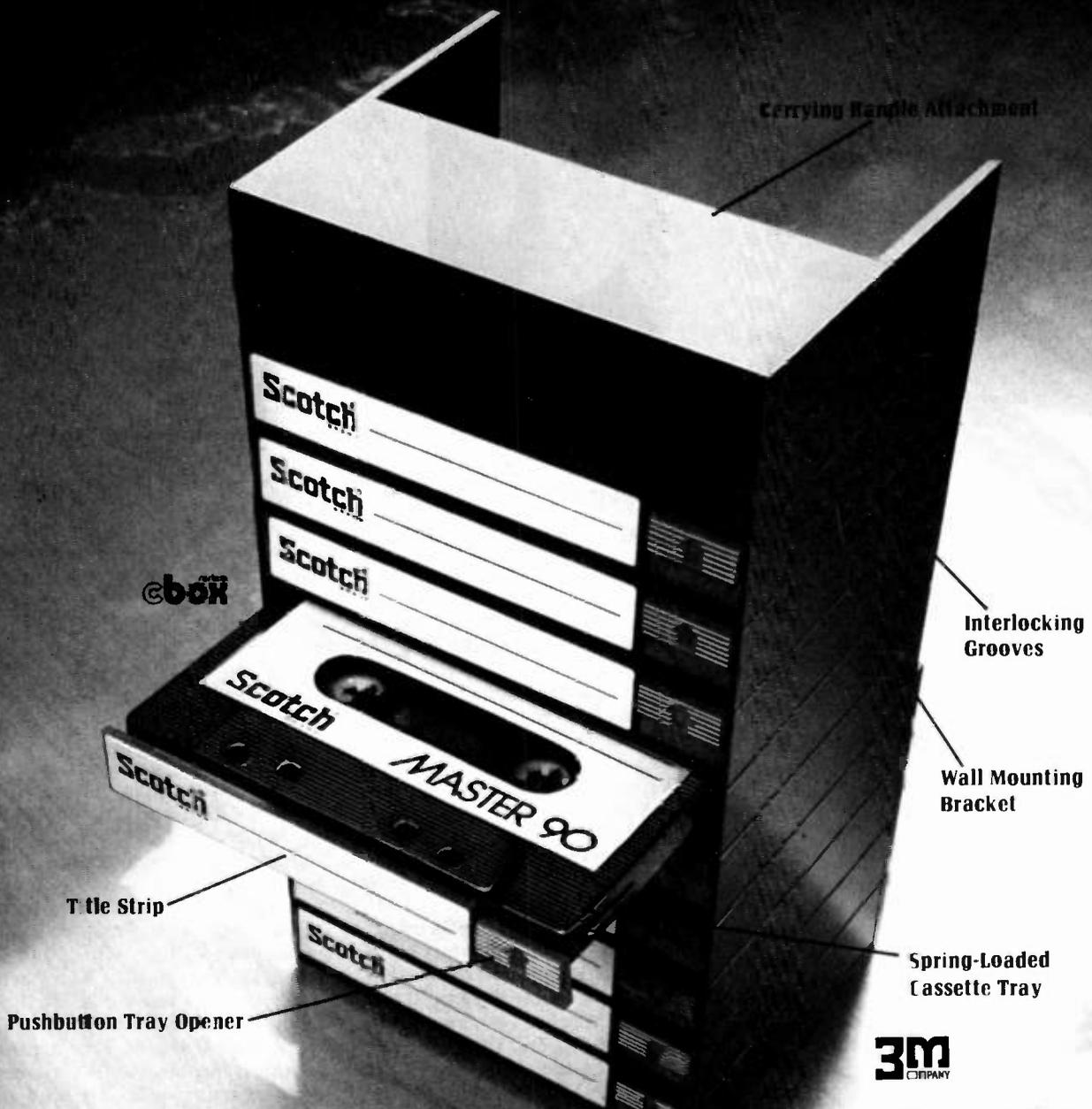
Kalish and Jacobs. Nonesuch has released a recording (to be reviewed next month by David Hamilton), coupling Elliott Carter's Double Concerto and the recent Duo for Violin and Piano. The concerto is especially noteworthy for bringing together two of the more remarkable pianists around: Paul Jacobs (recording the harpsichord part for the second time, though he plays the piano part as well) and Gilbert Kalish. Both are well known indeed to New York concertgoers and to contemporary-music enthusiasts, but now Nonesuch is presenting both to a much wider audience.

Kalish in fact is in the midst of a startling display of versatility. Hard on the heels of the Carter disc, on which he also played in the Duo, Nonesuch released a disc of Haydn sonatas (his first solo record, we were astonished to learn from Nonesuch director Teresa Sterne) and, with Jan DeGaetani, a coupling of Schoenberg's *Book of the Hanging Gardens* and a Schubert song group. (In September 1974, Peter G. Davis called the DeGaetani-Kalish disc of *Wolf Spanish Songbook* selections "a revelation and decidedly the most important Lieder disc to appear in years.") Tentatively scheduled for March is a disc of Ives songs, also with DeGaetani, and names mentioned in connection with future solo projects include Haydn and Ives.

Jacobs, meanwhile, was working on a sequel to his highly successful Nonesuch recording of the complete Schoenberg piano works (which Hamilton described in June 1975 as "a fresh and valid interpretation of the music from a pianist with the intellectual and digital equipment fully to realize all of its potential"). Repertory: the complete Debussy etudes.

Crossed-Wires Department. In December, reporting on Philips' entry into the U.S. orchestral recording scene, we erroneously credited the San Francisco Symphony recordings of the *Eroica* and *New World Symphonies* to Edo de Waart, the orchestra's new principal guest conductor. The recordings were in fact conducted by music director Seiji Ozawa.

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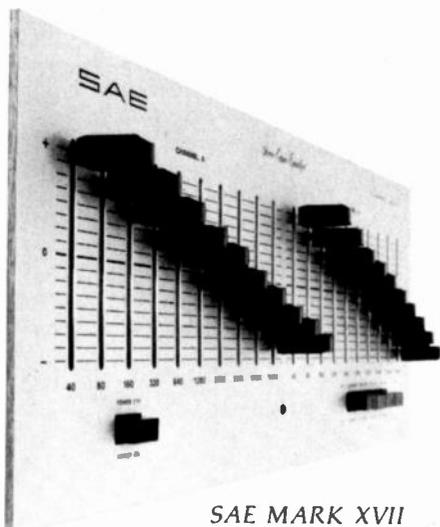
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Speaking Of Records



Riccardo Muti

"I Will Not Record Anything I Have Not Already Pulled Through a Live Performance"

by Susan Gould

BOTH OF US found the situation amusing: Though I have reviewed every opera Riccardo Muti has conducted in Florence since my arrival there in 1970 (he has appeared there regularly since 1969) and have attended many of his symphonic concerts, our first meeting took place only last fall—in Philadelphia, my home town and the site of his 1972 American debut.

In this country, Muti's engagements have been exclusively symphonic. He explained that it is pure chance that his only records so far released (he is an exclusive EMI artist) are vocal: *Aida* with Caballé and Domingo (HF, February 1975), the *Cherubini D minor Requiem* (HF, December 1975), and *Ballo in maschera* with Arroyo and Domingo (reviewed this month). He has already done or will be doing the symphonies of Mendelssohn and Tchaikovsky, the two G minor symphonies of Mozart, and two Mozart piano concertos with Richter. The Mozart concertos will be done at Salzburg, the others in London with the New Philharmonia, of which he has been principal conductor since 1973. (In 1977 he will also become principal guest conductor of the Philadelphia Orchestra.)

"The *Aida* was a gift from heaven," Muti said. "I had conducted it in

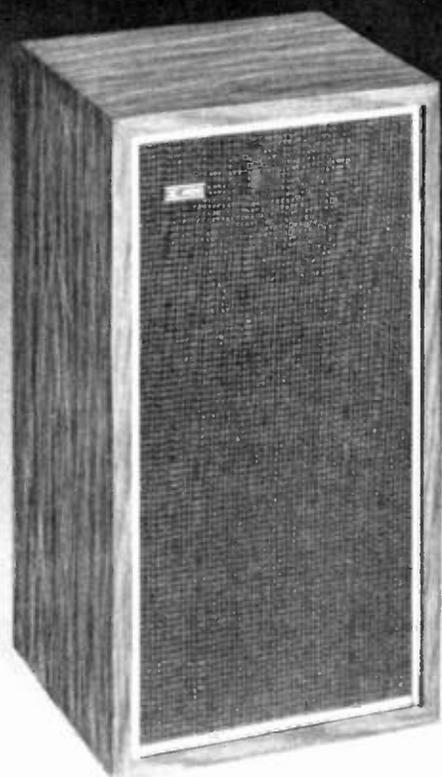
Vienna, in a well-prepared version, and Domingo and Cossotto, from that cast, were with me again. Caballé is very intelligent and knew just what I wanted: to combine her bel canto with the drama of the word and of the accent necessary in Verdi. We were able to do it all in big chunks. I always listen to playbacks right away, because sometimes it is all right the first time; more often, even if we thought we had the right feeling or sound, we were wrong, and it is best to know immediately.

"People say that in recording anything is possible, but that is not true. We can make certain that details are more or less as we wish, but in ten days it is not possible to create the atmosphere for a massive work, which should be built over a period of weeks working together. That is why the *Aida*, having a head start in performance, worked out so well. I will not, in fact, record anything I have not already pulled through the experience of a live performance. The *Cherubini Requiem* was a pet project of mine. I admire *Cherubini* tremendously and feel he is undervalued outside of Italy; Beethoven himself considered him a great composer. However, my plans cannot include more *Cherubini* until I conduct more live, so for now I am planning a *Macbeth* next July, and after I do *Nabucco* at the Maggio Musicale, I will record it, in 1977. I hope to find casts for a *William Tell* and *L'Africaine*."

The thirty-four-year-old maestro was well prepared for an operatic career. He conducted Paisiello's *L'Osteria di Marechiaro* while still at the Milan Conservatory, in 1965. After receiving a degree in composition, he spent a great deal of time playing the piano for the voice classes of soprano Maria Carbone, a singer of the Neapolitan school from which had come Caniglia and others. ("Like them or not by today's standards," Muti says, "they did know how to sing.") His work with Carbone taught him the technical problems of singers, and their repertory, and to this he added his own feeling for holding things together. His Florence repertory has included *William Tell*, *L'Africaine*, *I Puritani*, *Don Pasquale*, *Macbeth*, *Forza, Ballo*, and *Cav and Pag*, and he has been a regular guest at the Vienna State Opera and at Salzburg. He has plans with Covent Garden and the Bavarian State Opera and was approached by the Met after his 1972 *William Tell* at the Maggio Musicale. But he is cautious.

"Actually, I conduct more concerts than opera, and I am hesitant about doing opera in too many places. I am wary of the methods of production to-

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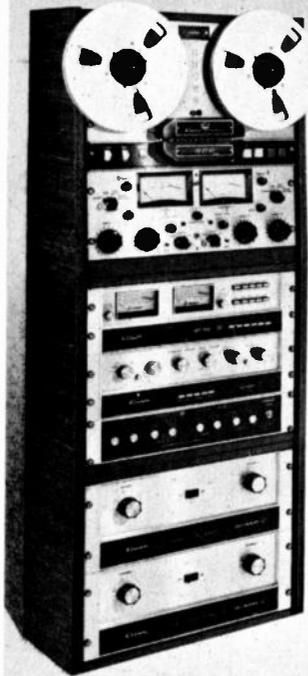
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day, of the way singers can be destroyed by the way they are misused by theaters, and, if I don't find the particular conditions that will guarantee a first-class result, I won't accept the offer. If I go to the Met, it means two or three months in one place with one opera, and it may be that I can be of more use elsewhere, perhaps in concert work."

Knowing that Muti began recording only after much persuasion, I asked whether he considers a record a valid musical document.

"No, records have seemed to me a betrayal of the musical fact, which must be born, go through its life, and die in a single sweeping arc. The record cannot do this; there cannot be creative liberty, because we are so preoccupied with the perfect sound. O Dio, naturally we must try to get as close as we can to technical rightness, but if the recording becomes only a technological fact, like missiles and moon landings, then we are betraying music itself.

"I would very much like to make live recordings, preferably of a new production that has gone through months of maturation, with singers who are sure of what they are doing. Of course that presents technical problems, and there is also the danger that the singers would forget the action to poke their voices into the best microphone, as some do in normal recording sessions. Yet it would be worth all the problems just to achieve that immediacy."

Did Muti perhaps think more highly of recordings as a youngster?

"No, recordings had very little effect on me as I grew up. I always preferred reading scores at the piano. The rare times that I did listen to records, it was because I had an interest in them as documents of a particular conductor. My father had a fine tenor voice, and when he could take time away from his medical practice he would sing with amateur groups, something that unfortunately does not exist so much in Italy any more. They would study for months before performing, and so he learned every note of the things they did, such as the Verdi Requiem. This had more influence on me than any recording. And when I was at the Milan Conservatory, I had the chance to hear live operas and concerts and to play with groups of student musicians—so again, few records. Now I would not have time to listen; and now, especially, it is of more value for me to read scores."

And now, of course, Muti himself is one of those "particular conductors" of whom people want recordings as "documents!"

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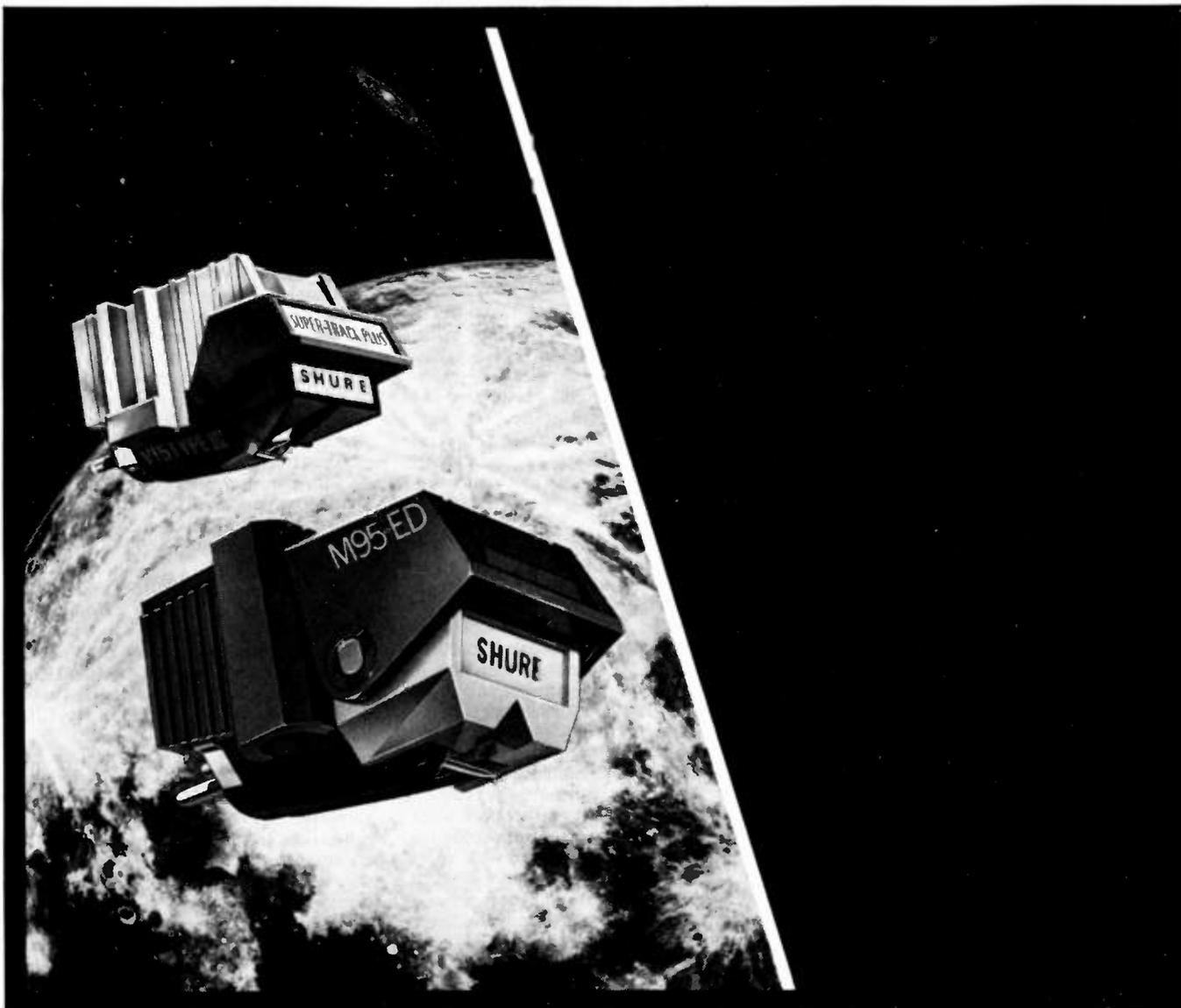
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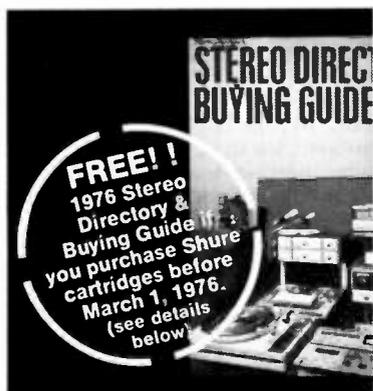
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Too Hot to Handle

I recently bought a Kenwood KR-7400 receiver (rated at 63 watts per channel into an 8-ohm load) to which I want to attach my present Pioneer CS-22 speakers and another larger pair to be obtained later. When the new pair is added the Pioneers will be used as remotes in another room. But I'm worried that the Pioneers, rated for 12 watts' maximum input, will be damaged by the Kenwood. Can they be protected?—Tim Brooks, New York.

Your concern is well founded; remote speakers may be fed large amounts of power when no one is present to hear their distress. We suggest that you proceed as follows: Wire in series with each of the Pioneer speakers a wire-wound control (50 to 100 ohms with 10-watt power dissipation capability will suffice) and set the controls for a minimum sound level from these units. Next attach the main speakers to the receiver (for the safety of the receiver these should have 8-ohm or higher impedance) and advance the volume to about the maximum level you ever expect to use with the main speakers. Then return to the Pioneer units and advance the controls you have added until the sound is reasonably loud without driving these speakers into any noticeable distortion. Finally, conceal these controls so that they are safe from tampering.

It is true that under these conditions the Pioneer speakers do not benefit from amplifier damping, but they are well protected against burnout.

Is it possible to connect a small oscilloscope to a Sony 6055 receiver? Who sells simple, inexpensive scopes?—Art Faner, Salem, Ore. You do not indicate what functions of your receiver you wish to monitor, but yes—since the loading presented by an oscilloscope input is negligible in comparison with the usual impedance at any audio input or output—it is possible to connect one for analysis of the audio signals. Candidates for the job would include the Pioneer SD-1100, the Heathkit AD-1013 or IO-102, or the Technics (Panasonic) Model SH-3433—or for that matter any service-grade scope of reasonable quality. But be cautious in applying a scope to any internal circuitry on other than a temporary basis unless you are sure what you are doing. And since the Sony has no scope outputs from the tuner circuitry, you would have to resort to internal connection if you want to use the scope as a tuning aid.

In your recent review of the Pioneer CT-F6161 cassette deck, you stated that "measured IM runs much higher—and is much more difficult to hear—in tape equipment than in electronics." Why is 7% IM distortion any more acceptable in this deck than it would be in an amp or preamp?—Richard Schram, San Francisco, Calif.

We can't really explain it, and neither, as far as we know, can anyone else. We were quoting empirical psychoacoustic fact, determined largely from listening tests, that the ear is far more tolerant of some types of non-linear (distortion-producing) response in tape equipment—as well as phono cartridges, loudspeakers, and microphones—than in electronics.

I own two amplifiers—the Kenwood 8006 and the Harman-Kardon Citation 12—and a pair of Bose 901 speakers. I have been running the 901s from the Kenwood amp, but lately I have felt a need for more power. Could the outputs of each amp be coupled so that I would get greater power from each amp in mono, and then connect each amp to a single speaker?—Jeffrey Klein, Livingston, N.J.

While it is possible that a knowledgeable person with an engineering background could devise a hookup such as that you suggest, the attempt may easily result in destruction of the output transistors. Furthermore, since the procedure would have to be applied to the two amps separately, you would wind up at best with two unmatched amps—a poor choice for a stereo pair. Your best bet is a new amplifier capable of delivering the power you want.

I was amused by the item on phase shift in loudspeakers in your November issue ["News and Views"], but I remain unconvinced that the phase response of a loudspeaker makes any difference to the listener. Assume a system that is phase coherent throughout. Place it in a listening room (where sound is reflected from walls, furniture, etc.), and where is the phase coherency now? Gone, of course.

The only way that a signal with zero phase shift could be presented to the ear is through headphones, and even there reflections from the boundaries of the ear cavities, canals, etc., would create phase shift before the signal ever reaches the eardrum. It seems to me that Bang & Olufsen et al. are wasting a lot of time and effort, but please prove me wrong—if you can.—Howard Bandell, Nashua, N.H. Music is a series of transients, not a steady-state phenomenon, so this argument just doesn't apply. Since the ear receives the direct sound from the speaker before any reflection, the phase response of the speaker can easily affect the waveform presented to the ear at the onset of a transient. Whether this is of any psychoacoustic importance or not is (as we indicated) currently a matter of debate.

As to the phase response of the ear itself, a case can be made that, since the interpretation of live sounds is accomplished by the brain on the basis of experience, the brain in some sense "knows" what the ear

does to phase relationships and adjusts accordingly. Presumably you know what the sound of, say, a xylophone is to you. Some manufacturers, like B&O, are concerned that poor phase response in the reproduction chain may make this—and other transients—less easy to recognize, especially in a complex sonic context.

I have a Sansui Model 7 receiver and a Wollensak 8075 cartridge recorder. When I record 8-track tapes there is an audible click at each track change. I would like to install a dual volume control between the amplifier output and the recorder input, to fade the program during clicks. What sort do you recommend?—Forest Butler, Chicago, Ill.

Since the clicks arise in the recorder and not in the source program material, the fader system you propose will not eliminate them. And even if you could eliminate all electrical clicks at track changes you'd still have to put up with the mechanical ones made by the head-repositioning system of the Wollensak—or any other 8-track deck we've worked with.

Is my Realistic cassette deck, Model STC-7 with Auto-Reverse, the same machine as the Toshiba PT-490, which was evaluated by HIGH FIDELITY in the January 1975 issue? I bought my Realistic deck on sale for \$199.95 and wonder if I got a bargain. The Toshiba lists for \$349.95.—Charles M. Hudson, Columbia, Mo.

Although we have not tested this for ourselves, a Radio Shack spokesman informs us that the two machines are substantially the same. He does not rule out, however, "minor differences in manufacture." These differences, such as they may be, could conceivably account for some of the difference in price.

I recently bought a BIC 960 turntable with a Stanton 681EEE cartridge, and I am having some problems with the tracking. With the antiskating force and tracking force set at 2, the stylus skates over the first few grooves rather than tracking them as it should. Can anything be done to correct this? Also, the people where I bought the turntable suggest I remove the record-cleaning brush from the Stanton "since it causes undue record wear and static." Are they right?—Michael White, Petaluma, Calif.

We assume that you are using the brush on the Stanton and that, therefore, 1 gram of your VTF setting is counterbalancing for the brush while the other gram is the actual net VTF, which would be correct for this cartridge. But the antiskating should be set for the net VTF (1 gram)—which, when you're using a cartridge with the record-cleaning brush, is not the same as the VTF setting on the arm. Also check the arm setdown point on the BIC. As page 12 of your owner's manual points out, the stylus should not land on the outer bead—thereby propelling the pickup down its slope with enough momentum to skate over the first few grooves—but just inside it. (The adjustment knob is just in front of the arm pivot.) Friction between the brush and the disc probably does increase static charge somewhat, but the brush does an effective job of removing any dust attracted by the static, so the point is moot. We can see no way the brush could cause "undue wear" unless you allow it to become contaminated with gritty dirt.

TOSHIBA CASSETTE DECKS PLAY GREAT MUSIC. STANDING UP OR LYING DOWN.

If you're looking for a great front loader, check out our PC5060 and PC6030.

There's nothing to load or switch or fiddle with on top. So you can squeeze our front loaders between two shelves.

But it's what's inside that makes these machines really special. Features like DC Servo motors that cut down on wow and flutter. And, of course, Dolby noise reduction.

You'll also find a host of features that make recording not only more professional. But more fun.

Like the auto counter button on the PC6030. Press it at a section you want to hear again. And, at the end of the cassette, the tape will automatically return to that section. No more jockeying back and forth to find it.

But most important it comes with specifications that one trade paper called the "best anyone had seen."

If you want to buy a great top loader without paying top dollar there's Toshiba's PC4030.

It's got features found on machines costing twice as much. Like a cassette compartment that can open a full 90°. For easier access to the head for cleaning.

It also has a DC Servo motor. Nonslip control surfaces. Ideally located switches. Two VU meters built at an angle for easy checking. Discreet lighting from the light emitting diodes. And, of course, built in Dolby.

So, if you're in the market for cassette decks that play great music, see your Toshiba dealer soon. He's got just what you want. Standing up or lying down.



TOSHIBA

Toshiba America, Inc. 280 Park Ave., New York, N.Y. 10017

CIRCLE 47 ON READER-SERVICE CARD



Sennheiser cordless headset is self-contained.

Breaking the Umbilical Cord— Electroacoustically

There you are ensconced in your stereo headphones as the music incites an irrepresible urge: You just have to get up and dance. A dozen pirouettes later you find—amazingly—that you haven't become tangled in the wire and fallen on your face. That's because you're wearing a new type of headphone, one of several successfully demonstrated in Germany last summer, that does away with cables and transmits audio to the listener via modulated infrared "light." Models from Beyer are newly available in the U.S.; units by Sennheiser, still in prototype, are to be introduced in the near future.

The transmitter portion of each system accepts audio from whatever source the user chooses and modulates an array of infrared transducers resembling a battery of miniature searchlights. The radiation it projects into the room is, of course, invisible. And although infrared is popularly defined as "heat rays," one can barely feel the warmth even an inch or so from the transducers.



The carrier is multiplexed to accommodate the two channels of a stereo source (no, the channels don't reverse when you turn around), and it seems to diffuse through a room well enough to allow one to move around freely without fear of finding dead spots. A Sennheiser spokesman indicates that the useful range of its system (outdoors) has been found to extend up to several city blocks. (But neighbors should agree on whose transmitter will be on.) The Beyer system allows transmitters to be operated in tandem, so that good coverage can be achieved even in large film studios.

The infrared, with a wavelength of 930 nanometers or thereabout, is gated on and off at the carrier-frequency rate (95 kHz in the Sennheiser and Beyer systems), with the carrier itself frequency modulated. Both of these manufacturers offer headsets with integral receiving and demodulating circuitry based on infrared-sensitive diodes. Sennheiser's receiving modules are compatible with its HD-414 and HD-424 headsets. Beyer also offers a nonintegral receiver-demodulator (carried by the listener) into which an existing headset can be plugged. The portable components of both systems are battery-powered.

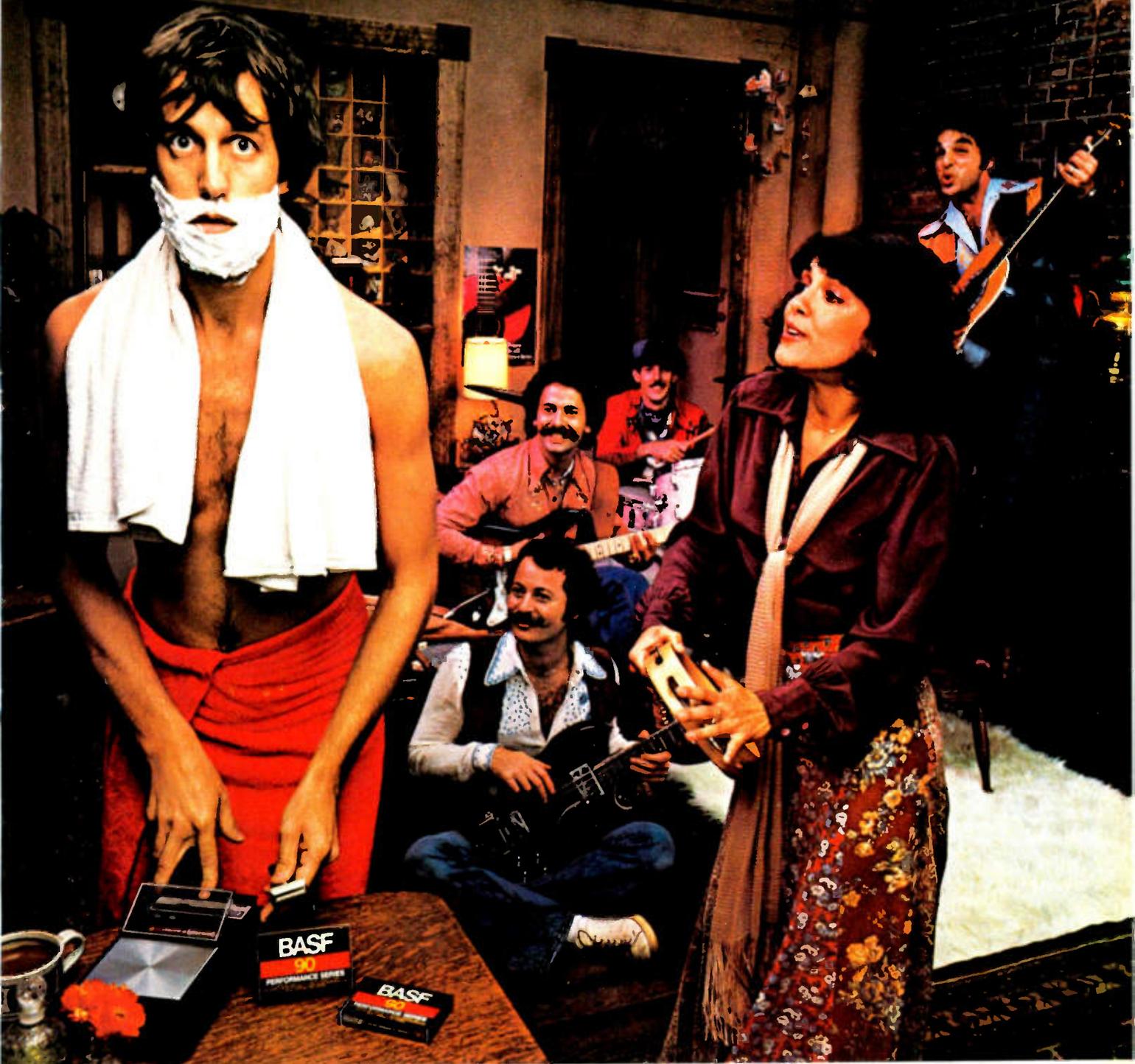
Sennheiser's line will include a monophonic model designed for private TV-audio listening. Beyer claims that its receiving units are compatible with transmitters supplied by other manufacturers.

**FOR BEYER, CIRCLE 147 ON READER-SERVICE CARD
FOR SENNHEISER, CIRCLE 148 ON READER-SERVICE CARD**



Beyer infrared transmitter (right) and receiver can be used with most headsets.

There are still some surprises in audio tape.



BASF sound is so clear, it's like the musicians are right there.

What you experience with BASF tape is simply this: the music. Pure and clear.

Why this extraordinary clarity? BASF polishes the tape. Literally. Getting rid of most of the thousands of tiny surface bumps that can cause background noise. (Get rid of most of



them, you get rid of most of the noise.)

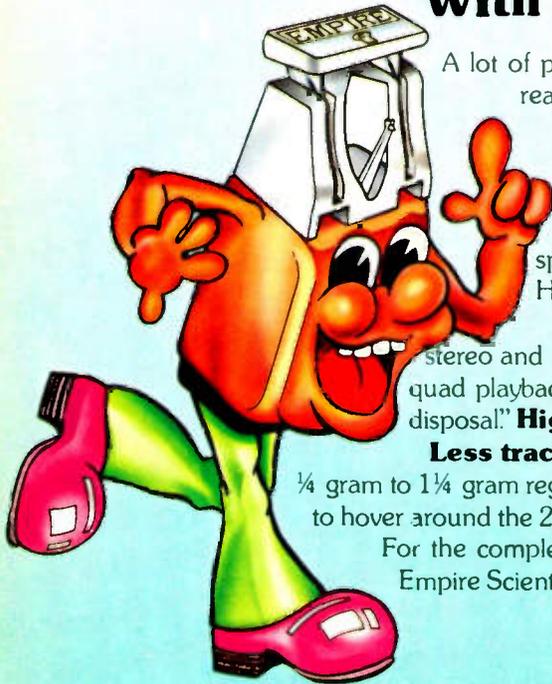
So what you're left with is sound so rich and clear, you don't just hear it. The music happens.

Which really isn't that surprising. After all, BASF invented audio tape in the first place.

BASF We sound like the original because we are the original.

Keep on trackin'

With an Empire wide response cartridge.



A lot of people have started "trackin'" with Empire cartridges for more or less the same reasons.

More separation: "Separation, measured between right and left channels at a frequency of 1 kHz, did indeed measure 35 dB (rather remarkable for any cartridge)" **FM Guide, The Feldman Lab Report.**

Less distortion: "...the Empire 400CD/III produced the flattest overall response yet measured from a CD-4 cartridge—within ± 2 dB from 1,000 to 50,000 Hz." **Stereo Review.**

More versatile: "Not only does the 4000D/III provide excellent sound in both stereo and quadriphonic reproduction, but we had no difficulty whatever getting satisfactory quad playback through any demodulator or with any turntable of appropriate quality at our disposal!" **High Fidelity.**

Less tracking force: "The Empire 400CD/III has a surprisingly low tracking force in the $\frac{1}{4}$ gram to $1\frac{1}{4}$ gram region. This is surprising because other cartridges, and I mean 4 channel types, seem to hover around the 2 gram class." **Modern Hi Fi & Stereo Guide.**

For the complete test reviews from these major audio magazines and a free catalogue, write: Empire Scientific Corp., Garden City, N.Y. 11530. Mfd. U.S.A.

EMPIRE

Choose the Cartridge Designed to Play Best in Your System

Plays 4 Channel Discrete (CD4) and Super Stereo

Plays 2 Channel Stereo

Plays All 4 Channel Matrix Systems (SQ, QS, RM)

Model	4000 D/III	4000 D/II	4000 D/I	2000 E/III	2000 E/II	2000 E/I	2000 E	2000
Frequency Response in Hz:	5-50,000	5-45,000	10-40,000	5-35,000	6-33,000	8-32,000	10-30,000	10-28,000
Output Voltage per Channel at 3.54 cm/sec groove velocity:	3.0	3.0	3.0	5.0	5.0	5.0	5.0	5.0
Channel Separation	more than 35dB	more than 35dB	35dB	35dB	35dB	35dB	30dB	30dB
Tracking Force in Grams	$\frac{1}{4}$ to $1\frac{1}{4}$	$\frac{1}{2}$ to $1\frac{1}{2}$	$\frac{3}{4}$ to $1\frac{1}{2}$	$\frac{1}{2}$ to $1\frac{1}{2}$	$\frac{1}{2}$ to $1\frac{1}{2}$	$\frac{3}{4}$ to $1\frac{1}{2}$	1 to 3	1 to 3
Stylus Tip	miniature nude diamond with .1 mil tracing radius ™4 Dimensional	miniature nude diamond with .1 mil tracing radius ™4 Dimensional	miniature nude diamond with 1 mil tracing radius ™4 Dimensional	nude elliptical diamond 2 x 7 mil	nude elliptical diamond 2 x 7 mil	nude elliptical diamond 2 x 7 mil	elliptical diamond 3 x 7 mil	spherical diamond .7 mil
For Use In	turntable only	turntable only	turntable or changer	turntable or changer	turntable or changer	turntable or changer	changer only	changer only
								
	(White)	(Yellow)	(Black)	(Clear)	(Blue)	(Green)	(Red)	(Smoke)

Coming Events

High Fidelity Music Show, Inc., the organization headed by Teresa and Robert Rogers that sponsored the show in Philadelphia last November, has events planned for two more cities in the immediate future. Both are booked into downtown sites—a return from the suburban locations with which the industry has experimented over the last decade.

Detroit will have its show at Cobo Hall from Friday the 13th (lotsa luck!) through Sunday the 15th of February. The same location was used for the Rogerses' 1974 show, which they called a "smash hit."

San Diego gets its turn in March, at the Convention and Arts Center. This—the first "professional hi-fi show" in San Diego, according to the sponsors—opens on Friday, March 12, and runs through Sunday, March 14.

So Who's Tim?

TIM (transient intermodulation distortion) and his friends, phase distortion and difference-frequency distortion, may soon crowd their way into your audio equipment spec sheet and make it yet a little more complicated. All of this is to a good purpose, however; it should make for better sound. B&K (Briel & Kjaer) Instruments, Inc., of Denmark recently announced new systems designed to measure

these effects, which some engineers believe to be more revealing than conventional measurements in terms of correlation to audible sound quality. Look for these elusive effects to become areas of research and development and—finally—competition in the marketplace, probably starting with high-end equipment.

DBX Bids for the Inside Spot

The field of built-in noise-reduction systems for consumer tape machines, heretofore dominated by the Dolby B circuit, will be expanded. David Blackmer, president of DBX, Inc., has announced a license agreement whereby DBX noise reduction will be offered in Teac's line of recorders—and in all three formats, open-reel, cassette, and cartridge. (A full feature article on noise reduction will appear in next month's issue.)

Teac's DBX will use the 2:1 double-ended compression/expansion of units currently sold as add-on accessories. DBX contends that an improvement in effective signal-to-noise ratio of about 30 dB (20 dB more than that claimed by Dolby) is attributable to this system. Increased headroom is cited as an ancillary advantage. In addition, the levels set during recording and playback are not critical to the operation of the system; that is, level alignment is not required for correct signal recovery.

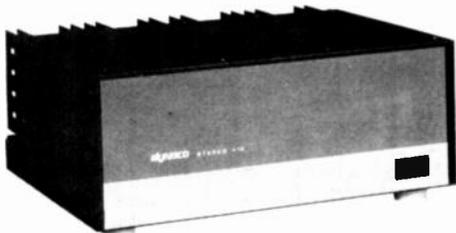
CIRCLE 146 ON READER-SERVICE CARD

Equipment in the News

Muscle with a Plain-Jane look from Dynaco

Dynaco has announced a stripped-down version of its renowned Stereo 400 power amplifier. Dubbed the Stereo 410, the new unit (shown here) retains the driver stages, full complementary-symmetry output, and thermal tracking bias of the 400, while dispensing with convenience features such as level controls, filters, and Dynaguard. The Stereo 150—another simply-styled descendant of the Stereo 400—has been announced as heir apparent to the redoubtable Stereo 120. Characterized as a "second-generation" design, the 150 features a rated power capability of 75 watts continuous per channel with total harmonic distortion of 0.25% or less, 20 Hz to 20 kHz. The 410 is packaged in a "big black box" and can be bought for \$399 in kit form or (as the 410A) for \$599 assembled. The Stereo 150 kit costs \$249; the wired 150A costs \$369.

CIRCLE 150 ON READER-SERVICE CARD



Pioneering in tweeter technology

A new loudspeaker using no less than five drivers is available from U.S. Pioneer Electronics Corp. of Moonachie, N.J. The system, of nominal 6-ohm impedance and 100-watt power-handling capability, features a tweeter and supertweeter of piezoelectric high-polymer film with conductive foil bonded to its surfaces. These novel diaphragms respond directly (with a change of thickness) to an audio voltage applied to the conductive layers; no voice coils or magnetic structures are involved. They reproduce all frequencies from 2 kHz up—with 360-degree horizontal dispersion because of their cylindrical shape. Two 10-inch woofers, having different resonant frequencies, and a 2½-inch soft-dome midrange unit complete the array of drivers. The system is advertised at under \$500.

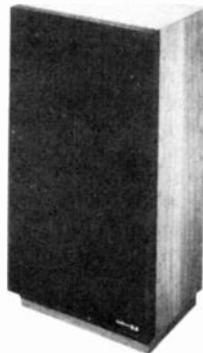
CIRCLE 151 ON READER-SERVICE CARD



Scott's new integrated amplifier

An integrated stereo amplifier with the designation A-236S has been announced by H. H. Scott, Inc., of Maynard, Mass. Rated at 15 watts continuous per channel into 8-ohm loads, the unit has a power bandwidth spec of 20 Hz to 20 kHz at 0.5% distortion or less. The A-236S amplifier features an impressive array of controls and is suitable for use as the central component in an economy high fidelity system. The unit has a brushed-aluminum front panel, and the \$159.95 price includes a walnut-veneer enclosure. A matching FM tuner, Model T-311S, is also available.

CIRCLE 152 ON READER-SERVICE CARD



Rectilinear 7—four on the floor

Rectilinear Research Corp. of New York City has introduced a new four-way floor-standing loudspeaker system, the Rectilinear 7. The system is said to reproduce the audible frequency range from 32 Hz to 20 kHz with a variation of ± 2 dB. It is notable in that the woofer is the only driver whose top-end response is limited by crossover components, and output of the drivers is not subject to adjustment via listener-operated controls. The unit is rated to accept up to 350 watts of musical program material.

CIRCLE 153 ON READER-SERVICE CARD

Sansui's economy receiver

For the budget-conscious music lover, Sansui Electronics Corp. has introduced a stereo FM/AM receiver that, despite its modest price (about \$200), upholds the company's traditional concern with quality. The Model 331 carries specs of 12 watts minimum continuous power per channel into an 8-ohm load from 40 Hz to 20 kHz with THD of 1% or less. The tuner section is rated at 2.5 microvolts' IHF sensitivity and is capable of alternate-channel selectivity exceeding 60 dB and a signal-to-noise ratio of 65 dB or better. A meter is provided as an aid to accurate tuning.

CIRCLE 154 ON READER-SERVICE CARD



Twin superamps from SAE

SAE (Scientific Audio Electronics) of Los Angeles has announced a 200-watt-per-channel stereo power amplifier that will be available to both the professional and the consumer market. The 2400, the professional version, is a 19-inch, rack-mounted model with a black anodized faceplate. The consumer version, Mk. XXIV, comes dressed with the company's traditional champagne gold front. The units share maximum harmonic and intermodulation distortion ratings of 0.05%, frequency response of $\pm 1/4$ dB, 20 Hz to 20 kHz, forced-air cooling, and a \$750 price tag.

CIRCLE 155 ON READER-SERVICE CARD



MXR aims at the high fidelity market

MXR Innovations, Inc., a company whose reputation up to the present has lain in the professional area of audio, has introduced its first product intended for the home. Its ten-octave-band graphic equalizer is compact and has been designed for use with component music systems. Ten sliding potentiometers per channel control filters with center frequencies ranging from 31 Hz to 16 kHz and allow 12 dB of boost or cut in each audible octave. The handsomely styled equalizer is sold for \$199.95.

CIRCLE 156 ON READER-SERVICE CARD



CIRCLE 45 ON READER-SERVICE CARD →

The Specification Guarantee.*

Perhaps someday everyone will have it.

You're looking at the Technics 600 Series, two of the finest cassette decks we've ever made. But equally important, they're also our first examples of "the Specification Guarantee."

The only kind of a specification we feel is worth serious consideration.

That's because "the Specification Guarantee" isn't merely a collection of overly impressive numbers achieved under ideal conditions. It's five meaningful performance specifications that *every* Technics RS-676US and RS-610US cassette deck, including yours, is guaranteed to meet or surpass*. And if by some unlikely chance it doesn't, we will make sure it does. After all, that's what we feel a guarantee is all about.

But the guarantee isn't the only impressive thing about these specs. The numbers are equally impressive. Even when you compare

them with the "unguaranteed" performance figures you usually see. Yet our figures are conservative, understated. Figures that your

unit is likely to surpass rather than just meet. And that makes them even more impressive.

The RS-676US. The RS-610US. And "the Specification Guarantee."

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

	RS-676US	RS-610US
Wow & Flutter (JIS WRMS)	0.08% or better	0.15% or better
Frequency Response: Normal Tape Position	40Hz - 12kHz (+2/-4dB) (+2/-3dB)	50Hz - 10kHz \pm 3dB
CrO ₂ Tape Position	40Hz - 13kHz (+2/-4dB) (+2/-3dB)	50Hz - 12kHz \pm 3dB
S/N Ratio (Weighted, Signal level 250 pWb/mm): Without Dolby [†]	50dB or better	49dB or better
With Dolby (Above 5 kHz)	58dB or better	57dB or better
THD (0 VU at 1 kHz) Normal Tape Position	2.0% or better	2.3% or better
Speed Accuracy	Within \pm 1.5%	Within \pm 2.0%

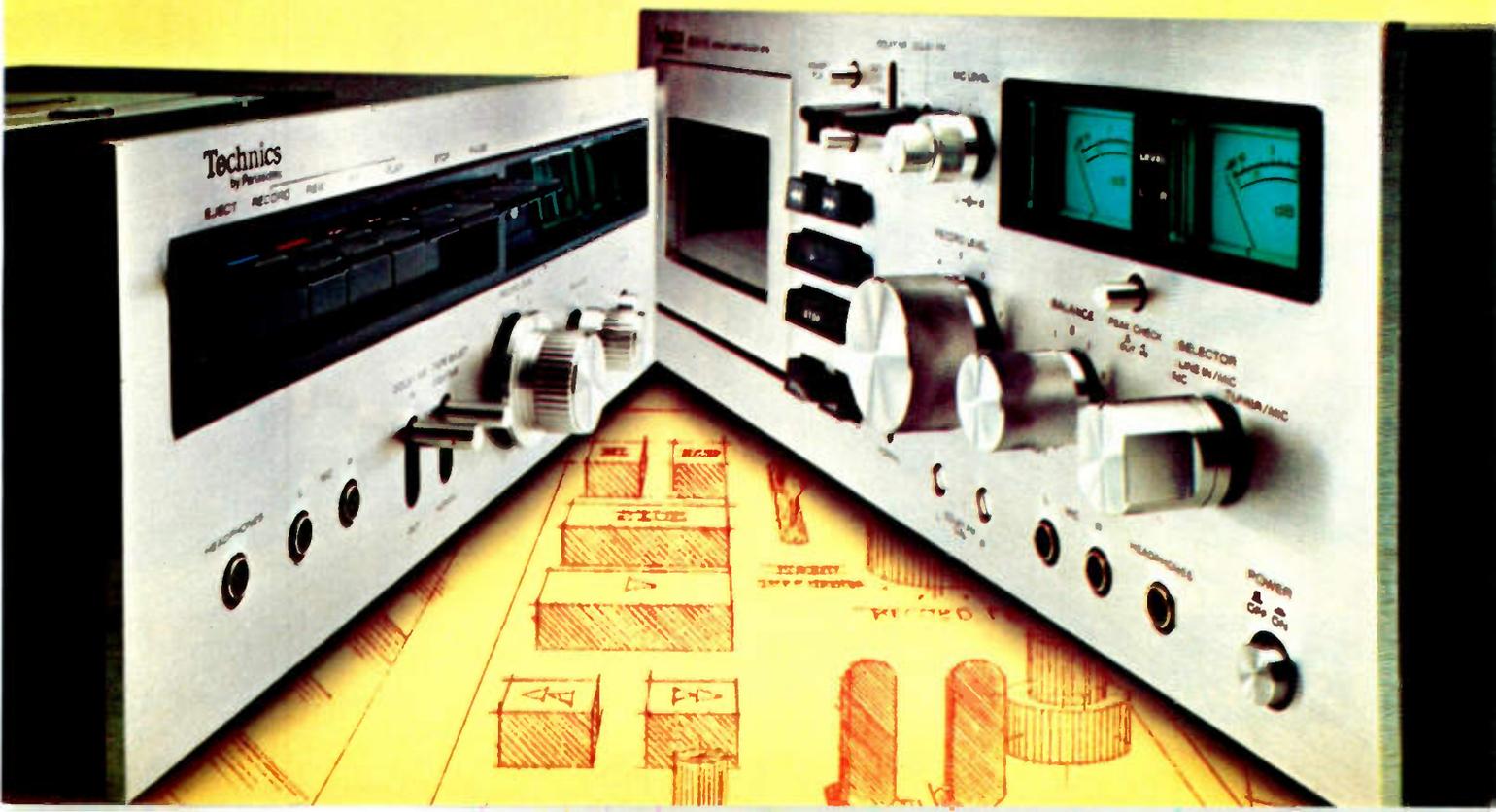
[†]Dolby is a trademark of Dolby Laboratories Inc.

*Specification Guarantee will be honored for a period of 90 days from the date of original purchase if delivered freight prepaid to a Panasonic factory service center. Void if the product is damaged, altered, or abused following original sale, or if repaired by other than authorized Panasonic personnel, or if the product is not purchased and retained within the U.S.A. or Puerto Rico. Test procedures are available in detailed description on request from Technics by Panasonic, One Panasonic Way, Secaucus, N.J. 07094. Specification Guarantee will be honored by Matsushita Electric Corporation of America and is in addition to the usual parts and labor limited warranty.

FOR YOUR TECHNICS DEALER, CALL FREE 800 447-4700. IN ILLINOIS, 800 322-4400.

Technics

by Panasonic



AU+TU=VALU

The great Sansui equation

For those who want and can appreciate superior high fidelity, here are three great values. These integrated amplifiers and tuners are both matched and designed to give you incredibly clean tonal quality, versatility, and performance.

The AU-5500 integrated amplifier with 32 watts per channel, min. RMS, both channels driven into 8 ohms from 20 Hz to 20kHz, has no more than 0.15% total harmonic distortion. Features triple tone controls with a middle frequency control to add pleasure to your music;

high and low cut off filters; 7 position tape play/dubbing switch for creative recording versatility. The AU-5500 is matched with the TU-5500 tuner, with a $1.9\mu\text{V}$ sensitivity and a selectivity of better than 60 dB.

The AU-7700 integrated amplifier offers a power output of 55 watts per channel, min. RMS, both channels driven into 8 ohms, from 20Hz to 20kHz and no more than 0.1% total harmonic distortion. Features a 7-position tape play/dubbing switch for creative recording versatility; selectable phono input impedance. It is matched with the TU-7700 tuner, featuring a $1.8\mu\text{V}$ sensitivity for picking up even the weakest signals. Selectivity of better than 80 dB.

Sansui also offers an AU-4400 integrated amplifier and TU-4400 tuner which display the same Sansui high quality performance and many of the same features as the other pairs in this series of separates.

If you should not be as yet a devotee of separate components, any of these pairs is sure to make you one. Stop in soon at your nearest Sansui franchised dealer to select any of the three combinations for musical enjoyment you will value for many years to come.

TU4400
AU4400



TU5500
AU5500



TU7700
AU7700



Sansui

SANSUI ELECTRONICS CORP.

Woodside, New York 11377 • Gardena, California 90247

SANSUI ELECTRIC CO., LTD., Tokyo, Japan • SANSUI AUDIO EUROPE S.A., Antwerp, Belgium

In Canada: Electronic Distributors

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

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-Croctic No. 9 will appear in next month's issue of *High Fidelity*.

INPUT	OUTPUT	INPUT	OUTPUT
A. Repetition of a short musical phrase at a different pitch	66 76 163 106 85 45 187 95	P. See Word ZZ (4 wds.)	38 150 110 2 186 94 166 202 29 11 52 132 156 78 145
B. Ambrosian for one	12 54 191 161 111	Q. The bank on which a pianist plays	135 100 31 185 127 21 74 195
C. Tries the weight of by lifting	144 170 10 137 68	R. An anthem sung during the Eucharist service	73 128 203 3 152 129 49 84 140
D. Title given in English speaking countries to Haydn's quartet Op. 76 No. 3	125 41 115 9 175 60 105	S. Shostakovich symphony subtitled <i>A Soviet Artist's Reply to Just Criticism</i>	25 142 167 64 160
E. Singing cowboy appeared in some 80 Western movies (1906-74)	77 44 53 1 193 126	T. Percussion instrument used for special effects in <i>Tannhäuser</i> , <i>Esperanza</i> , etc.	36 79 143 174 117 197 158 47 103
F. Popular singer distinguished by a high falsetto voice recorded <i>Lightnin' Strikes</i> for MGM	80 112 134 19 33 154 198 178	U. Egg shaped	151 124 35 91
G. German composer of operas, songs and miscellaneous instrumental music (1765-1814)	130 162 153 107 92 34	V. Russian ballet dancer created several roles jointly with Serge Diaghilev	172 24 37 101 157 6 194 62
H. Characterized by stress on a particular tone or chord	70 4 147 169 46 180 14 159	W. Donizetti opera (2 wds.)	93 146 50 69 183 200 81 17 5 116 165
I. Swiss musicologist specialist on the history of instruments (b. 1910)	7 113 61	X. Escorts	82 173 99 123 58 184
J. American dancer and choreographer (1895-1958); she and Charles Wadman created the famous "New Dance"	182 164 16 56 138 71 131 114	Y. Mozart opera (3 lt. wds.)	20 51 181 171 97 42 109 199 120 13 27 148
K. The soprano sings this word 107 times at the end of Cherubini's <i>Credo</i>	30 75 139 102	Z. A style of popular dancing that became a craze in the 1960s	59 90 83 18 121
L. After <i>The</i> the Muses	179 48 15 108	XX. Polyphonic device resulting from a Word A in which the parts are exchanged	65 177 40 168 57 98 32 89 122
M. American music critic <i>The Well-Tempered Listener</i> (1885-1966; full name)	8 201 55 189 136 67 86 118 23 96 149	YY. English pianist known especially as an accompanist	88 26 141 104 133 192
N. Singer of comic parts (lt.)	119 176 72 39 188	ZZ. After <i>The</i> and with Word P. David Belasco play adapted for Puccini opera	43 196 63 22
O. Early record label; American outlet for Odeon; later a secondary line for Columbia pops	28 87 190 155		

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

← CIRCLE 37 ON READER-SERVICE CARD



When a good friend tells you "I can't afford Interface:A," tell her about the new Interface:B.

Our new Interface:B is a way of acquiring most of the excellence of our vented, equalized Interface:A speaker system for much less money. Interface:B is friendly advice in another way too: we designed it to work with lower powered electronics and still provide superior sound at satisfying levels.

Flat, accurate response here. Less than 2¢ a Hz.

Below the lowest reach of a bass guitar is a whole acoustical world that's costly to reproduce. And most speakers miss it. Yet down there, Interface:B responds with startling accuracy to a 36-Hz tone. We used an Interface:A technique to achieve this; it is not unlike squeezing a 16-foot organ pipe into a box of true bookshelf size. The device that enables this is the same vent substitute we developed to meet the design goals of the Interface:A. It looks like an extra woofer, but it duplicates the function of a column of air ten inches in diameter and nearly 20 feet long.

Highs the way the composers wrote them.

In the midrange, most high-efficiency bookshelf speakers in the Interface:B price class come on strong. Overly so, we think. On top

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Buchanan, Michigan 49107

Electro-Voice INC.
a **gulton** company

of that, many don't disperse their high-frequency output uniformly, either. We haven't resorted to these design tradeoffs in Interface:B. Interface:B puts out an earful of uncommonly uniform acoustic power because, first, its midrange is radiated by a relatively small diameter driver, plus it has a simple but effective acoustic lens on the tweeter combined with a compensating amount of high-frequency boost from the equalizer.

We mixed the equation so that B equals A, nearly.

So that lower powered receivers could be used with Interface:B, we altered the mathematics of Interface:A's enclosure. About an inch increase in size all around permits, with only a 4-Hz change in low-frequency limit, a conversion efficiency fully 3 dB higher than Interface:A. So it takes half the power to drive Interface:B's to the same volume level.

And so that subsonic signals such as record rumble don't distort the flat response of Interface:B, we designed the equalizer to roll off sharply below 36 Hz.

A-B our new Interface:B against the higher priced systems.

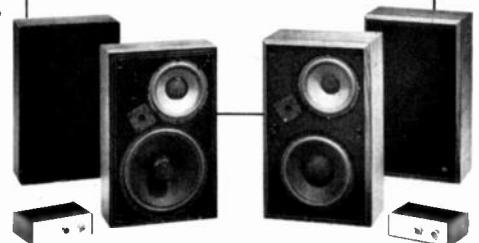
For accurate response, superior dispersion, and deeply satisfying

levels, we think practically nothing beats our Interface:B (except our Interface:A). Give us a hearing.

Free manual.

Send for our free Interface information package. It includes an Interface:B Owner's Manual that is practically an education in vented speaker design and application.

Specifications	Interface:A	Interface:B
Response, On Axis	32 - 18,000 Hz, ± 3 dB	36 - 18,000 Hz, ± 3 dB
Total Acoustic Power Output	32 - 18,000 Hz, ± 3 dB	36 - 18,000 Hz, ± 4 ± dB
Sound Pressure Level (1 Meter, 1-W In)	89 dB	92 dB
Suggested Amplifier Power Rating (RMS per channel at 8 ohms)	Minimum: 10 Watts Maximum: 250 Watts	Minimum: 5 Watts Maximum: 180 Watts
Long term average power handling capacity (midband)	25 Watts	18 Watts
Peak Power Handling Capacity (midband) (10 milliseconds)	250 Watts	180 Watts
Dimensions	14" x 22" x 7 3/4" deep	14" x 23" x 9 1/4" deep
Suggested Retail Price (Slightly Higher in Western States)	\$450.00 per pair including equalizer	\$325 per pair including equalizer



Interface:A

Interface:B



Luxman C-1000

Is a Sybarite's Shining Light

The Equipment: Luxman C-1000 Prestige Control Center, a stereo-preamp/control center in rosewood veneer case. Dimensions: 19 by 6 inches (front panel, excluding 1-inch legs); 9 $\frac{1}{2}$ inches deep, plus clearance for controls and connections. Price: \$895. Warranty: three years parts and labor. Manufacturer: Lux Audio, Japan; U.S. distributor: Lux Audio of America, Ltd., 200 Aerial Way, Syosset, N.Y. 11791.

Comment: If a pretty face were all that it takes to succeed in the world of audio, one would dub the Luxman C-1000 a winner without a second thought. It is really difficult to do the front panel justice in a verbal description, for, although the number of controls it presents exceeds the usual plethora by a good margin, the arrangement and spacing are such that the eye receives an over-all impression of serene harmony. The fact that the controls actually feel good as well adds to the sensuous luxury of the design.

At the upper left of the front panel is a large selector knob, silky-smooth in its operation, that can be switched among AUX 1, TUNER, PHONO 1, PHONO 2, and AUX 2. Below the selector is a switch labeled LINEAR EQUALIZER and equipped with a pointer that can be moved from a neutral center position to any of four others, two marked UP TILT and two DOWN TILT. To the right of the selector are the BASS and TREBLE knobs, each having 21 detented positions. A three-position switch below each of these tone controls sets turnover frequency—150, 300, or 600 Hz for the bass, 1.5, 3, or 6 kHz for the treble.

Further to the right, at the center of the panel, is a bank of seven three-position levers. The leftmost of these bypasses the tone controls when in the center position and can switch in a LOW BOOST function in addition to the tone controls. The next introduces a LOW CUT filter with a choice of cutoffs: 70 Hz with 12 dB per octave rolloff, or 10 Hz with 18 dB per octave rolloff. The third switch controls a HIGH CUT filter in a similar way, with cutoffs at 7 and 12 kHz, both rolling off at 12 dB per octave. The next two switches are grouped together under the label MODE. The

leftmost of the pair can be moved from its normal position to cut out either stereo channel; the other can choose STEREO, REVERSE (an exchange of channels), or MONO. The rightmost pair of levers controls the input/output functions of two tape decks to allow monitoring from either while recording is in progress or to allow dubbing in either direction, even while the user listens to a different source.

Further to the right is a pilot light, and below that is a dual control. The "tab" element is a balance control detented at its center position; the main knob, a secondary volume control labeled ATTENUATOR, is used to fill in the "holes" in the detented primary one—the large, distinctively detailed knob that dominates the right end of the panel. Three on/off pushbuttons are located below this large knob: one for the unit itself, each of the others for a pair of loudspeakers. Above the main volume control is a panel lamp labeled TOUCH MUTE, about which more will be said later. Two screwdriver adjustments—elegant ones—toward the bottom center of the panel adjust the load impedance of PHONO 1 between 30,000 and 100,000 ohms and allow the sensitivity of both phono inputs to be varied by ± 5 dB. A stereo headphone jack at the bottom right completes the front panel.

While the back panel is less distinguished in appearance than the front, it is by no means unattractive. At the left is a stack of AC convenience outlets, two switched and two unswitched, each rated at 300 watts maximum. Just to the

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right of this are a power-line fuse and the power cord, followed by an array of spring-loaded terminals (they accept stripped wires) that make the output connections for two stereo pairs of loudspeakers. An additional set of similar terminals further to the right is for connections to the output of the power amplifier. (This arrangement allows the control center to switch the loudspeakers and, incidentally, provides power for the headphone jack.)

Continuing rightward we find two rows of stereo pin-jack pairs. First there are two sets of outputs (allowing two power amps to be driven). Then there are monitor inputs and record outputs for each of two tape decks. (These are duplicated immediately below as DIN jacks.) The remainder are for the tuner, aux, and phono inputs. Separate input level controls are provided for TUNER and AUX 1. Finally, there is a thumbscrew that accepts ground leads.

The approach to tone controls taken by the designers of the Luxman C-1000 is unusual to say the very least. In addition to the defeatable tone controls with their variable turnover frequencies, there is the LINEAR EQUALIZER. When switched to the first up-tilt position it rotates the frequency-response curve about an "axis" at about 1 kHz, so that the level at 10 kHz is +1 dB and that at 100 Hz is -1 dB with the curve left almost (but not quite) a straight line. The second up-tilt position increases the deviation to +2 dB and -2 dB, respectively, while the corresponding down-tilt positions reverse matters, depressing the treble and raising the bass. Frankly, we found the effect barely audible. More obvious is the action of the LOW BOOST, which can be brought into play along with the tone controls. This increases the response at 70 Hz and below, reaching +8 dB at 15 Hz.

Another interesting feature is the touch mute system associated with the main volume control, which is divided into two concentric regions that do not, however, rotate separately. A firm touch on the inner region causes the sound level to drop by 16 dB and the touch mute indicator to light. A touch on the outer portion restores the original level; consequently, whenever you adjust the volume-control knob it will disable the touch mute.

Clicks and thumps at turn-on are prevented by a circuit that keeps the output stage shut down for several seconds until things stabilize. During this time the pilot light winks reassuringly to show that there is no malfunction.

The performance of the C-1000 is virtually impeccable. Clipping occurs at 13 volts. The data from the CBS Technology Center show that, at a more reasonable 2 volts, THD is less than 0.0064% for all conditions, and intermodulation distortion is 0.002% or less. The frequency-response curve can be drawn with a straightedge from 10 Hz to 20 kHz and falls off to only -2 dB at 100 kHz. Noise is 76 dB down at the phono inputs and at least 84 dB down at the high-level inputs. With sensitivity at maximum, 3.0 millivolts at a phono input produces 2 volts' output; the corresponding figure for the other inputs is 300 millivolts. About the only thing we can find fault with is the occasionally sluggish response of the touch mute on one sample we tried.

Fine instrument that it is, the Luxman C-1000 is not for everyone, in personality as well as price. It is quite conservative in styling and over-all design philosophy. No concessions are made to quadraphonics, present or future, although the PHONO 1 input, curiously, could accommodate a CD-4 cartridge. The unit is designed more for complete convenience than for elaborate signal processing—in short, it is more a Rolls-Royce than a Ferrari. But if you are a sybaritic audiophile with a budget to match, the C-1000 will pamper you as few preamps can.

CIRCLE 141 ON READER-SERVICE CARD

Luxman C-1000 Additional Data

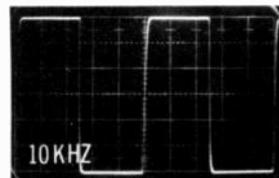
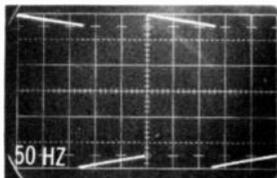
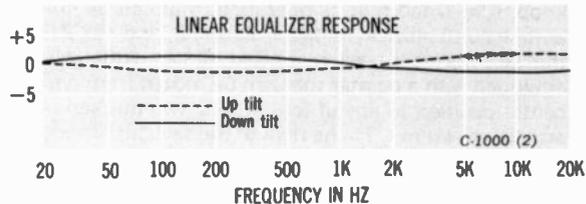
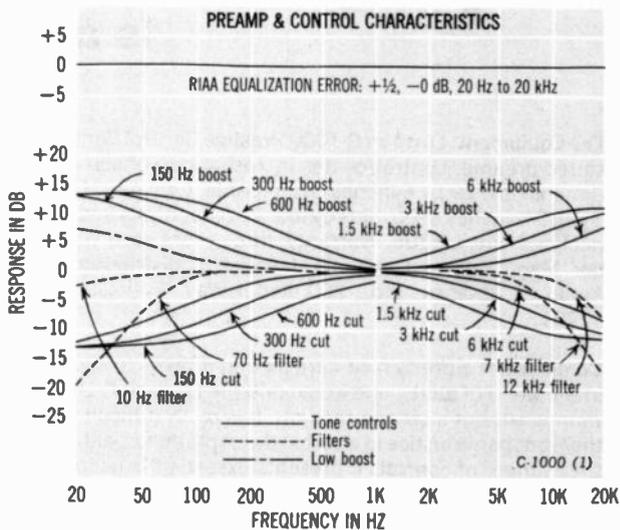
Input characteristics (for 2.0 volts output)		
	Sensitivity	S/N ratio
phono 1 (0 dB)*	5.2 mV	76 dB
phono 2 (-5 dB)	8.5 mV	76 dB
phono 2 (0 dB)	5.2 mV	76 dB
phono 2 (+5 dB)	3.0 mV	76 dB
tuner (max)	300 mV	84 dB
aux 1 (max)	300 mV	84 dB
aux 2	300 mV	84½ dB

Frequency response (at 2 volts)	
	±0 dB, 10 Hz to 20 kHz
	+0, -2 dB, below 10 Hz to 100 kHz

Total harmonic distortion (for 2 volts output)	
L ch	<0.0062%, 20 Hz to 20 kHz
R ch	<0.0064%, 20 Hz to 20 kHz

IM distortion (for 2 volts output)	
	<0.002%

*Phono 1 was measured at all three impedance settings with no change in the data shown.



Square-wave response

A New Phase (Response) in B&O Speakers

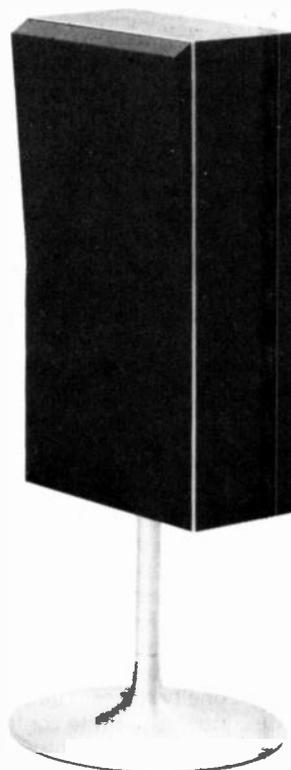
The Equipment: Beovox M-70 Uni-Phase loudspeaker system, with matching stand. Dimensions: 25¾ by 12¾ inches (front panel) by 10 inches deep; height on stand: 39½ inches; diameter of base: 15 inches. Price: \$700 per pair. Warranty: one year parts and labor. Manufacturer: Bang & Olufsen, Denmark; U.S. distributor: Bang & Olufsen of America, 2271 Devon Ave., Elk Grove Village, Ill. 60007.

Comment: Over the years the sources of coloration in loudspeakers have proved to be more elusive than originally thought. Two units with virtually identical frequency response and distortion would time after time—to the consternation of their designers—sound perceptibly different. (The old saw that, if two loudspeakers sound different, one or both must be wrong, has more than a small grain of truth.) More recently, designers have begun to consider phase distortion (frequency-dependent delays that separate signal components that originate together in time, creating a “smear” that cannot happen naturally) as a source of coloration. The M-70 is, then, the top member of a line of loudspeakers in which B&O has sought to suppress phase distortion.

A single look at the front panel of the Uni-Phase speakers—including the M-70, whose upper and lower halves meet in a flat V—suggests that they are unusual. The angled panel allows the position of the unit to be adjusted so that the distances from the individual drivers to the ear are approximately equal—one aid to phase coherence. The dark rosewood veneer cabinet and black grille cloth with bright metal trim add up to a handsome appearance to which the brushed metal stand contributes as well.

The back panel has small sockets that fit onto studs so you can hang the speaker on the stand. Lower down is a screw receptacle that accepts a threaded rod, which can be turned by means of a knurled thumbscrew to adjust the vertical firing angle of the loudspeaker. There are no operating controls. Input connections are made (unfortunately, for the U.S. market at least) by means of a male DIN plug housed in a recess on the lower right quadrant of the back panel. Supplied with each unit is a two-conductor cable—the 4-meter (13-foot) length is standard; a 10-meter (33-foot) length can be purchased—with molded DIN connections at both ends. Few amplifiers available in the U.S. have DIN output jacks (though of course B&O's electronics do). We solved the problem by cutting off the cable's amplifier-end plug and stripping the wires—hardly a complex operation. Neither is phasing, since the leads are coded.

Model M-70 is sold in stereo pairs, with closely matched veneer and symmetrically placed nameplates. They're rel-



atively heavy for their size; the carton with two units inside weighs over 100 pounds.

In its internal construction the speaker is a three-way system (woofer, midrange, and tweeter) with a difference. The difference is a fourth driver that is active around the woofer-to-midrange crossover frequency (500 Hz) and that, in conjunction with a specially designed network, acts to correct the anomalous phase behavior associated with crossovers. This crossover-correcting, or “filler,” driver is a hallmark of the Uni-Phase line.

Lab tests made at CBS Technology Center show a fairly wide range and reasonably low distortion. The omnidirectional response in the anechoic chamber is within ± 5 dB (for a reference level of 80 dB) from 43 Hz to 11 kHz. Efficiency of the M-70 is quite low: 16.3 watts were needed to produce the 94-dB test level (200 to 6,000 Hz at 1 meter). At 300 Hz the speaker begins distorting excessively by the time output has reached 105 dB (for an input of 100 watts) but continues to handle pulses without excessive distortion to the limit of the test amplifier at 300 watts (average—600 watts, peak) for an output of over 112 dB. These figures indicate good dynamic range and power handling ability. Impedance, rated at 4 to 8 ohms by B&O, tests out at above 6 ohms (the measured rating point) throughout the audio range and above 8 ohms only in the bass-resonance region—an unusually flat impedance curve, suggesting excellent power-transfer characteristics.

On test tones we found that the bass holds up well to about 38 Hz, where, despite the still-strong fundamental, the third harmonic becomes appreciable. White noise is reproduced clearly, with just a hint of coloration in the mid-bass. Dispersion is good, with a 15-kHz tone audible to nearly 45 degrees off axis; for some reason white noise shows more apparent beaming in our listening room though its high-frequency components still hold up well to about 30 degrees off axis.

We found the Beovox M-70 a most pleasant speaker to

hear—with rock, jazz, or classics. In particular, spoken voices (which, due to our familiarity with their natural sound, represent a severe test) are reproduced without the nasal "honk" coloring each transient that appears in so many speakers. In fact the only real clue that this is a loud-speaker (as opposed to a live speaker) is a gentle "chiff" on sibilants, infinitely preferable to honks. Some tendency toward high-frequency ringing is evident in oscilloscope photos of tone bursts, which may account for the chiff; we were unable to find aural evidence of ringing in listening to music. And musical transient response is superb—clear and precise, without the brittleness that this so often implies. We found that we could listen comfortably at levels that usually seem distressingly loud, a further index of clean highs.

If you want to partake of these pleasures and are feeling frail, we recommend that you get help in installation. Hefting the carton is no easy matter. And when you come to the setup be advised (as B&O has advised us but forbears to mention in its instructions) that you should put the speakers face down on the floor and attach the stands to them, rather than mount the speakers on the stands in the normal position. If you take the latter (and, to us, more obvious) approach, you're bound to have trouble.

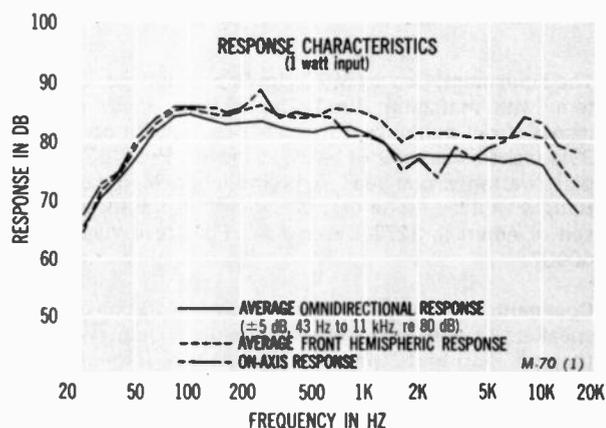
When the job is done, however, you'll have a truly excellent speaker with, we believe, few peers in its price class. The sound is clear and accurate, rather than spectacular. This may not appeal to everyone at first, but the more one listens, the fonder of it one becomes. The suppression of phase distortion does, indeed, seem to contribute to this quality. If a loudspeaker is a window on the world of sound, B&O has made it significantly harder to tell whether the glass is really there.

CIRCLE 142 ON READER-SERVICE CARD

Beovox M-70 Uni-Phase Harmonic Distortion*

Output Level (dB)	Frequency			
	80 Hz		300 Hz	
	% 2nd	% 3rd	% 2nd	% 3rd
70	0.33	0.40	0.35	0.48
75	0.24	0.40	0.28	0.68
80	0.27	1.6	0.33	0.55
85	0.50	1.6	0.43	0.70
90	1.3	2.8	0.65	1.5
95	4.1	4.3	0.95	1.9
100			1.8	2.8
105			3.2	4.5

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



Clean Looks, Clean Sound in a New Pioneer Tuner

The Equipment: Pioneer TX-9500, a stereo FM/AM tuner in metal case. Dimensions: 16½ by 5½ inches (front panel) by 12¼ inches deep, plus clearance for controls and connections. Price: \$400. Warranty: two years parts and labor. Manufacturer: Pioneer Electronic Corp., Japan; U.S. distributor: U.S. Pioneer Electronics Corp., 75 Oxford Dr., Moonachie, N.J. 07074.

Comment: This new tuner, the TX-9500, is the successor to the TX-9100 (HF test reports, December 1973). It is quite different, however, both in concept and appearance.

The new face sports a clean look that is very well carried off—not too stark, gently reposeful, and yet eye-catching. A tuning dial with 8½ inches separating 88 and 108 MHz appropriately dominates the front panel. A signal-strength meter (left) and center-channel meter nestle together just above the dial, flanked by windows labeled POWER and STEREO that are back-lighted when their respective announcements are in order. Below the dial are three knobs and three levers that control most functions.

A two-position lever for POWER on/off is at the left. A knob that adjusts audio output level and a lever for MPX

NOISE FILTER on/off are grouped together with a three-position MUTING LEVEL switch (muting at 22 microvolts' input, 5 microvolts' input, or not at all) toward bottom center of the panel. Just a bit further to the right is a large tuning knob, followed by a FUNCTION switch that can choose AM, FM AUTO, FM MONO, or REC LEVEL CHECK—an interesting feature that we will describe in more detail later.

A look behind the scenes reveals a two-position slide switch for FM DE-EMPHASIS (75 microseconds for normal use or 25 microseconds for use with a Dolby decoder) located at the upper left corner of the back panel and held in the 75-microsecond position by a screw-secured retainer. Almost directly below this are four thumbscrew binding posts: two for an AM antenna and ground, two for a 300-ohm FM antenna connection. There also is a clamp-and-screw terminal for a 75-ohm FM antenna.

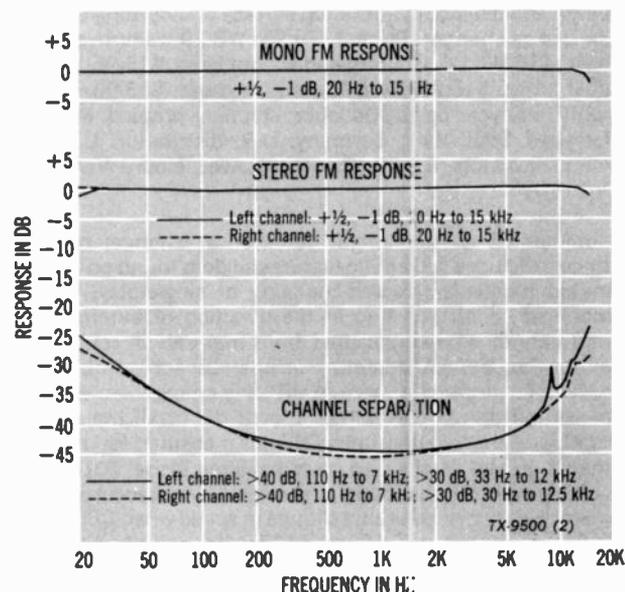
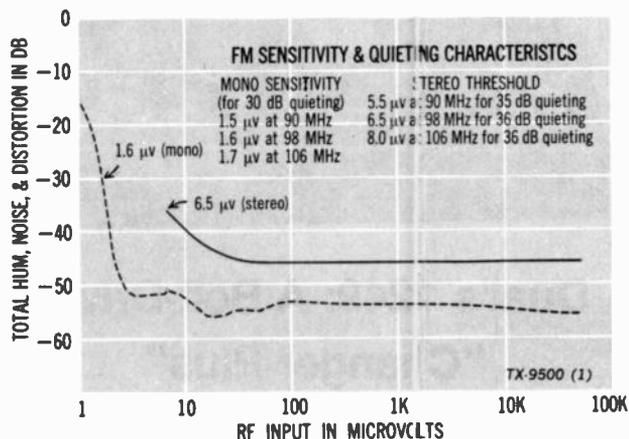
Continuing to the right, one finds the usual ferrite-rod AM antenna followed by three pairs of pin jacks. The first pair provides horizontal and vertical outputs for an oscilloscope (to be used for multipath detection and as an aid to tuning), with the horizontal jack carrying the additional legend 4-CH MPX OUTPUT (obviously for use if a quadriphonic broadcast standard is approved by the FCC). The next pair constitutes a fixed-level stereo output, and the final pair is variable in level, controlled by the knob on the front panel. The AC-power cord and a convenience outlet (unswitched, 200 watts maximum) occupy the lower right corner of the back panel.

In general, the TX-9500 is as convenient to operate as it is attractive. The switches and knobs are all smooth and yet positive in their operation. Dial calibration is not quite perfect but is certainly close enough so that after one has zeroed in via the center-channel meter there is no doubt about what station one has tuned. The REC LEVEL CHECK feature causes a 440-Hz tone to be generated internally and passed on to the output, appearing at the fixed-level jacks at, nominally, the level of 50% FM modulation—standard Dolby reference level. It can be used to adjust a Dolby decoder or to preset levels when you are recording off air. If you can receive Dolby broadcasts and have a decoder with no provision for de-emphasis switching, you may find the Pioneer's own de-emphasis switch distinctly out of the way—unless, of course, you want to listen only to the Dolby broadcasts.

In listening, we found the TX-9500 to be a fine performer. Lab tests made at the CBS Technology Center support this conclusion—uncovering, at the same time, some specifications that should make one or two supertuners take notice. Midband sensitivity for 30 dB of quieting is 1.6 microvolts. More important, 50 dB of quieting is achieved in mono with an input of only 2.5 microvolts. In stereo (where the action of the FM AUTO circuit ensures at least 35 dB of quieting or else switches to mono) the ultimate quieting is 46 dB (10 dB less than that in mono). The limiting factor appears to be distortion (0.75% or less, even at 10 kHz), which is far less obvious than noise. Ultimate signal-to-noise ratio is a sterling 81 dB. The other measurements (see "Additional Data") lie well within the superior range and match well enough that no one compromises the overall performance.

The Pioneer, to our way of thinking, just misses being a supertuner. (So, in its way, does its price.) This tuner equals or exceeds its predecessor in just about all areas—except for distortion in the stereo mode. Although lacking a few features of the TX-9100 (that would be rarely used in most installations), the TX-9500 does what it should and does it well. The unit remains unobtrusive until called upon, responding then competently and with no unpleasant surprises.

CIRCLE 143 ON READER-SERVICE CARD



Pioneer TX-9500 Additional Data

Capture ratio	1.5 dB		
Alternate-channel selectivity	83.5 dB		
S/N ratio	81 dB		
THD	Mono	L ch	R ch
80 Hz	0.15%	0.52%	0.44%
1 kHz	0.15%	0.40%	0.44%
10 kHz	0.17%	0.75%	0.73%
IM distortion	0.1%		
19-kHz pilot	-68 dB		
38-kHz subcarrier	-73 dB or better		



Dual's 1249: A Belt-Drive "Changer Plus"

The Equipment: Dual Model 1249, a two-speed (33 and 45) automatic multiple-play turntable with integral arm. Dimensions: 14¾ by 12 inches (top plate; approximately 1 inch additional clearance required in both dimensions for counterbalance); clearance of approximately 2¼ inches below and 5¼ inches above top surface of mounting board for use as changer. Price: \$279.95; WB-19 walnut-veneer base, \$16.95; LB-19 simulated-walnut base, \$15.95; DC-9 dust cover, \$15.95; DC-6 low-profile cover, \$13.95. Warranty: one year parts and labor, shipping prepaid. Manufacturer: Dual, West Germany; U.S. distributor: United Audio Products, 120 S. Columbus Ave., Mount Vernon, N.Y. 10553.

Comment: The 1249 might be called a "changer plus," since it includes automatic features seldom found on automated turntables, record-changing or single-play. It is, moreover, a further step in the direction of automatics that cannot be distinguished from manuals in terms of performance measurements. In one respect—rumble—it betters (though by a mere ½ dB) any changer we've yet measured and comes within 1 or 2 dB of all the most rumble-free single-play units CBS has measured for us: all, that is, except Dual's own record-holding Model 701.

Power for the turntable is provided by a synchronous motor (with no measurable change in speed when CBS varied AC power between 105 and 127 volts) and a belt drive. The platter (which weighed in at the lab at 2¾ pounds) has an ingenious cast-in strobe scale that can be used with either 50- or 60-Hz illumination. The speed lever at the left front has a knurled fine-tuning knob at its fulcrum; adjustment is made by setting the lever to 33 and rotating the knob until the markings, illuminated by a small strobe light at the right front of the platter, appear to stand still. Once the platter is set for 33 rpm it is engineered to be correct at 45; there are no strobe markings for the higher speed. The control range at 33 measures -4.4 to +3.6%; at 45 it is -0.9 to +2.0%.

The start/stop lever is to the right of the platter. It can be used for automatic multiplay operation or automatic single-play. For semiautomatic operation you simply release the latch on the arm support, raise the arm (which starts the motor), and place it in position to play the record—using the damped cueing control to the right of the arm support (which functions nicely with no side drift) if you wish. Arm return is automatic at the end of the record side. The lab measured tripping force at 0.3 gram, slightly higher than the 0.25 gram minimum VTF at which Dual says the unit can be operated. This is a moot point, however, since VTFs desirable with today's cartridges—even the most compliant—are closer to 1 gram.

For multiplay operation—which yields a 13-second change cycle at 33 rpm—you use the changer spindle, of

course (a stub that rotates with the platter plus an adapter for large-hole 45s also are provided) and turn a lever at the base of the arm mount from SINGLE to MULTI. This not only engages the changer function, but raises the arm mount by about ¼ inch, making the arm parallel to the record surface in playing, roughly, the third record in the stack. The changer operation is designed for a maximum stack of six records. Some users, particularly if they seldom stack more than two records at a time, may wish that arm height and changer operation had not been coupled so that vertical tracking angle could remain optimized for one record even in the multiplay mode. To our mind this would be perfectionism run rampant since the "errors" involved are minute and in any event far smaller than the departures from the 15-degree "standard" in cartridge styli.

One unusual automation feature is a little mechanical switch near the cueing lever and marked 1/∞. The 1 position is normal; the ∞ (which stands for infinity, of course) indicates that in this position the unit will play the record until you direct otherwise.

There is nothing difficult about setting up the turntable. We are always annoyed by the black/white coding on the signal leads of European turntables when so much of the remaining audio world—including pickup-connection leads—is on the red-for-right standard. But Dual, unlike some of its competitors, does give correct instructions in its manual, and one need look them up only once if the 1249 is to remain permanently in the same system. And black-and-white pin plugs certainly will please most American buyers far more than DIN-only fittings.

Dual has retained the clip-in cartridge mount (as opposed to a fully removable head shell) and the molded plastic stylus height-and-overhang gauge of previous models. Arm balance is achieved by adjusting the position of the counterweight at the back of the arm; then the VTF is set at a dial near the arm pivot. Antiskating is dialed—accurately, with respect to theoretically desirable values—on a triple-scale (for spherical, elliptical, and CD-4 styli) control next to the arm-lift adjustment.

The "shell" and pivot designs are cosmetically somewhat different from previous models but functionally similar—the full gimbal bearings (in which the lab could measure no appreciable friction) have been retained, for example. As the accompanying table shows, the VTF settings are accurate to within 0.1 gram almost to the top of its range, with a maximum (and negligible) inaccuracy of 0.2 gram at the 3-gram setting. Arm resonance (with the Shure V-15 Type III cartridge) shows a rise of only 1½ dB at 9.5 Hz—which suggests minimum problems in tracking even severely warped records. The rumble measurement, alluded to before, is -63½ dB by the CBS-ARLL method. ANSI/IEEE peak wow is very low at 0.05% average and 0.08% maximum. In use, the unit behaves faultlessly.

In short, Dual is keeping up with recent improvements in single-play turntables by once again producing a changer that will outperform many manuals and approach even the best. This is, on all counts, a superb changer and a fine turntable by any standard.

CIRCLE 17 ON READER-SERVICE CARD

Dual 1249 Additional Data

Stylus-force gauge accuracy (grams)		
Setting	Measured	
0.5	0.5	
1.0	0.95	
1.5	1.4	
2.0	1.9	
2.5	2.4	
3.0	2.8	



Sansui SC-3000 Cassette Deck: Handsome and Highly Capable

The Equipment: Sansui Model SC-3000, a front-loading Dolby stereo cassette deck in metal case. Dimensions: 17¾ by 6¼ inches (front panel) by 11½ inches deep plus clearance for controls and connections. Price: approx. \$360. Warranty: one year parts, six months labor (exclusive of heads and cosmetic features). Manufacturer: Sansui Electric Co., Ltd., Japan; U.S. distributor: Sansui Electronics Corp., 55-11 Queens Blvd., Woodside, N.Y. 11377.

Comment: As regular readers of these reports know, we have not been very enthusiastic about the rush to front-loading cassette-deck designs since some have tended to be materially more complex or more awkward to use than conventional top-load designs. The SC-3000's well is very much like that of a top-loader; the cassette within it is almost as visible as and the mechanism not much more complex than those of top-loaders, scotching most of the reservations we've had. The styling is fresh and functional and the operation eminently sane. It is, in a word, an attractive product.

To the left of the cassette well is a three-digit counter. To its right are the meters, which are of the averaging type, flanked on the right by phone-jack mike inputs and on the left by three light-emitting diodes: RECORD, DOLBY NR, and PEAK. The first two diodes are simply pilot lights for the indicated function switching; the PEAK LED is designed to light when instantaneous signal levels exceed 6 dB above the meters' indicated 0 VU (which is calibrated at 2 dB below the Dolby-level indication). Thus the averaging meters are designed to read 0 VU at about 4 dB below the DIN 0 VU, while the peak indicator triggers at about 2 dB above DIN 0 VU. These values seem well chosen, as long as the user takes care to allow as little triggering of the LED as possible, since its threshold level is very near the actual midrange overload point of most tapes. Since the meters are only moderately large and their needle action quite quick (the needles "flicker" more than those of professional meters on music with a strong beat) they are not particularly easy to read. We found ourselves using the meters as a rough indication of level and relying almost entirely on the LED for precise setting of the level controls.

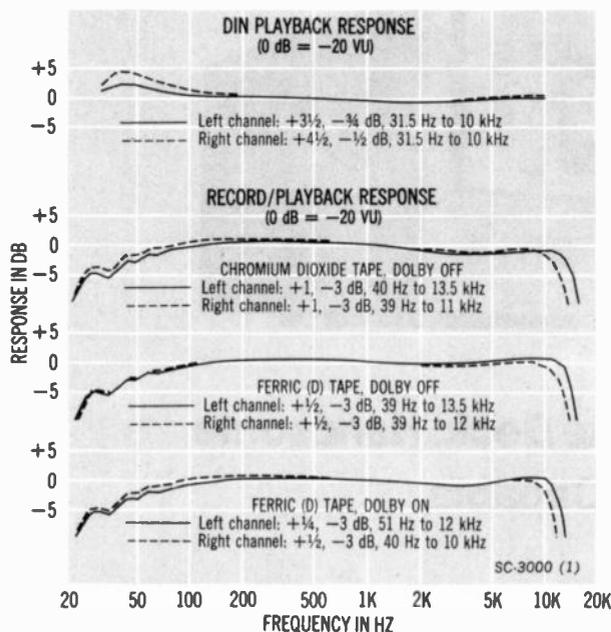
There are three level controls at the bottom right of the front panel. One is for output level; the other two are MIC/LINE controls for each channel. Each controls the line level in one channel until you plug a mike into its input jack, which disconnects the line feed in favor of the mike signal. You cannot mix inputs, though you can record a mono mike signal in one channel and a mono line signal in the

other. Nor can you make one-hand fades in both channels simultaneously without considerable dexterity and practice. (Had Sansui used one knob for level in both channels and the other for interchannel balance fades would have been easier to manage.)

Next to the knobs are three levers: MEMORY, DOLBY NR, and TAPE SELECTOR. The first controls a memory-rewind feature to stop the tape when the counter reaches 000. It and the Dolby switches have on/off positions, while the tape switch is marked NORMAL (LH)/CHROMIUM. The NORMAL position, Sansui has given us to understand, is adjusted to match TDK D (Dynamic) and similar tapes, and we tested it with D. Both on the bench and in the listening room the match is excellent. But Sansui, like a number of other manufacturers (and this is a subject on which we've commented when we've encountered it in the past), supplies a fairly long list of tapes and recommended switch positions. It *should* be obvious to the user that not all of these tapes can match the deck with equal success. When we tried Maxell LN, for example, we could hear a slight loss in highs; when we switched to Maxell UD or UD-XL (tapes that, because of their price, the uninitialized might suppose would provide better performance than the modestly priced LN), there was audible emphasis given to the high end. In both cases, of course, use of the Dolby noise reduction exaggerates these nonlinearities slightly. Even so, the differences are so small that they should go unnoticed by all but the really critical listener. But be warned that, if the signals you plan to record already contain audible hiss, the premium ferric tapes may be slightly less satisfactory (because they emphasize the hiss) than the budget types (because they suppress the hiss as they roll off the highs) with the SC-3000 and Dolby.

Similarly, the Sansui table shows TDK SA (Super Avilyn) as usable with the CHROMIUM switch position. We found this to work well with Dolby off (TDK's recommendation, incidentally, where the deck can't be readjusted for Dolby level with SA's output, which is higher than that of chromes), but the dulling of highs with the Dolby circuit on is audible enough that few users would, we think, find SA's premium price justified with this combination. Any chrome tapes we tried proved a good match to the CHROMIUM position with Dolby on. With the TAPE switch set to NORMAL and Dolby on, we found a good match with TDK D, Memorex MRX, and Fuji FL.

The transport controls are solid-feeling rectangular levers below the cassette well. (All the controls have excellent "feel," in fact.) You can switch from any motion func-



tion to any other without pressing STOP in between. The STOP lever itself also doubles as the EJECT lever; pressing it will not eject the cassette when the tape is in motion, however—only stop it. A second press is required once the tape is stopped, so that the user can't inadvertently (and annoyingly) eject the cassette during stop-and-go use. This design, which is not uncommon, seems particularly convenient to us. The transport shuts itself off automatically at the end of the tape in any mode.

At the bottom left of the front panel are a stereo headphone jack (whose output level is controlled by the same knob as the line output, of course) and an on/off pushbutton for AC power. On the back panel are pin-jack pairs for line input and line output connections, a DIN input/output connector, and a binding post for a separate ground lead should one be required.

The heart of the drive system is an electronically controlled DC motor. Tests at CBS Technology Center show that even with the line AC lowered to 105 volts the speed accuracy of our sample stays just within Sansui's 2% spec; at higher line voltages the accuracy improves somewhat. (As voltage goes up, speed goes down. This is not surprising, for we have found similar data on other electronically controlled DC-drive products in the past. The explanation is to be found in the response of the control circuit—rather than the motor—to the altered line voltage.) The capstan is mechanically decoupled from the hub-drive system, which may account for the excellent (0.08%, measured by the ANSI/IEEE standard in record/play) wow-and-flutter figure.

Both mechanically and electronically the unit meets Sansui's specs at every point where our bench testing can confirm them. Noise is low, channel separation extremely high, erasure excellent. As mentioned earlier, the record/play response with TDK D tape is extremely flat; with TDK chrome the response is not quite as flat but still is very fine.

In terms of operating convenience and reproduced sound the deck strikes us as excellent. Even head cleaning (which requires removal of the cassette-well door) is almost as easy with this front-loading design as it is with most top-loaders and easier than it is with some top-loaders and many front-loaders. (Sansui supplies a head-cleaning accessory with the unit.)

Sansui SC-3000 Additional Data

Speed accuracy	2.0% fast at 105 VAC	
	1.9% fast at 120 VAC	
	1.7% fast at 127 VAC	
Wow and flutter	playback: 0.06%	
	record/play: 0.08%	
Rewind time (C-60 cassette)		73 sec.
Fast-forward time (same cassette)		73 sec.
S/N ratio (re 0 VU, Dolby off)		
playback	L ch: 55 dB	R ch: 56 dB
record/play	L ch: 53 1/2 dB	R ch: 54 dB
Erasure (333 Hz at normal level)		67 dB
Crosstalk (at 333 Hz)		
record left, play right		58 dB
record right, play left		53 dB
Sensitivity (re DIN 0 VU)		
line input	L ch: 100 mV	R ch: 90 mV
mike input	L ch: 0.60 mV	R ch: 0.53 mV
Meter action (re DIN 0 VU)		
	L ch: 4 dB high	R ch: 3 1/2 dB high
Total harmonic distortion (at -10 VU)		
L ch	<1.3%, 50 Hz to 5 kHz	
R ch	<1.3%, 50 Hz to 5 kHz	
IM distortion (record/play, -10 VU)		
L ch	5.0%	R ch: 4.5%
Maximum output (re DIN 0 VU)		
L ch	0.5 V	R ch: 0.5 V

The features and controls are well thought-out, though there are two fairly obvious omissions: mike/line mixing and Dolby-FM decode/recording switching. It is our impression that relatively few home users actually need the mixing feature, which does add to cost, so Sansui's decision to omit it would appear sensible. The extra Dolby switching presumably would add a little to cost too, but there currently are enough Dolby broadcasters in this country that the feature would appear to be useful. Either feature can be added via outboard equipment of course, though the cost is much higher than that of the built-in equivalents. But these are questions that each designer—and purchaser—must answer for himself. And the basic design decisions—those affecting sound quality—have been very well handled indeed by Sansui.

CIRCLE 144 ON READER-SERVICE CARD

Reports in Preparation

C/M Labs CM-15 feedback loudspeaker
 Kenwood KR-9400 stereo receiver
 Jensen OPC Model 25 loudspeaker
 Marantz 5420 cassette deck
 Technics SL-1500 turntable

Drop in a Fuji



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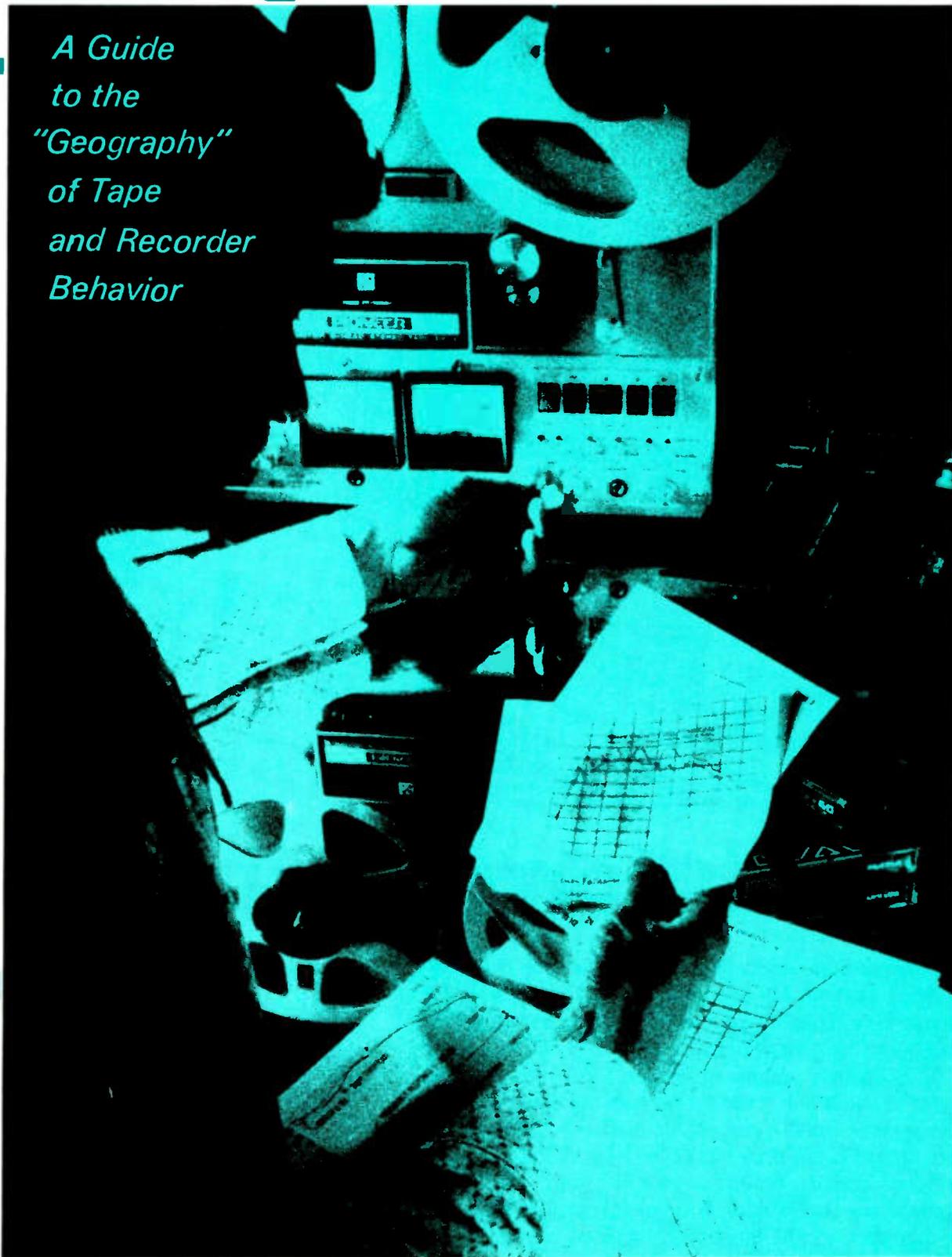


FUJI FILM

THE TAPE THAT'S HEARD AROUND THE WORLD

Plotting a Course to The Best Tape Recordings You'll Ever Make

*A Guide
to the
"Geography"
of Tape
and Recorder
Behavior*



Cartography by Edward J. Foster (with the B&K Real-Time Analyzer) / Baedeker by Robert Long

IF A LITTLE KNOWLEDGE is indeed a dangerous thing, you should use the owner's manual for your tape recorder with the utmost caution. A typical manual will really tell you very little about recording; something about the recorder, perhaps, but very little about tape or, more important, what one manufacturer calls "the symbiosis between recorder and tape."

Getting a good recording—a good one—is largely a question of fitting the music (or whatever) into the "space" available in your tape medium. Every recordist knows (or should) that the levels, as

shown on the recorder's meters, must not be too high, lest the musical peaks distort, nor too low, lest quiet detail be overwhelmed by inherent noise. But the relationships among overload, signal, and noise vary with frequency, as do the recorder's metering characteristics. Without a fairly clear concept of how all these variables relate to each other—the contours of the electromagnetic landscape you're seeking to work with, so to speak—you seldom will get the best possible recording, given the music, the deck, and the tape you're using.

Exploring the Unknown

In order to map the typical landscapes you can encounter, we set up a project unlike any other we've come across before. We chose three tape decks that, although each is an exceptionally fine example of its type, are as different as imagination and available hardware could make them. We also chose tapes that would give us a sampling of divergent types. And we chose three kinds of music: classical orchestra, string quartet, and rock instrumental. Vocal recordings, as such, are not difficult to tape. (Even the acoustic recording medium did a fine job by the human voice.) The instrumental backgrounds, rather than the vocals themselves, are what will pose the problems (if any) for the tape medium; so the instrumental curves shown here can be your guide for vocal recordings as well.

Armed with these variables, we enlisted the participation of that glamor-boy of the equipment-testing field, the real-time analyzer. B&K's device divides into frequency bands one-third of an octave wide whatever signal is fed to it and displays (on a screen like that of a TV set) the momentary energy in each of these bands. It can be set to follow each band on an instant-by-instant basis or to hold the highest level in each long enough to read maximum values.

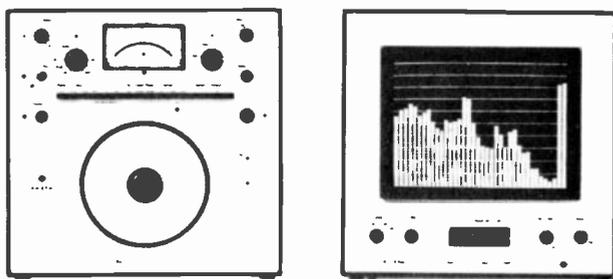
Without such an instrument, some of the information presented here could not have been gathered. We used it extensively as our transit in mapping the contours we will be working with. For one thing, it was invaluable in displaying the maximum instantaneous levels achieved with respect to frequency in the several recordings. The craggy curves thus obtained demonstrate the way in which each musical example makes its demands on the tape medium. The real-time analyzer also made it extremely simple to obtain "response curves" of the tapes' inherent noise. Obviously these data are important in establishing the lower boundary of the working space into which the music must fit.

The upper boundary is a composite, defining

maximum useful level as we did in testing cassette tapes a few years ago. [Ed Foster described the test in our March 1973 issue.] The low-frequency portion of the tape overload curve (to at least 1 kHz; the changeover point varies with transport speed, tape, and recorder) represents the recording level at which total harmonic distortion reaches 3%—a commonly accepted "maximum recording level" beyond which distortion tends to rise very rapidly. But distortion is not the only symptom of tape overload. At higher frequencies a phenomenon known as self-erasure takes over even before distortion becomes excessive. Output from the tape no longer is proportional to input; the tape simply saturates, and adding to the input level actually will *reduce* the output level through self-erasure. The upper end of the tape-overload curve therefore represents saturation.

Frequency-response curves should hold little mystery for regular readers. They document the linear-response area of the tape/recorder combination and show the degree to which response departs from the ideal linearity toward the frequency extremes. For test reports on open-reel equipment, response curves are made at -10 VU; for this article we used -20 VU on all curves (with respect to Ampex zero for the open-reel decks, DIN zero for the cassette deck) to give a better comparative idea of performance between cassettes and open reels. Because of saturation at the high end, response varies with recording level. The presentation of both response and overload curves simultaneously shows the relationship between them with unusual clarity. (Note, in particular, the open-reel curves at 1½ ips in Chart 6.)

Another variable plotted on our "road maps" is meter action. Three distinct meter types are represented. First there is a true VU (averaging) meter—the type that has been used in professional work for decades. It measures the incoming signal according to a "ballistics" formula that ignores brief peaks (transients), averaging out signal voltages over a long enough time base to allow the record-



The B&K real-time analyzer: controls (at left) and readout.

ist's eye to follow the needle's movement.

The second type, represented here on the cassette deck, takes the incoming signal and measures considerably closer to instantaneous values. To prevent excessively fast needle action, the values thus obtained are "held" momentarily by the metering circuit—what is known as a fast-attack, slow-decay characteristic. This usually is called a peak-reading meter—something of a misnomer since it implies the indication of peak voltages, as opposed to rms values for an averaging meter. The difference is strictly one of time: Peak meters will respond to briefer bursts than averaging meters, while they respond identically to steady signals.

The third metering type also is peak-reading, but it measures voltages after the recording pre-emphasis is added. The advantage claimed for this system is that it depicts the signals with which the tape actually must cope, rather than the raw incoming signal.

At low levels, you will uncover another boundary of the domain of which you are the master when you operate your recorder: noise. The graphic representation here is a little more complex, and we'll discuss its meaning in a moment.

Our road maps, then, assemble all this information on a single chart for a given combination of recorder, tape, and transport speed, staking out the working limits for that combination. Therefore, not only do the curves show you how the working limits will change when you alter one factor or another, but by comparing these curves with those for our musical examples you can see just how each type of music must be treated for best possible reproduction.

Obviously we could not include all possible tapes, decks, transport speeds, or musical exam-

ples. Those we have used are carefully chosen to typify circumstances commonly experienced by the home recordist; interpolations (and, if necessary, extrapolations) can be made by the reader on the basis of his own equipment and musical tastes.

Before getting into the specifics that our survey yielded, a note is in order about the "composite" indications. In normal musical signals, the tape is not confronted at any given moment with just a single frequency or even a single band of frequencies one-third octave wide. There is a miscellaneous admixture of frequencies, at varying intensities, that assault your recorder's meter and head, and your ear. So any plotting scheme must allow for not only what happens to (and in) individual portions of the spectrum, but how these isolated events will be integrated in the recording and listening processes.

In addition to the third-octave noise curve made with the real-time analyzer, therefore, the recorder graphs show a straight line depicting "composite noise"—a measurement made over the entire spectrum, subjected to what is known as A weighting (which, roughly, corrects these figures for audibility factors so that they generally run about 2 or 3 dB lower than the unweighted type of noise figures shown in our test reports). The composite figures reflect total audible noise—including, to some extent, hum in the electronics of the decks measured. Hum has been excluded from the third-octave curves, which represent tape noise almost exclusively.

The music curves, shown later in the article, likewise have an indication of composite level as well as the frequency breakdown. It is the composite that the meter will read—or the ear will hear—and total dynamic range for any given situation would be measured from the level at which this reading is recorded down to the composite noise measurement.

The whole is, in both music and noise, greater than the sum of the parts. The differences between the curves and the composite values obviously will vary with the spectral distribution of the noise (including the weighting) and with the instrumentation of the loudest musical passages. Music, unlike noise, will be totally absent at some frequencies at any given instant, of course.

A Tale of Three Decks

● **Open Reels, Averaging Meters.** We chose the Teac A-7300 to represent this sort of equipment. It is a luxurious unit that in many of its operating features suggests Teac's professional Tascam equipment. It includes three-position switches for adjusting recording equalization and bias, and we

made measurements with these switches set at both extremes. (As a matter of fact, we also made measurements at the intermediate settings, but since the differences were minor we chose just three sets that illustrate relatively clear-cut differences.)

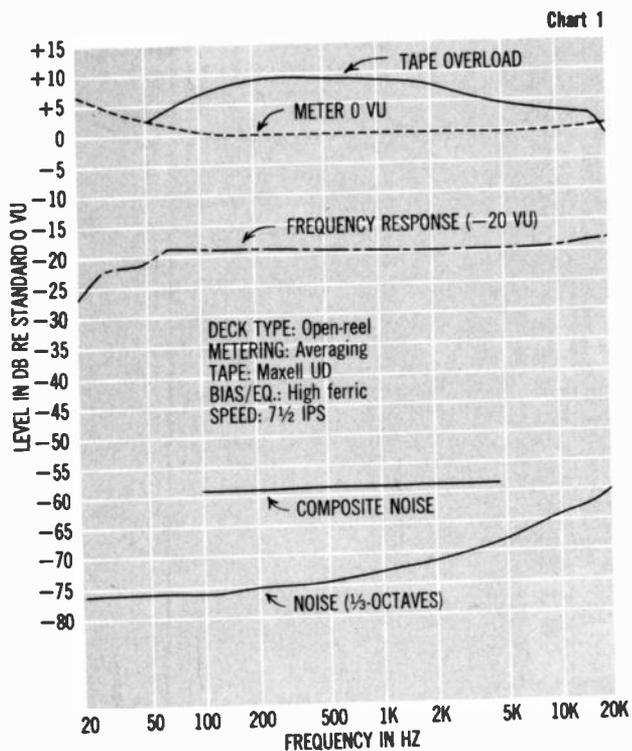


Chart 1 shows the A-7300 used with Maxell UD tape and switched to the "1" (highest) positions for both bias and recording equalization. These positions are specifically adjusted for UD tape, so the response is predictably good. We then chose Scotch 150 tape—which is no longer offered by 3M—as an example of an older tape that, however excellent it may have been in its day, now represents a merely "good" formulation. Chart 2 shows what happened when we measured it with the high bias and equalization settings intended for UD; the results when we used the lowest settings are shown in Chart 3. All of these tests, you'll notice, were made at 7½ ips.

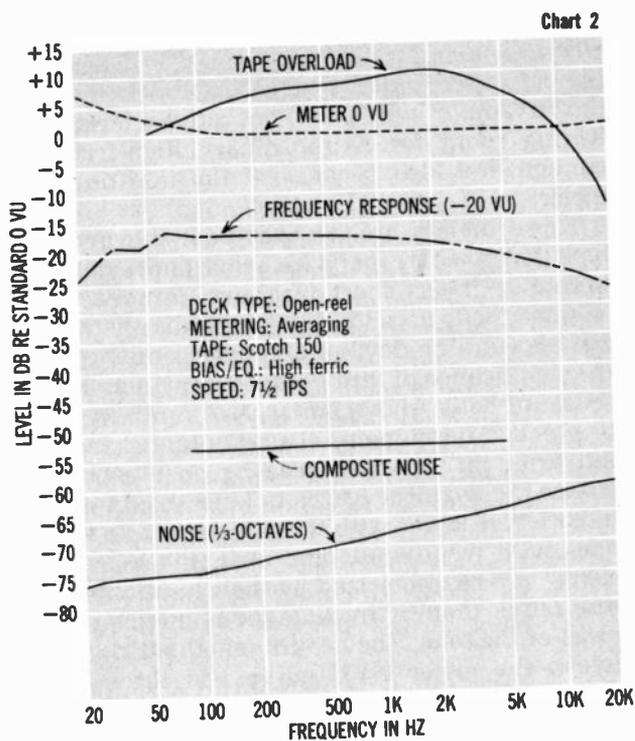
A comparison of the curves made with Scotch 150 tape shows what happens when you use a tape that's a poor match to your recorder. With the higher bias setting the response drops off quite badly as frequency rises; with the lowered bias the response is flattened out somewhat, but even this setting appears to be excessive for this tape. Overload is improved ever so slightly (that is, it is pushed slightly higher at high frequencies) when the bias is lowered, while other properties remain the same.

But when you switch to the more "modern" UD tape (with the correct bias and equalization settings), significant changes occur. The response is flattened to within true high fidelity standards, so that you shouldn't expect to hear any alteration in musical balances. The noise curve, though it

reaches exactly the same figure at 20 kHz as those for Scotch 150, is significantly lower elsewhere, while the composite measurement is 5½ dB lower. In other words, noise will be significantly less audible with UD.

But the most interesting result of the tape change is shown in the overload curves. At first glance they may look similar. UD rises almost 10 dB above the 0-VU line; Scotch 150 rises a little higher. If those values alone were the significant ones, it would mean the Scotch could give you a hair more headroom than Maxell and therefore allow you to record at slightly higher levels, partially offsetting its higher noise levels. But notice the frequencies at which maximum headroom occurs. With UD they are squarely in the midrange where, with most music, the greatest signal energy occurs. (To get an idea of what this frequency range sounds like, remember that the A natural to which an orchestra tunes is at or near 440 Hz.) Maximum headroom with 150 is at around 2 kHz—usually a less critical spot in the spectrum. And for close-up percussives like jazz cymbals and for synthesizer music, both of which often contain far more extremely high-frequency energy than you normally would find in conventional pops or classics, the Scotch places severe overload restrictions at the high end, while the Maxell has an overload curve that will take high levels in stride to very high frequencies.

These curves show unequivocally the sort of



on the Komische Oper. Even when the Wall went up in 1961, Felsenstein successfully demanded—reportedly from Walter Ulbricht himself—special exemption in order to retain West Berlin residents as employees in any capacity.

He shied away from personal publicity, but not long ago he finally capitulated to East German television's long-standing urging to appear on a program during which a studio interviewer and, by telephone, viewers at home threw questions at him. Just as a series of serious illnesses in recent years had made a Felsenstein premiere an even rarer and more eagerly awaited event, his disinclination toward interviews made his television disclosures a rare source of intimate biographical material.

"There have been two decisions in my life that I regard as the most important but, in my opinion, not entirely correct," he related. "Originally I studied mechanical engineering at the Institute of Technology in Graz, but only for two semesters. I ran away from there, against the will of my parents, and went into the theater. I enjoyed my dramatic training and became an actor heart and soul—under very bad directors, with the result that I always regarded the director's profession with contempt. I was always glad when during rehearsal the director read the newspaper.

"Then came something unexpected. We were rehearsing Schnitzler's *Liebelei*, and I had a role I didn't want to give up, but we suddenly had no director and in order to save the play I had to direct it, against my will. How or why I don't know, but it became a success—so great a success that that company unanimously decided that I should replace the same vanished director in staging *La Bohème*. That was my first opera. I wanted nothing more to do with staging. I was not at all a bad actor, I definitely had a future, but that future got sabotaged by my getting recommended in Basel as a director. Out of a clear sky came a telegram asking me to do a production on trial for the job of chief director there. They engaged me then for both opera and drama. I did not want to become a director. But then I went into all forms of theater—plays, opera, operetta—and I'd like it most of all if I could stage a circus.

"There was one more decision that was very, very wrong but unavoidable. With the founding of the Komische Oper, I became director of a theater. Wherever I had worked before, my productions had made certain demands concerning time, rehearsals, and casting, so that gradually I had to recognize that only having my own house would fulfill my wishes, and so, after three months' reflection, I accepted the invitation. . . . [It] has brought me a certain success and fulfillment, but I want to emphasize this: I wish I were not the director of a theater. I want simply to create art, not get involved in the thousand other things that keep a

theater director busy without pause. If your main profession is the artistic one, it suffers."

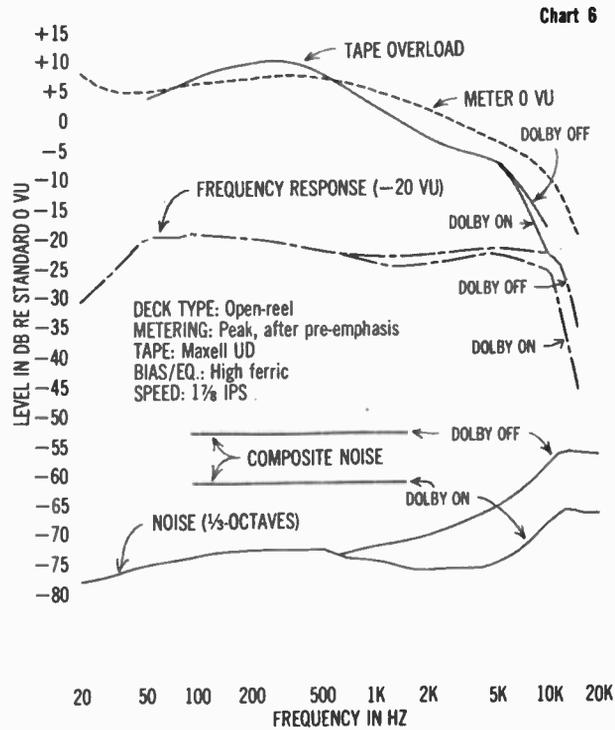
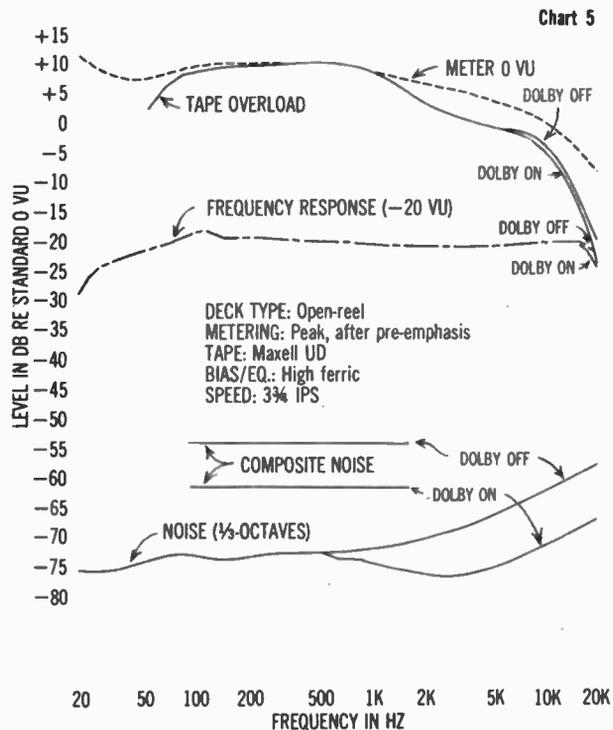
Felsenstein never had more than twelve operas in the repertory during one season, in contrast with Hamburg and Munich, for instance, which have about sixty. An assistant director took full notes during every performance, and the cast continued rehearsals between performances; as a result, the hundredth presentation of a repertory work often proved fresher and even more vividly alive than opening night. Thanks to generous subsidies, Felsenstein could rehearse a new production, literally, just as long as necessary. He had an elastic rule of thumb that the total amount of rehearsal time should equal the work's performance time multiplied by 300, but he not infrequently exceeded that. Where other houses may allow three weeks, Felsenstein would take months—in the case of his 1974 *Carmen* production, a total of nine months. Little wonder that a tourist trip he made to the U.S. a few years ago did not lead to any American engagements, although it did eventually add, somewhat atypically, *Fiddler on the Roof* and *I Do! I Do!* to the Komische Oper's repertory.

Some people have had difficulty resolving the Komische Oper's name with its eclectic repertory. "The name . . . does not refer to opera buffa," Felsenstein explained, "but to Paris' Opéra-Comique, an institution founded long ago, in opposition to Paris' Grand Opéra, as a house to play not only entirely musical works, but also operatic works involving speech—the original version of *Carmen*, for example. The name has nothing to do with jolly operas, but with all operas incorporating spoken sections. One has to explain that, otherwise people come expecting something comical and then find, to their astonishment, *Otello* or *Carmen*."

His two principal disciples, Götz Friedrich in Hamburg and Joachim Herz in Leipzig, have done missionary work in their guest productions in Western Europe and South America for what Felsenstein calls *realistisches Musiktheater* (realistic musical theater), which means equality of importance between drama and music. And Sarah Caldwell of the Boston Opera ranks as the leading exponent of his kind of opera in the U.S.

"I believe I coined and propagated the term *realistisches Musiktheater*," Felsenstein said, "and I have written countless articles and even books about it. . . . These principles don't always get fulfilled the way they exist on paper, but in short I should define *realistisches Musiktheater* as humanly believable and convincing musical stage portrayal. By 'humanly believable' I mean that for the audience a singer must be not audibly and visibly a singer, but rather he must sing because he cannot sufficiently express himself through speech and gesture alone."

In Felsenstein's view, a fine voice alone does not



curves is particularly exact in the critical mid-range area from about 200 Hz to beyond 1 kHz, where the energy of musical peaks usually is concentrated. With normal music you can confidently push the peaks right up to the meters' 0-VU indication (but not beyond!); where the music is loaded with highs, it might be better to keep peaks 2 or 3 dB below 0 VU to prevent overload in the region around 5 kHz.

When we switch from 7 1/2 ips to 3 3/4, several things happen. The increased high-frequency pre-emphasis boosts highs going to the meters, causing them to register 0 VU at lower levels for high-frequency signals than they did at 7 1/2. The pre-emphasis also drives the signals farther up against the tape's overload limit (in effect, lowering the overload ceiling with respect to incoming signals at high frequencies), while the reduced tape speed shifts several of the boundaries approximately one octave toward the low-frequency end of the spectrum. The point at which the overload limit starts to drop from its maximum value, and the point at which saturation becomes severe and the overload ceiling begins to drop rapidly, both demonstrate this. And because the saturation curve has been lowered, the point at which response begins to drop off rapidly has moved from beyond audibility to just below 20 kHz. Similarly, the high-frequency noise curves have shifted a little to the left, hemming in the maximum possible dynamic range from the bottom much as the over-

load curve does from the top.

While use of the Dolby circuit has little influence on any of the curves except that for noise at 7 1/2 ips, at 3 3/4 there is a slight difference in the overload curves as low as 7 kHz (partly because the Dolby circuit compresses highs, moving them upward and closer to overload) and consequently a slight difference in maximum high-frequency response (since overload is beginning to affect response even at -20 VU).

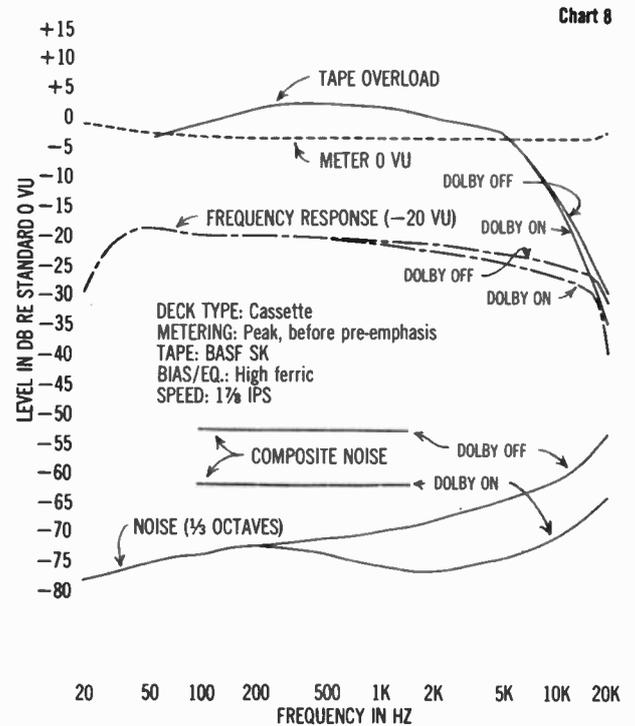
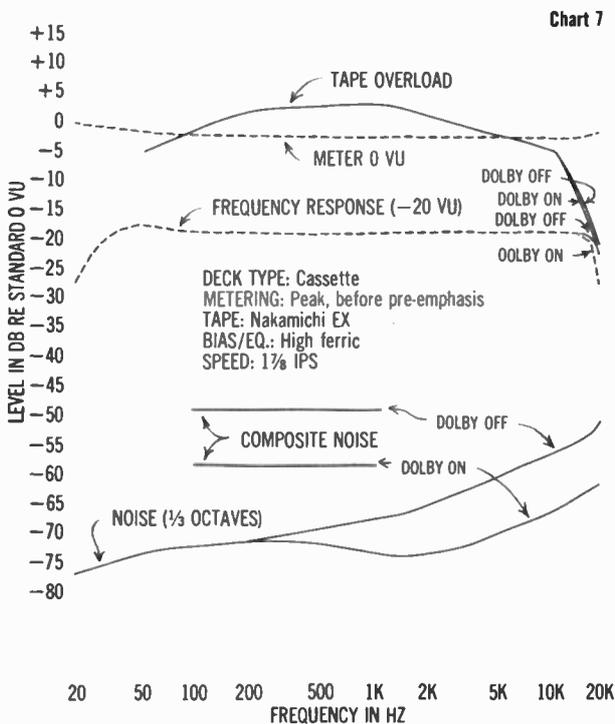
All of these properties are much more severe at 1 1/2 ips. And response linearity is more difficult to maintain at this speed, while Dolby action emphasizes the nonlinearities. Because of reduced tape capability at the slower speed and increased demands on the remaining capability (because pre-emphasis is higher still), the overload curve is far poorer through the entire top of the frequency range than it was at 3 3/4 ips. The overload curve itself is shown only to 10 kHz, but it re-emerges in the steep drop at the top end of the response curves.

Noise may appear to improve slightly at the very top of the spectrum, but the flattening of the noise curves above 10 kHz is simply an indication that the combination of magnetic coating, recorded wavelength, and head-gap size is pushed to the limit: At around 12 kHz it exhausts its potential for further useful "work." In terms of pre-Columbian cartography, the frequency has simply sailed off the edge of the world.

● **Cassettes, Peak Metering.** Cassettes and cassette decks running at 1½ ips will not necessarily give up at the same point as open-reels at that speed. Head designs differ, for one thing. For another, coatings on cassette tapes bearing the same type designation almost invariably differ—in thickness if nothing else—from their open-reel counterparts. Sometimes they have little more than the name (and the manufacturer) in common.

Our choice for a cassette deck, the Nakamichi 1000, demonstrates this, since it is set up for best performance (in the ferric mode) with Maxell UD or Nakamichi EX, which are interchangeable in terms of performance. The 1000 has just the one ferric setting for bias and equalization (the Nakamichi 500 and 550 have an additional, lower bias position for tapes that can profit from it), and we tried it with BASF SK—a modestly priced formulation that has been on the market for some years—as well. And, with bias and equalization switched for chrome, we measured the 1000 with Nakamichi chromium dioxide.

Chart 7 was made with EX. Don't expect any of the results to look like those made on the open-reel decks with UD. The difference is not in the tape so much as in the tape medium, particularly in terms of assumed reference levels and how other behavior patterns relate to them. Whereas traditional open-reel decks allow something like 10 dB of headroom between their 0 VU and the midrange overload point of typical tapes, the DIN 0 VU al-



lows very little: only 2 to 3 dB in this example.

For that reason cassette deck manufacturers regularly ignore the DIN 0 VU and calibrate their meters somewhat lower to restore at least some of the lost headroom. Nakamichi's 0 VU is 3 dB below DIN 0 VU; hence its metering line lies 3 dB below the zero calibration in our chart. Note that, except in level, it very closely approximates the meter line in the Teac graphs, because both companies (unlike Tandberg) insert the meter ahead of recording pre-emphasis and therefore measure the signal "flat" except for a slight loss in meter-circuit sensitivity at the frequency extremes. But whereas Teac uses averaging meters, Nakamichi's are peak-reading. For that reason the 5 dB or so of midband headroom between the meter line and the overload line is ample even though it's only about half that found in the Teac. In other words, an occasional peak of +2 dB or so need not be worried about even though the Nakamichi's meters are reading more nearly instantaneous values. Had Nakamichi used averaging meters, there would be cause for worry about transient spikes, but most cassette decks with averaging meters are adjusted for a still lower 0-VU indication—often 5 or 6 dB below the DIN zero.

This is because the DIN 0-VU reference is much closer to maximum undistorted recorded levels than the standard reference level in open-reel equipment is. Total dynamic range, therefore, is not as great even if the signal-to-noise ratio (meas-

ured between the 0-dB line and the composite noise line) is equal. Note that, while the overload line is lower (with respect to 0 dB) than in open-reel equipment, it stays relatively high into the upper frequencies, only plummeting beyond 10 kHz. A carefully chosen match of tape and deck is required if this is to be true in cassette equipment—and if the response curve is to be as flat and as extended as it is in this graph.

Chart 8 shows what happens when, even with an excellent deck, you choose a poorly matched tape. Now the overload line starts to drop rapidly just beyond 5 kHz and the response is anything but flat. If the deck were readjusted to more nearly approximate optimum for SK tape (which some older and less expensive decks already do, of course), the response—particularly that with the Dolby circuit switched on—could be radically improved, and the overload curve should be too.

The SK noise curve already is excellent: about 3 dB better, in the upper frequencies and in the composite measurement, than that for EX. But this virtue is moot without reasonably flat response. And if the deck's bias were lowered to accommodate SK, noise performance should suffer somewhat.

Notice that in Chart 9, made with chrome tape, the noise curves and measurements run about 6 dB better than they do with EX. This does not mean that chrome has inherently lower noise. At extremely low frequencies the noise actually is higher, and at the higher frequencies chrome benefits from its greater playback de-emphasis—

These decks were used for tests:



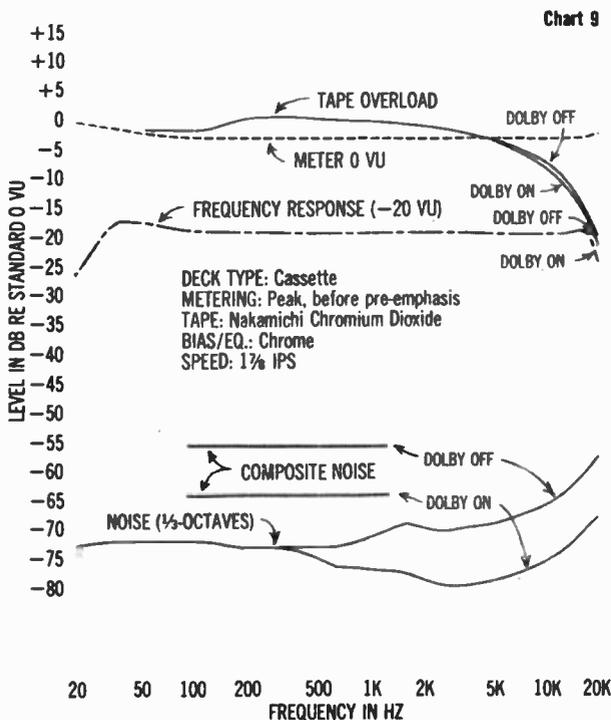
Teac open-reel deck, Model A-7300



Nakamichi 1000 cassette deck



Tandberg open-reel deck, Model 9241XD



which pulls down noise along with audio response. That is, the 70-microsecond chrome equalization boosts program highs more in recording and reduces them more in playback.

It can do this because of chrome's higher high-frequency overload characteristic. In using the 70-microsecond equalization we trade away part of that high-frequency headroom to buy extra dynamic range. The result of this land-trade deal is an upper limit to our operating area quite similar to that for the ferric EX tape. At 1 kHz, the chrome's overload point is 3 dB below that of EX; elsewhere it is almost as good. Given the Nakamichi's metering characteristics, therefore, you would adjust levels approximately the same way for either tape, though you should be a little more cautious about "recording into the red" with chrome. But even if you set the levels 2 or 3 dB lower for chrome, it still should give you audibly greater dynamic range—that is, quieter tapes for the same listening levels.

Moving in with Music

Now let's examine the demands that actual music makes on our "available recording space." For a symphony-orchestra recording we chose Holst's *The Planets* (Leonard Bernstein conducting the New York Philharmonic, Columbia M/MQ 31125). First let's consider the ponderous *Jupiter* movement, which impresses immediately with its massive scoring. It sounds as though it should be fairly demanding in terms of recorder capability, and it is. Chart A shows that the greatest energy concentration is squarely in that midrange area, around 500 Hz, that we have identified as most critical. But the demands made on the tape medium do not drop off—that is, by 10 dB or more—until we get below 70 Hz or above 5 kHz. And if we look for the range within which the energy lies at least 15 dB below the 500-Hz maximum, we must go about an octave farther in both directions.

This musical response curve should be fairly typical of late-Romantic, big-orchestra pieces. Remember that the curve represents, simultaneously, the maximum levels in each band. Normally they will be approached during the climaxes, but without necessarily ever producing exactly the instantaneous energy distribution suggested by the curve. The composite of all frequency bands—what your meters read—measures 3½ dB higher at its maximum than any of the frequency bands.

The *Uranus* movement of *The Planets* also contains "big" sounds, and it measures quite similarly over most of the range. It does make somewhat greater demands in the range around 8 kHz (which, as the recorder curves show, could be a

One reason for the excellent noise measurements with the Nakamichi, incidentally, is our test sample's exceptional freedom from hum. This usually occurs at line frequency (60 Hz) or at a harmonic thereof: 120 Hz (the second harmonic) often is the most audible, though its absolute level seldom will be as great as that of the 60-Hz fundamental, and 180 Hz (the third harmonic) sometimes is present as well. The uncorrected noise-spectrum figures on the Teac do show some 120-Hz hum. Those for our sample of the Tandberg prove its 120-Hz hum to be almost completely suppressed, but there is some 180-Hz hum and a good deal at 60 Hz. Obviously curves that include hum would show differences in this respect from deck to deck—visible differences much greater than those the ear detects from the hum itself. Therefore we have included hum in the composite noise figures (on which it has little effect because of the audibility weighting) but not in the frequency curves.

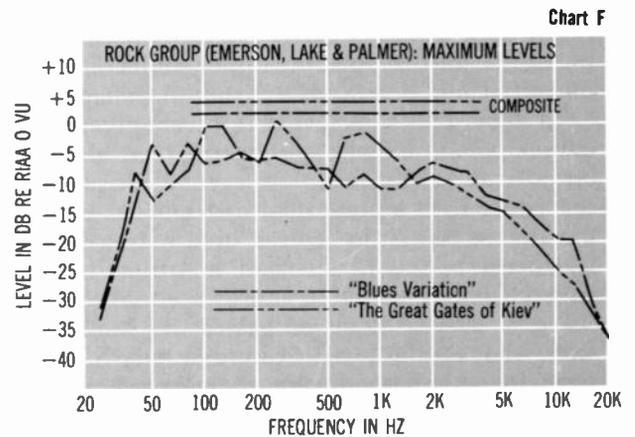
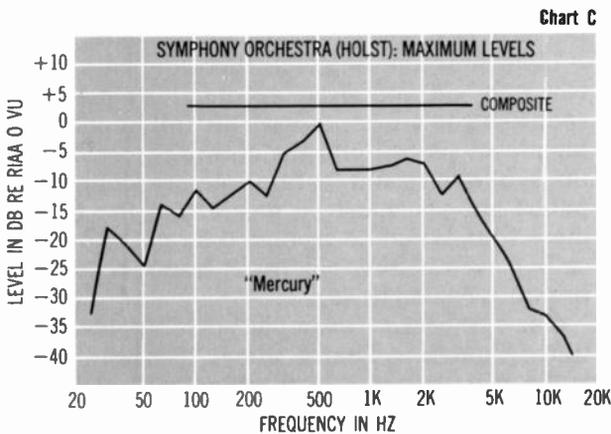
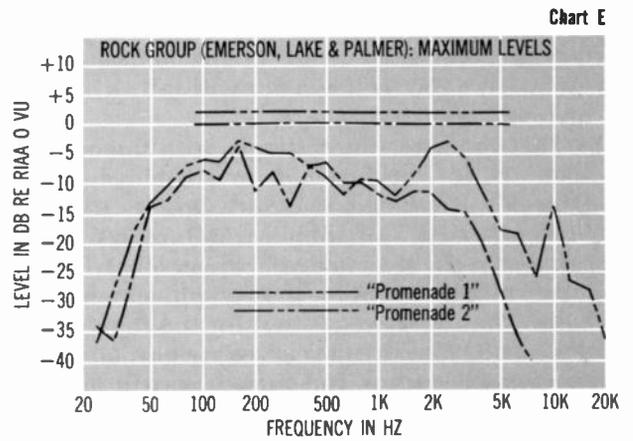
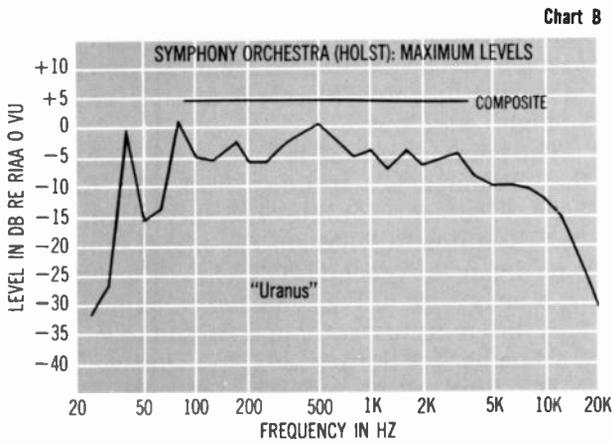
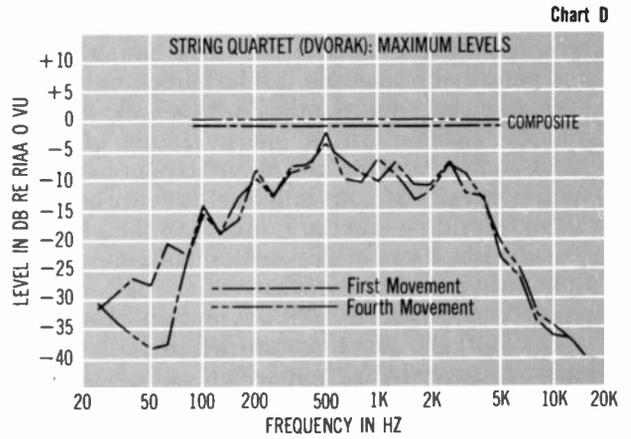
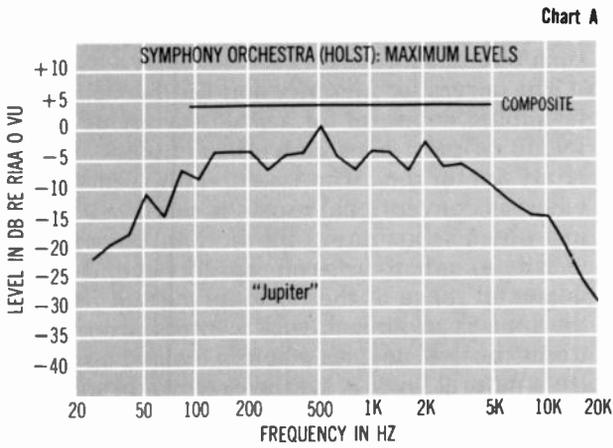
problem with a poor high-frequency overload characteristic in using one of the older tapes or, in open-reel equipment, a very slow transport speed), but it is the bass that is significantly different. There, an E flat (just below 80 Hz) at the climax actually measures ½ dB higher than the highest level obtained at 500 Hz during the course of the movement. The E flat an octave below (affecting the 40-Hz band) runs almost as high and, because of the reduced capabilities one normally can expect of the recording medium at such low frequencies, should be an even greater problem.

The over-all composite level for this movement is only ½ dB higher than that for *Jupiter*. That is, if you leave your recording level control where it is and record both movements, the meter's maximum swing should be only about ½ dB higher when you come to *Uranus*. But for the extreme demands of *Uranus* you must avoid overeagerness in setting that level. The scoring of that movement does put it in the exceptional category—along with, for example, *Also sprach Zarathustra*, with its large orchestra and organ pedal points.

Much more typical in outline is the *Mercury* movement, shown in Chart C. On listening to it, you might not think that it would be. The pervading feeling is one of quiet delicacy, with a great deal of high-frequency sparkle. This is deceptive, because the curve shows maximum levels in each band, rather than typical ones. (If it measured typical levels, the curve would be much lower in the midrange and somewhat lower at the high end.)

When the climaxes of this movement come, they

Maximum Levels in Our Nine Musical Samples



Composite musical curves prepared with the B&K analyzer. A, B, and C represent three movements of *The Planets* by Holst. Two movements of the Dvořák *American Quartet*, Op. 96, are shown in D. E and F show sections from *Pictures at an Exhibition*, rendered by Emerson, Lake, & Palmer.

involve much more conventional scoring than the climaxes of the other two movements. *Mercury* does not have their roar and crash, produced by almost hyperthyroid activity in the orchestra's brass and percussion sections; it relies more on the basic body of strings and winds. For this reason the frequency distribution of energy in its climax is much more like what one might expect in, say, the symphonies of Mozart and Beethoven. Hence this curve should be a better guide than the other two movements if you are recording classical or high-Romantic orchestral works—which, of course, account for the majority of the symphonic repertory.

The *Mercury* curve is quite different—and much easier to record—in comparison with *Jupiter* and *Uranus*. Though its maximum point on the frequency curve is only ½ dB below that of *Jupiter* and its over-all composite only 1 dB lower, it makes far less demand at the frequency extremes. From 5 kHz on up its energy is more than 15 dB lower than the midrange maximum; nothing comes closer than 10 dB of the midrange maximum from 250 Hz down nor within 15 dB of it below about 60 Hz.

This compares interestingly with the curves in Chart D, for the first and fourth movements of Dvořák's *American Quartet*, Op. 96 (Budapest String Quartet, Columbia M/MQ 32792). Though this disc is cut at a somewhat lower level (the composite measurement for the first movement is 4 dB below that of *Mercury*, that for the fourth movement 3 dB below it), the curves are virtually identical from 2.5 kHz up. The quartet has a little less energy in the midrange, and of course there is distinctly less energy in the deep bass.

The somewhat lower recording level presumably was chosen for a number of reasons. First, the string quartet has an inherently smaller dynamic range and needn't have its loudest passages pushed as hard against the upper limits of the medium. Second, one tends to listen to a string quartet at lower playback levels; if it were given all the climax power of Holst's orchestra, it would sound unnatural. Third, this is a very close-miked recording with a great deal of transient detail in the attacks (the little "noises" that help to characterize the sound of stringed instruments heard from close up), which in energy content resemble the percussives of an orchestra. By backing off somewhat on the level, Columbia may have preserved a little more freshness in these sounds by keeping their transient spikes farther away from overload.

The home recordist would do well to take this example to heart. Where the music recorded doesn't put a premium on maximum recording level you're generally better off if you give up some signal-to-noise ratio in favor of a little more

protective headroom. Muddied peaks (from too high a level) may be easier to perceive than added background noise (from one that's too low) under such circumstances.

The curves for *Mercury* and for the string quartet should be useful for a wide variety of music—including most pops as well as classics—but certainly not for rock. The essential difference is that, whereas conventional music is made with "real" instruments (including the human voice) whose overtone content drops off rapidly beyond the fundamental range of the resonant system by which the tone is produced, rock centers around electronic musical devices that free overtone structure from natural laws. A synthesizer can produce any overtone structure you program it for, and even its fundamentals (the notes actually played on its keyboard) can go far beyond the fundamental range of most acoustic instruments. In addition, there are guitar amplifiers and various electro-acoustic devices that can apply the sonic manipulation of the synthesizer to the tones generated by other instruments. The rule is: In rock, expect lots of highs—and lows.

The point is ably made by Chart E, using two of the "Promenade" sections from the Emerson, Lake, & Palmer recording of *Pictures at an Exhibition* (Cotillion ELP 66666). The first is played on a pipe organ; the second is Greg Lake's arrangement with heavy use of the synthesizer. Same tune, totally different curves, though the composite is only 2 dB higher for the second "Promenade."

The pipe-organ sound is somewhat less demanding at the high end than even the string quartet; at the low end it's more like the symphonic sounds of *Jupiter*. There is, in fact, not much difference in frequency content at the low end between the two "Promenades"; higher up—and particularly at 10 kHz—they are miles apart.

If you are recording rock, therefore, be cautious. Not only do you need excellent frequency response if you are to preserve the full impact of the high-level swings into the stratosphere of which the synthesizer and its brethren are uniquely capable, but you must be aware that the flight of these sounds can be grounded by a low overload ceiling even before they reach frequencies where response begins to flag.

Our synthesizer example is by no means extreme (though, as Chart F shows, its peak at 10 kHz is the most extreme of the four sections plotted from *Pictures at an Exhibition*). Chart F provides curves for two other segments of the *Pictures*, one of which ("The Great Gates of Kiev") makes heavy demands in the lower midrange and midbass, while the other ("Blues Variation") will pose its problems for the tape medium only in the bass (note the 50-Hz spike) and at the top (near 10 kHz).

THE MARANTZ TURNTABLE



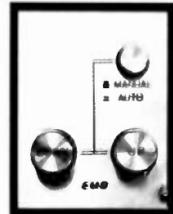
DIRECT-DRIVE with optically-actuated auto lift and shutoff

The direct-drive DC servo motor is featured in the Marantz 6300 for three compelling reasons. One: The shaft of the motor is directly connected to the center of the turntable for more accurate rotation. Two: The direct-drive motor eliminates the need for belts, pulleys and other mechanical parts that increase friction, impair accuracy. Three: The DC motor is electronically controlled for even greater precision. And precision is what the 6300 is all about. That's why Marantz design engineers chose the manual system in the first place. Then they incorporated **optically-actuated auto lift and shutoff** to afford the Marantz owner automatic convenience without sacrificing quality. Here's how it works:



Direct-Drive DC Servo Motor

When the tone arm is in position over the lead-in record groove, the **manual/auto push switch** is on "auto" and the Cue Down switch is depressed. The platter will rotate and tone arm will descend. At the end of the record, a beam of light activates an electronic circuit that automatically lifts the tone arm and shuts off the unit. This optical circuit replaces mechanical linkage. Result: no friction, no mechanical wear. And **viscous damped cueing** provides smooth tone arm lowering and raising.



Manual/Auto Push Switch

again sophisticated optics come into play. Surrounding the edge of the platter are small aluminum dots that are illuminated by a neon **strobe light** during play. The light on the moving dots creates easy-to-see patterns that visually indicate platter speed. Here's how:

Once you have depressed either the **33-1/3 or 45 RPM selector push switch** and activated the platter, the moving-dot patterns will begin. Then you simply turn the **pitch control** until the moving dots appear to stand still. Now you've accurately set the speed for the original recorded pitch. If you wish to adjust the pitch to your personal taste, turn the control for a variance of $\pm 3\%$.



Stroboscopic Control

Stop by your local Marantz dealer and see the incomparable Marantz 6300. And while you're there, ask about the complete Marantz turntable line previewing soon.



Pitch Control

The Marantz **S-shaped static-balanced tone arm** has an easy-to-read tracking force control knob and vertical and lateral counterbalancing, plus Marantz anti-skate for still greater accuracy. There's even a plug-in cartridge shell for convenient cartridge exchange and a storage-mount for holding an extra cartridge.

The 6300. From its **hinged dust cover**, to its **anti-static turntable mat**, right down to its **adjustable shock absorber feet**, it's all Marantz. Common sense design with the future in mind...like the **low capacitance phono cables** that assure 4-channel capability whenever you need it.

Now you've



marantz
We sound better.

(The enclosure for the 6300 is constructed of plywood, finished in genuine walnut veneer. The enclosures for the 6200 and 6100 are finished in walnut grain vinyl.)
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TURNTABLE



portion of the curve. But, as you can see in Charts 4 and 5, the overload curve should bend downward somewhat below about 100 Hz when you go from 7½ to 3%. Now before you draw the high portion, study what you would lose in headroom on the Tandberg—without Dolby—when you switch tape speed between these two charts. As previously stated, the whole upper end of the curve shifts to the left by about one octave and bends downward somewhat because of the added pre-emphasis. Then note the extra bending occasioned by the action of the Dolby circuit. Shift and bend Chart 3's overload curve by approximately the same amounts, and it will be reasonably close to the values you can expect. The metering curve can be copied directly from the Teac, which also uses averaging meters.

The response curve will depend to some extent on the age and condition of your recorder and on the precision with which its bias and equalization settings match the requirements of your tape. This curve won't extend beyond the overload curve you've already drawn in, which will fix the maximum possible upper response limit. For a deck that has a fine separate playback head, the response curve may closely approach this limit; for one that has an inexpensive record/play head, the curve will droop somewhat more rapidly. But if the bias and equalization are closer to perfect than those in the Teac are for 150, the response curve should be flatter at frequencies below the point at which the droop begins. Chances are that, if your taped copies sound slightly dull by comparison with the originals, it is because of a gentle high-end rolloff (like that in Chart 3) rather than because of the steeper droop at the very top; if your copies sound slightly sibilant, on the other hand, slant your curve upward, instead of downward, above 1 kHz, before beginning that final droop as response approaches overload.

The noise curve would be the most difficult to plot. Again, Chart 3 will give approximate values for your tape at 7½ ips, and the difference between Charts 4 and 5 will show what you lose when you switch to 3%. Actually the difference is very small with the Tandberg/UD combination. You may experience a greater loss (that is, your noise may be higher), particularly if input-stage noise in your deck is relatively high, since it will be emphasized by the greater high-frequency pre-emphasis at 3% ips. By following a procedure like that used for overload, you can get the composite noise line and the third-octave noise line—without Dolby. Now draw in the Dolby composite line as far below the non-Dolby line as the distance between the two in Chart 5. And by observing the spacing between the Dolby and non-Dolby lines for third-octave noise in Chart 5, you can likewise sketch in the comparable Dolby curves for your combination.

Whether you feel it necessary to go to these lengths or can confidently use a little eyeball English to make mental correction of curves in the existing graphs, you're now ready to start fitting the music onto the tapes—graphically speaking. In this all-important step, tracing paper is really essential: You must be able to see the tape curves in the background, right through the music curves.

You will find immediately that Charts C and D, which approximate the large majority of musical numbers that you might want to record, fit in very neatly under the overload curves. This is no accident; tape systems have been engineered to accommodate this need. Obviously you don't want any of the craggy "peaks" in the musical contour to press against the limiting ceiling of the overload line, or muddied sound will result. So in these examples it is the energy at around 500 Hz that will determine optimum recording levels.

But how do you set your recording meters so that you will get these levels? That depends on the way your meters work. The B&K real-time analyzer responds to transients such as peak-reading meters do. And in the absence of sharp transients—say, with pipe organ or music for string orchestra—the readings on averaging meters should match data from both averaging meters and the analyzer very closely indeed. It is only when we come to the percussives (or, in speech, "explosive" consonants like T and P) that an averaging meter will conform less closely to actual instantaneous values.

If you have inexpensive averaging meters, you should begin by checking for overshoot. Set your system so that you are feeding a constant signal (interstation noise from FM is a handy source) to your deck and recording it at the meters' 0-VU level. Now switch your SOURCE switch to an unused position (so that you get no input signal) and back again. If when the signal returns the meters go above, say, +3 VU before settling back to zero, your overshoot is too great for you to get useful meter indication on brief pulses. The reading you see may be too high or too low, depending on the nature of the pulse, and there's no reliable way of judging true values from meter readings.

On a meter with better overshoot damping, pulses of a given level will read lower and lower as they become briefer. With peak-reading meters this generally doesn't happen until the pulse—or the transient, as it's called when it's this brief—is so instantaneous as to defy aural detection of any distortion that it may occasion if it overloads the tape. Averaging meters will begin to fall off before this extreme brevity is reached, so you must allow some extra headroom wherever the sound is transient-laden. Generally about 6 dB will suffice, but in extreme cases this will not be enough. For example, small bells, when miked close up, produce little midrange energy but a great deal of high-fre-

Plotting a Course

So now we have, on the one hand, our topographical maps of the tape/recorder medium into which we plan to fit our music and, on the other, the layout of a variety of musical examples. How do you fit them together?

We'd suggest you begin with some tracing paper, or at least some paper thin enough so that you can trace the important curves and then lay one over another. Using this technique, you can derive curves for your recorder and tape, if one of our examples isn't already close to the combination you work with. Actually, most recordists should find that our curves are a reasonably close approximation—close enough for present purposes—and that the nearest match can be used without redrawing. But let's go over the differences that one might find in other conceivable combinations.

In general, most chrome tapes will produce curves almost identical to those shown for the Nakamichi chrome, while most branded ferric tapes (and, if you're interested in really good recordings, you shouldn't be using the cheapies) will resemble either UD (EX in cassettes) or 150 (SK in cassettes that are *incorrectly* matched to the recorder), or they will fall somewhere in between. Only the very "hottest" of tapes (like TDK's Audua, BASF LH Super, and Fuji FX) will have the high, arching high-frequency overload characteristic shown for UD and EX. (So will TDK SA, but it is a special case because—though it is a ferric formulation—it should be used much more like chrome.)

Most other premium-priced or sub-premium ferric tapes (from companies like Ampex, Memorex, TDK, Capitol, and Columbia) should be expected to have overload curves that don't stay quite as high—at least at high frequencies. The middle-priced and better budget tapes will tend to look more like the 150/SK curves.

The exact curves will vary from these gross generalizations not only with the brand, but with the way your recorder is set up, of course; but these guidelines should give you a rough scale against which you can visualize your available overload curve. And you'll see as we go along that for most music the difference between tapes in this and other respects is not really very great as long as you have a good match between tape and recorder. It is only in trying to get the very best possible recordings of the more problematic musical examples that the differences become really critical.

The tape choice also will affect the noise curves. As you go down in price, the noise generally will rise much as the headroom lowers. The response will change, too, but here the match between

recorder and tape obviously is critical (as Charts 2 and 3 demonstrate). Assuming an excellent match, a little bit (maybe 1 or 2 kHz or response) may be trimmed off the high end of the curve with each downward step in tape price class. And study the influence of Dolby B noise reduction—if you use it—on each of our curves. In boosting high-frequency signals (to keep them above high-frequency noise) the Dolby action will force them closer to overload; where the overload ceiling already is low, Dolby action will therefore effectively make it even lower. And it will emphasize any nonlinearity of response above about 500 Hz.

You must remember that we made our measurements with three first-class decks; if yours is not so good, it too will exact a toll in response. In cassette decks, take off about 5 kHz for each halving in price: A \$1,000 (three-head) deck may be quite flat out to about 20 kHz, a \$500 deck to 15 kHz, a \$250 deck to 10 kHz, a \$125 cheapie to little better than 5 kHz. The response of cheaper open-reel decks generally won't decline nearly so rapidly with price at 7½ ips, may very roughly approximate the cassette pattern at 3%, and can be truly atrocious at 1½ ips.

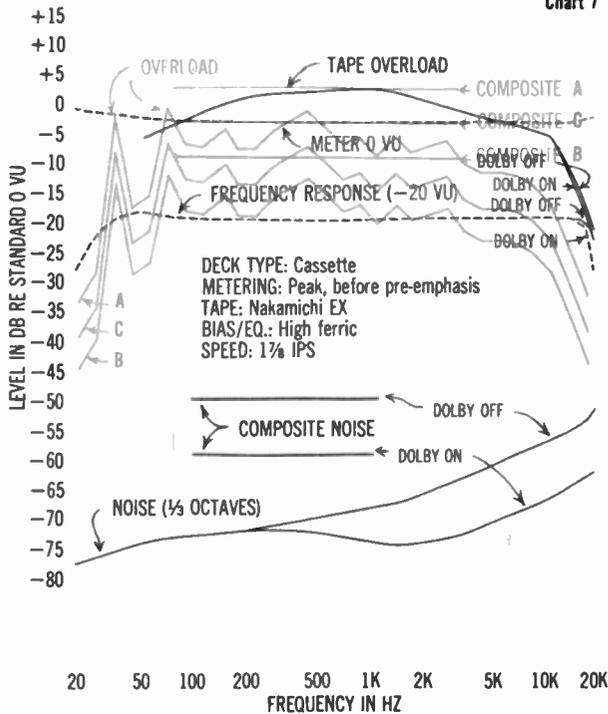
Noise, too, will be affected by the quality of the deck in any format. The difference should not be marked until you drop below the moderate price brackets, but in really cheap equipment noise performance can be seriously compromised by electronic noise, hum, and—in battery portables—the use of DC bias.

Again, perhaps you will want to construct a graph representing your own situation, building up your drawing from portions of ours, although it shouldn't be necessary in most cases. In any event a thorough absorption of the principles involved probably will be more helpful in the long run—as a sort of memory bank to which you can make instant reference while you're recording—than the drawings themselves, however accurately they may represent your specifics. But let's see how you might go about adapting our data to an individual, and intentionally oddball, situation.

Let's say you use an open-reel recorder with averaging meters and Dolby processing, plus a run-of-the-mill tape roughly comparable to the old Scotch 150, moving at 3% ips. Not a likely combination for a serious recordist, but possible if you have an older recorder (requiring an older tape type), a limited tape budget (requiring the slow transport speed), and an outboard Dolby unit.

Begin with the overload curve. You can trace the midbass portion directly from Chart 3 (the Teac with 150 and reasonably correct bias at 7½ ips) because transport speed has little influence on this

Chart 7



Using the Charts

Trace the music charts and lay them over the tape charts, as explained in the accompanying article. You will find that most music can be recorded on most recorders at levels that drive the meters above 0 VU. You can often dispense with headroom and raise signal levels until they approach tape overload. The colored curves in this illustration represent *Uranus* from *The Planets* (Chart B); they are superimposed on the black curves representing the Nakamichi with EX tape (Chart 7).

□ Since midrange headroom in curve "A" is about 5½ dB (the distance from the meter line at -3 dB to overload at about +2½ dB), the recording level might be set so that the loudest passage is 5½ dB above the meters' 0-VU indication. The graphic equivalent shows the music's composite line set to coincide with the tape's overload line. This results in an unsatisfactory recording with this music because the strong E flats in the bass (40 and 80 Hz) will overload—the peaks protrude above the overload line.

□ You might choose to reduce levels on this "difficult" signal until the meters never read above -6 VU. Placing the music's composite line 6 dB below the recorder's meter line (the "B" curves) is the graphic equivalent. But now there is far more room than you really need between the music and tape overload, and the music is down closer to the noise than it need be.

□ To reduce the audibility of the noise, raise the recording level until the composite line falls on the meter line ("C" curves). The loudest passages now read 0 VU and the music does not impinge on overload; the levels are optimum.

quency energy in addition to extremely sharp transient spikes. With only average high-frequency overload characteristics in the tape and using averaging meters, you therefore might encounter audible distortion until the recording level is cut back severely; perhaps meter readings could go no higher than -20 VU. But unless you're in the habit of recording ice cream trucks or music boxes you may never encounter anything of this sort. You must, however, listen for transients in whatever you record and be prepared to cut back levels as shown on your averaging meters based on what might be called its percussives quotient.

This would be the equivalent of lowering the music chart with respect to the tape chart. If we take Chart C as representing the music we are recording—say, a string orchestra, which is quite free of loud, sharp percussives—we could place its composite line just below the midrange portion of the overload curve and read, between the meter curve on the tape chart and the composite line on Chart C, the amount of "overrecording" we would need for best possible signal-to-noise. Using Chart 1, you might figure that with transient-free music the loudest passages could read at +9 VU without overloading the tape! And this is true as long as you can be positive that the maximum level you have measured from the music actually is the maximum; let an even higher peak come along, and you're in trouble. So the actual setting of your lev-

els will depend on the exactitude with which you can ascertain maximum levels.

The point is, of course, that we must lower the meter readings to allow for their unresponsiveness to sharp transients—not that we must literally record transient-laden music at a lower level *from the tape's point of view* with averaging meters. The ideal recording level is the same no matter what metering system is used; only the meter readings needed to achieve that level will change with the metering system.

And, again, it will depend on what we're calling the percussives quotient, since the machine we're considering has averaging meters. Let's say we decide to keep the levels no higher than +6 VU (which can only be guessed at, of course, because the meters generally won't read much higher than +3 VU) and then we come to a loud pizzicato passage that, despite the blurring of the transients (because musicians don't play in perfect synchronization), obviously has some percussive quality. We may figure that we'd better allow an extra 3 dB for the transients, pulling our maximum allowable meter reading down to about +3 VU. But then the concertmaster has a pizzicato solo, for which he's provided with a close-up mike and plenty of level boost—putting him on a loudness par with the whole orchestra. The transients now are more sharply defined and, therefore, more meter-defying. Let's allow another 3 dB.

But look at what has happened. We've come right back to the point at which Teac calibrated its meters; we're now reading 0 VU for the loudest passages. This is why standard meters are calibrated this way, in fact—so that there is a midrange headroom of about 10 dB to allow for transients too brief for the meters to read. For progressively sharper transient content, then, you must lower the composite line on the music graph until—for music as percussive as, say, a Dixieland jazz ensemble—it approximately coincides with the meter line.

With peak-reading meters you need make no such allowance. When you place Chart C over Chart 7, you'll find that the former's composite level line can be moved 5 dB above the meter line before the composite line touches the overload line at 500 Hz—the frequency at which maximum music levels occur in this example. Still, a pad of a few dB might be advisable, so you might hold recording levels down to a maximum meter indication of +2 VU. And when we switch to the more demanding movements of the same composition, as shown in Charts A and B, and set the composite line for each at the same point, we find that the greater high-frequency energy in these movements still doesn't produce crags that come anywhere near our tape overload line.

Of course the composite lines for the three movements (Charts A through C) of *The Planets* are not at the same levels. When recording the entire work, you would set the level for the loudest passage in any movement and leave the recording controls at that setting throughout the piece.

Recording on the Tandberg at 7½ would present no problem in fitting our music into the available recording space on Chart 4. But limits begin to show up when we switch to 3¾ ips by moving on to Chart 5 and placing that for some "difficult" music—say, Chart A—over it. With the composite line right over the midrange portion of the meter line, we find that the musical energy near 2 kHz comes perilously close to the overload line. But note the shape of the metering curve itself. It is about 3 dB lower at 2 kHz than it is at 500 Hz, meaning that the meters will be about 3 dB more sensitive to that energy peak at 2 kHz and will therefore drive the meter somewhat higher than would be the case had the measurement been made before pre-emphasis.

If we slow the transport speed still further by switching to Chart 6, we find that unless we make allowances for the meters' increased sensitivity at high frequencies we're in real trouble. If we once more place Chart A's composite-level line at about +7 dB on Chart 6, to match the midrange portion of the overload curve, we find that a good deal of the music curve above 1 kHz actually is pushing beyond the overload line into serious distortion. But the meter curve shows that it will respond with about 5 dB more vigor to energy at 2 kHz than

it will at 500 Hz. Since the peak itself is about 3 dB lower than the maximum energy at 500 Hz, a meter that reads 0 VU for the 500-Hz energy might read +2 VU for the 2-kHz energy. Thus it would force us to lower our levels by about 2 dB (graphically, lowering the composite line from the +7-dB calibration on Chart 6 to its +5-dB calibration). Lowering the level by another 3 dB for protection (so the composite line falls at +2 dB on Chart 6) will move our music out of trouble until it approaches 10 kHz where, even if the metering system saves it from overloading once again, the faltering frequency response will probably get it.

Those of you who don't have meters that measure after pre-emphasis—and most people don't—will have to make these corrections for high energy levels at high frequencies yourself. From seeing the corrections automatically introduced by the Tandberg's meters, you should have a good idea what's involved. And remember that, if you have a different open-reel machine with this 1½-ips speed, the performance is likely to be considerably poorer—no fidelity match even for AM radio, though it may do a fair job with speech or the least demanding of musical signals.

We'll leave it to you to work out what happens when you try to record something even more difficult, like "Promenade 2" from Chart E. As you'll soon discover, it is not recommended at 1½ ips on any open-reel deck. In fact, the more combinations you try and the more you study the details of those combinations—including the ways in which Dolby action alters the potential dynamic range, essentially for the better but not necessarily by the basic 10 dB so often quoted for it—the more clearly you should understand what allowances you can and should make for the music in reading your meters to get the best possible recording with your deck and tape. The object always is to get maximum dynamic range—to "position" the music as high as possible above the noise without forcing it into the overload range of the tape.

As the charts make plain, there is no really simple rule about where the meter should read on a given recorder—no rule of the sort that manufacturers often try to promulgate for their owner's manuals. But still, here's one that may help: When in doubt, use caution. If you're 3 dB below optimum level settings, it only means that noise will be 3 dB louder with respect to the music than it need be, a barely discernible difference. If you're 3 dB above optimum settings, distortion on the peaks may be several percentage points above what it need be and/or there may be noticeable high-frequency losses. A slightly hissy recording generally is far better than one that sounds mushy, which is just what happens when you overload. But armed with the information in this article, you should be able to steer a course that will help to keep you away from both. ●

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CR-800	.1%	.3%	.5%
CR-600	.1%	.5%	.8%
CR-400	.1%	.9%	1.0%

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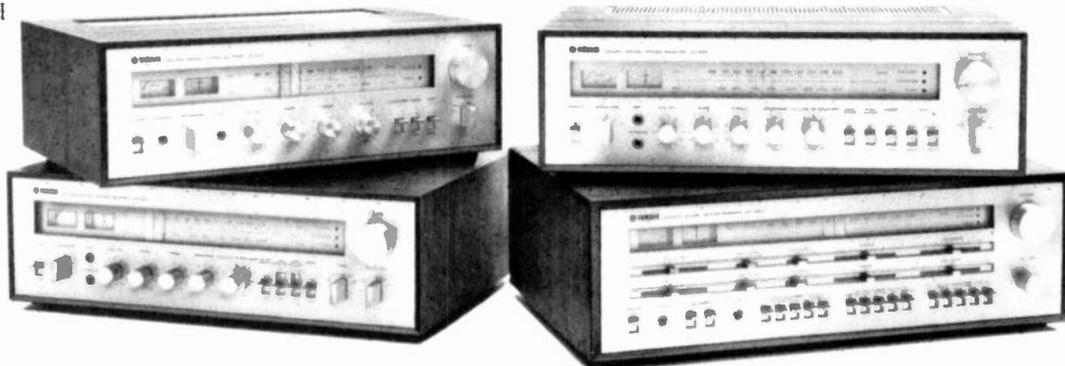
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CIRCLE 48 ON READER-SERVICE CARD



Above, Dario Soria, managing director of the Metropolitan Opera Guild (and husband of MA columnist Dorte Soria), with Sim Meyers, RCA Red Seal press manager. Right, lucky DG record producer Gunther Breest gets attention from both Allison Ames (in white sweater), director of press and artist relations for Polydor's classical division, and Kathryn King, head of classical a&r for ABC Records. Far right, Rubinstein makes a point about his photographer daughter Eva to Herbert Keppler, publisher of *Modern Photography*, and Mrs. Keppler.



Left, publisher Warren Syer opens the festivities with a tribute to Rubinstein. Looking on: Leonard Goldenson, chairman of the board of ABC, and HF/MA editor Leonard Marcus. Above, Marcus reads dedication before presenting award to Rubinstein, with Mrs. Rubinstein lending moral—and physical—support.



Music editor Kenneth Furie, left, with Pierre Bourdain, Columbia Records director of product management, and James Frey, Polydor's classical vp. Far right photo: MA book review editor Patrick Smith and managing editor Susan Elliott talk with author (and for many years *Esquire* record critic) Martin Mayer.



Mrs. Isaac Stern relaxes with musicologist Karl Haas. Speight Jenkins, classical editor of *Record World*, chats with Sheldon Gold, president of Hurok Concerts, and Thomas Z. Shepard, RCA Red Seal's a&r vice president.

HIGH FIDELITY/MUSICAL AMERICA Musician of the Year Award



Rubinstein Steals Own Party

And a good thing it was his own party, for Arthur Rubinstein would have stolen the show anyway. Last December, a month before the hardy pixie's ninetyeth birthday, HIGH FIDELITY/MUSICAL AMERICA threw him a party at the American Broadcasting Companies' New York headquarters in honor of his being named MUSICAL AMERICA's Musician of the Year. As the accompanying photos, by Ann Limongello, indicate, the charismatic pianist needed no piano to turn his hosts and guests into an audience and, as usual, captivate it.



Left, illustrating a story for ABC president Elton Rule (with badge) and board chairman Leonard Goldenson. Center, telling an anecdote to Polydor's James Frey. RCA's Thomas Z. Shepard also seems entertained. Right, reacting to a point being made by HF/MA's Leonard Marcus, while Julius Bloom, the executive director of Carnegie Hall, and Polydor's Allison Ames stand by.



Rubinstein seems pleased posing with award, flanked by editor and publisher, ... but he positively beams as he poses with MA's editor Shirley Fleming.

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At left, during a *Fiddler on the Roof* rehearsal, Felsenstein gestures to show Rudolf Asmus (Tevye) and Hanns Nocker (Leyser) how it's done. Below, the director indicates a stage movement to the titular heroine—here uncharacteristically deferential—of Leoš Janáček's sylvan operatic comedy *The Cunning Little Vixen*, a Komische Oper repertory staple.



suffice for *realistisches Musiktheater* performers; they must have acting talent to match. Critics have not infrequently charged him with compromising on voices in the interest of the dramatic aspect. "I demand first of all from a performer, whether in a play or an opera, the capability of concentration to transform himself into the state of another person instead of the customary theatrical art of pretending," he said. "Personally I cannot stand mere pretending in the theater. I find it unaesthetic and inartistic. I demand . . . metamorphosis. That's the primary thing. It is very difficult to attain. In any case, I notice it if anyone cheats. After thirty-five years in the theater, no one can put anything over on me, unfortunately. But naturally I also demand the necessary talent to go with it: mastery of the body, technical perfection, diction in singing, all those things that today unfortunately are insufficiently taught, or at least insufficiently demanded. Most stage performers—all my colleagues will confirm this—are not sufficiently trained today.

"Above all I demand simply that each person knows why he stands on stage and for whom he stands there. The relationship to the audience, the service to the audience, is today more important than ever, because today people go to the theater who in the past could not or were not welcome, and this kind of political consciousness, as I would call it, is unfortunately not yet so advanced in our profession as it ought to be."

In line with this, he performed all works in the language of the audience. When he reopened the newly renovated house several years ago with *Don Giovanni* and a critic asked why he didn't do it in Italian, Felsenstein replied, with irrefutable logic, "Because the audience wouldn't understand it," and that settled that.

From his long tenure with the Komische Oper, Felsenstein regarded a few productions as impor-

tant: "*The Magic Flute* amounted to a kind of re-discovery of that work. *Tales of Hoffmann* went back as closely as possible to Offenbach's original, which no longer exists. Janáček's opera *The Cunning Little Vixen* was previously unknown, internationally—and we played it more times at the Komische Oper than in all Czechoslovakian houses put together since Janáček wrote it! I also think of my recent *Carmen* as important in the history of this house."

The vastly admired Felsenstein had his own idols: "I should like to name five stage directors before whom I humbly bow. They are the Italian Giorgio Strehler, the Muscovite Yuri Lyubimov, the Leningrader Georgi Tovstonogov, the Londoner Peter Brook, and the New Yorker Jerome Robbins. Naturally I have my own ideal directors whom I especially admire, not as people to copy, but as people who have set standards. In my first years as a director, there was especially Jürgen Fehling, whom I rank above all directors I have ever known."

On performers, however, Felsenstein in general cast a cold eye: "Performers whom I regard as exemplary? If you mean in musical theater—none.

Let me justify that, so that no one will feel insulted. I know a long list of musical-stage performers who have the potentiality to serve as exemplary if they would consistently exercise and realize their talent and if they would perfect their God-given capabilities and technical skills."

Nevertheless, genuine affection has characterized the attitude of the opera company toward the man they all addressed as *Chef*, the German term for boss. "On May Day in 1974," he said, "I handed out awards to certain activists and longtime members of the staff. Among them I had 39 members with the *Komische Oper* for more than 25 years, 94 for more than 20, and 380 for more than 10 years. Altogether that means well above half the entire list of personnel. That also means that I am very closely tied to those people. Naturally they have varying degrees of ability, but all of them are eager, willing, dependable, disciplined, and . . . loyal."

Felsenstein followed a strenuous daily routine: "I have to rise at five or five-thirty at the latest in order to get through the morning program that benefits my age. That program is very strict, for one must be fit. In my profession one can't afford to excite compassion, right? One must make it credible that one is healthy, which I am not—not quite—but I seem so, right? I swim, regardless of the temperature, I exercise, I walk with the dog in the woods . . . I take repeated alternate hot and cold showers.

"I get to the theater every morning by eight or eight-thirty, a quarter to nine at the latest, and then begins the . . . revolting business of running a theater, with an entire mob of people and piles of mail waiting for me. At ten I go to rehearsal. If I have no rehearsal, I work on a pending production. Then comes a one-hour midday break. If I'm lucky, it lasts an hour and a half and I can lie down half an hour, but that doesn't always work out. Then the afternoon and evening—perhaps rehearsal, perhaps watching the evening's performance, so that at the very earliest I get home by ten, otherwise about eleven or twelve."

"I get to other theaters and opera houses too seldom," he continued. "My work doesn't permit it. I am enslaved. Just as my profession enslaves me and keeps me from other theaters, neither can I read what I'd like to. Anyway, unfortunately, I'm a self-taught man. I consider myself highly uneducated, and, if I had time to read, I should turn less to *belles lettres* than to scholarly and scientific works. Naturally I have certain favorite authors—*Stendhal*, *Goethe*. . . . I myself am partially to blame that things have turned out as they have. Because, stupidly, I take everything so seriously.

"I regard criticism as enormously important, but naturally I esteem press criticism only when the critic has taken the trouble really to get to know the work under consideration, to investigate audience reaction and the level of performance, and

not merely intoxicate himself with his own opinions. I hope I receive more criticism than actually reaches me, I must say. For example, the most interesting critic, for me, is the stagehand who has changed a scene, has nothing more to do on-stage, but stays anyway because the rehearsal interests him. If his face has a listless expression, I am bad. Or in a crowd scene I'm directing, if three people in the back talk, . . . it's my fault."

In the television interview, Felsenstein blurted out an astonishingly candid, psychologically enlightening confession: "I do not like myself. I cannot stand Walter Felsenstein. If you were seventy-four years old, it would probably be the same for you. . . . In those few moments when I feel I have managed to accomplish, to realize something successfully, I like myself. Otherwise not much."

Even though he was ill and knew the time left to him was brief, he still was seeking to achieve. "In the dramatic theater I should like once again to stage *Goethe's Torquato Tasso*, or—and this shows my delusions of grandeur—the *Penthesilea* of *Heinrich von Kleist*, the greatest German dramatist, as I know now after having recently staged his *Kätchen von Heilbronn* with success in Vienna at the *Burgtheater*. But if *Kleist* is for me the greatest German dramatist, he is equally contrary and obstinate and crazy, you know, and hard to do right by.

"And in opera I naturally would like to do a great many works, particularly the works I have already done before, even with success, but which I myself found not good enough.

"There are many composers I esteem and really love with a passion, but if I talk about favorite operatic composers, I mean those who are dramatically the most legitimate and rich and potent. Those are *Mozart*, *Verdi*, *Janáček*, sometimes also *Tchaikovsky*, *Smetana*—and I wouldn't want to underrate *Puccini*. But I cannot call any one of them my favorite composer. *Richard Strauss* is also an outstanding composer, and I vastly enjoyed staging his neglected opera *The Silent Woman*, based on *Ben Jonson's* comedy. *Offenbach* has become one of my favorite composers, even though he is the most malicious and demanding of all when you really know him, and people regard me as more or less a discoverer of *Offenbach* as a result of the many works of his I've staged at the *Komische Oper* and even before that. I have very great respect for *Wagner*, but in my younger years I only rarely dared to approach his works. Today, if I could find the proper cast, I should dearly love to stage *Meistersinger* and *Tristan und Isolde*.

"I should like—but my advanced age will make it impossible—to do another *Falstaff*, another *Traviata*, two or three other *Verdis*, *Janáček's From the House of the Dead*. I could continue the list infinitely. I shall never get to do it." ●

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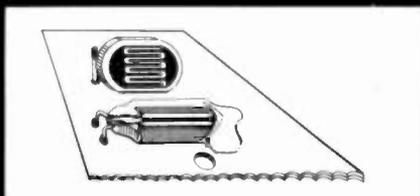


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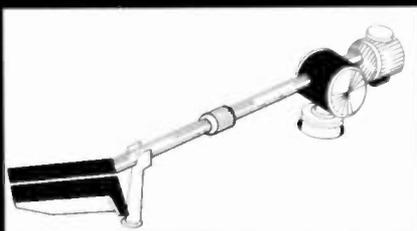
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Jessye Norman, Tom Krause, and Nicolai Gedda recording Weber's *Euryanthe*.

Weber's *Euryanthe*: A Phonographic Treasure-Trove

Angel's premiere recording allows a close-up view of an opera unfit for the stage but startling in musical power and scope.

by Paul Henry Lang

FROM THE MAGNIFICENTLY sweeping overture onward, this music continually fascinates. *Euryanthe* is strong and attractive in invention, bold in harmony; the orchestral writing is utterly original, colorful, and advanced to the point of being prophetic; the arias, more properly scenas, are beautiful, the choruses rousing.

The opera also shows the beginning of the use of the leitmotiv and the first signs of the eventual transfer of the point of gravity from the singers to the orchestra. Indeed, this opera exerted a profound influence on most German composers for the better part of the nineteenth century. Neither *Tannhäuser* nor *Lohengrin* is imaginable without it; *Lysiart* and *Eglantine* are clearly the prototypes of the villainous *Telramund* and *Ortrud*, and *Euryanthe* is *Elsa's* model. Impressions from *Euryanthe* remained vivid in Wagner's mind all the way to *Tristan*.

It is well known what tremendous success *Der Freischütz* had in 1821, two years before *Euryanthe*—

fifty performances in one year in Berlin alone. It instantly realized the century-old dream of a true German opera, and the Italian operatic bastions in Germany began to topple one after the other. To be sure, one could point to three notable German operas that preceded *Der Freischütz*, but *The Magic Flute* and *Fidelio* were great achievements of a personal nature, whereas *Der Freischütz*, beyond that, suddenly fulfilled all that was dear to the German heart and became national property. The third predecessor, E. T. A. Hoffmann's *Undine* (1816), was actually called a romantic opera, but this engaging poet/novelist/conductor simply did not have enough musical talent to open new paths, though his opera was successful. By uniting the two streams of the era, the romantic and the national, Weber made the decisive step toward the creation of German romantic opera.

One would expect that *Euryanthe*, with its rich and admirable music, would have been even more acclaimed than *Freischütz*, yet, except for a few dis-

cerning musicians, it was a failure: People even referred to it as "Ennuyante." Many attempts have been made at salvaging this fine music, including rewritten or altogether new librettos accommodated to the music, and from Mahler to Tovey a number of versatile persons tried their hands at it. But nothing would work; *Euryanthe* simply won't hold the boards.

Now surely this is a puzzling situation. Not only was Weber an accomplished and highly successful composer, with a pronounced dramatic talent, but he was with Spontini the most experienced opera conductor of the age. He lived his entire life, from early childhood onward, in an operatic milieu, his father having run an itinerant opera company, and since the whole family was involved the child undoubtedly sang such roles as one of the boys in *The Magic Flute*. At the age of eighteen he was already conductor at the theater in Breslau and had several youthful operas to his credit. Rising in importance, he was engaged by the German opera in Prague, famous as the birthplace of *Don Giovanni*, and at thirty he went to the royal opera in Dresden to organize the newly created German wing.

Weber's painstakingly prepared performances made history, because here for the first time was a man of the lyric theater who demanded not only good musical performance, but equally competent acting, as well as appropriate staging and decor. And he knew and conducted a very large repertory, from *Singspiel* and *opéra comique* to the great works of Gluck, Mozart, Beethoven, Spontini, Cherubini, Spohr, Méhul, and Rossini. If we take an eminently successful composer, such as Donizetti, we shall find nowhere in his serious operas anything that even faintly approaches the strength, invention, and originality of such scenes as that of Lysiart opening the second act in *Euryanthe* or *Euryanthe's* scene with chorus in Act III. So how could Weber have failed so irrevocably?

The immediately obvious shortcoming is the libretto, perhaps the most inept concoction in all opera—and Weber himself was largely responsible for this debacle. Though a highly cultivated man of letters and a better critic than either Schumann or Berlioz, it was he who persuaded Helmina von Chézy, an amateur translator/poetaster, to write the libretto, despite her protestations that she knew nothing about the theater, let alone opera.

In addition, there were too many cooks at work on this unsavory brew. Various friends were consulted, among them Ludwig Tieck, the poet, dramatist, critic, and Shakespearean student, one of the leaders of the early German romantic school, yet the situation steadily worsened. The medieval tale (which Chézy had translated for an anthology) was simple enough; it served Shakespeare well in *Cymbeline*, but it was freighted—at Weber's insistence—with supernatural elements (which had worked so well in *Freischütz*), giving the plot a twist that made it both implausible and obscure.

But aren't there a number of great operas composed on wretched librettos (as well as poor ones setting excellent books)? There must be something in addition to the text that thwarted *Euryanthe*, and regretfully we must conclude that the score, despite

all its virtues, must share the blame to a considerable degree.

Euryanthe was an ambitious plan. Stung by some criticism from the Spontini camp, Weber wanted to prove that he could go beyond the *Singspiel* and create a bona fide through-composed opera without self-contained "numbers" and without spoken dialogue; *Euryanthe* was to be a "romantic grand opera." Moreover, Weber clearly indicated that in this work "all the sister arts collaborate"—here is the blueprint for Wagner's *Gesamtkunstwerk*!

According to the plan, there are no fully closed arias, as there were in *Der Freischütz* and all of eighteenth-century opera. Weber made the most of this freedom, composing scenes that are distinguished as drama, as character portrayal, and as mood pieces; secco, *accompagnato*, and *arioso* merge into a flexible fabric, a remarkable preparation for Wagner's "endless melody." There are long stretches of pure top-notch opera, and the second-act finale challenges some of the greatest masterpieces of the genre.

However, the *Singspiel*-like choruses and other folk elements, the extended dances, the long and elaborate ritornels, and the supernatural scenes are clearly inserts in an otherwise truly operatic texture. They are not natural ingredients, as in *Freischütz*, and the two diametrically opposed styles constantly clash. Mozart, too, made this error in *The Abduction*, mixing highly developed operatic ensembles and coloratura arias with popular *Singspiel* material. But then, he was Mozart; even his flawed work turned into a masterpiece, and by the time he finished *The Magic Flute* he had the blend miraculously right.

As one listens to this excellent recording, the first individual protagonist appears on Side 2; the whole of the first side is given over to the overture, choruses, and dances—all of them thoroughly enjoyable, but hardly operatic. The stylistic discrepancy is especially evident in the handsome choral numbers. Some are the cherry-cheeked choral songs of the *Singspiel*, but others are starkly dramatic, forming an integral part of the action; the sequence can be distracting. The huntsmen's chorus following *Euryanthe's* infinitely sad cavatina, in which she prays for deliverance by death, is almost shocking. In sum, this rich and most influential work does not achieve a unified whole, and this failure, together with its hapless libretto, prevents it from regaining the stage. But this comely music should not be lost, and all of us must be grateful to Angel for giving us such a splendid recording.

First of all, we should commend Marek Janowski, who conducts with bracing élan and sharp rhythm; the ensemble is faultless, the dynamic nuance refined, and the flexibility of the dramatic pace superb. The uniformly intelligent and musicianly phrasing of the entire cast must also be credited to him.

The star of the international cast is soprano Jessye Norman. She has a beautiful and well-equalized voice; she can float exquisite pianos as well as dominate the assembled forces with a soaring and ringing treble. And this American girl enunciates German like a native. Rita Hunter has the fierce temperament needed for the role of the malevolent Eglantine, but when agitated she tends to lose her usual vocal composure and become edgy.

Nicolai Gedda is the fine musician of old, singing admirably at moderate dynamic levels, but the high and loud tones are becoming increasingly difficult for him, and he resorts to pushing his voice. Tom Krause is excellent in the sinister role of Lysiart and dominates the stage for long stretches. All the small roles are well sung by capable singers. Chorus and orchestra are first-class, and so is the engineering, save for a bit of echo fore and aft.

All in all, this is a recording to treasure. Angel includes sensible notes by John Warrack and the complete libretto in German and (good!) English.

WEBER: Euryanthe.

Euryanthe	Jessye Norman (s)	Adolar	A Knight	Nicolai Gedda (t)
Eglantine	Rita Hunter (s)	Lysiart	The King	Harald Neukirch (t)
Bertha	Renate Kraemer (s)			Tom Krause (b)
				Siegfried Vogel (bs)

Leipzig Radio Chorus; Staatskapelle Dresden, Marek Janowski, cond. [David Mottley, prod.] ANGEL SDL 3764, \$27.98 (four SQ-encoded discs, automatic sequence).

In quad: EMI/Angel has resisted the temptation that (I assume) must have existed to turn this recording into a quadriphonic spectacular. Euryanthe has no stunningly "spatial" counterpart to the Wolf's Glen scene in *Freischütz* nor the storm in *Oberon*, but it does have big court scenes—they both begin and end the opera—full of fairly complex confrontations. (Again, one is reminded of *Lohengrin*.) An all-out quad production might have isolated the contrasting

sentiments all about the listener, and in the process it might have become so gimmicky as to be distracting unless it were superbly handled.

By contrast, the SQ treatment achieved is discretion itself. The overture is given some wraparound quality, but once the curtain is up, so to speak, the treatment is consistently proscenium-plus-ambience. Perhaps the most tellingly "quadriphonic" passage occurs in the desert scene in Act III. Euryanthe sings her cavatina ("*Hier dicht am Quell*"), appropriately, before the footlights. As dawn breaks, the horns that introduce the huntsmen's chorus are heard in the distance from the right back, with their echo (that is, the echo responses written into the score—not some sort of phony reverberation) shimmering from left front. During the chorus, horns and singers alike make their way on-stage from the right to discover Euryanthe.

This might profitably have been carried a little further, I think. The wedding cortege that provides the setting for Eglantine's final entrance, for example, seems curiously static. Only the change in ambience, in comparison with the pit-orchestra accompaniment that precedes it, suggests (very effectively) that the wind players are walking on-stage. When Eglantine breaks madly away from the procession, we have only Weber's scoring to suggest the stage picture. The passage seems to call for a bit more audible motion.

ROBERT LONG



Pablo Casals



Herbert von Karajan

by Harris Goldsmith
**Two Instant Classics
 in the
 Symphonic Discography**

Casals' newly issued Beethoven Seventh (Columbia) and Karajan's new Symphonie fantastique (DG) dominate the modern competition.

THIS IS THE ERA of the conductor as "personality," which perhaps explains why this is also the era of the "instant conductor"—all those instrumentalists and singers picking up batons surely know a good thing when they see it.

And yet the number of truly distinguished conductors is depressingly small, as each month's batch of releases reminds us. So it is an uncommon pleasure to welcome new versions of two often-recorded symphonies that take their place at the top of the modern lists: Columbia's posthumous issue of Pablo Casals' Beethoven Seventh and DG's new Karajan recording of the Berlioz *Symphonie fantastique*.

If Casals' place in musical history as the man who practically invented the cello has overshadowed his

stature as a conductor, one can hardly accuse Columbia of overlooking that aspect of his career: It recorded him regularly in that capacity from 1950 onward, and the current catalogue is rich with his interpretations. As I noted in reviewing Columbia's "Homage to Casals" box (July 1974), "His [conducting] flowered into true greatness only after advancing age had halted his public cello playing," and indeed his Columbia symphonic discography from the Sixties includes performances of the Beethoven Eighth, Haydn *Surprise*, Mendelssohn *Italian*, Schubert *Unfinished*, and Mozart K. 543 and 550 comparable with the greatest from any source.

This Beethoven Seventh, taped at the 1969 Marlboro Festival, would be remarkable enough coming

from any orchestra and conductor; from an ad hoc ensemble and a ninety-three-year-old maestro it is simply miraculous. It is in fact the first modern recording worthy of comparison with the 1936 Toscanini/New York Philharmonic version. There are naturally temperamental differences, but one encounters much the same grandeur, structural sense, and rhythmic vitality.

The imperious opening chords immediately recall the classic older recording, and the succeeding woodwind lines are molded and colored with the same imaginativeness and sense of impending drama. If the introduction seems a hairsbreadth too slow, it is interesting to recall that the original 78 issue of the Toscanini/Philharmonic version contained an almost identical account; when the worn stamper of that disc side was replaced in 1942, a slightly faster alternate Side 1 from the same sessions was substituted.

Once Casals reaches the vivace, he sweeps through the 6/8 measures with imperious authority, never losing his rhythmic grip. Sonorities are always solid and planned from the bass up.

The Allegretto is a shade heavy for my taste, but once again Casals' unfailing sense of rhythm saves the day. Whatever the actual tempo, the stress is rightly that of an *alla breve*, and the feeling for phrasing and cumulative line is extraordinary. (A slight reduction of volume in this movement restores some of the delicacy and lightness lost through close miking.)

The scherzo, done with full repeats, gets a robust account. Casals' slowdown for the *assai meno presto* trio is moderate, preserving the succinct, angular quality of the music—no "pilgrim's hymn" for him. The finale simply carries the listener away irresistibly. As with the Toscanini/Philharmonic performance, the tempo is not particularly brisk, but the control is rock-solid, never rushing even at the strongest climax. The impact is truly colossal.

What distinguishes the Toscanini and Casals Seventh is not merely rhythmic correctness, but rather the inspired fervor and spirit imparted to virtually every bar. The fifty-three-piece Marlboro Festival Orchestra may not be large by going standards, but it makes up for its moderate size by playing with outstanding personality and concentration (the personnel list included first-desk players from the country's major orchestras and leading soloists and chamber musicians), as if mesmerized by the nonagenarian conductor. I suspect that anyone who hears this performance will be mesmerized too.

As noted, the sound is extremely close and lacking in truly soft dynamic levels. The right channel also sounded somewhat weak to me, with the timpani in particular underrecorded. (In addition, my pressing was a bit noisy.) Still, the reproduction is decent enough to permit this resplendent performance to make most of its effect.

A new Karajan *Symphonie fantastique* might not seem a pressing need and one can hardly complain of lacunae in his discography, which in fact includes an earlier DG stereo *Fantastique*. But if Karajan has ever made a finer record, I have not heard it.

His previous *Fantastique* was utterly depressing: goeey, structurally amorphous, lacking both characterization and urgency. The new performance has all the wanted Karajan/Berlin refinement of execu-

tion—but this time all their luxurious virtuosity is put at the service of the music.

From the first notes, sounded delicately from afar, yet tensile and affecting, Karajan realizes the synthesis of classical purity and demented fervor in this still revolutionary score. The first movement heaves with all the opium-tinged fermatas and tempo adjustments so painstakingly marked in the score, yet the ongoing line remains unbroken. The distant but miraculously clear reproduction captures every shimmering instrumental strand, at the same time affording a wallop dynamic range.

The second-movement "*Un bal*" (done without the cornets that Berlioz added later) is again mercurial and lilting. The little fermatas in the violins' main theme are perfectly gauged, and the appearance of the *idée fixe* is exquisitely set against the little fragments from the movement's principal melody. The third-movement "*Scène aux champs*" is sheer poetry from beginning to end; Karajan brings off a slightly faster than usual tempo with magical effect. The quivering oboe-English-horn duet, the soaring, almost suspended strings, the anguished lower-strings framing of the *idée fixe*—surely these have never been played with such dramatic, yet subtle, effect.

The start of the "*Marche au supplice*" gave me momentary doubts: The Berlin brasses produce such a mellow, well-modulated sound, and the distant miking subdues the rasping overtones heard to such splendid effect in the recent Davis/Concertgebouw edition (Philips 6500 774, May 1975). But one quickly becomes aware of Karajan's rhythmic exactitude, and at the end he characterizes more vividly than I have ever heard the "decapitation" of the forlorn clarinet statement of the *idée fixe*, delaying the pizzicato that depict the severed head just long enough for devastatingly final impact.

Karajan's *Witches' Sabbath* may be the most enlightening movement of all. He begins it eerily, with all the little effects calculated perfectly: The lower strings sound like gasps; the flute and piccolo are allowed to play their downward glissandos in spine-chilling, but never vulgar, fashion. The chimes are rather similar in their impure, cobblestone-like sonority to the Davis/Concertgebouw counterparts and blend into the *Dies Irae* motif with sobbing, grief-laden restraint; from this point the movement is given a deliberate reading that nonetheless abounds with symphonic grandeur.

The scrupulous, musical Davis/Concertgebouw *Fantastique* (a substantial improvement over his earlier version, with the London Symphony) will remain the choice for those who insist on every repeat and the second-movement cornets, but I still miss the element of passionate drama. (At budget price, Beecham's Seraphim account, S 60165, is excitingly poetic, if shaggily played.) As a balanced re-creation of Berlioz' whole artistic vision, I find the new Karajan performance a sublime achievement, in a class with Monteux's Paris Symphony *Fantastique* and Toscanini's *Harold in Italy*.

BEETHOVEN: Symphony No. 7, in A, Op. 92. Marlboro Festival Orchestra, Pablo Casals, cond. [Mischa Schneider, prod.] COLUMBIA M 33788, \$6.98.

BERLIOZ: *Symphonie fantastique*, Op. 14. Berlin Philharmonic Orchestra, Herbert von Karajan, cond. [Hans Hirsch and Hans Weber, prod.] DEUTSCHE GRAMMOPHON 2530 597, \$7.98.

by Andrew Porter

Gagliano's *Dafne*: Music Drama in 1608

A superior edition helps Musica Pacifica give a more satisfactory representation than the New York Pro Musica of the fourth opera.

AS OSCAR SONNECK once wrote of the Florentine Camerata, "They sought Greek drama and found opera. . . . All the undercurrents of their time might have been converging towards opera, yet of themselves they would not have led to opera without the new and distinguishing element of dramatic musical speech."

The first try was *Dafne* (1597), set in part by Corsi and then by Peri and Caccini. Opera itself we can date from Peri's *Euridice* (1600); and music drama, in just about all the senses of that term as it is used now, from the third opera (the second was Caccini's setting of *Euridice*), Monteverdi's *Orfeo* (1607).

The fourth opera is Marco da Gagliano's *Dafne* (1608), composed, like *Orfeo*, for the Mantuan court and its excellent musicians. After a decade of operatic experience, the librettist of *Dafne*, Ottavio Rinuccini, revised that first text he had given to Peri and Caccini. He amplified it, made it more dramatic, and linked more closely the two events of the action.

The first event is Apollo's battle with the Python. (Originally, set by Luca Marenzio, it had been an intermezzo in a 1589 Medici festival production; verbally, scenically, and musically, the men who created opera were men who had worked on these intermezzos.) In the Gagliano version, there is a new chorus to accompany Apollo's fight and later a "replay" of the match, in narrative and mime, enacted by a shepherd for the benefit of Daphne, who missed it. The second event, Daphne's metamorphosis into a laurel, takes place off-stage but is vividly described by Thyrsis. (The first Thyrsis, Antonio Brandi, had "wonderful diction, marvelous grace in his manner of singing, and did not merely make the words clear but by his gestures and movements imprinted on the soul an inexpressible something more.")

A production of Gagliano's *Dafne*, given at the Spoleto, Corfu, and Caramoor Festivals in 1973, and in 1974 taken on a spring tour, was the swan song of the New York Pro Musica Antiqua; the Musical Heritage set is a recorded version of that production. The Command set has its origins in an edition of the score made by James H. Moore (it came to the attention of Pro Musica, which, however, decided to prepare its own version; more about the two editions below),



The Granger Collection

A woodcut, c. 1500, by Jacopo Ripanda of Bologna shows Daphne, pursued by Apollo, being transformed into a laurel tree.

which was first performed by the UCLA Collegium Musicum in 1971, and then in 1975 by Musica Pacifica, with the cast of the recording.

I have never seen *Dafne* on the stage and have long wanted to, for it is a work in which the talents of stage designer, stage director, choreographer, and musicians should combine. The Python, for example, "should be very large; and if the designer knows how, as I have seen it done, to make it flap its wings and spit fire, it will be a still finer sight—especially if the man inside goes down on all fours as he creeps around."

That sentence, like the one about Thyrsis, comes from Gagliano's long preface to his score, which was published in 1608. (Copies are rare, but there has been a facsimile reprint.) The preface is a fascinating and important document, which combines a brief account of the origins of opera with a review of the first performance, and a move-by-move, sometimes bar-by-bar production book. The props man is told how to contrive a bough of laurel that Apollo can twine into a wreath without ridiculous effect. The director is instructed how players in the wings should be synchronized with Apollo's appearing to play his lyre. He is warned not to confuse naturalistic chorus movement with dancing. The musical director is advised about balance and instrumental placement. The singers are told not to indulge in too much decoration: "In that way, the syllables can be shaped so that the words can be clearly understood. And that should always be the principal aim of a singer, whenever he sings, but especially when declaiming, for true delight is born from understanding of the words."

In both of these *Dafne* performances, the actual expression of the words leaves something to be desired. The singers pronounce them carefully and clearly but, except in a few instances, hardly bring them to life. One example: There is a moment when Cupid teases his mother about her affair with Vulcan, and Venus confesses that she blushed at the time. Neither of the Cupids invests "his" lines with the right merry twinkle, and only one of the Venuses, Maurita Thornburgh (Command), has the timbre of a rueful smile in her answer.

Ideally, one would like to hear interpreters of the Janet Baker caliber declaim this score. (Miss Baker as Venus or Daphne, Ileana Cotrubas as Cupid, Jon Vickers as Apollo, Fischer-Dieskau as Ovid could be the start of a strong cast.) Perhaps we will; in a world with two *Dafne* sets and two *Navarraise* sets, anything is possible. Meanwhile, either of these recordings, delicately and sensitively if not very dramatically performed by clean, cultivated singers and deft instrumentalists, gives a fair notion of a work that is never less than attractive and in its final sequences—from Thyrsis' narration through the laments of Daphne's companions to Apollo's big aria—is very striking and affecting.

One set, however, gives a better idea of the piece than the other, and the reason lies not so much with the performers as with the edition. In the Pro Musica version on MHS, most of the opera is performed sometimes a fourth and sometimes a fifth above the printed pitch. The usual complaint against seventeenth-century operas when done today is that male roles for soprano and alto are growled out by tenors and baritones—in Monteverdi, in Cavalli. But in the MHS *Dafne* it's the other way round. To put it a little cruelly, there are moments when Apollo and Daphne become Donald Duck and Minnie Mouse.

This was done, according to George Houle's liner note, "for Daniel Collins" (though that doesn't explain why Ovid should be pushed up a fourth). Since Pro Musica had, in Collins (a countertenor), a remarkable artist to play the role of Apollo, a case could be made for the transposition in the company's live performances; it is harder to justify it in the permanent form of a recording. Musica Pacifica engaged, in Robert White, an Apollo of at least equal accomplishment and one who is in any case very much more effective by reason of his being a tenor. The Venus also sounds more sensuous at the printed pitch. Both choruses, I think, are slightly too bouncy, too tripping in manner, not theatrical enough. Neither brings much excitement to the combat scene.

The Musica Pacifica performance is on the larger scale. Paul Vorwerk conducts an ensemble of fifteen players, while Houle with the Pro Musica has only five. Gagliano asked for a chorus of sixteen or eighteen; Musica Pacifica has ten, in addition to the nymphs and shepherds with solo parts; Pro Musica does not specify but evidently has fewer. James Moore has scored after the model of the pastoral scenes in Monteverdi's *Orfeo*; he has violins at his disposal and uses a double bass as foundation for the full chorus. Houle has basically two recorders over continuo. Both discs are clean and well balanced.

The Command set is complete and there is only one addition: The Moore edition borrows a sinfonia from Salomone Rossi. (Gagliano mentions a sinfonia, but there is none in the score.) Houle omits three strophes of the prologue, referring to the Duke and Duchess of Mantua, and two of the finale, and has read the verses of the chorus "Nud'arcier" in the wrong order. As prelude, he supplies a trio sonata, *Il Corisino*, by Francesco Turchi. And he has added an aria from Gagliano's *Musiche* of 1615 to the first scene (it is not well enough sung to justify its inclusion and in any case is unwanted); also a segment of a Frescobaldi toccata, as entrance music for Daphne, and J. J. van Eyck's pretty variations on "When

Daphne did from Phoebus fly," to accompany Daphne's flight. Both editors have drawn on notes about vocal distribution found in a copy of the score in the National Library, Florence; where the results differ, Moore's are the more convincing.

With each set there is a libretto and translation. Neither is flawless, but the Command scores heavily on two counts: It indicates which passages were added by the librettist for Gagliano's new setting of his text; and it prints the libretto as verse, observing the proper lineation.

Dafne is not another *Orfeo*. There is nothing like Monteverdi's genius for enriching the declamatory style with the closed forms of his day—arias, duets, choral dances, madrigals, instrumental ritornellos—thus setting up those tensions, between dramatic declamation and "purely musical" concerns, that underlie the whole history of opera from his day to ours. Gagliano does use these forms but, except in his final scene, less certainly. All the same, *Dafne* is a minor milestone in the early history of opera (after yet another transformation, and translation, the libretto served for the first German opera, Schütz's lost *Daphne*) and is well worth attention.

GAGLIANO: La Dafne.

	(1)	(2)
Daphne	Mary Rawcliffe (s)	Christine Whittesley (s)
Venus	Maurita Thornburgh (s)	Christine Whittesley (s)
Cupid	Su Harmon (s)	Elizabeth Humes (s)
Thyrsis	Dale Terbeek (ct)	Ray DeVoll (t)
Apollo	Robert White (t)	Daniel Collins (ct)
Ovid	Myron Myers (bs)	Ray DeVoll (t)
Nymphs	Susan Judy (s)	Anne Tedards (s)
	Mary Rawcliffe (s)	Nancy Long (ms)
	Anne Turner (s)	
Shepherds	Hayden Blanchard (t)	David Britton (t)
	Jonathan Mack (t)	Ben Bagby (b)
	Myron Myers (bs)	Rodney Godshall (bs)

- (1) Musica Pacifica, Paul Vorwerk, cond. (ed. James H. Moore). [Kathryn King, prod.] COMMAND COMS 9004-2, \$6.98 (two QS-encoded discs, automatic sequence).
 (2) New York Pro Musica, George Houle, ed. and cond. [James Rich, prod.] MUSICAL HERITAGE MHS 1953/4, \$7.00 (two discs, automatic sequence; Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

The Command set in quad: From a dramatic point of view especially, the capabilities of the QS matrix system are used in an interesting, if not overwhelming, way in this recording. When circumstances make antiphonal effects possible, they are certainly there—and with no doubt about where the participants are located. There is not, however, much actual movement of the singers while they are singing, and this may well reflect the rather static staging that prevailed in seventeenth-century opera. But in any case, the interplay between the various combinations of voices and instruments more or less surrounding the listener is very pleasant.

If there is any weakness in the sonic image presented, it is that somehow the four channels do not quite add up to a believable over-all space. Perhaps because of the generally high ratio of direct to reverberant sound in the recorded "space," the characters do not seem to sing to each other—only to the listener, and each via a separate pipeline. But this effect (though it can be exaggerated somewhat by a Vario-Matrix decoder) is subtle. The musical sound is clear, and the listener is made privy to all the niceties of interpretation.

HAROLD A. RODGERS

reviewed by
 ROYAL S. BROWN
 ABRAM CHIPMAN
 R. D. DARRELL
 PETER G. DAVIS
 SHIRLEY FLEMING
 ALFRED FRANKENSTEIN
 KENNETH FURIE
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 ROBERT P. MORGAN
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 HAROLD A. RODGERS
 JOHN ROCKWELL
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 SUSAN THIEMANN SOMMER

BACH, C.P.E.: Concertos for Oboe, Strings, and Continuo: in B flat; in E flat. **BACH, J.S.:** Sinfonias to Cantatas Nos. 12 and 21. Heinz Holliger, oboe; English Chamber Orchestra, Raymond Leppard, cond. PHILIPS 6500 830, \$7.98.

A coolly objective evaluation of any current Holliger recording is quite impossible for those of us who find this prodigally gifted young Swiss oboist another Pied Piper of Hamelin whose first notes cast a spell potent enough for him to lead us—ecstatic—where he wills.

This time he again draws us back into the High Baroque to surprise us with a new, or at least refreshed, appreciation of the art of Carl Philipp Emanuel Bach. One of C.P.E.'s two fine oboe concertos, W. 165 in E flat, is by no means unknown (indeed, one of its earlier recordings was by Holliger, in 1966 on Monitor), but the other, also composed in 1765, will be new to most of us if it isn't actually a recorded first. Yet what points up the wealth of both invention and feeling in these works is Holliger's inspired prefacing of each with a shorter piece for the same combination of oboe and strings by Papa Bach himself. Even the composer of the rhapsodic sinfonias from the cantatas *Weinen, Klagen, Sorgen, Zogen* and *Ich hatte viel Bekümmernis* would be the first to agree that his own noble eloquence is fairly matched by the slow movement of the B flat Concerto bearing the hallmark of a distinctively different individuality. Johann Sebastian might well be proud too of Carl Philipp Emanuel's consistently skilled craftsmanship and might even envy a bit a jaunty swagger rarely evident in his own lively but never quite as casual moments.

No one familiar with Holliger's Bach/Couperin/Marais program (Philips 6500



Heinz Holliger
A prodigally gifted oboist.

618, June 1975), or for that matter any of his other previous recordings, needs to be told about his flawless executant artistry or the delectable piquancies of his timbre-colorings. And since he is well-nigh ideally accompanied and recorded, the only opening left here for the mildest of complaints is that the protean Holliger is not given the opportunity of writing his own jacket notes, as he has done so ably in some earlier releases. He certainly would have given us better source documentation, including the W (for Alfred Wotquenne thematic catalogue) numbers for both concertos. R.D.D.

BARTÓK: Violin Works, Vols. 1-2. Denes Zsigmondy, violin; Anneliese Nissen, piano. [Harold Powell, prod.] KLAWIER KS 535 and KS 542, \$6.98 each.

Vol. 1: Sonata for Violin and Piano, No. 1; Rhapsody No. 1; Six Romanian Dances. Vol. 2: Sonatas: for Violin and Piano, No. 2; for Solo Violin.

Denes Zsigmondy is an intense violinist who gets hair-raising effects when playing on the bridge, or pizzicato, or with mute, etc. When simply bowing in the ordinary manner, he is less convincing and is prone to flatness. Anneliese Nissen, no mere "accompanist," plays up a storm at the keyboard; she also overarpeggiates chords, just as her husband overslides—Bartók is quite specific in indicating glissandos, appoggiaturas, and the like. Zsigmondy and Nissen

try their best to keep up with Bartók's frequent tempo changes, but a tendency to exaggerate causes them to lose over-all direction.

Probably the most practical alternatives are the Stern/Zakin disc of the two numbered sonatas (Columbia M 30944) and Ricci's account of the unaccompanied sonata (Stereo Treasury STS 15153). Stern is in his finest virtuoso fettle here, dead in tune all the way and driving the music with almost barbaric thrust, even if some of the tricky tempo switches along the way are blended out. Zakin's usual self-effacing discreetness is actually a plus here, since it makes it possible to hear both instruments all the time. Ricci may not be the ideal performer for the solo sonata (he has to slow down to maneuver the entrances in the monstrosously difficult fugue), but he's technically better than Zsigmondy and his budget-priced disc offers a valuable sampling of twentieth-century violin literature, with works by Hindemith, Prokofiev, and Stravinsky.

André Gertler has recorded most of the Bartók violin repertory several times over, and his current Supraphon series (SUAST 50481, 50650, and 50740) includes the unnumbered 1903 violin-and-piano sonata, the real "No. 1." Much as I respect Gertler's idiomatic musicianship, however, his playing strikes me as a little low-powered for this knotty stuff. If cost and convenience are no concern, you might look for the long out-of-print imported coupling of Menuhin's solo sonata and Sonata No. 1, and the various Szigeti/Bartók performances—Sonata No. 2 and the rhapsodies on Vanguard Everyman SRV 304/5, the Romanian Dances in the six-disc Columbia M6X 31513. Wonderful performances all, but not a very practical solution. A.C.

BEETHOVEN: Concertos for Piano and Orchestra: No. 2, in B flat, Op. 19; No. 4, in G, Op. 58. Stephen Bishop-Kovacevich, piano; BBC Symphony Orchestra, Colin Davis, cond. PHILIPS 6500 975, \$7.98.

Comparison: Fleisher, Szell/Cleveland Orch. Col. M4X 30052

These performances complete the Bishop-Kovacevich/Davis Beethoven concerto cycle; No. 4 is possibly the best thing in it.

The suitably brisk tempos of No. 2 are not always perfectly maintained, and Bishop-Kovacevich unfortunately adopts a rather

Explanation of symbols

Classical:

- B** Budget
- H** Historical
- R** Reissue

Recorded tape:

- Open Reel
- 8-Track Cartridge
- Cassette

mincing, staccato approach to this admittedly classical work, as he often does in Mozart. Davis' reduced orchestra does yield felicitous woodwind balances, but over-all I prefer a bolder conception, like the Fleisher/Szell and the Schnabel/Dobrowen (in Seraphim IC 6043).

In No. 4, however, Bishop-Kovacevich blends toughness and athleticism with introspection. Davis provides rhythmically taut, crisply organized orchestral support, and the recorded sound is bright and impactive. All that is missing is the extra elo-

quence of the Fleisher/Szell performance, slightly warmer in color and richer in nuance.

Philips has now boxed the Bishop-Kovacevich/Davis cycle as 6747 104 (four discs for the price of three), though without the sonatas that originally appeared as fillers for Nos. 1 and 3. On rehearing, I am somewhat more impressed by the previously issued performances. These are truly ensemble conceptions, with excellent solo/tutti dovetailing and obvious comprehension on the part of both soloist and conduc-

tor. Bishop-Kovacevich uses Beethoven's cadenzas and is scrupulous about such details as pedal markings. For me, though, the contemporary standard in these works remains the Fleisher/Szell set, for its unmatched immediacy of emotional response, rollicking humor, and to-the-manner-born ease. At \$13.98, the Columbia set is a remarkable bargain.

Save for some excessive resonance in the chromatic runs of No. 3's first-movement cadenza (which may simply be overpedaling), the engineering is very fine



The Bach Cantata Project



Nikolaus Harnoncourt

London Imports

with these Telefunken performances we enter a new (or old) and better world. The sound of these performances is so beautiful; and, with two small reservations mentioned below, the recording quality is ideal. But the beautiful sounds are part of the sense. Listening to the pointed, eloquent articulation of the solo violin and the oboe, as they accompany the alto in the first aria of No. 39, makes the kind of Bach playing we usually encounter sound like a rough approximation, or at best a transcription.

In No. 39, with an expansive opening chorus and a picturesque use of instruments, and No. 40, a jubilant cantata for the Second Day of Christmas, and then again in Nos. 45 and 46, the Hannover Boys Choir, previously heard in Vol. 9, returns to the series. (Who the choral tenors and basses are we are not told.) It is an excellent ensemble, firm and forthright, clean in articulation, and it provides a good soloist, who, like the other trebles of the series, lacks only a trill to be completely satisfying. The tenors strike me as a shade light.

René Jacobs is a wonderfully deft alto. I last heard him in a bouncy comic-servant role in Cavalli's *Erismena*, at the 1974 Holland Festival; he is a singer to cure anyone's possible dislike of countertenors, with a voice firm, virile, pleasing in timbre, perfectly secure, sounding true divisions not at all fluttery but struck out exactly as if by little hammers. He has a good trill. He is the only singer who ventures little embellishments of the vocal line, in the aria of No. 45 (a marvelous duet with Frans Brüggen's flute). The voice "peaks" a little at C and above, acquires a force that can disturb the evenness of line. There are moments, in Nos. 39 and 45, when I feel he is ar-ti-cu-lating the melody a little too carefully—like an organist giving out a fugue in a very resonant building—but this is in keeping with Leonhardt's general approach.

At times—the outstanding examples are the opening chorus and closing chorale of No. 39—Leonhardt seems to sacrifice line to clarity of attack; the chorale is given out note by note. In blurry church acoustics, the echo would join the notes into a melody; the Telefunken recording quality is not at all dry, but not so resonant as to call for *détaché* precision. Leonhardt's endings can also be abrupt—especially the close of No. 46, which seems suddenly to break off. But

one can usually find some reason in the music that has prompted his particular treatment, for he can also be large and broad. The opening chorus of No. 45, a long "expository" treatment of the text, richly scored, is accorded a radiant performance.

As we proceed to No. 41, a rollicking New Year (or Feast of the Circumcision) cantata, and No. 42, for Low Sunday, the Sunday after Easter ("At the Sunday Quasimodogeniti," Telefunken's English "translation" calls it; I had to consult a German-English dictionary to see what was meant), a difference between Leonhardt and Harnoncourt becomes apparent. It is implicit throughout the series, but highlighted here, fortuitously, by the juxtaposition of pieces and by recording quality. The opening chorus of No. 41 is a brilliant affair with trumpets and drums, and the first movement of No. 42 (perhaps to spare a choir worn out by its Passion and Easter tasks) is an instrumental *sinfonia* in Brandenburg vein; each of them is here fiercely, even a little roughly, presented, with a touch of harshness in the recorded sound. This emphasizes the difference between Leonhardt's delicate precision and meticulous, beautifully calculated detail and Harnoncourt's greater readiness to let things go and let things flow. I do not want to make too much of it, but I imagine that anyone who attentively follows the series will soon be able to spot which conductor is in charge.

The anonymous Vienna choirboy of Nos. 41 and 42 strikes his words with delightful conviction. There is a slight edge around the recording of Paul Esswood, the countertenor of the Vienna recordings, almost as if he had been tizzed up with artificial resonance, and I remarked this again in Nos. 44 and 48. He starts "peaking" a little higher than René Jacobs, from D upward. Kurt Equiluz, the tenor of the series from No. 41 to No. 49, is lyrical, expressive, altogether satisfying. The recitative and aria of No. 45 is an especially taking example of his direct, clear singing—candid, fervent, but not hectoring. Ruud van der Meer, who joined the enterprise at Vol. 10, is a bass with an urgency of utterance that makes one prick up one's ears every time he enters—in Nos. 41, 42, 43, perhaps most of all in No. 44 when he sings "Es sucht die Antichrist, dass grosse Ungeheuer, mit Schwert und Feuer." Outside *Das Kantatenwerk* his

throughout, and the remastered No. 1—I did not have the other earlier discs on hand for direct comparison—shows a definite improvement in dynamic range. The imported pressings are superb as usual. H.G.

[For more on Stephen Bishop-Kovacevich, see this month's "Behind the Scenes."]

BEETHOVEN: Quintet for Piano and Winds, in E flat, Op. 16*; Octet for Winds, in E flat, Op. 103*. Rudolf Serkin, piano*; musicians

from the Marlboro Music Festival. [© Mischa Schneider, prod.] COLUMBIA M 33527, \$6.98 [*from MS 6116, 1960].

BEETHOVEN: Trio for Clarinet, Cello, and Piano, in B flat, Op. 11.* **HAYDN:** Trio for Flute, Cello, and Piano, in G, H. XV:15., Richard Stoltzman, clarinet*; Michel Debost, flute*; Alain Meunier* and Peter Wiley*, cellos; Rudolf Serkin, piano. [Mischa Schneider, prod.] MARLBORO RECORDING SOCIETY MRS 7, \$7.00 postpaid (Marlboro Recording Society, 5114 Wissoming Rd., Washington, D.C. 20016).

The best performance on these discs is not new; the excellent Columbia Beethoven octet, first issued in 1960 (coupled with the Dvořák wind serenade), is characterized by split-second ensemble, judicious balances, beautiful tone color, and romping high spirits. The giant flutist Marcel Moyse conducts these stellar players with splendid vitality and the best of good classical taste.

The new coupling for the octet, the Op. 16 Quintet, is a disaster from virtually every standpoint. A quarter-century ago Rudolf Serkin made a superb recording with mem-

Reaches Fifty by Andrew Porter

name is unknown to me; I want to hear more of him.

In Vols. 12 and 13, the soloist of the Vienna Choir Boys is allowed an individual credit, and Peter Jelosits deserves it. He is a treble who commands long, clean, lovely divisions. He has a beautiful tone and excellent coloratura. There is no thinning out as he rises to A. He essays no trills (an occasional mordent at a cadence is the most he ventures), yet one feels that with a little encouragement he could easily have managed them. With cogent words he announces, in No. 47, the qualifications for calling oneself a real Christian. As the Bride in No. 49 ("Ich bin herrlich, ich bin schön") he sings with sparkling tone.

The bass soloists have been the most changed members of the enterprise: Max van Egmond through the first five volumes, and then appearances by Walker Wyatt, Siegmund Nimsgern, Ruud van der Meer, and now in Vol. 12 Hanns-Friedrich Kunz. They are all good. Van Egmond, in Nos. 39 and 40, expresses the words exquisitely but without overemphasis. In No. 46, Kunz has a storm aria, "Dein Wetter zog sich auf," with slide-trumpet obbligato, which he sings brilliantly. (The trumpeter and his instrument are unidentified in the otherwise detailed personnel lists.)

In Vol. 13, Harnoncourt surprises us by making a long "romantic" rallentando to the close of the first chorus of No. 47. No. 49 (*Dialogus*), without chorus, is a duet cantata for bass and treble, Bridegroom and Bride (the text for the day was the parable about the wedding guest who didn't have the right clothes and was thrown into outer darkness, *Matthew 22*)—an aria apiece and a final duet in which Master Jelosits, unsupported, holds a chorale line with steady shine through the figuration of the bass and the orchestra. No. 50 is a torso, a magnificent double chorus with trumpets and drums.

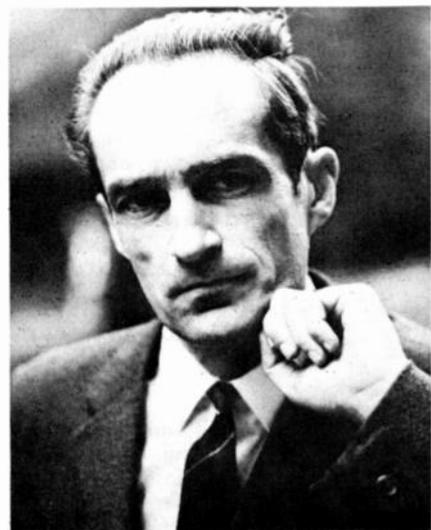
The material that accompanies the albums has been rightly praised: One booklet contains brief introductions to each cantata (in Vol. 13, Ludwig Finscher takes over from Alfred Dürr as author), a learned essay on some aspect of the cantatas as a whole, and texts with English and French translations; another, full scores of the works concerned. All the same, the material is not quite as good as it could be. The

cantata texts are printed not as verse, but in run-on style. The English is not a translation, but a rhymed singing version that is often ingenious but sometimes not quite true to the German original. ("I am joyous, I am glad, / for I know my Saviour loves me" is hardly a precise rendering of "Ich bin herrlich, ich bin schön, / Meinem Heiland zu entzünden.") The lesson for the day is not always identified.

The scores of Nos. 39, 41, and 43-45 are given in reductions of the *Neue Bach Ausgabe* edition, six pages of the original clustered on one of the new format, legible with keen eyes in a good light. The others are in a face similar to that of the *NBA*, a little less spidery as regards the notes but with the words slightly less sharp. These non-*NBA* scores do not always accord with the performances (though differences are usually pointed out in the booklets): In No. 46, Leonhardt omits the trumpets and oboes of the first chorus, as a later addition; in No. 47, the obbligato of the soprano aria is played by a solo violin (an autograph part, probably for violin, survives), but the printed score still gives it to organ. There are also verbal differences between score and performance in that aria and in the subsequent recitative: "Staub" is changed to "Stank"—man becomes "muck, stink [instead of "dust"], ash, and earth."

The essays are: Vol. 11, Detlef Gojowy on emblem books and their influence on the imagery of Bach's texts; Vol. 12, Emil Platen on the structure of the opening choruses; Vol. 13, Christoph Wolff on the use of the organ. The first is particularly interesting, but the English translations of all three are graceless to the point of being unreadable. Non-Lutherans may also need help with the nomenclature of the church year. I have mentioned *Quasimodogeniti* above: "At the Sunday Estomihi" is more familiar as *Quinquagesima*, and "At the Sunday Exaudi" is the Sunday after Ascension. Small points, but worth making, since, as the series progresses, its presentation is being improved. Miniature the scores may be, but, being printed now in black on white, they are at least easier to follow than were the buff pages of the first albums.

The edition follows the old numerical sequence, which corresponds neither to chronology nor to the church calendar, so any album will provide cantatas from different



Gustav Leonhardt

London Imports

periods and in different moods. Buy one, and you will probably be hooked; I echo C.F.G.'s advice when he reviewed Vols. 4 and 5: "My strong and unqualified recommendation is to acquire each of these history-making volumes as it appears."

BACH: Cantatas, Vols. 11-13. Various soloists; Hannover Boys Choir, Leonhardt Consort, Gustav Leonhardt, cond. (in Nos. 39, 40, 45, 46); Vienna Choir Boys, Chorus Viennensis, Vienna Concentus Musicus, Nikolaus Harnoncourt, cond. (in Nos. 41-44, 47-50). TELEFUNKEN 26.35269 (SKW 11), 26.35283 (SKW 12), and 26.35284 (SKW 13), \$13.96 each two-disc set (manual sequence).

Vol. 11: No. 39, *Brich dem Hungrigen dein Brot**; No. 40, *Dazu ist erschienen der Sohn Gottes**; No. 41, *Jesu, nun sei gepreiset**; No. 42, *Am Abend aber desselbigen Sabbats**; Vol. 12: No. 43, *Gott fahret auf mit Jauchzen**; No. 44, *Sie werden euch in den Bann tun**; No. 45, *Es ist dir gesagt, Mensch, was gut ist**; No. 46, *Schauet doch und sehet**; Vol. 13: No. 47, *Wer sich selbst erhoehet, der soll erniedriget werden**; No. 48, *Ich elender Mensch, wer wird mich erlösen**; No. 49, *Ich geh' und suche mit Verlangen**; No. 50, *Nun ist das Heil und die Kraft*. [*Boy soprano from the Hannover Boys Choir; René Jacobs, countertenor; Marius van Altena, tenor; Max van Egmond, bass. * Boy soprano from the Vienna Choir Boys (Peter Jelosits in Nos. 43-44, 47-50); Paul Esswood, countertenor; Ruud van der Meer, bass. * René Jacobs, countertenor; Kurt Equiluz, tenor; Hanns-Friedrich Kunz, bass.]

Critics' Choice

The best classical records reviewed in recent months

- ADAM:** Cello Concerto. **BARBER:** Die Natali. LOUISVILLE LS 745, Dec.
BACH: Sonatas and Partitas. Milstein. DEUTSCHE GRAMMOPHON 2709 047 (3), Jan.
BEETHOVEN: Symphony No. 5. C. Kleiber. DEUTSCHE GRAMMOPHON 2530 516, Nov.
BIRTWISTLE: Verses for Ensemble et al. HEADLINE 7, Nov.
CHERUBINI: Requiem in D minor. Muti. ANGEL S 37096, Dec.
CHOPIN: Preludes. Arrau. PHILIPS 6500 622, Oct.
CHOPIN: Waltzes. Ciccolini. SERAPHIM S 60252, Jan.
CRUMB: Music for a Summer Evening. NONESUCH H 71311, Oct.
DALLAPICCOLA: Il Prigioniero. Dorati. LONDON OSA 1166, Jan.
DELIUS: North Country Sketches; Life's Dance; A Song of Summer. Groves. ANGEL S 37140, Jan.
DVOŘÁK: Symphony No. 7. Neumann. VANGUARD/SUPRAPHONE 7, Jan.
ORFF: Der Mond. Kegel. PHILIPS 6700 083 (2), Nov.
PENDERECKI: Magnificat. Penderecki. ANGEL S 37141, Jan.
RACHMANINOFF: Symphony No. 1. Previn. ANGEL S 37120, Dec.
RAVEL: Piano Works. Argerich. DEUTSCHE GRAMMOPHON 2530 540, Dec.
SCHUBERT, SCHUMANN: Songs. Ameling. PHILIPS 6500 706, Dec.
SCHUMANN: Songs. Fischer-Dieskau. DEUTSCHE GRAMMOPHON 2530 543, Dec.
SIBELIUS: Symphonies Nos. 5, 7. Davis. PHILIPS 6500 959, Dec.
BOSTON MUSICA VIVA: 20th-Century Chamber Works. DELOS DEL 25405 and 25406, Jan.
19TH-CENTURY AMERICAN BALLROOM MUSIC. NONESUCH H 71313, Nov.

bers of the Philadelphia Wind Quintet, and I have heard a number of subsequent Marlboro readings that whetted my appetite for this recording. One can sense Serkin's basic influence, but the performance vacillates between pedantic rigorousness and rambling self-indulgence. Ensemble is often ragged, the rhythmic impulse lags, the wind playing is overblown. Serkin himself appears badly off form (the fingerwork is noodly and uneven, ornaments are bumpy, and he often rushes passagework). Far more valuable would be an Odyssey reissue of the Serkin/Philadelphia version; meanwhile, that by Ashkenazy and the London Wind Soloists (London CS 6494) is easily the best available.

Both performances on the Marlboro Recording Society disc are well above the level of the Columbia Beethoven Op. 16. The Haydn flute trio is excellent: rather severe coloristically, but full of linear thrust and dramatic tension. The Beethoven clarinet trio is certainly praiseworthy, but the performance is a bit straitlaced for so high-spirited a work. The excellent clarinetist, Richard Stoltzman, sounds a trifle pinched and nasal here (he can be heard to far better advantage on his Orion recital disc, ORS 73125, November 1973), and I am not fond of the cellist's rather spready, old-fashioned shifts. Serkin's disciplined pianism binds things together but, alas, also clips the music's wings whenever it starts to soar. H.G.

BEETHOVEN: Symphonies (9); Overtures. Chicago Symphony Orchestra, Georg

Solti, cond. [Ray Minshull and David Harvey, prod.] LONDON CSP 9, \$50.00 (nine discs, manual sequence).

Symphonies: No. 1, in C, Op. 21; No. 2, in D, Op. 36; No. 3, in E flat, Op. 55 (*Eroica*); No. 4, in B flat, Op. 60; No. 5, in C minor, Op. 67; No. 6, in F, Op. 68 (*Pastoral*); No. 7, in A, Op. 92; No. 8, in F, Op. 93; No. 9, in D minor, Op. 125 (with Pilar Lorengar, soprano; Yvonne Minton, mezzo; Stuart Burrows, tenor; Martti Talvela, bass; Chicago Symphony Chorus)*. **Overtures:** Coriolan, Op. 62; Leonore No. 3, Op. 72a; *Egmont*, Op. 84. (*from CSP 8, 1973; *from CS 6800, 1974).

These performances are generally athletic and unaffected, and they benefit from the services of a superb orchestra. Less appropriate, to my ears, is the massively reverberant engineering; the classical orchestra would be better served by a leaner, crisper pickup. In the following rundown, the individual performances are discussed in the order of the set's couplings.

The first disc pairs Nos. 1 and 8, and this is one of the better Firsts on modern records. The second movement is a trifle rushed and inflexible, and the third-movement trio, though aided by some feathery violin playing, is metronomic without being really rhythmic. But I like the opera-buffa approach to the outer movements, and the staccato string playing in the finale has much of the felicitous Rossini-like quality that made Toscanini's First so memorable. The reduced orchestra's sound is not helped by the brashly inflated acoustics, but detail is good enough. One curious note: Solti's newfound penchant for repeats (the man who recorded a Fourth and Seventh with none whatsoever reportedly now believes that every repeat in the symphonies is essential to Beethoven's architecture)

leads him to introduce an uncalled-for and structurally disruptive da-capo repeat in the Menuetto.

There is nothing small-scaled about Solti's Eighth, but his red-blooded reading lacks something in point and precision. Detail is again good (you can hear the cellos in the third-movement trio as clearly as on Toscanini's 1952 recording), but it doesn't always add up correctly. Such moments as the beginning of the first-movement recapitulation and the sardonic fortissimo interjection of the strings in the second movement are disappointingly mild-mannered. A goodish performance, but not to be compared with Casals (Columbia MS 6931), Szell (in his cycle, Columbia M7X 30281), and Toscanini (in Victrola VIC 8000; avoid the rechanneled single discs). Only a lugubriously paced minuet keeps Karajan (DG 2707 013) out of the top group.

No. 2 occupies a single disc, preceded by the previously issued *Egmont*, lumbering and turgidly recorded. After a mechanical introduction, the first movement of the symphony is decently paced and controlled. The *Larghetto* drags oppressively—the tempo is simply too slow, with no give and take in the shaping and little singing quality in the phrasing. The scherzo, though, is bright and well paced, the finale forthright and unsubtle. By far the best Second known to me is Toscanini's 1939 NBC performance (not the one in the Victrola set), but Szell (in his cycle) and Scherchen (Westminster, deleted) are also worthy. So too is Karajan (DG 138 801), though a bit overrefined.

No. 3 runs to a third disc side; the first movement gets a side to itself because of Solti's broad tempo and his observance of the repeat. (The finale of the *Eroica* is followed by the first movement of No. 4, which is completed overside.) The opening chords are rather limp, but at least we are spared the nasal cellos of Solti's 1959 Vienna Philharmonic version. Though the basic tempo for the first movement seems much slower than before, there is surprisingly little actual difference; the impression probably results from Solti's currently less frenetic handling of contrapuntal passages. Save for occasional loss of impetus, this is a good first movement, though Solti still hasn't shown me that the repeat can be taken without straining interest. The extremely broad Marcia funebre is blemished by some fussy, theatrical tenutos at the end, which transform the sublime into the merely sentimental. In the scherzo, Solti still slows down for the trio, but now he makes a gradual, Walter-like transition from his crisp basic tempo. The new version is certainly an improvement, but I prefer a single tempo for this movement, as with Toscanini, Busch, Weingartner, and Leinsdorf/Rochester. The finale is simply poor: all sorts of studied lengthenings and the like, broken line, and even some lethargic, imprecise playing.

Solti's 1951 Fourth with the London Philharmonic displayed a sturdy conception; happily the new version is not all that dissimilar, save in matters of repeats and engineering. The slow introduction has a refined, poised line. The main allegro is well phrased, with every instrumental choir falling neatly into place. There is some ravishing pianissimo string playing, and the eas-

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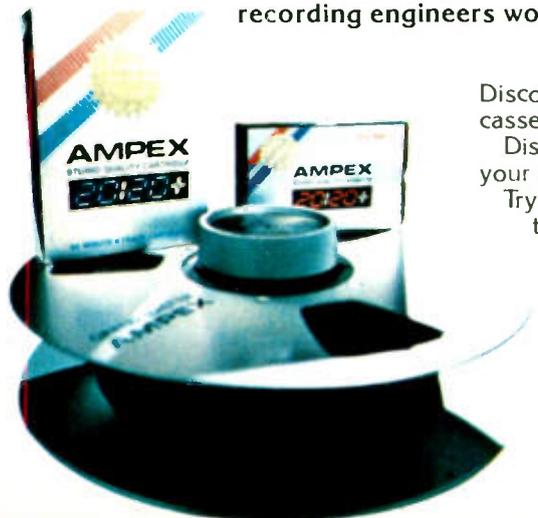
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ing of line just before the recapitulation is similar to Toscanini's and Karajan's, though less subtly gauged. The Adagio suffers somewhat from the long reverberation time, and the reading is slightly amorphous and squarely weighted. The remaining movements recover splendidly (with the third-movement trio taken in tempo), and the playing throughout has wonderful spirit and solidarity. All that is missing is the incomparable shaping of Toscanini and Karajan (DG 138 803), but Solti joins Böhm (DG 2530 451) just behind them.

No. 5 is preceded by the previously released *Leonore* No. 3, which is admirably disciplined but lacking in spirituality, with exaggerated contrasts that verge on vulgarity. The symphony gets a big, burly treatment. The music of the first movement is robust enough to withstand the muscle-bound tempo and lack of internal shaping; not so the second, saved only by some impressive pianissimo string playing. The third movement begins with overly sentimental ritards, but the cellos and basses are powerful and clean in the trio. There is a good transition to the massive finale, which is clear and well judged but somehow unexciting. On the whole, this Fifth is no match for those of Toscanini, Cantelli, and Carlos Kleiber (DG 2530 516).

No. 6, contained on one disc, suffers most of all from Solti's generalized approach and the gummy, inflated sonics. The quivering trills and other effects, which can re-create the sounds of nature so wonderfully, are neutralized by the bloated textures and reproduction. Solti makes some serious errors of judgment: The tenutos at bars 203-4 of the third movement are tastelessly prolonged; the climactic reappearance of the finale's second theme is beset with a horrid *Luftpause*; the coda of the finale is unbearably sentimentalized by a dirgelike treatment. The London catalogue already boasts a far better *Pastoral* at budget price, Monteux's with the Vienna Philharmonic (Stereo Treasury STS 15161).

By contrast, No. 7 (with *Coriolan* as a filler) is the prize of the cycle. Solti's Vienna Seventh was the best of the three symphonies he recorded then; the new version is still better. The introduction, which formerly lumbered a bit, now moves at a perfectly measured tempo. As before, the flute introduction to the vivace sounds fresh (how wonderful to be spared that nasty little comma), and the dotted rhythm is masterfully judged. At several points in the first movement, Solti has noticeably tightened his rhythmic grip. The Allegretto is exquisitely paced, the crescendo graded with masterful poise, though some may prefer the more personal, singing second movement of the 1959 version. The scherzo is tremendous: swashbuckling, magnificently sprung rhythmically, full of verve and delicacy, effectively contrasted dynamically. For once the trio is suitably brisk, in the Toscanini manner. The finale, slightly broader than before, now serves as a logical summation of what has preceded it. A magnificent performance, lacking only the irreplaceable individuality of Casals (reviewed separately this month) and Toscanini.

The coupled *Coriolan* is shaped and projected with clarity and taste. My only

quibble, a small one, is with Solti's insistence on slowing down before both appearances of the second theme. The sound of *Coriolan* and the Seventh is the best in the cycle (both were taped in Vienna, but then so was the Sixth): Though there is massive solidity to the low strings, there is also great clarity—note the crisp, frosty definition of the flute in the symphony's first movement. Separate issue of this disc is worth watching for.

No. 9 (spread over four sides) impresses me even less than when I first reviewed it (May 1973). The rich tutti sound compensates somewhat for the prevailing limpness of the first movement, but the second is horrid, with its rasping overtones from closely miked bassoons and timpani that sound like sledgehammers. The Adagio oozes, with virtually no phrasing at all; the basically direct finale is hurt by an overly fast march and a murky fugato. This is a Ninth for people who prefer a sonic blast to music. Fortunately Solti shows elsewhere—notably in the First, Fourth, and Seventh—that he's capable of more. H.G.

BEETHOVEN: Symphony No. 7. For an essay review, see page 83.

BERLIOZ: Symphonie fantastique. For an essay review, see page 83.

BRAMMS: German Folksongs. Edith Mathis, soprano**; Peter Schreier, tenor*; Karl Engel, piano**; Leipzig Radio Chorus, Horst Neumann, cond.* [Rudolf Werner, prod.] DEUTSCHE GRAMMOPHON 2709 057, \$23.94 (three discs, manual sequence). German Folksongs (42)*; Children's Folksongs (14)*; German Folksongs for four-part chorus (9)*.

This album contains a lot of songs: fourteen *Children's Folksongs* and fifty-one *German Folksongs* (forty-two for solo voice, nine for four-part chorus). No doubt the scale of this venture stems from the current passion for comprehensive documentation. I can hardly believe there are many music lovers who would care to subject themselves more than once to so enervating an experience as hearing these sixty-five absolutely discrete pieces at a stretch. Or even—to speak for myself—hearing a single side's worth. There is simply too little variety of sentiment and sensibility to hold my attention even that long.

In addition, the individual songs are not only fairly undistinguished, but often, because of the strophic form in which all are couched, numbingly monotonous, notwithstanding Brahms's skill as an arranger. The four musically identical verses of "Sandmännchen" (No. 4 of the *Volkskinderlieder*) wear out their welcome long before the end. (In light of the obfuscation that Werner Morik brings to his album notes, it should perhaps be said that comparatively few of these pieces are authentic folksongs. Brahms was misled into accepting as genuine a large number of outright forgeries, together with several numbers originally intended as parodies of folksongs and others with no connection to folk music at all—e.g., "Sandmännchen," which derives from

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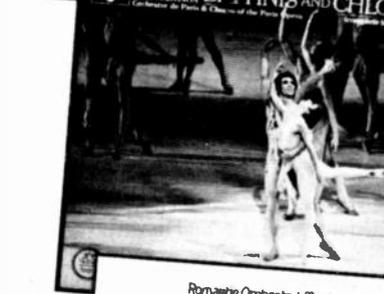
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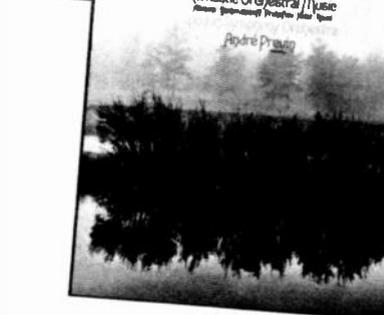
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a melody in a seventeenth-century Psalter.)

Despite all this, the performances here are good. Peter Schreier is particularly expressive and attractive. Edith Mathis, apart from being somewhat lacking in personality, is not always comfortable with the high keys in which most of this music is pitched. Where the tessitura is comparatively low, however (as in, for example, "Da unten im Thale"), she is often very winning. In any case, she, like Schreier, avoids the disingenuousness and dramatic overemphasis that mark the Schwarzkopf/Fischer-Dieskau performance of the *Deutsche Volkslieder* on Angel SB 3675. There is also slightly less recourse on DG than on Angel to the dubious practice of dividing up certain songs between the two singers as if they were dramatic scenes.

Karl Engel provides solid accompaniments for Mathis and Schreier. In the four-part choruses, the Leipzig Radio Chorus is very fine. The recording is clear and spacious, though in the *Volkskinderlieder*, sung by Mathis alone, the acoustic is perhaps too intimate.

Texts and translations. The latter, being singing translations, are only approximate in meaning. Though uncredited, most of them are by Albert Bach and were commissioned by the original Berlin publisher when the songs were new. The surfaces of my review copy were rather noisy, a surprising fact, given DG's scrupulousness in such matters. D.S.H.

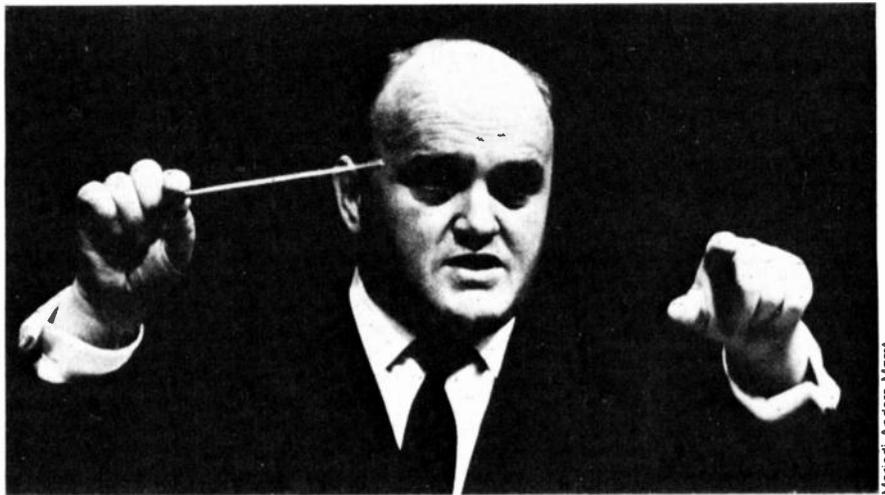
BRUCKNER: Symphony No. 6, in A (ed. Nowak). Vienna Philharmonic Orchestra, Horst Stein, cond. LONDON CS 6880, \$6.98.

Comparisons:
Haitink/Concertgebouw Phi. 6500 164
Steinberg/Boston Sym. RCA LSC 3177

It was only four years ago that the Bruckner Sixth finally received, with the release of the Haitink/Philips and Steinberg/RCA editions, recordings with the thrust, power, and brilliance for which the music had long cried out. As one might have predicted from Horst Stein's Bruckner Second (November 1975), his Sixth is fit company, and even improves on them in a few respects. For one thing, London's engineering has an immediacy and warm expansiveness lacking in the somewhat dry RCA and backwardly miked Philips acoustics. (For once the Haas and Nowak editions do not differ significantly, so the three performances are textually more or less comparable; score references below are to Nowak.)

Though the first movement is properly heroic and assertive in all three readings, only Stein observes the gear change for the lyrical countertheme, and without losing momentum; Steinberg and Haitink all but ignore the *bedeutend langsamer* (cue B). Stein continues his masterly shaping in the well-judged acceleration and return to the initial tempo (cue M). Both the Vienna Philharmonic and the Concertgebouw are a bit tidier in ensemble in this movement than the Boston Symphony, whose violins' eighth-note ostinatos at the very beginning are slightly nervous.

I wish Stein had subdued his slightly too full-blooded low strings in the opening of the Adagio; subsequently there is little to fault in this sensitive and well-shaped in-



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Horst Stein—Bruckner conducting that is fit company for the best.

terpretation. The lyrical phrasing of the closing pages could hardly be bettered. Haitink is a bit less ardent in this movement, and the Concertgebouw tone is cooler and more restrained. Steinberg's well-performed Adagio is the only uninterrupted one on disc; both Stein and Haitink have side breaks at G—relatively tolerable.

In the Scherzo, Haitink's swift reading captures all the mercurial shifts of color, thanks to the Concertgebouw's superior coordination. Steinberg and Stein set broader tempos, but the former maintains a taut and swaggering gait; Stein's under-articulation of the low-strings march-rhythm accompaniment deprives the movement of its sense of menace. In the trio, only Stein observes the *langsam* marking, achieving a jovially parodistic effect that contrasts with the martial impact of the faster Haitink and Steinberg readings.

The somewhat ambling finale needs all the animal energy it can get to hold together, and all three conductors provide this. The Boston version is notable for its brash abandon, while the Concertgebouw attacks the sudden fortissimo outburst for trumpets and horns at bar 22 with such calm precision that I still find it the most sheerly terrifying moment in all Bruckner. The new version is especially impressive for its steady control of transitional passages and for the secure coordination of the violins' alternating pizzicatos at P.

A final clincher: On my copies at least, the London pressing is the cleanest and quietest of the three. A.C.

DVOŘÁK: Concerto for Cello and Orchestra, in B flat, Op. 104. Lynn Harrell, cello; London Symphony Orchestra, James Levine, cond. [Charles Gerhardt, prod.] RCA RED SEAL ARL 1-1155, \$6.98. Tape: ♡ ARK 1-1155, \$7.95; ♣ ARS 1-1155, \$7.95. Quadriphonic: ARD 1-1155 (Quadradisc), \$7.98; ART 1-1155 (Q-8 cartridge), \$7.95.

Since the landmark mono recordings of the Dvořák B flat Concerto—in the Thirties the

taut, imperious Casals/Szell (Seraphim 60240), a well-nigh definitive account; in the Fifties the richer, more flexible Rostropovich/Talich (last available on Parliament)—there have been numerous distinguished accounts: the introspective Starker/Susskind (Angel S 35417), the muscular yet plastic Starker/Dorati (Mercury SRI 75045), the crisp if somewhat offhand Fournier/Szell (DG 138 755), the solid middle-of-the-road Gendron/Haitink (Philips 802 892), the lyrical Tortelier/Sargent (in England, HMV SXLP 30018), and the colorful and freshly idiomatic Chuchro/Waldhans (Supraphon SUAST 50667). And yet here is a recording more illuminating, eloquent, and exciting than any of the others.

Lynn Harrell is a remarkably secure and perceptive technician and musician, yet in this performance he and James Levine have integrated the solo cello spatially and emotionally into the whole ensemble. Instead of challenging the orchestra, Harrell constantly forms ad hoc concertino groupings with its soloists. Levine has examined the score closely, both in its detail and in its over-all contours. I have rarely heard the first movement hold together so well with so clear a differentiation between the basic allegro and the slower tempo for the secondary thematic material. In the remaining movements he occasionally anticipates ritards slightly, but that is more than offset by his scrupulous execution of countless other tempo modifications.

Many of Levine's orchestral revelations depend on precision of instrumental execution, which often produces a sense of hearing the music for the first time. The London Symphony is in its very top form, and the recording is technically extraordinary. The album packaging is attractive; my pressing was first-rate. A.C.

In quad: There is more sheer majesty in this recording, perhaps, than in any four-channel disc I've heard. The orchestra really hangs together with no sense of electronic manipulation, though the large-scale orchestra-plus-audience treatment may sug-

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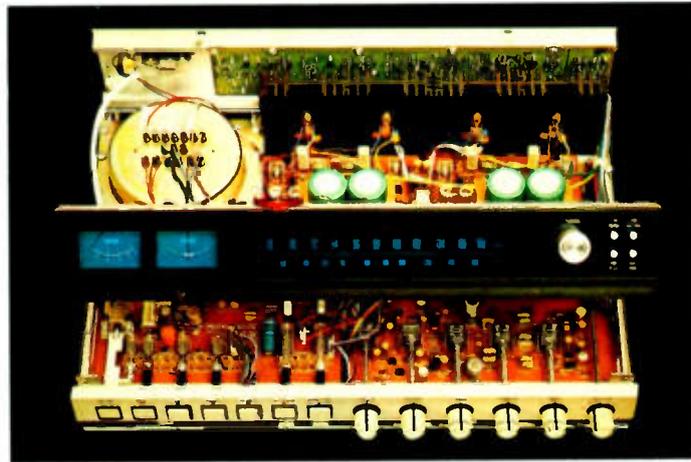
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gest the proportions of, say, the Mahler orchestra more than those one is used to in Dvořák. The effect is, unfortunately, spoiled by the extremely gritty surfaces in the first movement on both copies I've tried.

R.L.

GAGLIANO: *La Dafne*. For an essay review, see page 84.

HANDEL: *Cantatas: Delirio amoroso; Nel dolce dell' oblio*. Magda Kalmár, soprano; Liszt Chamber Orchestra, Frigyes Sándor, cond. [András Székely, prod.] HUNGAROTON SLPX 11653, \$6.98.

Neither of these cantatas is among Handel's great works in this genre, but they are both pleasant enough.

Delirio amoroso hardly lives up to its text. It is, rather, a bravura piece for coloratura soprano, concerted solo instruments, and small orchestra. The cantata—almost a *festa* in length—is indeed too long and repetitious, but it has a nice overture and a couple of fair arias. It would make a better impression somewhat pruned and without repeats. *Nel dolce dell' oblio* is one of the pastoral cantatas: light and close to the then prevailing intermezzo tone. This is a slight piece, but not without a certain charm, and the recorder, which enhances the pastoral tone, blends nicely with the voice.

Magda Kalmár has a bright and fresh voice that carries well; unfortunately she seems to be a little closely miked. This promising young artist takes the extensive vocal convolutions with ease, and she has temperament. What she still needs to learn is the fine art of coloring the voice. All the instrumental soloists are good and the little orchestra is competent, but conductor Sándor is a bit stodgy and scarcely differentiates between the pathetic and the pastoral. P.H.L.

HAYDN: *Concertos for Piano and Orchestra*: in G, H. XVIII:4; in D, H. XVIII:11. Arturo Benedetti Michelangeli, piano; Zurich Chamber Orchestra, Edmond de Stoutz, cond. [David Mottley, prod.] ANGEL S 37136, \$6.98.

This is a shocking record. The sound is coarse, loud, lumpy, and one-dimensional; the piano tone sounds as if the microphone has been placed in the innards of the instrument, while the orchestra gives the impression of the combined string body of the New York Philharmonic and the Boston Symphony.

Michelangeli goes through these pleasant rococo concertos with a ferocious and relentless banging. Perhaps the inept recording has something to do with his harshness, but Michelangeli fully matches the engineering with his musicianship. There is never a shade of flexibility or a bit of sensitive phrasing, never those delicate changes in tempo and dynamics that make the return of a rondo theme a joy or the onset of the recapitulation an event anticipated with excitement. In addition he consistently arpeggiates his chords and in general keeps his two hands in different time

zones, a style of playing that went out with the square rigger. A most annoying habit of the Italian pianist is to keep his foot on the pedal until further notice; at the end of sections the evanescent reverberations create a *Cathédrale engloutie* effect as suitable for this style as *lederhosen* for a formal dinner.

Too bad, for these are nice compositions.

P.H.L.

HAYDN: *Concertos: for Violin, Harpsichord, and Strings, in F**; for Two Flutes and Orchestra, in F*. Jacques Manzone, violin; Françoise Petit, harpsichord; orchestra, Henri Claude Fantapié, cond.* Jeanette Dwyer and Claude Legrand, flutes; Mozart Society Orchestra, Guido Bozzi, cond.* ORION ORS 75198, \$6.98.

In the Esterházy household Haydn was a composer, conductor, and producer, but he was not a virtuoso soloist, and for that reason his concertos are overshadowed by his symphonies. Unlike Mozart, he did not require a concerto literature for his personal use.

The concerto for violin and harpsichord dates from his early Esterházy period, and one can imagine it as intended for the composer to play with his concertmaster, the same artist for whom he wrote so many solos in the symphonies of these years. The original manuscript is lost, not an uncommon event for early Haydn, but this performance, from a modern scholarly text, has the proper note of authenticity.

The concerto for two flutes is an arrangement, by either Haydn or a trusted aide, from the fifth of five concertos composed around 1786 for two *lire organizzate*, the *lira organizzata* being a somewhat unwieldy cross between a hurdy-gurdy and an organ that enjoyed a brief popularity in France and Italy. When Haydn wanted to play this work in England, he chose more conventional instruments, and since the original version isn't likely to be heard of-



Bernard Herrmann in 1942
A welcome revival of his early symphony.

ten we need not have any fears about accepting it in this second form.

The performers, clearly better known in Europe than in the U.S., are good and well-recorded. They play in the best French tradition, with a degree of lightness, verve, and melodic sensitivity that gets to the heart of these scores. Neither concerto can be regarded as profound, but the work for flutes is a lot of fun, and the interplay of the two soloists in the earlier work reveals typical Haydnesque mastery of unusual forms.

R.C.M.

HAYDN: *Trio for Flute, Cello, and Piano, H. XV:15*—See Beethoven: *Quintet for Piano and Winds, Op. 16*.

HERRMANN: *Symphony*. National Philharmonic Orchestra, Bernard Herrmann, cond. [Gavin Barrett, prod.] UNICORN RHS 331, \$7.98 (distributed by HNH Distributors, Box 222, Evanston, Ill. 60204).

Bernard Herrmann's extraordinary 1941 symphony unfolds expansively in the form of a multicoloured, moody, often bleak tonal landscape (Herrmann ranks with Sibelius, Barber, and Vaughan Williams among the greatest of musical landscape-seascape artists), within which motivic fragments take form and disappear in unfathomable cycles. The composer establishes a symphonic momentum quite unlike the more immediate dynamism of his film music.

Especially attractive is Herrmann's structural use of instrumentation; repeated hearings increasingly reveal the subtlety of his contrasts within and among orchestral choirs. He will, for example, use near-cluster effects in the brasses to counteract the simplicity of a motive, sometimes juxtaposing several winds in very close harmonies, as in the hauntingly icy trio of the nightmarish scherzo. By the end of the finale, Herrmann has begun to superimpose ideas in almost Ivesian fashion—not surprising in view of his close ties, as a young conductor, with his great predecessor.

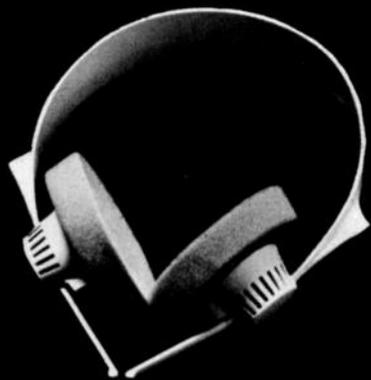
It is saddening that a work of this quality has remained virtually unknown for over thirty years, but there is some consolation in the delight of rediscovery. In this well-engineered English recording, Herrmann leads the National Philharmonic in a glowing, subtle, and sonorous performance whose control and understatement invite the listener to participate especially deeply in the emotional fabric of the work. R.S.B.

HILLER: *Sonatas for Piano: No. 4**; No. 5*. Frina Arschanska Boldt* and Kenwyn Boldt*, piano. [Giveon Cornfield, prod.] ORION ORS 75176, \$6.98.

As heard in these two sonatas, the style of Lejaren Hiller (born in New York in 1924) is very deliberate—too deliberate for my taste.

The Fourth Sonata (1950) is supposed to be humorous, each movement based on a different pianistic style. Yet Hiller rarely manages to do anything really funny, whether in the late Romanticism of the first movement, the blues of the second, or the

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tarantella of the fourth. Only the third-movement trio, with its herky-jerky mock seriousness, got a smile from me. Elsewhere, parody or no, the music just sounds like plain-and-simple bad composing.

The Fifth Sonata (1961) has more serious pretensions and features one movement, the third of the four, written in an ultra-quiet, space-filled style entirely in the piano's upper registers. But again everything seems to have been planned out abstractly, with little feeling of inevitability in the musical progression. While this can work in a more avant-garde style, in Hiller's more conservative idiom the paradoxical effect is the opposite of deliberation—rather like bad improvisation. Furthermore, the writing in both sonatas is long-winded; even good ideas are spoiled by overelaboration, as in the twelve-and-a-half-minute-long third movement of the Fifth Sonata.

Kenwyn Boldt seems to have reasonable command of the Fifth Sonata. Frina Arschanska Boldt admittedly has somewhat inferior material to work with in the Fourth, but some of her playing, especially in the finale, sounds amateurish. Perhaps, however, there was nothing else to do with the movement, and the badly tuned piano is no help. R.S.B.

MOZART: Cosi fan tutte, K. 588.

Fiordiligi	Gundula Janowitz (s)
Dorabella	Brigitte Fassbaender (ms)
Ferrando	Peter Schreier (t)
Guglielmo	Hermann Prey (b)
Despina	Reri Grist (s)
Don Alfonso	Rolando Panerai (b)

Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Karl Böhm, cond. [Werner Mayer, prod.] DEUTSCHE GRAMMOPHON 2709 059, \$23.94 (three discs, manual sequence) [recorded live at the 1974 Salzburg Festival].

While this set—taped at a live Salzburg performance on Karl Böhm's eightieth birthday, August 28, 1974—adds little to the *Cosi* discography, it gave me much pleasure, thanks principally to the Fiordiligi and the over-all flavor of the performance.

Even those not partial to Gundula Janowitz will have to credit her courage in tackling so fearsome a part as Fiordiligi in a live recording. In fact, there are only a few minor points that might have been smoothed out in the studio; as vocalism this ranks with the best of the extraordinary Fiordiligis on record. Granted she tends, particularly when singing in Italian, to under-articulate words often to the point of near-vocalise; for me the emotions are so vividly communicated by modulation of her hauntingly pure timbre and by sensitive phrasing that I can't object.

Since *Cosi* depends so heavily on rightness of proportion, both internal and overall, live-performance recording might not seem particularly advantageous—or even desirable. But in this case there is an unmistakable gain in continuity and theatrical presence, and Böhm secures a level of orchestral execution and vocal balance that would easily pass muster in the studio. He does not seek crisp accents, but there is a wonderful sense of flow missing from his similarly slowish 1963 Angel recording; in that respect the 1974 performance is closer in spirit to his 1955 Vienna recording (now on Richmond). Of signal importance is the superb engineering: The voices are well to the fore, though not excessively so, with an

individual clarity matched only by the Davis/Philips set.

Against these virtues stand two serious flaws. First, the cuts. Just to hit the high points: in Act I, a chunk of the "Sento, o Dio" quintet, some of the military music, the Ferrando/Guglielmo duet "Al fato dan legge" (a "standard" cut, but a bad one), and chunks in the finale; in Act II, a stanza of Despina's "Una donna a quindici anni," Ferrando's "Ah! lo veggio" (another "standard" cut, but more defensible if you don't have a tenor who can sing it) and also his "Tradito, schernito." Dorabella's "E amor un ladroncello," half of the middle section of the Fiordiligi/Ferrando duet "Fra gli amplessi," and chunks in the finale. These cuts are of course outrageous, live performance or no, and one can only marvel at thechutzpah of Günther Rennert, director of the Salzburg production, when he writes in his booklet essay: "The sole criterion for the solution of all questions of interpretation is the score, whose authority is binding on both conductor and producer, and within which the very substance of the work is rooted. Style and interpretation are dependent on it." For a man who loves *Cosi* as much as Böhm purports to, he was awfully acquiescent in this butchery; but then his first *Cosi* recording used a rather similar "edition."

Still, now that we have three note-complete versions readily accessible (Leinsdorf/RCA, Solti/London, Davis/Philips), the Salzburg set can be considered for its value as a supplementary version. And some of the cuts have a silver lining, for they minimize the impact of the other serious defect: Peter Schreier's screechy Ferrando. He has previously recorded the role quite decently, and he did a lovely "Un aura amorosa" and "Tradito, schernito" on a London Mozart-aria disc; in fairness to a fine singer, this outing can be safely overlooked.

Most of the remaining singers register in the plus column. Brigitte Fassbaender has a darker tone than most Dorabellas, and she makes some nice character points. Reri Grist's one tone color is fortunately well adapted to Despina, and she's better than most of the rather sorry competition. Hermann Prey repeats his admirable Guglielmo from the Jochum/DG set and does his best to keep Rennert's camped-up staging out of his singing.

On the debit side is the Alfonso of Rolando Panerai, who already has an excellent recorded Guglielmo to his credit (the old Karajan set). His warm baritone should suit Alfonso well, but his vocal production is so erratic that a live performance is apt to give us too generous a portion of flat, hollow crooning, which is the case here. I'd still like to hear what he could do in the studio. The Vienna State Opera Chorus sounds quite ghastly in its mercifully brief contributions.

In addition to the complete sets (among which my choice remains the Solti), there are several others that have more to say about *Cosi* than this one. I would call particular attention to the Jochum/DG, a performance of special coherence that may not survive in the catalogue much longer with the arrival of the newcomer. K.F.

B **MOZART: Quartets for Flute and Strings: in D, K. 285; in G, K. 285a; in**



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C, K. 285b; in A, K. 298. Michel Debost, flute; Trio à Cordes Français. SERAPHIM S 60246, \$3.98.

Comparison:
Rampal, Stern, Schneider, Rose

Col. M 30233

On the way to Paris in 1778, Mozart paused in Mannheim, hoping to get a job (he didn't) or a wife (she jilted him). Instead he met a ripoff artist, a Dutch flutist named De Jean, who knew genius when he saw it, commissioned chamber music and concertos for his instrument, and welshed on his debts. It was all the more depressing since Mozart was not at all fond of the flute, found it tedious to compose so much for it so quickly, and moreover needed the money not only to pay bills, but to prove to his papa back in Salzburg that he was not largely wasting his time (which, in the last analysis, he was).

From this episode come the three K. 285 quartets, uneven works for the mature young Mozart and perhaps with a fake movement or two added by a less skilled hand. K. 298 dates from Paris a few months later, when his fortunes really came to low ebb.

As is often the case with Mozart, great as his trial may have been, the music is light, lyric, and sparkling and conveys a sense of joy. These flute quartets are among his most popular early chamber works and are amply represented in the current catalogue, with the Columbia edition of Jean-Pierre Rampal, Isaac Stern, Alexander Schneider, and Leonard Rose probably dominant. If you have that on your shelves, you're in fine shape. If you're shopping for the music, consider the current Seraphim, which is first-class in style and performance, equally well recorded, and three dollars cheaper.

Like Mozart, I find all of this too much for one sitting. Taken one quartet at a time, it is charming indeed, entertainment music at its most refined. And, although the Rampal performances are somewhat brisker and more animated, Debost's lyric playing is a pleasure to hear. You can't lose. R.C.M.

MOZART: Quintet for Clarinet and Strings, in A, K. 581*; Quartet for Oboe and Strings, in F, K. 370*. George Pieteron, clarinet*; Pierre Pierlot, oboe*; Arthur Grumiaux and Koji Toyoda*, violins; Max Lesueur, viola; János Scholz, cello. PHILIPS 6500 924, \$7.98. Tape: ♠ 7300 414, \$7.95.

Both of these masterpieces receive distinguished performances on this well-recorded disc.

The young Dutch clarinetist George Pieteron plays with a coolly linear sound. He can be tangy and robust when required, and I like his straightforward phrasing very much. His performance of the sublime clarinet quintet is ideally matched to the work of the Grumiaux-led string ensemble, which similarly pays heed to the crisp articulation and the purity and niceties of classical style. The *Larghetto* is perhaps too straitlaced for full effect, and in both of the third-movement trios I question the practice of pausing slightly and then proceeding at a tempo slower than that of the minuetto proper. The last-movement variations, however, are airborne here, and



Salvatore Accardo—running the gamut of the Paganini concertos with real flair.

surely no other team has better integrated the adagio fifth variation. A superb reading, then, even if it doesn't, except in the last movement, dislodge the Deplus/Danish Quartet version (in Telefunken 56.35017, December 1974).

The oboe quartet receives one of its great recorded performances. Pierre Pierlot's phrasing, like that of his string colleagues, is full of excitement and enlivening impulse, and his breath control and digital facility are justly celebrated (though I would prefer less vibrato). H.G.

PAGANINI: Concertos for Violin and Orchestra (6). Salvatore Accardo, violin; London Philharmonic Orchestra, Charles Dutoit, cond. [Rainer Brock, prod.] DEUTSCHE GRAMMOPHON 2740 121, \$34.90 (five discs, manual sequence).

Concertos: No. 1, in D, Op. 6; No. 2, in B minor, Op. 7; No. 3, in E (ed. Szeryng); No. 4, in D minor (ed. Szeryng); No. 5, in A minor (ed. Mompellio); No. 6, in E minor (ed. Mompellio) [from DG 2530 467, 1974].

Comparisons:

Ashkenase, Esser (Nos. 1, 2)	DG 139 424
Friedman, Hendi (No. 1)	Victr. VICS 1647
Grumiaux, Bellugi (Nos. 1, 4)	Phi. 6500 411
Perlman, Foster (No. 1)	Ang. S 36836
Rabin, Goossens (No. 1)	Sera. S 60222
Tretyakov, Yaryy (No. 1)	Mel./Ang. SR 40015
Szeryng, Gibson (No. 3)	Phi. 6500 175
Ricci, Bellugi (No. 4)	Col. M 30574

It was only a matter of time before one of the world's more intrepid virtuosos decided to run the gamut of the six Paganini violin concertos that are now (one way or another) extant and to produce a complete set. In a sense, Salvatore Accardo seemed destined to take up the challenge, since he was the first player to win first prize in the Paganini Competition, in 1958, and often plays, we are told, on Paganini's own Guarneri del Gesù. His release in 1974 of the reconstructed Concerto No. 6 bode well for this undertaking, and now it has come to fruition with resounding success.

It is true, I suppose, that if you can play one Paganini concerto you can play them all. It is not quite true that if you have heard one of them you have heard them all, for No. 1 is much more interesting than the sequence-riddled No. 5, for example, and the famous "Campanella" finale of No. 2 is one of the most attractive movements in the en-

tire set. In the main, listening to five discs of Paganini consecutively—even with time out for eating, sleeping, and honest wage-earning—produces eventual paralysis, both emotional and lumbar, and is not to be recommended. Only so many passages of tenths, so many harmonics, so many flying bow strokes, so many left-hand pizzics can be absorbed with anything like strict attention, and even Paganini's sweet slow melodies begin to sound perfunctory. Still, it is a worthwhile venture to get all the concertos into one box, and Accardo has done it with real flair.

A word about the origins of the more obscure concertos. No. 3, as fiddle fanciers will remember, was obtained by Henryk Szeryng from Paganini's heirs several years ago and was introduced by him in concert and on disc. His edition is used here. No. 4 was revived in Paris in 1954 (Accardo plays a Szeryng edition also). No. 5 existed in a transcription for violin and piano and was reconstructed by Federico Mompellio, an Italian musicologist, and introduced in Vienna in 1959; it has not been previously recorded, as far as I know. No. 6 was found in a London antique shop in 1972 in a violin/guitar version; it was orchestrated by Mompellio and introduced by Accardo a year and a half ago. (I reviewed the recording in October 1974.) Mompellio did his job well: The orchestrations are full of vitality and give due attention to woodwind coloring and brass pronunciamientos. As for cadenzas, Accardo has written his own for four of the concertos and revised Emile Sauret's for No. 1 and Remy Principe's for No. 5. He stops at nothing, providing a miniature *Caprice* on each occasion. Coming as these cadenzas do on top of twenty minutes or so of acrobatic virtuosity, they seem almost *de trop*; the cadenza for No. 4, for instance, is nearly four minutes long. But it is Accardo's show, and one can't blame him for making the most of it.

Accardo has made these works his property, and this integral set will surely stand as a landmark of sorts for a long time to come. His tone is brilliant, his temperament bold, his technique superb. This is not to say that some competing versions of individual concertos are not of equal accomplishment or do not offer attractive view-

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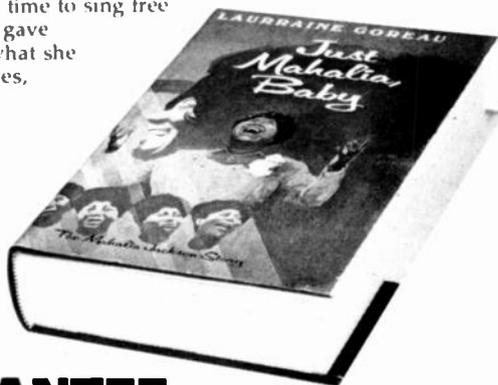
singers, sharing many concert stages with them.

Even though she was often ill, she lived dozens of lifetimes—caring for relatives, working for civil rights, supporting political candidates, cooking for anyone who looked hungry, managing a beauty salon and later a flower shop (and working in both between concert dates).

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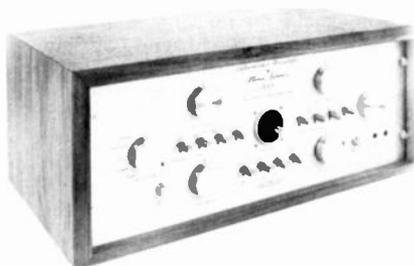
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points slightly at variance with his. In No. 1, for instance, Grumiaux's marvelous recording is a bit more precisely defined rhythmically and more cohesive and elegant in its surface shaping. Perlman is a more dazzling technician—somewhat more articulate in fast passages—and moves along with less emoting in the lyric moments, all to the good. Friedman runs very close to Accardo in approach and in tonal brilliance. Rabin's version remains winning but is at a lower emotional pitch. Ashkenase and Tretyakov are cast into the shade by comparison.

In No. 3, Accardo is more extroverted and aggressive than Szeryng, who emerges with a lower profile—less tightly rhythmic in the fast movements, and less nuanced (though still lovely) in the Adagio, altogether a "softer" performance throughout. In No. 4, Grumiaux again is beautifully musical and mellower in tone; Ricci is less coherent in the first movement, sings nicely in the second, but misses the pulse of the finale.

The London Philharmonic handles its share of the proceedings in a spirit that matches Accardo's. Those long introductory tuttis, with their big chordal exclamations and general air of storm and bustle, are played to the hilt. Rhythm is always alert, and details of orchestration are given their fair share of attention. A Paganini soloist could not ask for more.

He could, however, ask for more in the way of program annotations: DG's booklet offers some roadblocks. An essay on "The Social History of Virtuosity" is printed in German and French, and one on "Paganini and His Six Concertos" in English and Italian. The latter piece is adleptated to start with, and the translation into English renders such sentences as this (referring to the D major Concerto): "It bears the number, Opus 6 because it was published by his son Achille in 1851 through Schonenberg and Schott, the first in Paris and the second at Mainz, ending with No. 5 the series of compositions printed during Paganini's life by Ricordi in Milan, the only works having a number, while others had been printed in unauthorized editions." Got it? S.F.

PROKOFIEV: Alexander Nevsky, Op. 78. Betty Allen, mezzo-soprano; Mendelssohn Club of Philadelphia; Philadelphia Orchestra, Eugene Ormandy, cond. [Jay David Saks, prod.] RCA RED SEAL ARL 1-1151, \$6.98. Tape: ● ARK 1-1151, \$7.95; ● ARS 1-1151, \$7.95. Quadriphonic: ARD 1-1151 (Quadradisc), \$7.98; ART 1-1151 (Q-8 cartridge), \$7.95.

Comparison:

Alexandrov/Pro Musica Orch.

Turn. TV-S 34463

As in his pioneering Forties recording for Columbia, Ormandy still conducts Nevsky with technical aplomb and seamless assurance. The breadth and heroism of the epic unfold in a natural way, with no ponderous italicization and no hysteria. If the Mendelssohn Club will hardly be mistaken for the Red Army or Bolshoi chorus, it is at least solidly professional, free of obtrusive "American collegiate" choral mannerisms. Betty Allen is vigorously competent, though not in a class with Ormandy's previous soloist, the then-in-her-prime Jennie Tourel.

The ultimate Nevsky remains to be recorded. Reiner (RCA, deleted, unfortunately sung in English) caught best the music's snarling and brooding menace. Previn (Angel S 36843) offers splendid execution and vivid recording, but his approach is too civilized for me. Schippers (Odyssey Y 31014) has Lili Chookasian's darkly eloquent singing of the "Field of the Dead." The real sleeper is the recent Turnabout release, which even has a filler—a respectable Love for Three Oranges Suite conducted by Froment. The Nevsky performers are identified only as "Pro Musica Orchestra and Chorus, conducted by G. Alexandrov." The performance seems to be from an actual concert by a genuine (and extraordinarily vital) Russian chorus, with an orchestra that is adequate enough, some nervous brass playing excepted. The mystery mezzo really knows what her song is all about, even if she can't float a smooth legato line in the manner of the younger Tourel or of Chookasian. Alexandrov reads the score with incomparably invigorating energy and plasticity.

Sonically, the new Ormandy Nevsky falls between the edgy, overmiked Rachmaninoff Second Symphony (December 1975) and the smooth, suave Shostakovich Fifth (January 1976). The violins are bright, as is the extremely detailed percussion, but not strident or glossy. The various instrumental and vocal forces are vividly captured and well-balanced. A.C.

In quad: I become increasingly disturbed by the slightly acid, slightly grainy sound that seems to plague the Philadelphians on Quadradiscs. The velvet in RCA's London Symphony recording of the Dvořák Cello Concerto reviewed this month proves that the harshness given the Philadelphians is not an inherent by-product of Quadradiscs. Yet there it is, compounded by a miscellany of extraneous surface noises at some parts of my review copy.

This is a shame—the effect is otherwise superb. Being encircled by orchestra and chorus really works, with the antiphonal exchanges of the battle music and some of the choral passages adding much to the excitement and vividness of what is, after all, descriptive music. It does not add to the sense of one's being in the presence of a real orchestra in a real hall (a quality that the Dvořák, for example, achieves magnificently). Rather, the listener is confronted with an arbitrary deployment of musicians placed and recorded in the studio so as to achieve specific musical, dramatic, and sonic ends. R.L.

REGER: Quintet for Clarinet and Strings, in A, Op. 146. Karl Leister, clarinet; Droic Quartet. [Ellen Hickmann, prod.] DEUTSCHE GRAMMOPHON 2530 303, \$7.98.

Not long before his death in 1916, Max Reger wrote a clarinet quintet that he obviously intended to take its place alongside those of Mozart and Brahms. Reger was not, even by the most tolerant standards, a modest man, and in his time his ego was nourished by a coterie of critics who saw in him the logical heir of Beethoven and Brahms. He still commands considerable respect in Germany, though his music

seems by now to resist export to other countries.

Though there might be other responses to the combination of clarinet and strings, Reger, like Mozart and Brahms, is inspired to a rather elegiac mood. His quintet differs from his masters' in its greater contrapuntal emphasis, blending the wind instrument more into the string body. In his first movement, Reger expands conventional sonata form by adding to the exposition a third subject with its own key; this theme later figures prominently in the slow third movement. In the second movement, his scherzo seems to have as much trouble getting off the ground as Brahms's similar movements often have, and I find the slow movement lacking in strong inspiration. The finale, a long theme and variations, is possibly the strongest section musically; perhaps Reger was most comfortable spinning out variations on his own or others' themes.

The only alternative to the new DG recording by Karl Leister and the Droic Quartet is that by the Bell'Arte Ensemble in one of the Vox Boxes devoted to Reger's chamber music. I have not heard that performance, but this one is very good: It takes this kind of solid German playing to bring clarity to Reger's often involuted textures. I should also note that this performance, though spread over two sides, runs only 33:42. P.H.

RIMSKY-KORSAKOV: Scheherazade, Op. 35. Sidney Harth, violin; Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. [Christopher Raeburn, prod.] LONDON CS 6950, \$6.98.

Comparisons:
Haitink/London Phil. Phi. 6500 410
Rostropovich/Orch. de Paris Ang. S 37061

The latest warhorse to come out of the gate wearing the Mehta/Los Angeles/London colors well may be another favorite of the fans who earlier put their money on the same stable's Strauss *Zarathustra* (1969), Saint-Saëns *Organ Symphony* (1971), Holst *Planets* (1973), and last September's "Virtuoso Overtures." But on my card this *Scheherazade* is insuperably handicapped by an overweight and excessively mannered jockey. Mehta's drearly stodgy third movement is even slower, yet less flowing, than Rostropovich's, while both his first and fourth movements are heavily labored. The Los Angeles play well and are powerfully recorded, as always, yet the Rostropovich/Parisian version is far more dramatically vivid except for the London engineers' magnificent gong roar in the finale's shipwreck climax.

Over-all, for more transparent yet glowingly warm sonics as well as for the most grippingly magisterial reading to date, the 1974 Haitink/Philips version remains unchallenged. For that matter, both the distinctively individual versions by Beecham (Angel S 35505) and Ansermet (London CS 6212) remain incomparable despite their 1958 and 1961 technologies. R.D.D.

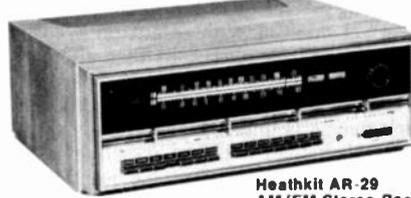
ROSSINI: Overtures. Academy of St. Martin-in-the-Fields, Neville Marriner, cond. PHILIPS 6500 878, \$7.98. Tape: 7300 368, \$7.95. *Il Barbiere di Siviglia*; *L'Italiana in Algeri*; *La Cambiale di matrimonio*; *La Scala di seta*; *Tancredi*; *Il Signor Bruschino*; *Il Turco in Italia*; *L'Inganno felice*.

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This record simply obliterates the competition. Thanks to the chamber-orchestrated string section and the quality of execution, every wind line in these works emerges with the full import Rossini clearly intended, and for that matter the vividly recorded strings are as full and precise as any I've heard in this music. Listen to the opening string pizzicatos of *L'Italiana in Algeri*, crisp yet bursting with color, followed by the bold, melting oboe solo; then all you'll need to know is that every bar in these eight overtures maintains that standard. Mariner's pacing is unerringly just, and the orchestral realization (the dazzling wind soloists might deservedly have been identified) makes everything else on records—except the overture in Silvio Varviso's complete *Barbiere* (London OSA 1381), which also uses reduced strings—sound like a generalized runthrough.

In Mariner's hands, the two little-known overtures here, *La Cambiale di matrimonio* and *L'Inganno felice*, have quickly become favorites of mine. The former in particular is a zestful romp every bit the equal of Signor Bruschino, and I share Geoffrey Crankshaw's incredulity (in his fine liner notes) that so mature a piece could have been written by a student. The absence here of such staples as *Cenerentolo*, *Gazza ladra*, and the bigger pieces—*Tell*, *Semiramide*, and *Siege of Corinth*—strongly suggests the imminence of a sequel. The sooner the better. K.F.

SAINT-SAËNS: Symphony No. 3, in C minor, Op. 78 (Organ). Bernard Gavoty, organ; Orchestre National de l'ORTF, Jean Martinon, cond. [René Chellan, prod.] ANGEL S 37122, \$6.98 (SQ-encoded disc). Tape: ●● 4XS 37122, \$7.98; ●● 8XS 37122, \$7.98.

Comparison:
Zamkochian, Munch/Boston Sym. RCA LSC 2341

Wait just a minute! This is definitely not just another sonic spectacular or just another Saint-Saëns *Organ* Symphony showpiece performance.

It's exceptional, first, in that it represents the completion of the first integral recording of the five existing Saint-Saëns symphonies, by Martinon and the Orchestre National—Nos. 1 and 2 on Angel S 36995 (July 1974), the early unnumbered symphonies in A and F on S 37089 (August 1975).

It is more rewardingly exceptional, however, in that it is triply distinctive in interpretation, execution, and recording—an accomplishment achieved hitherto only by the long-reigning, generally preferred, grandly expansive 1960 Munch version for RCA and to a far lesser degree by the smaller-scaled but poetically lyrical 1963 Ansermet version for London (currently available in a Stereo Treasury reissue, STS 15154). Now Martinon, undoubtedly benefiting from his experience of having recorded the *Organ* Symphony earlier (with the same orchestra but a different organist, Marie-Claire Alain) in 1971 for Erato/Musical Heritage Society, gives us the most fiercely virile and dramatic reading I know, making the recent one by Ormandy for RCA (ARL 1-0484) sound almost pabulum-bland in comparison. Both the orchestral sound and the sound of Gavoty's appropriately "symphonic" organ of the Eg-

lise Saint-Louis des Invalides are the most quintessentially "French" of any version to date. And the Pathé audio engineering is an outstanding triumph of power, bite, and solidity achieved without sonic blurring even in the long reverberant period of the cathedral locale.

To be sure, the close, ultravivid realism, to say nothing of the muscular strength, of this treatment may not be to every listener's taste. And for all the dramatic excitement, there is no direct challenge to the grandeur, sonic warmth, and well-nigh magical atmosphere of the forever unique Munch version. But Martinon's Saint-Saëns is unique as well. It also is outstanding technologically in a highly individual way, even when played back in stereo only. R.D.D.

SCHUBERT: Quartets for Strings: No. 12, in C minor, D. 703 (Quartettssatz); No. 14, in D minor, D. 810 (Death and the Maiden). Melos Quartet. [Rudolf Werner, prod.] DEUTSCHE GRAMMOPHON 2530 533, \$7.98.

Comparison:
Collegium Aureum Qt BASF KHC 22059

Last November, I welcomed the Collegium Aureum *Death and the Maiden* as a good middle-of-the-road performance, steering a path between the generally mellow approaches of many European ensembles and the generally high-gear, high-polish attitude of many American groups. The Melos Quartet is in the middle of the same road, but to less consistently good effect.

There is nothing whatever wrong with this performance, but in the first two movements one is aware of chances missed, of explorations not taken—mainly in the matter of bringing out inner, answering voices, for the emphasis here is on the top line. And while the Melos obviously aims at a lyric shaping of the Allegro and avoids a tight pouncing on the dotted-eighth-note figure, the final result is just a little bit stolid. (The Melos does not, incidentally, take the exposition repeat; the Collegium Aureum does.) Another chance missed, I thought, was in the third variation of the second movement, where the three-part cello chords can simply lift you out of your seat if they are played with muscle. They are all too docile here. The last two movements go very well, however, with the Presto crisper and more sharply defined than that of the Collegium Aureum.

The *Quartettssatz* stands up to the competition—that of the Guarneri (RCA LSC 3285), for instance, though the Melos is slightly more relaxed and more broadly conceived. The players don't miss the chance to shape the dynamics with flexibility, and that is half the battle. S.F.

SCHUBERT: Quintet for Strings, in C, D. 956. Guarneri Quartet; Leonard Rose, cello. [Peter Dellheim, prod.] RCA RED SEAL ARL 1-1154, \$6.98.

Comparisons:
Juilliard Qt, Greenhouse Col. M 32808
Tátrai Qt, Szilvássy Hung. LPX 11611
Taneyev Qt, Rostropovich West. WGS 8299

For all the performance problems Schubert poses to ensembles, he seems to bring out the best in them. How else to explain the fact that the Guarneri here offers the fourth

strong version of the C major Quintet in the past year and a half? In September 1974, I dealt with the Juilliard and Tátrai editions, quite different from each other, and each with much to say for itself. Make way now for the Guarneri, which runs side by side with the Juilliard in terms of finesse, sensitivity, and attention to detail. The Tátrai, an impressive performance, has more rugged contours, less smooth ensemble, sometimes more sonority. It is Schubert in country clothes, if you will, and in this resembles the Rostropovich/Taneyev version, reviewed in June 1975, which strides into the music with a healthy directness and without worrying too much about subtleties.

The Guarneri has always made a speciality of knowing what to look for below the top line in a score, and that sense of acute adjustment and balance prevails here. A special depth is given to the development section of the first movement, for example, and to the second subject of the finale, where the second-violin and viola parts underneath those first-violin triplets are given a chance to make their point, rather than being subdued to background status, as is often the case.

The Guarneri's first two movements here give a general impression of chasteness; the readings are mellow and refined, due in part to the translucent sweetness of first violinist Arnold Steinhardt's tone—less biting and muscular than Robert Mann's in the Juilliard version. In the last two movements the gloves come off; there is plenty of grit and a healthy swing to the scherzo, and in the finale all five players bite into the sforzandos with a vengeance. In such company as this, both the Tátrai and the Amadeus versions recede somewhat into the background. The Guarneri and the Juilliard, along with the quite different Taneyev, set a beautifully high standard. S.F.

SCHUBERT: Sonata for Piano, in D, D. 850; German Dances (16), D. 783. Alfred Brendel, piano. PHILIPS 6500 763, \$7.98.

This is one of the more successful discs in Brendel's Schubert series.

The D major Sonata, one of Schubert's toughest and most Beethovenian, is rendered in robust, forthright manner for two of its four movements. The exceptions are the difficult-to-sustain slow movement (well paced, but littered with pauses and other Viennese mannerisms) and the final rondo (too moderate even for an Allegro moderato). Elsewhere, and most importantly in the Allegro vivace first movement, the big outlines are admirably conveyed, with a flowing pulse and readily apparent structural order. The D. 783 dance set, which incidentally contains some of the best-known Schubert *Ländler*, is varied, communicative, and, when needed, heroic.

I continue to have reservations about Brendel's tone: crisp and sensitively colored in softer passages, but pingy and bodiless at louder dynamics. Philips' pressing is silent as usual. H.G.

TCHAIKOVSKY: Yevgeny Onegin, Op. 24.

Tatiana
Olga

Teresa Kubiak (s)
Julia Hamari (ms)

Mme Larina
Filippievna
Lenski
Triquet
Yevgeny Onegin
Prince Gremin
Zaretsky
A Captain

Anna Reynolds (ms)
Enid Hartle (ms)
Stuart Burrows (t)
Michel Sénéchal (t)
Bernd Weick (b)
Nicolai Ghiaurov (bs)
Richard Van Allan (bs)
William Mason (bs)

John Alldis Choir; Orchestra of the Royal Opera House, Covent Garden, Georg Solti, cond. [Ray Minshull, prod.] LONDON OSA 13112, \$20.94 (three discs, automatic sequence).

Comparison:
Mazurok, Vishnevskaya, Rostropovich
Mel./Ang. SRCL 4115

A fine achievement, up to a point. Solti takes a basically noninterpretive ap-

proach—i.e., execute the music correctly and let it make its points. That approach has the negative virtue of avoiding the pervasive mannered ponderousness of Rostropovich on the Bolshoi stereo set and the occasional mannered hysteria of Khaikin on the preceding Bolshoi mono set (now unavailable, but over-all still the best Onegin to date). Such fastidiousness has positive virtues too. This is much the most faithful replica of the score we have had on records, and Tchaikovsky's infinitely subtle orchestration is a major vehicle for the extraordinary compassion he lavishes on his characters as they brutalize themselves and one another. With a good chorus and orchestra and a cast of handsome young voices, the ardent-tinged melancholy of the

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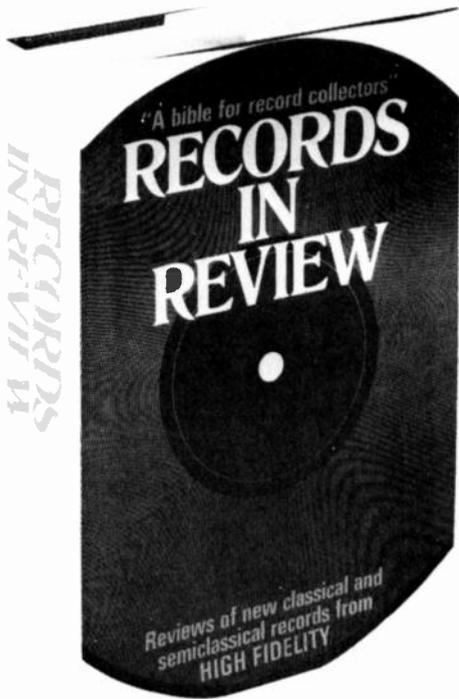
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first scene is realized most beautifully.

Still, *Onegin* needs more than a traffic cop in the pit, especially with a wholly non-Russian cast not overly endowed with vocal heft, dramatic temperament, or experience of the opera. Surprisingly, Solti himself seems somewhat wanting in theatrical impulse. If anything, he is apt to underplay Tchaikovsky's abundant tempo and dynamic manipulations. Both ball scenes could do with more thrust and point; with all their repeats, the *écossaises* of the St. Petersburg ball begin to seem endless.

It might do to let a great Russian cast (is there such a thing any more?) fend for itself, but not this one. The conversational passages of the country ball are tossed off, and Stuart Burrows, the fine Lenski, simply doesn't have the vocal reserves to depict, without help from the conductor, the irrational rage that leads to his challenge of *Onegin*; the scene never builds, and it comes as small surprise when the climactic "In your house" ensemble sounds rather merry. Similarly the Lenski/*Onegin* pre-duel duet, one of opera's great "freeze-frame" moments, passes almost unnoticed; it is partly a matter of tempo—slightly faster than marked, and I suspect that the marked tempo itself is too fast—but more a matter of articulation; it's difficult even to recognize the basic canon structure.

As often happens, the Lenski makes the most vivid impression among the principals (the role is virtually foolproof). I have never heard Burrows give a half-hearted performance, and he is, as always, highly sensitive to rhythm and expressive nuance. Both arias are excellent, and he even colors his words in a manner highly persuasive to these non-Russian ears. (I should add that the cast has been well coached. Fluent Russian speakers will likely be bothered, but I found words generally intelligible, with few flagrant mispronunciations.) As noted, he has problems in both scenes of Act II that aren't entirely of his own making.

It is hard to fault either Bernd Weikl, the *Onegin*, or Teresa Kubiak, the *Tatiana*. As with much of this *Onegin*, they are generally musically correct without being emotionally persuasive. Conrad L. Osborne wrote in the December 1974 installment of his Russian-opera discography that Yuri Mazurok, Rostropovich's *Onegin*, "makes a basically handsome sound and sings fluently enough, but really without more than the most generalized projection of attitudes and passions—he's boring, in short." Weikl too. There is more variety in his vocal delivery, but often in odd ways: He arrives for the duel sounding either jolly or tipsy, neither of which makes sense to me; he displays commendable animation in his monologue at the beginning of the St. Petersburg ball scene, but that's when we expect to find *Onegin* at his most dissipated. The scenes with Kubiak are solid and unexciting, as is her solo work. The Letter Scene is distinctive primarily for Solti's painstaking realization of the orchestral fabric.

A good Gremin can steal the show with his few snatches of dialogue and one sumptuous aria, and Nicolai Ghiaurov is a very good Gremin; it's gratifying to hear the voice in such healthy condition. Michel Sénéchal is an obvious, but nonetheless inspired, choice for Triquet: His Russian lines have a charmingly authentic French accent,

and naturally the couplets are sung, as intended, in French. For some reason, though, Solti takes the couplets, marked quarter note 88, at about 72; it never occurred to me that they were meant to sound languorous. What little there is for Olga to do, Julia Hamari does splendidly, and Anna Reynolds' appealing, unmatronly mezzo is a pleasant surprise for Mme. Larina.

If all this adds up to less than the full *Onegin* experience, it still seems to me the clear pick among current recordings. And Solti's sobriety makes the excesses of Rostropovich, who characteristically seems to be giving his interpretation without quite bothering to give us the basic performance, more bearable as a supplementary recording. A new Bolshoi *Onegin* would be desirable, conducted by either Yuri Simonov or

Fuat Mansurov, but not until the company finds an *Onegin* more individual than its current top two, Mazurok and Andrei Fedoseyev.

The London booklet contains a complete transliterated text (a rather odd transcription system, but at least internally consistent), with an elaborately set-up word-for-word translation. Not easy to follow while listening, but it should be helpful for studying the text. And the wonders of *Onegin* emerge most readily through close study—I strongly recommend the use of at least a vocal score. K.F.

TIPPETT: A Child of Our Time. Jessye Norman, soprano; Janet Baker, mezzo; Richard Cassilly, tenor; John Shirley-Quirk, bass-baritone.

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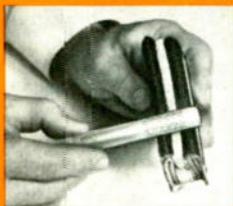
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Comparison:
Pritchard/Royal Liverpool Phil.

Argo ZDA 19/20

A country has in each age its musical spokesmen among performers as among composers; and Colin Davis' performances seem to me a musical reflection of the years in which Britain has striven to establish, without violence or oppression and at great material cost, a kind of socialism in which human dignities and freedoms are respected. He has held three "establishment" posts, as principal conductor of the Sadler's Wells Opera, the BBC Symphony, and now the Royal Opera, and of course his approach to life-and-music—he would not wish them to be divided—has caused conflicts. A traditionalist myself in many matters musical (among them, the ways that Wagner and Verdi should be performed), I have been, well, less than appreciative of some aspects of Davis' work. And I have also found him, when he conducts Berlioz, Weill, Britten's *Peter Grimes*, and above all the music of Michael Tippett, the most inspiring conductor of our day.

Tippett is the visionary and creator of this time—a composer steeped in the past, open to the music and thoughts, the poetry and the politics of the present, dreaming dreams, seeing truths, and giving shape to his visions in the most directly eloquent music of our day. And when Tippett and Davis come together—as in the recordings of the operas *The Midsummer Marriage* and *The Knot Garden*, of the Second and Third Symphonies and the piano concerto, and now of the oratorio *A Child of Our Time*—the result is overwhelming.

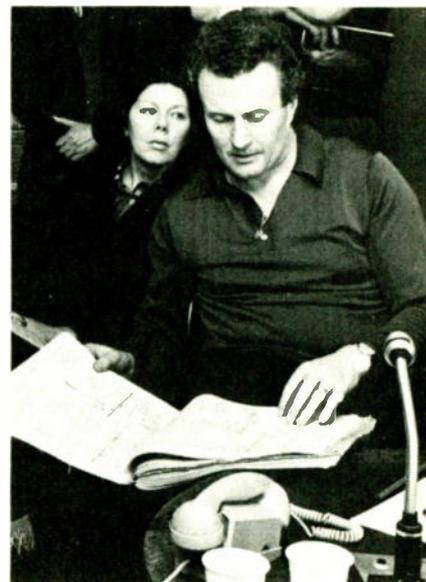
A Child of Our Time is a Passion, shaped by events just before the Second World War, crystallized by the Rath assassination and the pogroms that followed. But, the composer writes, "though, after much searching, the final jolt into composition came from a particular and political event, I knew from the first that the work itself had to be anonymous and general, in order to reach down to the deeper levels of our common humanity." His latest word on the oratorio, in a note that accompanies the new recording, is a dark one. The Boy's final affirmation,

I would know my shadow and my light, so shall I at last be whole,

he calls "a sentence very easy to say, very difficult to do. I hold it to be just possible for individuals, but impossible for collectives in our present climate of self-righteousness; of groups, societies, nations."

Knowing the dark and the bright, striving to be whole, comprehending the ages that have shaped a present instant, feeling the world's pressure on a room we stand in—these have been the themes of Tippett's music. He gives no easy answers but helps us to understand. "My true function," he has said,

is to continue an age-old tradition, ... to create images out of the depths of the imagination, and to give them form, whether visual, intellectual, or musical—for it is only by this process of image-making that the inner world can communicate at all. Images of the past, shapes of the future, images of vigor



Mike Evans/Photogram

Janet Baker and Colin Davis
An incandescent Child of Our Time.

for a decadent world, images of reconciliation for worlds that are torn by division—and, in a world of brutality, mediocrity, images of abounding, vigorous, joyous, exuberant beauty.

In Colin Davis' recording of *A Child of Our Time*, he and his performers make these images incandescent. The very sound of the opening measure—simply three trumpets blowing a minor triad—is tragic and potent. (In Berlioz, too, Davis has this power of making timbre specific and eloquent.) Janet Baker shows exactly how, in an otherwise stepwise descent on the words "open the heart," the return to the initial note can transform convention into poetry. The two-flute duet that follows and the violins' canon before the Boy's song in his prison are two examples among many of orchestral playing at its most communicative. Richard Cassilly's handling of the melisma on the word "love," in the first tenor solo, shows that he too is perfectly attuned to the meaning of this music.

The soloists are without exception more passionate than those of the earlier Argo recording, first released in 1958. In the role of the Mother, Jessye Norman's beautiful dramatic soprano and her ardent use of it are deeply moving. A colleague in Gramophone misses Elsie Morison's "pure, blanched tone [that] seemed to hang motionless in the air as the chorus breathed softly in with the first spiritual, 'Steal away to Jesus,'" and I see what he means. In a similar way, one might miss Peter Pears's stilled, rapt singing of "Now the Great Bear" in *Peter Grimes*, while owning that the more violent Jon Vickers is the *Grimes* for Davis' interpretation of that opera.

Almost every line of the libretto, Tippett's own, sounds resonances, from many sources: the liturgy, the Bible, Keats, Yeats, T. S. Eliot among them. It is not good poetry, but (as Eliot remarked, when declining to write the words and urging Tippett to use his own) it was the text Tippett needed—alusive, image-packed—to release great music. The score's allusions to Bach's Passions are everywhere: in the structure of recita-

tives, arias, choruses as part of the action, and choruses—the spirituals—that function as did Bach's chorales. A double chorus involving questions from the second choir pays specific tribute to the opening of the *Matthew Passion*: "Let him be crucified" is reflected in "Away with them! Curse them! Kill them!" The chorus of the *Self-Righteous*, "We cannot have them in our Empire," recalls "We have a law" in the *John Passion*; with complicated and disturbing ironic effect, the "villains" who sang that chorus in the Bach work have become the victims of the corresponding chorus in Tippett.

The black spirituals sound the faith of a suffering people, an authentic musical formulation, as were the chorales, of collective emotions. Davis charges them with the same emotion that fills all his interpretation. The *Gramophone* reviewer feels that "something crucial is lost" when they are handled as "part of the drama." But in his preface to the score (a study score is published by Schott/Belwin-Mills), Tippett asks that "the spirituals should not be thought of as congregational hymns, but as integral parts of the Oratorio."

The recording is brilliant. The playing is superb. The singing is peerless. But, beyond describable things, the work and its performance seem to be a fount of spiritual strength and beauty. The old, confident affirmations, the customary optimistic finales, cannot honestly be made in an age when, as Tippett once put it, God seems to have turned His ass, not His face, on mankind. In his *Third Symphony*, Tippett cites the din from the finale of Beethoven's Ninth—and then a soprano soloist, singing the blues, proposes, not an *Ode to Joy*, but an ode to the limited but precious opportunities for joy in a world of so much sorrow. *A Child of Our Time* is a tragedy, filled with a compassion that is not sentimental, but fortifying of resolve. I hope other listeners hear it that way. A.P.

VERDI: *Un Ballo in maschera*.

Riccardo	Plácido Domingo (t)
Renato	Piero Cappuccilli (b)
Amelia	Martina Arroyo (s)
Ulrica	Fiorenza Cossotto (ms)
Oscar	Reri Grist (s)
Silvano	Giorgio Girotti (b)
Samuel	Gwynne Howell (bs)
Tom	Richard Van Allan (bs)
A Judge	Kenneth Collins (t)
Amelia's Servant	David Barrett (t)

Girls from the Haberdashers' Aske's School for Girls, Elstree; Chorus of the Royal Opera House, Covent Garden; New Philharmonia Orchestra, Riccardo Muti, cond. [John Mortler, prod.] ANGEL SCLX 3762. \$21.98 (three SQ-encoded discs, automatic sequence).

Comparisons:

Caniglia, Gigli, Bechi, Serafin	Sera. IB 6026
Nelli, Pearce, Merrill, Toscanini	RCA LM 6112 (OP)
Callas, Di Stefano, Gobbi, Votto	Sera. IC 6087

There are three sets of this much-recorded opera to which I return: the 1943 *Voce del Padrone* (now Seraphim) with Gigli and Bechi, conducted by Serafin; the Toscanini

set of 1954; and the 1956 *Angel* (now Seraphim) with Callas, Di Stefano, and Gobbi. (Those partial identifications indicate the principal reasons for returning to them.) Add to those a handful of 78s—Rethberg in Amelia's two arias, Bonci in "E scherzo od è follia," Battistini's "Alla vita" and "Eri tu," Selma Kurz's "Saper vorreste" are high on my list—and *Un Ballo in maschera* is so satisfyingly represented on the phonograph that any further recordings seem to be unnecessary.

When EMI/*Angel* embarked on this new version, they can hardly have expected to better the two Seraphim sets already in their catalogue, except in some individual performances and in recording quality. The new set is stereo, it is true, and it is a big, powerful, modern recording (albeit with some touches of pre-echo). In other respects it seems to be little more than another opera off the studio production line—a cast one would be very happy to encounter in the theater, but not a performance so compelling that it demands the permanence of discs. Its chief distinguishing character is given it by the conductor, Riccardo Muti; but what Muti does with the opera seems to me more of a disadvantage than a shining merit.

The accompanying booklet, apart from the cast details and the illustrations, is reproduced from that of the Callas version, with Francis Toye's old essay. The new illustrations are taken chiefly from Covent Garden's 1974 production—but with that production the recording has only the tenor, baritone, page, Samuel, and chorus in common, so it is not in fact a stage performance re-created in the studio. At Covent Garden, Katia Ricciarelli was the Amelia, and Claudio Abbado the conductor.

There is a way, on the conductor's part, of "breathing" and pacing *Ballo* that sounds natural, Verdian, and in partnership with, rather than as commandant of, the singers. In fact, not "a way," but ways: Serafin, Toscanini, and Antonino Votto (for Callas) have different approaches to the score but have in common this quality of naturalness. (Yes, even Toscanini, for he inspired the singers with aims that match his.) But I constantly find Muti, here and in his *Aida* (SCLX 3815, February 1975), getting in the way, stepping between me and Verdi, stopping the singers from molding and shaping their phrases in a manner to bring them to life, now pushing ahead too briskly, then suddenly making an expressive *ritardando* unrelated to the gait of the phrase before it. The numbers do not cohere; one keeps noticing his tempos.

The introductory ensemble is taken at so deliberate a speed that, instead of muttering, the conspirators meticulously enunciate every sixteenth note. When Riccardo enters, the tempo sounds rushed. "La rivèdrò" is stiff and metronomic; there are some pullings-up in it, but most of the phrases are rigidly beaten. (At "Alla vita," however, Muti does begin to shape the con-

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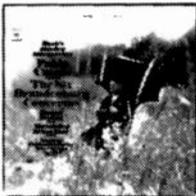
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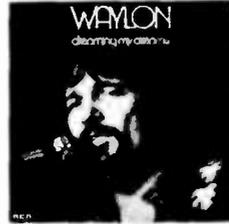


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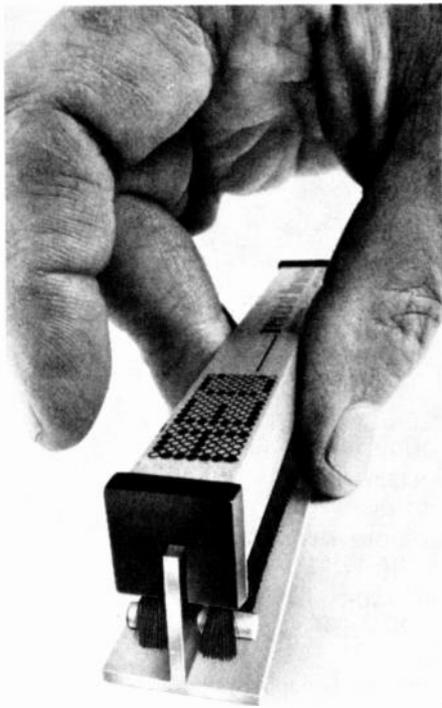
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tours of the music.) In Act III, he gallops through the quartet—the moment when the three men sing the big tune, "Sconterà dell'America il pianto," and Amelia strikes in at the cadences—making it sound vulgar. The subsequent quintet, "Di che fulgor," goes at a lick that deprives it of sparkle. And the festive choruses of the final scene are frenzied. On the credit side, there is orchestral playing of keen, intense colors (Muti is the New Philharmonia's principal conductor), animated and athletic delivery of the music, precision in dotted-note rhythms, energy. Something is out of tune in the chords that close Act I, but that is exceptional.

The love duet of Act II, with its frequent tempo changes, is a good indicator of the conductors' differing approaches. Under Toscanini, it is an irresistible torrent of emotions, propelled (if I may mix metaphors) by incandescent orchestral playing. Gigli/Caniglia/Serafin and Di Stefano/Callas/Votto shape the emotional progress of the scene more variously, but one continuous line does seem to run through the different sections; the tempos, and the expressive fluctuations within those tempos, cohere. Muti, to my ears, exaggerates the slowdown at Domingo's "quante volte dal cielo" phrases, rising to the tenuto A's, and also overdoes the *più lento* at Amelia's "Eben, sì, t'amo." When the latter section returns *tutta forza* ("Sì, t'amo/Irradiami d'amor"), it is—well, one can hardly say too broad, for this expansive moment, but at any rate broad in a way that cuts it off from, rather than making it the consequence of, what has gone before.

(While on the subject of this duet, two minor points. First: When the allegro tempo is resumed at Riccardo's "M'ami, m'ami," the printed score of 1914 gives him C sharps, while most vocal scores have C naturals. Placido Domingo, as is usual, sings the latter. I have not seen the autograph, but Frank Walker, who had, once told me that the sharps were authentic. Second: At "Oh qual soave brivido," where Toscanini made the strings, *ppp leggerissimo*, sizzle with excitement, Muti lets them be almost inaudible beneath the voice. Similarly with the flute and clarinets that double Amelia's entry. In other recordings they are more audible.)

Martina Arroyo makes consistently better sounds than the heroines of the three sets mentioned above (Maria Caniglia, Herva Nelli, Callas). At her best she is splendid—rising and opening out, for example, to the climax, the high C, of the first aria. (Muti is also very good here.) In the duet, there are some exquisite soft phrases. Arroyo lacks the incisiveness of Callas and Caniglia's majestic but often unruly temperament. Sometimes the big voice seems to be swallowed up inside her when one wants it to shine out firmly, with less soft grain to its timbre. The whispered warnings to Riccardo, in the final scene, display an animation that could with advantage have been carried into some other episodes.

Domingo is always dependable and sometimes exciting; but he does not realize to the full the most varied of all Verdi's tenor roles, does not interpret it with the imaginative grace that Bonci (in various 78

excerpts), Gigli, and Bergonzi (on the London and RCA recordings) have taught us to expect. The barcarolle of the second scene is not lilting, and there are no snatches of interpolated laughter in "E scherzo od è follia." But he is in good, strong voice, and there are some excellent notes, especially in the final aria. Piero Cappuccilli, the Renato, is also in good, strong voice. I wish I could feel more regularly that he means something by what he sings, instead of having the impression that, while the remarkable voice functions admirably, his mind is elsewhere than on the dramatic situation. On the crescendo F of "seno" in "Eri tu," he puts more weight on the tone than it can bear.

Oscars are nearly always delightful on the stage (Roberta Peters was the happiest feature of the Met's recent revival) and nearly always disappointing in the recorded performances. Reri Grist—thin, acid-drop in timbre (more so than in the 1967 RCA set)—is no exception. Fiorenza Cossotto hits Ulrica's music with big, powerful tones. Of the two "American uncles," Sam is rather good, Tori rather dim.

The Covent Garden illustrations show a Stockholm setting, that twentieth-century reconstruction of the opera Verdi might have written had he not located it first in Pomerania (for the projected Naples production), and then in Boston (for the Rome premiere), and later in Naples (for productions in towns beyond the mandate of Italian censors). The text recorded is Bostonian: Ulrica is "of the impure blood of the Negroes" ("une femme du peuple" is the corresponding phrase in the—Stockholm-set—Scribe libretto from which Somma, Verdi's librettist, worked), and Renato, the Creole secretary, is posted to England. The design on the box is a horror. A.P.

In quad: The opera is recorded in the basic, familiar quadraphonic format—stage action and orchestra at the front, back channels for hall ambience. This is all fairly convincing until the entrance of solo voices, at which point the singers miraculously leap across the orchestra pit, losing a good bit of their "halo" of ambient sound in the process. One suspects that injudicious close miking and compression have made the foreground too close and the background too distant—all too common in opera recordings. Other than that, O.K. H.A.R.

[Conductor Riccardo Muti is interviewed in this issue.]

WEBER: Euryanthe. For an essay review, see page 81.

WORK: Songs of the Civil War Era. Joan Morris, mezzo-soprano; Clifford Jackson, baritone; Camerata Chorus of Washington; William Bolcom, piano and cond. [Marc J. Aubort and Joanna Nickrenz, prod.] NONESUCH H 71317, \$3.96.

Henry Clay Work, 1832–84, a printer self-taught in songwriting, was a genuine native minstrel—original unluckily enough not only to have been overshadowed by Stephen

Foster, but to be acutely susceptible, in many of his songs, to camped-up revival. (For extra measure, he still exacerbates Southern animosities by having celebrated Sherman's infamous march through Georgia.) One of the many merits of this latest entry in Nonesuch's superb documentations of musical Americana is that it gives us a chance to hear straight performances of the temperance favorite, "Come Home, Father!," usually known nowadays only in "mellerdrummer" travesties, and of that hardy salon perennial, "Grandfather's Clock."

This generous sampling of his compositional range shows that there's much more to Work than most of us ever realized. That's not to claim that his celebrations of nationalistic pride, western pioneers, and slaves' music-making (in, respectively, "Who Shall Rule This American Nation?," "The Buckskin Bag of Gold," and the ever-popular "Kingdom Coming") match Foster's best kindred song types, or that most of his comic and pathetic songs don't invite present-day caricaturing. But "Take Them Away—They're Driving Me Crazy" is cheerily humorous; "Poor Kitty Popcorn" is both amusing and touching; and there is genuine poetic eloquence in one of Work's last and most aesthetically ambitious songs, "The Silver Horn."

Yet this album is far more than a belated tribute to Work or an invaluable historical document. It is even more appealing because of the nothing-less-than-ideal performances by everyone involved, with special honors going to the delectable mezzo Joan Morris and pianist William Bolcom (both of Nonesuch's earlier "After the Ball" fame) and to the cleanly ungimmicked recording. The double-fold album includes useful notes by Jon Newsom and the complete texts, most of them by Work himself.

R.D.D.

Recitals and Miscellany

B BOSTON CAMERATA: A Medieval Christmas. Boston Camerata, Joel Cohen, dir. [David Griesinger, prod.] NONESUCH H 71315, \$3.96.

Here's something slightly different in Christmas fare, a medieval program designed with imagination and care from the Boston Camerata. Opening with a traditional Jewish cantillation of the prophecy from Isaiah "For unto us a child is born," the selections trace the announcement and coming of Christ, culminating in a joyous celebration, sacred and secular. Director Joel Cohen has chosen music, most of

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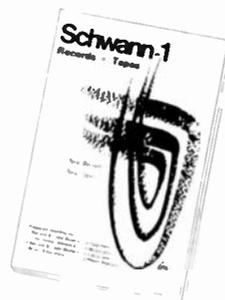
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which might well have been heard in the thirteenth century, with an eye for variety as well as propriety. Monophonic hymns, cheerful processions, gentle Marian songs, and an elaborate polyphonic setting of the Christmas Eve antiphon *Judea et Jerusalem* re-create an imaginative ceremony of the past. Readings of three short selections in medieval English provide an unusual and attractive contrast to the musical numbers.

By and large the music does not overtax the resources of the Boston Camerata, a semiprofessional ensemble of singers and instrumentalists who perform with style. The occasional instrumentation is well conceived, if occasionally a bit heavy on the tambourine. Special commendation is in order for the engineering, which success-

fully combines live presence with a slightly remote cathedral effect. S.T.S.

JASCHA HEIFETZ IN CONCERT. Jascha Heifetz, violin; Brooks Smith, piano. [John Pfeiffer, prod.] COLUMBIA M2 33444, \$13.98 (two discs) [recorded in concert, October 23, 1972].

FRANCK: Sonata for Violin and Piano, in A. R. **STRAUSS:** Sonata for Violin and Piano, in E flat, Op. 18. **BACH:** Partita for Solo Violin, No. 3, in E, S. 1006: Prelude, *Louré*, *Gigue*. **BLOCH:** *Baal Shem*; *Nigun*. **CASTELNUOVO-TEDESCO:** *Sea Murmurs* (arr. Heifetz). **DEBUSSY:** *La plus que lente* (arr. Roques). **FALLA:** Seven Popular Spanish Songs: *Nana* (arr. Kochanski). **KNEIBLER:** *La Chasse*. **RACHMANINOFF:** *Etude Tableau* in E flat, Op. 33, No. 4 (arr. Heifetz). **RAVEL:** *Tzigane*.

On October 23, 1972, Jascha Heifetz came out of semiretirement to play a solo recital at the Dorothy Chandler Pavilion in Los

Angeles on behalf of University of Southern California scholarship funds. He had been on the faculty of USC since 1962, and most of his public appearances during that decade had been with the Heifetz/Piatigorsky/Pennario trio. The sense of anticipation in the packed auditorium was well rewarded: The intonation was as secure as ever, the musical thrust as vigorous, the bow arm—with one or two small lapses—as flexible as of yore. The recital was recorded, with a miraculous minimum of audience noise—except for those occasional bursts of applause that Columbia has retained.

Heifetz opened the program with the Franck sonata, and my impression that night was that he had mellowed with the passage of time. There was warmth in the first movement, a good lusty voice on the G string in the opening of the second, a free-flowing fantasia spirit in the third. The fourth-movement canon was trim, precise, straightforward. A comparison, however, of this 1972 performance with the 1937 version recorded with Rubinstein (on Seraphim 60230) reveals that the actual change was less than one might have thought. It is, in fact, uncanny that over a thirty-five-year span Heifetz should have retained an inner metronome that ticks off the same tempos in the first three movements. The fourth movement was slower with Rubinstein and fancier in the violin line—given more to hairpin dynamics then, done more plainly now. Most other violinists take slower tempos throughout this sonata, and the 1972 Heifetz/Smith is faster than Stern/Zakin (Columbia MS 6139) and Perlman/Ashkenazy (London CS 6628). And, yes, he is still less "warm" than they—a matter not of speed, but of color and phrasing. Stern has a myriad of color variations with which to suggest shifts of emphasis or to mark changes of key; Perlman makes more than Heifetz of the long line, giving more breadth and fullness to phrases as they accumulate toward their goal.

While Heifetz' use of color within a phrase is more limited than Stern's, there is nevertheless a remarkable capacity for elasticity in dynamics, and the sinuous opening lines of Strauss's arch-Romantic Op. 18 Sonata bring it to the fore. The ebb and flow of the entire first movement is admirably caught; the love song of the second and the heroic, slightly bombastic muscle-flexing of the third are beautifully conveyed. Brooks Smith's lacework arpeggios in the slow movement deserve special note. (Let me say at this point that in the live recital the pianist seemed far too self-effacing, the balance often one-sided in the Franck and Strauss. Perhaps it was due to the acoustics of the hall; at any rate, it is far better here, and Smith emerges as a first-rate partner.)

The short pieces on the remainder of the recital offer a bird's-eye view of Heifetz' strengths and weaknesses. The three movements from the Bach E major Partita are somewhat raw-toned and dry—the *Gigue* in particular quite ascetic (no luxuriant arrival at any point of rest, with a little extra resonance, for Heifetz). But the Bloch "Nigun" and Debussy *La plus que lente*, side by side, demonstrate that the old master can shift gears in tone when he chooses to do so:



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The Bloch is appropriately muscular, dark, and heavy; the Debussy finespun and fluid. Falla's "Nana," in yet another light, is "covered" and melancholy.

This recital documents vividly that one of the century's great instrumentalists is almost as strong a presence at seventy as he was at twenty, and that is cause for celebration. S.F.

LEONTYNE PRICE AND PLACIDO DOMINGO: Verdi and Puccini Duets. Leontyne Price, soprano; Placido Domingo, tenor; New Philharmonia Orchestra, Nello Santi, cond. [Richard Mohr, prod.] RCA RED SEAL ARL 1-0840, \$6.98. Tape: ●● ARK 1-084C, \$7.95; ●● ARS 1-0840, \$7.95.

VERDI: Un Ballo in maschera: Teco lo sto. Otello. Gia nella notte densa. **PUCCINI:** Manon Lescaut: Oh, sarò la piu bella. Madama Butterfly: Bimba, bimba, non piangere (with Elizabeth Bainbridge, mezzo-soprano).

Even though RCA's boast, printed on both sides of the record jacket, that Price and Domingo constitute "the operatic duo of the century" is hardly borne out by what one hears on the present occasion—for me, at any rate—this recital is not without its considerable virtues.

For one thing, there are few sounds in opera today as thrilling as those Domingo can produce when, as here, he is right on form. One can only register pleasure at the unstinting generosity of his tone in such moments as, say, the climactic phrases of the *Ballo* duet—in particular, "M'amì, Amelia!" Moreover, throughout most of the program he sounds so completely at one with the various characters that we are carried along in the sweep of the drama he creates. The only exception is the duet from *Otello*, where he sounds a novice by comparison. Now that he has actually sung the role on stage he will doubtless better observe the nuances of phrasing that are missing from this performance—like the pianissimo asked for by Verdi at the beginning of "vien quest'immense amor!" or the morendo on "labbro di sospir." Otherwise, apart from a certain amount of unnecessary sobbing in the *Manon Lescaut* duet, everything he does is eminently satisfying.

Price has glorious moments, all of them at the top of the voice—the exquisite soft high G on "Amen risponda," for example, or the top C at the end of the *Butterfly* duet. Nevertheless, one must say that she achieves less than her partner. Though one is grateful for the way she now avoids using chest tone to bolster her weak lower register, the lack of weight at the bottom of the staff does tend to damage the musical line. Nor are her highs quite as secure in intonation as they might be: Several are sharp, as witness the B flat on "vita" in the phrase "Sì, per la vita" in the *Butterfly* duet. But most of all, I find myself disappointed by Price's lack of spontaneity, the absence of the dramatic conviction so apparent in Domingo's work. Price is conscientious and often sounds ravishingly beautiful, but for me she lacks the gift of imaginative identification with her roles.

Nello Santi is not much help to the performers. He is inclined to linger aimlessly over anything marked *andante*, and his control of the orchestra sounds slack. Good recording, with plenty of air around the voices. Texts and translations. D.S.H.

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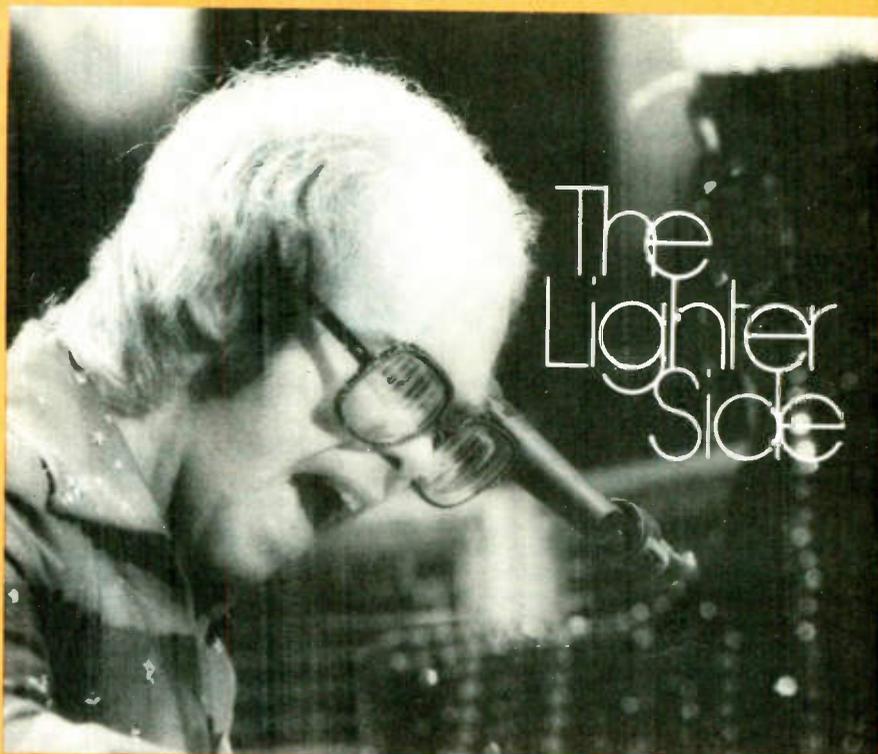
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MCA Records

Elton John—an album that works musically in spite of the lyrics.

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* **PAUL SIMON:** *Still Crazy After All These Years*. Paul Simon, guitar and vocals; vocal and instrumental accompaniment. *Still Crazy After All These Years*; *My Little Town*; *I Do It for Your Love*; *50 Ways to Leave Your Lover*; *Night Game*; *Gone at Last*; *Some Folks' Lives Roll Easy*; *Have a Good Time*; *You're Kind*; *Silent Eyes*. [Paul Simon and Phil Ramone, prod.] COLUMBIA PC 33540, \$6.98. Tape: ●● PCT 33540, \$7.98; ●● PCA 33540, \$7.98.

* **ELTON JOHN:** *Rock of the Westies*. Elton John, piano and vocals; Ray Cooper and Roger Pope, drums; Davey Johnstone and Caleb Quaye, guitars; James Newton Howard, electric piano and synthesizer; Kenny Passarelli, bass; vocal accompaniment. *Medley*; *Dan Dare (Pilot of the Future)*; *Island Girl*; *Grow Some Funk of Your Own*; *I Feel Like a Bullet (in the Gun of Robert Ford)*; *Street Kids*; *Hard Luck Story*; *Feed Me*; *Billy Bones* and *the White Band*. [Gus Dudgeon, prod.] MCA 2163, \$6.98. Tape: ●● C 2163, \$7.98; ●● T 2163, \$7.98.

Rock music, like basic black in fashion, can hide a multitude of sins—such as poor lyrics. In rock that is played at any appreciable level of intensity, the words cannot be heard, except perhaps for a snatch here and there or a phrase that's repeated often enough to emerge through the clamor.

There are lyricists who have come up with some brilliant songs, but then a hundred of their mediocre ones slip in under the same blanket simply because they are masked as concerns the casual listener. A case in point is Bernie Taupin, lyricist for British rock pianist and singer Elton John. While one declines to call any of his works brilliant, he has produced several gems, among them "Your Song," "My Father's Gun," and "Mona Lisas and Mad Hatters."

John gives the man much credit, as in a notation from the sleeve of "Rock of the Westies": "Without Taupin, E. John would be serving pig swill to out-of-work cubmasters." Not true, according to a close examination of the texts of the newest John/Taupin LP.

Including the printed words may be likened to a passer of bad checks attaching his confession to the checks. Of the nine songs here, only three have much to offer, and even they aren't making new points. "Island Girl" is about a prostitute; "Grow Some Funk of Your Own" is about a fight over a girl; and "Street Kids" is pretty much as it sounds.

Still, "Rock of the Westies" works musically, in spite of the lyrics. John's melodies, singing, and ability to assemble one of the finest backup bands in rock carry it.

Paul Simon is quite a different matter. His rock is relatively soft and at no time buries the lyrics. His newest recording, "Still Crazy after All These Years," is yet another sterling testimony to his abilities. But which abilities? Performance, music composition, or lyric-writing?

The first two of these talents are unquestioned. But, while Simon has not to my recollection written a bad lyric, he seldom has written anything of real literary merit. Even his best work tends to start strong and then drift off, as if the idea was his main interest. The title song illustrates this. The lyric doesn't say one bit more than can be garnered from reading the title, yet it comes off as deeply affecting. Simon is a much better lyricist than Bernie Taupin, and he doesn't hide his verbal insufficiencies, relying instead on emotional singing or a smart turn of the arrangement to complete musically what he is unable to complete verbally. One comes away from the experience

entertained—at times moved—but one remembers the feeling, rather than any specific lyric.

If I appear to be picking nits, that is deliberate. Both of these recordings are in fact very good ones, among the best pop product to appear in months. And that is the point: Over the past decade so-called progressive rock has gotten something of a free ride as far as lyrics are concerned. Each of these records offers a different approach to lyrics and lyricism, and what to do with lyrics when they go awry. The whole question demands a good deal more attention than it has received, which means, for starters, listening a little more closely. M.J.

ARETHA FRANKLIN: You. Aretha Franklin, vocals; vocal and instrumental accompaniment; Gene Page, arr. *Walk Softly*; *Mr. D.J.*; *The Sha-la Bandit*; seven more. [Jerry Wexler and Aretha Franklin, prod.] ATLANTIC SD 18151, \$6.98. Tape: ●● CS 18151, \$7.97; ●● TP 18151, \$7.97.

There seems to be no musical situation in which Aretha Franklin cannot sing her best—and Aretha's best is still the best. Like Ray Charles, she goes across all the boards.

John F. Indcox

August 27, 1902—December 16, 1975

HIGH FIDELITY's first
 record reviewer and longtime
 theater and film record reviewer

The levels on which Franklin sings this time are quickly established on the first track of each side. Side 1 begins with her successful single, "Mr. D.J.," which she wrote; Side 2 begins with "Without You"—much energy, little song. The album was cut on the West Coast with arranger Gene Page, currently best known for his work with Barry White, though he was a heavy worker for many years before the Barry White period. He is a solid and supportive arranger, and he brought in a dependably funky rhythm section including David T. Walker, Ray Parker, Clarence McDonald, Scott Edwards, and Ed Greene. Also featured is Aretha's angel choir: Margaret Branch, Brenda Bryant, and Pam Vincent (with Cissy Houston too). The stage is set; here comes Aretha, strong and focused, sweetly abandoned.

And yet something is wrong. Aretha just rubs her magic on, no matter what the quality or intent of the song. I guess that's called professionalism, but the magic is so portable, so packageable. The album is stingy with real material—presumably a concession to "commercial reality." There are only two outstanding songs: Aretha's "Mr. D.J." and Van McCoy's "Walk Softly" ("Now that I've cried my love to sleep, don't wake it up"). The rest are automatic, stale, dull, corny, and full of lies.

I could listen to Aretha Franklin sing a dial tone. But it follows naturally: The more the song, the more the singer. We're ready when you (Franklin? Jerry Wexler? Atlantic Records?) are. M.A.

DONOVAN. Donovan Leitch, guitar and vocals; instrumental accompaniment. *Universal Soldier*; *Colours*; *Catch the Wind*; *Donna Donna*; *Sunny Goadge Street*; seven more. PYE 502, \$6.98.

THE SEARCHERS. Tony Jackson, bass and vocals; Chris Curtis, drums; John McNally, guitar; Mike Pender, guitar. *Needles and Pins*; *Don't Throw Your Love Away*; *Take It or Leave It*; *Love Potion Number Nine*; eight more. [Tony Hatch, prod.] PYE 501, \$6.98.

Pye Records is a major British label that, like most British labels, would like to make a mark in the U.S. Its most recent effort is a reissue series titled "The Pye History of British Pop Music," which provides examples of the music of the pop groups involved in the so-called "British invasion" that occurred in the wake of the Beatles' American debut in 1964.

Donovan and the Searchers were a major part of that invasion. Donovan's mark was made in terms of modified folk music, while the Searchers dealt in what was, a decade ago, fairly standard British rock. Both of these albums are valuable to those interested in the pop music of the 1960s. The 1950s have long since been ground up by the nostalgia mill, and now it is time to reminisce over what seemed to be, in the words of the Seven-Up commercial, "a time of agonizing reappraisal."

The Donovan LP is fairly representative of his early recordings, with his original version of "Catch the Wind" shining through. The Searchers' popularity did not last as long as did Donovan's, yet the band produced some pretty music. Its best-

Critics' Choice

The best pop records reviewed in recent months

BILL BLACK'S COMBO FEATURING BOB TUCKER: The World's Greatest Honky-Tonk Band. HI/LONDON SHL 32093. Jan.

CLAUDE BOLLING: Suite for Flute and Jazz Piano. COLUMBIA M 33233. Dec.

A CHORUS LINE. COLUMBIA PS 33581. Nov.

ROGER DALTRY: Ride a Rock Horse. MCA 2147. Nov.

BLOSSOM DEARIE 1975. DAFFODIL BMD 102. Jan.

STEPHANE GRAPPELLI. PYE 12115. Jan.

JACKIE MCLEAN: Jackknife. BLUE NOTE LA 457H2. Nov.

MIKLOS ROZSA CONDUCTS HIS GREAT FILM MUSIC. POLYDOR SUPER 2383 327. Jan.

CECIL TAYLOR: In Transition. BLUE NOTE LA 458H2. Nov.

TINA TURNER: Acid Queen. UNITED ARTISTS LA 495G. Dec.

TIM WEISBERG: Listen to the City. A&M SP 4545. Dec.

LESTER YOUNG: The Aladdin Sessions. BLUE NOTE LA 456H2. Nov.

known song, "Needles and Pins," leads off this collection, but its version of the fairly obscure Rolling Stones tune "Take It or Leave It" is worth noting. M.J.

* **AMERICA: History (America's Greatest Hits).** America, vocals, keyboards, guitars, and bass; strings, rhythm, and vocal accompaniment. *A Horse with No Name*; *I Need You*; *Ventura Highway*; nine more. [George Martin, prod.] WARNER BROS. BS 2894, \$6.98. Tap: M 52894, \$7.97; M 82894, \$7.97.

Part of the enjoyment of most "greatest hits" collections is the opportunity to trace the evolution of the artist's work in the concentrated form of a single LP. In the case of America, "History" demonstrates that

rousing melody has characterized the group's career from its very beginning. This trio, all of whose members sing, play, and write, also has the ability to create pleasing lyrics dealing with love—found, lost, and unrequited. Then, too, these are three harmonious, plaintive voices. The result is unbeatable. To ice this agreeable cake, add George Martin's clean, crisp, energetic production, in a class by itself.

Ranging from the merely pleasant ("Only in Your Heart") to the truly moving ("Sister Golden Hair" and "Lonely People"), America demonstrates that over four years it has produced music that is essentially the same. The group has not progressed; it has not regressed. It has consistently used its own successful formula, and the formula still works. When you have a winner, why look for variations? H.E.



Warner Bros. Records

America—a winning combination of talents

HOT TUNA: Yellow Fever. Jorma Kaukonen, vocals and guitars; Jack Casady, bass; Bob Steeler, drums. *Baby What You Want Me to Do*; *Hot Jelly Roll Blues*; *Free Rein*; five more. [Hot Tuna and Mallory Earl, prod.] GRUNT BFL 1-1238, \$6.98. Tape: ●● BFK 1-1238, \$7.95; ●● BFS 1-1238, \$7.95.

This latest incarnation of Hot Tuna falls somewhere between the Grateful Dead and Canned Heat in that spectrum of flashy sounds labeled the "San Francisco sound." With "Yellow Fever," onetime Jefferson Airplane members Jorma Kaukonen and Jack Casady, together with drummer Bob Steeler, make music aimed at the groin rather than the head. "Yellow Fever" is in fact far more direct in its approach than the band's last disc, "America's Choice." Here the music is totally visceral, with none of the spacey, laid-back feeling of the earlier record—familiar too from the antics of the Jefferson Airplane and its successor, the Jefferson Starship.

"Baby What You Want Me to Do," the LP's opener, is a prime example of what Hot Tuna is up to this time around. Rough guitar and even rougher bass are held back only by the drums, played in the style of such drummers as Ginger Baker and Clive Bunker. In addition, Kaukonen's vocals provide another point of difference between this band and the many hot and heavy boogie bands that took up residence in the San Francisco Bay area during the late Sixties. His soft voice provides a unique, engaging contrast to the band's thunderous musical shenanigans, which make even "Jelly Roll Blues" take on an indiscriminately rough edge.

While this approach will surely attract a good number of the heavy-metal kids who now subsist on a musical diet of Aerosmith and Montrose, the sound might grate on older Tuna fans who remember fondly the more airy sounds of yore. A little more variety could keep both camps happy. H.E.

ERIC CARMEN. Eric Carmen, lead vocals, piano, synthesizers, guitar, and harpsichord; strings, synthesizers, keyboards, horns, and vocal accompaniment. *Sunrise*; *That's Rock 'n' Roll*; *Never Gonna Fall in Love Again*; seven more. [Jimmy Ienner, prod.] ARISTA AL 4057, \$6.98. Tape: ●● H 5301-4057, \$7.95; ●● H 8301-4057, \$7.95.

Even though the Raspberries was probably the most talented of the early-Seventies American bands that based its musical sounds on its more successful English counterparts, poor management and an unsympathetic record company prevented it from progressing past cult status. When the group disbanded, after its "Starting Over" LP achieved rave reviews but no sales, lead singer/composer Eric Carmen decided to try his luck solo.

The result is a craftsmanlike first effort, but the unevenness of Carmen's writing detracts from the disc's over-all impact. As a writer, he takes his lead from the Beach Boys and the Beatles, with songs that deal with scenes from a harried teen's existence: playing in a neighborhood rock band ("That's Rock 'n' Roll") and sitting by the telephone waiting for a call from his girl-



Barry Manilow—delighting old fans, winning new ones.

Arista Records

friend ("Last Night"). The subjects are banal; the songs Carmen draws from them are far from earthshaking. Musically, the disc represents a variety of styles. Classical piano appears in a three-minute interlude on "All by Myself"; Rolling Stones-style guitar figures are the musical peg of "No Hard Feelings"; electronic wanderings set the mood for "Sunrise"; "Great Expectations" is nothing more or less than a standard Broadway show tune.

Only Jimmy Ienner's production remains consistent throughout the LP; it shines even through the leanest moments. Yet lavish production itself can do only so much before it too grows wearisome. Carmen must write more songs like "Starting Over," from his Raspberries days; that would take the production pressure off Ienner and allow him to relax just a bit. Then we'll have the extraordinary disc that Raspberries fans have been waiting for. H.E.

*** BARRY MANILOW:** *Tryin' to Get the Feeling*. Barry Manilow, vocals and piano; keyboards, strings, rhythm, and vocal accompaniment. *New York City Rhythm*; *Tryin' to Get the Feeling Again*; *Why Don't We Live Together*; eight more. [Ron Dante and Barry Manilow, prod.] ARISTA AL 4060, \$6.98. Tape: ●● H 5301-4060, \$7.95; ●● H 8301-4060, \$7.95.

It's hard to find fault with Barry Manilow. With two earlier discs, he created for himself a musical reputation almost universally associated with "middle of the road" rock and along with it an amazing string of three smash singles that have attracted an ever-growing concert audience made up of teens and adults alike.

Manilow's dazzling success stems from two sources. On stage, he exhibits the kind of appeal that Cher would give her eyeteeth for. And on his previous LPs, his songs—his own compositions and those by others—demonstrate the power of a potent melody with an infectious musical motif. It's no surprise, therefore, that his new release is

one of the catchiest-sounding discs in quite some time.

"Tryin' to Get the Feeling" captures a listener's attention on two planes. "New York City Rhythm" and "Bandstand Boogie" are sprightly, rhythmic numbers that grab you by the ankles and almost compel you to dance. They are designed specifically to get a crowd up, moving, and screaming. In contrast, "Lay Me Down," "As Sure as I'm Standing Here," and the title cut are, like Manilow's biggest hit, "Mandy," romantic and mushy enough to make any teenage female's heart pound. Plaintive vocalizing by Manilow backed by Ron Dante and the Flashy Ladies, soft piano and strings, ripe melodies and memorable motifs—it all adds up to a tour de force.

"Tryin' to Get the Feeling" will delight Manilow's devoted fans. It should also win some new ones. H.E.

*** DRACULA.** Four scenes read by David McCallum and Carole Shelley; directed by Ward Botsford. CAEDMON TC 1468, \$6.98.

Bram Stoker was an Irish writer who "made it" at age fifty, when his Gothic horror romance *Dracula* was published in 1897. He produced no other significant works, though he hardly had to; *Dracula* was enough to keep him in Guinness for the rest of his life.

This latest representation of *Dracula* is a good one indeed. David McCallum and Carole Shelley read their parts well, with the feeling created by Stoker and without the false melodrama familiar to viewers of the many *Dracula* movies. McCallum, who achieved his principal fame playing popular TV and TV-type roles, here exhibits considerable ability for serious work. Director Ward Botsford, like the actors, distinguishes himself by keeping hands off. There are, praise be, no special effects at all—no howling wolves, no creaking doors. There is only the majesty of Stoker's prose. M.J.

*** FREDA PAYNE:** *Out of Payne Comes Love.* Freda Payne, vocals; horns, rhythm, strings, and vocal accompaniment; Ron Stockert, Jimmie Haskell, and Ben Benay, arr. *I Hear Rumors; Look What I Found; Million Dollar Horse;* six more. [Bob Monaco, prod.] ABC ABCD 901, \$6.98. Tape: ● H 8022-901, \$7.95.

For those of us hooked on the record business, one beautifully done project can wipe out the effect of twenty dead ones. This album by Freda Payne is easily one of my favorites for the year. What's more, it succeeds across the board, from look to content to intent.

Freda Payne has had an odd, stop-start sort of recording career. She had several hits in the r&b mold some years ago, but they were so formula-ized as to be faceless. This never worked for Payne; she has too much face. She never got the personal treatment she needed. Till now. This album was produced by Bob Monaco, who produces Rufus, a group that has never made a bad LP. I do not know Monaco, but I will vouch for his style: He goes for the throat, in the nicest possible way.

Payne's new release combines her class, her sass, and her ease with high-energy market material. She sounds a bit like Melba Moore; I'll bet the two appreciate each other. Payne is beautifully supported by a West Coast rhythm section including Ron Stockert on keyboards, Dennis Belfield on bass (both members of Rufus), and Mickey McMeel on drums. Another equally fine rhythm section used is Scott Edwards on bass, Ollie Brown on drums (both from L.T.D.), and Ben Benay and Jimmy Benson on guitars.

Stockert wrote a particularly good string arrangement for "You Brought the Woman out of Me," sort of a "Son of Ode to Billie Joe" string sweetener written so often by Jimmie Haskell, whose arrangements ap-

pear elsewhere on this set and still work.

The material is consistently strong and to the point. It comes from such diverse sources as Paul Williams, Ashford and Simpson, and Lambert and Potter, but it is all chosen brilliantly and matches up somehow.

A special nod must be given to the graphics on the jacket, and on every ABC album I have received since. I don't know what's going on over there, but these covers are superb. Freda's is a concept cover designed by Earl R. Klasky and wonderfully photographed by Antonin Kratochvil at Cyrano, an atmospheric restaurant on Sunset Boulevard in Hollywood. M.A.

*** LESLIE WEST BAND.** Leslie West, guitar and vocals; Corky Laing, drums; Mick Jones, guitar; Don Kretmer and Bill Geller, basses; Frank Vicari, horns; Sredni Vollmer, harp; Ken Ascher, piano; vocal accompaniment. *Money (Whatcha Gonna Do); Dear Prudence; We'll Find a Way; We Gotta Get out of This Place;* six more. [Leslie West Band, prod.] PHANTOM BPL 1-1258, \$6.98. TAPE: ●● BPK 1-1258, \$7.95; ● BPS 1-1258, \$7.95.

Good old-fashioned havoc is the stock-in-trade of Leslie West and his newest assemblage of accomplices. West's taste in music runs to the very loud, with tortuous guitar solos and Angst-ridden vocals, and he is very good at this sort of rock. His recordings are clean, crisp, and unencumbered by excess instrumentation or pretense.

Though it's hard to pick a highlight from this fine album of hard rock, one might mention the Beatles' "Dear Prudence" and the Barry Mann/Cynthia Weil composition "We Gotta Get out of This Place." M.J.

Continued on page 123



Leslie West and Mick Jones—creating good old-fashioned havoc.

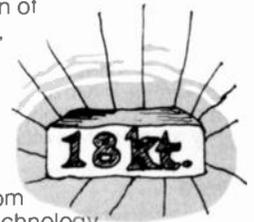
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The Hudson Brothers have had lots of contracts. They had a children's TV show, a grown-ups' TV show, an act, a costumer, and a lot of albums very much like this one. The music is uncannily like that of the Monkees. The three brothers sing in tune. The song titles are quite good. The drummer plays a lot of splashes.

All of this is produced by otherwise heavyweight Bernie Taupin, Elton John's writing partner, and recorded for John's estimable Rocket Records. They should all live and be well; at least this gives the boys something to do. M.A.

ART GARFUNKEL: Breakaway. Art Garfunkel, vocals; vocal and instrumental accompaniment. *I Believe; Rag Doll; Break Away; Disney Girls; My Little Town*; five more. [Richard Perry, prod.] COLUMBIA PC 33700, \$6.98. Tape: ●● PCT 33700, \$7.98; ●● PCA 33700, \$7.98.

Paul Simon and Art Garfunkel have hit upon a fascinating device that might save the record industry enough money to pay for the vinyl whose cost has skyrocketed, thanks to the Arabs and their high oil prices. They combined to perform the vocals on "My Little Town," an outstanding song written by Simon. And now that recording appears on two new Columbia LPs: Simon's "Still Crazy After All These Years" (reviewed separately this month) and Garfunkel's "Breakaway."

The idea of getting double duty from the same track is indeed an interesting one, with tremendous potential. Why should Simon and Garfunkel be the only ones to benefit from such an arrangement? "My Little Town" used five backup musicians. Why shouldn't, say, pianist Barry Beckett use this cut when he gets around to making his first solo album? (No doubt he will. Arabs or no Arabs, everybody makes solo albums these days.)

Garfunkel's voice is that of the perennial accompanist; he has not displayed the ability to be a feature performer. His best mo-

ments to date have come when he has sung songs of exceptional caliber, and those are lamentably scarce. Other than "My Little Town," the only interesting song on "Breakaway" is "Disney Girls," a Bruce Johnston composition that, although a mite singsongy, is at least ear-catching. The rest of this overarranged LP is simply boring. M.J.

*** DUDES:** We're No Angels. Kootch Trochim, bass and vocals; Ritchie Henman and Wayne Cullem, drums and vocals; Ron Segarini, David Henman, and Brian Greenway, guitars and vocals. *Saturday Night; Fuel Injection; I Just Wanna Dance*; seven more. [Mark Spector, prod.] COLUMBIA PC 33577, \$6.98.

Cross Barry Manilow with the Who and add a touch of Framptonesque vocals, and you come up with the Dudes, one of the more interesting rock hybrids to appear in recent months.

Its sound belies the fact that this band rose from the ashes of the Wackers and April Wine, two obscure but worthy bands of the Sixties. All six members are given credit for vocals, and the dense harmonies give a brightness to their sound that naturally belongs on car radios in the summer. Guitarists Segarini, Greenway, and Henman play with that clean but distorted effect popularized by the early Raspberries,

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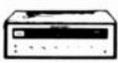
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and their solos and fills (skillfully herded by producer Mark Slector) give lightness to a potentially dark and dirgy sound.

This is a group without pretensions, and because of it "We're No Angels" will outlive many of the derivative discs being marketed today. H.E.

DAVID ESSEX: All the Fun of the Fair. David Essex, vocals and percussion; rhythm, strings, keyboards, synthesizers, horns, and vocal accompaniment. *All the Fun of the Fair; Hold Me Close; Circles.* [Jeff Wayne, prod.] COLUMBIA PC 33813, \$6.98. Tape: ●● PCT 33813, \$7.98; ● PCA 33813, \$7.98.

As British superstars go, David Essex is one of the foremost heavies on the current pop charts. But as American superstars go, he remains largely unknown, except for "Rock On," his odd single of last year. One of the reasons for his lack of notoriety is the caliber of the albums he releases, of which "All the Fun of the Fair" is a good example.

Sounding somewhat like the soundtrack for a grade-B movie, "Fair" leaves the listener with a feeling of detachment, as if a preface had been mistakenly left out. The title song bears an unmistakable British trademark—not in the way that other British rock stars, like Bowie or Davies, brand their tunes, but in the way a British actor like Rex Harrison would if he recorded a pop-music disc.

Essex's attempts at more traditional rock forms, as in "Won't Get Burned Again," are dull and lifeless when compared to throaty singers like Coverdale or Rodgers, and the synthesizer tracks in the background turn a poor performance into a sacrilegious one. The sooner he realizes that one must sweat a bit to come up with a decent rocker, the better off he will be. Until then, he would do better to try to land himself another movie role. H.E.

THE WHO: The Who by Numbers. Roger Daltrey, vocals; Peter Dinklage, guitar; John Entwistle, bass; Keith Moon, drums; Nicky Hopkins, piano. *However Much I Booze; Slip Kid; Squeeze Box; Dreaming from the Waist; Imagine a Man; Success Story; They Are All in Love; Blue, Red, and Grey; How Many Friends; In a Hand or a Face.* [Glyn Johns, prod.] MCA 2161, \$6.98. Tape: ●● C 2161, \$7.98; ● T 2161, \$7.98.

The problem with resting on one's laurels is that they often are flattened in the process.

The Who has sizable accomplishments behind it, mainly the record and movie of Tommy. Several LPs have followed the creation of that rock opera, and this one is certainly the least of them. Only three songs have much in the way of merit. The semi-autobiographical hard-rocker "Success Story" is quite interesting, as is the similarly bombastic "In a Hand or a Face." And the real prize is a soft ballad titled "Imagine a Man." But three for ten is a good record only in baseball. M.J.

Theater and Film

THE EIGER SANCTION. Original film soundtrack recording. Composed and conducted by John Williams. MCA 2088, \$6.98. Tape: ● T 2088, \$7.98.

John Williams' moody, soulful and quite lovely theme (originally heard as a waltz) for Clint Eastwood's *The Eiger Sanction* could not be anything but a film tune. There is a Francis Lai mistiness to it that immediately evokes the almost self-conscious slickness of the entire medium of recent cinema. The theme keeps popping up in various forms and colors throughout the disc, broken here and there by the customary ostinatos, rock beats, sustained-string suspense sequences, baroque pastiches, etc.

Nothing terribly earthshaking, but eminently listenable. It would be more so but for MCA's typically dull sonics. R.S.B.

THE WIND AND THE LION. Original film soundtrack recording. Composed and conducted by Jerry Goldsmith. ARISTA AL 4048, \$6.98.

The demands of a film such as John Milius' *The Wind and the Lion*, which disappeared from New York before I had a chance to see it, probably give the composer precious little latitude. But I would have thought a composer like Jerry Goldsmith could avoid a bit better than he did the clichés of the genre, whether in the pseudo-Arabianisms or the inflated title theme (which seems to be derived from a rather grating American bugle call).

In spite of a decent love theme—written in collaboration with Paul Francis Webster—and some good action music (as in the "Raisuli Attacks" cut), most of the music on this disc is so very *déjà entendu* that my main reaction was annoyance (heightened by the incessant reappearance of the bugle-call motive). But I imagine the score fits the film quite well. R.S.B.

Jazz

* **STEVE KUHN:** Trance. Steve Kuhn, acoustic and electric piano; Steve Swallow, electric bass; Jack DeJohnette, drums; Sue Evans, percussion. *A Change of Face; Squirt; The Sandhouse;* five more. ECM 1052, \$6.98.

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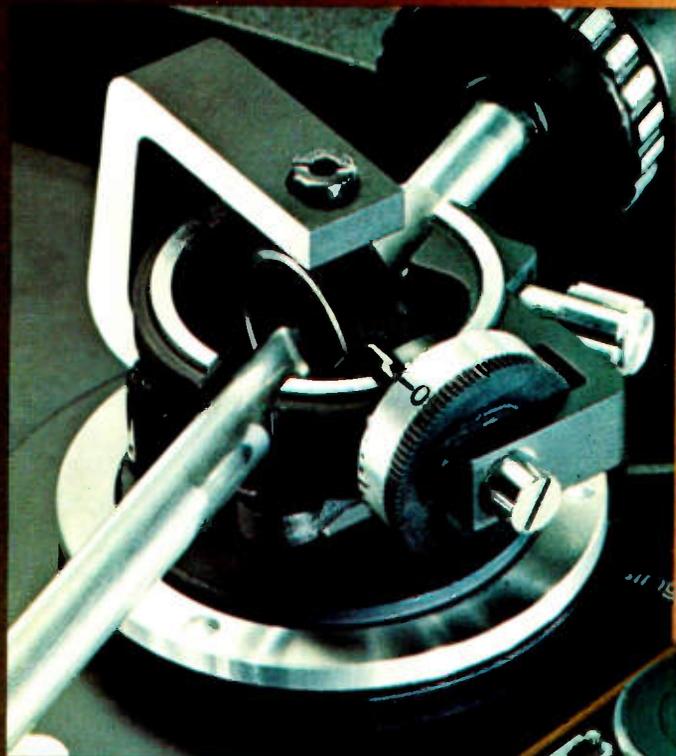
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Although Steve Kuhn was playing with John Coltrane fifteen years ago (briefly and, as Kuhn admits, not to the satisfaction of either of them) and he has a strong and very communicative musical personality, he has not yet broken through to the listening public to the extent that one might expect at this stage of his career.

This record may help bring him forward. It is a sampling of his work that shows a broad and colorful range, from several trancelike, impressionistic, searching pieces on the first side (including a dark, haunting waltz called "Trance" that could have pop potential) to a remarkable tangle of sounds and tempos in "The Young Blade." Kuhn plays both acoustic and electric pianos and, unlike almost all his piano-playing colleagues, loses nothing in shifting from acoustic to electric. He gets a strong, positive sound from this usually obstreperous instrument and finds in it dynamics that seem to escape others.

Kuhn is a melodist, but his melodies are his own kind of melodies, singing in a very individualistic way that gives them a sense of adventure. This is music that can wash over you pleasantly or engage your attention repeatedly. J.S.W.

*** OSCAR PETERSON BIG 6:** At the Montreux Jazz Festival 1975. Toots Thielemans, harmonica; Milt Jackson, vibes; Oscar Peterson, piano; Joe Pass, guitar; Niels Pedersen, bass; Louis Bellson, drums. *Au Privave; Here's That Rainy Day; Poor Butterfly; Reunion Blues.* [Norman Granz, prod.] PABLO 2310 747, \$7.98. Tape: ● S 10747, \$7.98.

Norman Granz was given three days at the 1975 Montreux Jazz Festival to do whatever he wanted to do with whatever musicians he wanted. As an inveterate recorder of his musical projects, he naturally recorded the full three days and has issued the results on ten LPs.

Since Granz was using musicians of a very high professional caliber—Dizzy Gillespie, Roy Eldridge, Milt Jackson, Zoot Sims, Benny Carter, Count Basie, and Oscar Peterson among others—and the circumstances were generally happy, each disc in the series has memorable moments, notably "Milt Jackson" (2310 753) and "Basie Jam" (2310 750), the latter by a sextet with Basie at the piano. But groove for groove, the best of the lot is this LP, nominally led by Oscar Peterson, although any of the five other musicians might with equal justification have been identified as the leader. This is a remarkably tight, responsive group that swings at any tempo—from a joyous "up" on "Au Privave" through a surprisingly bright "Here's That Rainy Day" to a reflective but pulsing "Poor Butterfly"—propelled by a rhythm section that generates power. Louis Bellson in particular is remarkably imaginative in catching nuances from soloists, shifting inflections, and underlining tensions.

The opener, "Au Privave," is a driving gem on which Toots Thielemans does his best work of the set, using his harmonica to give this hornless sextet the full impact and sound of a tenor saxophone as he riffs behind Milt Jackson's billowing solo. In this

very fast and somewhat inspired company, Jackson constantly stays just one step ahead of his colleagues as the challenges keep bringing out the little extra bits of resource that make for some remarkable performances. Peterson is moved, too, rising above his usual mechanical virtuosity to provide fills that brighten the backgrounds and prod the soloists.

The other records in this 1975 Montreux Jazz Festival series are "JATP" (2310 748), "Dizzy" (2310 749), "Ella" (2310 751), "Pass" (2310 752), "The Trumpet Kings" (2310 754), and a two-disc sampler, "The Montreux Collection" (2625 707). J.S.W.

BUCKY PIZZARELLI WITH JOE VENUTI: Nightwings. Bucky Pizzarelli, guitar; Joe Venuti, violin*. *I'm Coming, Virginia; New Orleans; If; Pennies from Heaven**; *The Real Godfather Blues**; *Nightwings**; six more. [Bob Thiele, prod.] FLYING DUTCHMAN BDL 1-1120, \$5.95.

One gets the feeling that Bob Thiele, who produced this record, was not precisely sure what he wanted to do. There are provocative elements present, but there is no sense of direction. What we have is a scatter-shot mixture of unaccompanied guitar solos by Bucky Pizzarelli and duets by Pizzarelli and Joe Venuti. Venuti appears in only five of the twelve selections, so Pizzarelli is the dominant performer in space and time as well as in performance. Yet it is not a really satisfying Pizzarelli record either.

There are enough good things in the set to make it of some interest. For example, Venuti's only solo piece—the Beatles' "Here, There, and Everywhere"—is in a soulful ballad style that he usually hides behind his jaunty jazz attack. And on "The Real Godfather Blues" he plays a strong pizzicato solo over the bass string of Bucky's seven-string guitar that almost sounds as though Joe had taken up the guitar himself.

Pizzarelli gets involved in some trickery on his own with an effectively high, tight acoustic-guitar solo dubbed over his electric-guitar accompaniment on a charming tribute to the trombonist in the Jean Goldkette band, Speigle Wilcox. And, again alone, he plays one of his most affecting pieces, Django Reinhardt's "Nuages." But an attempt to develop the manner of "Nuages" into a violin-guitar duet fails to get off the ground on "Nightwings," while Venuti's ballad style turns as heavy on "Sleeping Bee" as it is charming on "Here, There, and Everywhere."

The best perspective on these two musicians together comes in the appropriately titled "Joepizz," a bright and airy piece on which both cut loose in their most characteristic fashions. J.S.W.

*** LARRY RIDLEY:** Sum of the Parts. Sonny Fortune, alto and soprano saxophones and flute; Onaje Allan Gumbs, acoustic and electric piano; Cornell DuPree, guitar; Larry Ridley, bass; Grady Tate, drums; Errol "Crusher" Bennett, congas. *Changa Chikuyo; Feelin' Blue; Indiana Avenue*; three more. STRATA-EAST 19759, \$6.98.

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several years and is currently head of the music department at Livingston College in New Jersey, it is surprising to find that this disc is his debut as a leader. All the more so when the record reveals a very distinctive and forceful musical personality, one who appears to believe in discipline rather than indulgence.

There are in this set no bass solos in the customary solos-all-around tradition, although there are three very interesting spots that show off Ridley's flexibility as a bassist and the strong sense of proportion that guides him to a conclusion when he has made his point. "Go Down Moses," performed in memory of Paul Robeson, is a moving performance on unaccompanied bowed bass that Ridley fills with warm, evocative colors. Again unaccompanied, he plays a direct, beautifully structured chorus of Duke Ellington's "In a Sentimental Mood" on pizzicato bass—very melodic but also accented with subtle nuances. And on Thelonious Monk's "Well, You Needn't," playing with his full sextet, Ridley shifts to electric bass to develop a lead line that almost becomes a solo but hangs intriguingly between the two areas.

The disc also includes a broad view of Sonny Fortune's versatility on alto and soprano saxophones and flute. He uses an easy, full tone on all three instruments, never pushing or forcing but flowing smoothly through stimulating lines with a lean, sinuous sound. Onaje Allan Gumbs has some equally flowing solos on acoustic piano and is particularly effective backing Ridley—with the help of Grady Tate on drums—in a thoughtfully developed trio version of "It Was a Very Good Year."

The record as a whole is a well-balanced mix of rhythmic pieces, propelled by an excellent rhythm section, and more deliberate things. But the prime point of interest is Ridley, who holds the spotlight without seeming to grasp for it or to cling to it. J.S.W.

*** FATS WALLER: The Complete Fats Waller: Vol. 1, 1934-35.** Herman Autrey and Bill Coleman, trumpets; Floyd O'Brien, trombone; Ben Whitted, Gene Sedic, Rudy Powell, and Mezz Mezzrow, clarinets and saxophones; Fats Waller, piano; Billy Taylor and Charlie Turner, basses; Harry Dial, drums. *How Can You Face Me; Honey-suckle Rose; I Ain't Got Nobody*; twenty-six more. RCA BLUEBIRD AXM 2-5511, \$7.98 (two discs, mono).

Fats Waller's music is so much fun that there is a tendency to take it too lightly. One easily recalls the gaiety of his rollicking stride piano, his mocking approach to lyrics of every degree, and the good-time feeling with which he could charge his performances through his exclamations and outcries. Yet one recalls too that he was burdened with an awful lot of junk during the nine years that he recorded for RCA. So a lot of it must, it would seem, be heavy going.

But the fact is that Waller's work remains as fresh today as when he recorded it. This two-disc set, part of RCA's inexpensive Bluebird reissue series, is the first album in

a complete chronological issuance of all the records made by Waller from 1934, when he started recording for RCA, until his death in 1943. (One exception: The solo recordings, rather than being distributed among the chronological sets, will be released all together.) This first volume takes him only from May 1934 to March 1935. There are twenty-nine selections (two takes on four numbers), and the incredible thing is that none of them is less than very good. Waller had a genius for turning trivia into triumph. And even good material did not faze him—it just came out better.

"The Complete Fats Waller" ought to be a basic in every jazz collection, not just because of the pleasure it gives, but as a constant reminder of the brilliance of the man, both as a musician and as an entertainer.

J.S.W.

In Brief

RON BANKS AND THE DRAMATICS: Drama V. ABC ABCD 916, \$6.98. Tape: ●● H 5022 916, \$7.95; ●● H 8022 916, \$7.95.

One of the best of the formula-type black vocal groups around. Singing is fine, but one always wishes to see the mold broken to see what's behind it. Very well played and recorded in Detroit. M.A.

RAICES. NEMPEROR NE 434, \$6.98.

Nice-sounding new group made up mostly of Puerto Rican musicians. They are heavily and effectively into the use of exotic percussion colors, such as in "After Sunrise" by Oscar Castro Neves and Sebastiano Neto. Interesting new twists on old sounds. M.A.

CROSBY AND NASH: Wind on the Water. ABC ABCD 902, \$6.98. Tape: ●● 5022 902, \$7.95; ●● 8022 902, \$7.95.

A nice and even moderately haunting album. Nobody can help it that it isn't quite Crosby, Stills, Nash, & Young, but we can't quite forget it. Funny how it all unfolds. M.A.

SYNERGY. PASSPORT PPSD 98009, \$6.98.

Here at last is an LP that fully uses the potential of electronic instrumentation to create a barrage of melody and aural color. Composer Larry Fast proves to be one of the keyboard wizards of the season with this fetching concoction. H.E.

AIRTO: Identity. ARISTA AL 4068, \$6.98. Tape: ●● H 5301-4068, \$7.95; ●● H 8301-4068, \$7.95.

Frantic and nasty Latin rhythms combine with contemporary American jazz sensibilities to produce a winner, albeit of interest principally to that cult audience that likes music that can be described as frantic Latin-jazz-rock. M.J.

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Spectacular fiddling dominates the Ravel *Tzigane* (superseding his 1969 RCA version) and the familiar Saint-Saëns warhorses, the Op. 83 *Havanaise* and the Op. 28 *Introduction and Rondo capriccioso*. Yet even here Perlman's dazzling dramatic éclat is restrained and shaped by sure artistic control, while the glowing radiance of his Chausson *Poème* can only be suggested by paraphrasing Pope Gregory I's amazed impression of the first English youths he had seen ("Non Angli, sed Angeli") and deeming this "not so much Israeli as angelic music-making."

Perlman hasn't yet remade his Lalo *Symphonie espagnole* of 1969, but the new one we do have from a French pupil of Heifetz', Pierre Amoyal, differs markedly from Perlman's and other superstars' big-toned, boldly theatrical approach in its relatively small but silken tonal qualities, lyric delicacy, and above all Gallic elegance. The soloist's grace, however, is somewhat incongruously allied with Paul Paray's gruffly robust Monte Carlo orchestral accompaniment and the extremely powerful, rather heavy recording—qualities better suited to Paray's rousing, rhythmically lilting performance of Lalo's *Rapsodie norvégienne*: Musical Heritage MHC 2101, Dolby-B cassette, \$6.95.

Outdoor boy's Beethoven/thinking man's Stravinsky. Not even a Toscanini or a Szell has ever recorded a Beethoven First Symphony small scaled, good-humored, and revirescent enough to satisfy my personal—perhaps unduly idiosyncratic—tastes. In the past, Ansermet came closest, but now at last I find most of the relish and breezy invigoration I've been looking for in the gleamingly bright and crystalline recorded performance by Neville Marriner's more chamber-than-symphonic-sized Academy of St. Martin-in-the-Fields ensemble. His coupled Second Symphony is no less freshly appealing, particularly for its

by R. D. Darrell

The Tape Deck

zestful rhythmic pulse. And although this latter work is better suited for larger-scaled treatment, and despite my fond remembrance of the incomparable Szell reading, I find special pleasure in Marriner's version: Philips 7300 087, Dolby-B cassette, \$7.95.

Another, more recently recorded Philips cassette testifies even more convincingly to the ever increasing skill of that company's engineering staff in capturing not merely impressive, but exceptionally honest and natural orchestral sonics—plus the distinctive ambience of the particular auditorium in which they resound. It also testifies anew to the maturation of Bernard Haitink into one of the conductorial magisters of our time, one who can bring new lucidity, tauter integration, and overwhelming dramatic conviction even to a work as often well played on and off records as Stravinsky's *Sacre du printemps*. The composer's own version remains *sui generis*, of course, as indeed does that by Boulez, also for Columbia, and perhaps a few others. Nevertheless, Haitink, the London Philharmonic, and Philips' engineers proffer no less searching illuminations of this milestone music, further distinguished by an even more aurally rewarding sonic replica of the performance itself: Philips 7300 278, Dolby-B cassette, \$7.95.

More super-Stokowskian Bach. I must have been clairvoyant in qualifying my November 1974 farewell to the "hyphenated Stokowski" as "not for good." For already his London/Czech Philharmonic program of Bach transcriptions and a more recent Angel disc-only reissue of the original 1959 Capitol Bach-Stokowski program have been augmented by more of the same from the incredible nonagenarian sorcerer. And the new performances with the London Symphony for RCA are unique in some respects. They include the first commercial recording of a very early (1915) orchestration of the S. 645 *Wachet auf!* chorale, and the first stereo recordings of the transcriptions of the mighty Chaconne from S. 1004, *Preludio* from S. 1006, *Air in D* from S. 1068, and *Arioso* from *Cantata* No.

156. (The remaining three selections—S. 578 "little" Fugue in G minor, S. 478 *Komm, süsßer Tod*, and *Ein' feste Burg*—were first recorded in stereo in the Capitol/Angel collection noted above.)

What's most remarkable here, however, is that all but one (the familiar *Air in D*) of these pieces are included among the lushest, most inflated and melodramatically romanticized scores in the whole Bach-Stokowski repertory. Yet despite all that, even the most outraged Bach purist will have to fight his damndest to resist mesmerization. For Stokowski himself obviously is in better health and more surely "in control" than when he recorded earlier in Prague. (Now he even may seem hyperactive and too hard driving.)

The uninhibited emotionalism of both transcriptions and performances are incalculably enhanced by quite extraordinary sonic intoxications. Even London's Phase-4 vividness is excelled and its unnaturalness avoided, while new triumphs in ultrarichness are achieved in Robert Auger's incandescent engineering: RCA Red Seal ARK/ARS 1-0880, cassette/cartridge, \$7.95 each. But why no Q-8 edition?

Rodrigo bis—and bis! Superciliously dismissed by connoisseurs as lightweight, Joaquin Rodrigo's *Concierto de Aranjuez* has craft and atmospheric appeal for guitar aficionados that can become potently persuasive to everyone in first-rate recorded performances. Two of the best of these have just been remade, in more-than-ever revelatory audio engineering, both by John Williams with Daniel Barenboim and the English Chamber Orchestra (Columbia MAQ 33208, Dolby-B Q-8 cartridge, \$7.95) and by Julian Bream with John Eliot Gardiner and the Monteverdi Orchestra (RCA Red Seal ARK/ARS 1-1181, cassette/cartridge, \$7.95 each). Only the readings remain much the same: Williams' extraverted, big-toned, more dramatic; Bream's introverted, poetic, more chamber- than concert-styled. It's the recordings that are new and ideally suited, with robust big-hall sound in luminous quadriphony for Williams, warmly intimate stereo for Bream.

Markedly different too are the coupled guitar concertos. Williams chooses the relatively familiar 1951 one by Villa-Lobos; Bream gives the record premiere of a 1974 work by Sir Lennox Berkeley—a dreamy mood piece of more pastel charm than healthful vitality.

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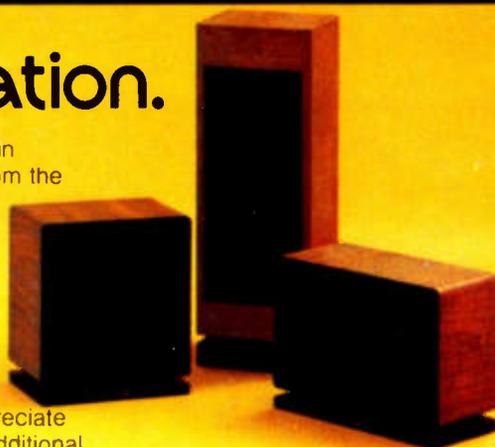
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