

Stereo Review

DECEMBER 1970 • ~~60 CENTS~~

39¢
SPECIAL
ISSUE

WARNER-REPRISE: TWO LABELS, ONE PHILOSOPHY
HISTORY AND DISCOGRAPHY OF CHRISTMAS CAROLS



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**You guessed
too high.**

**Introducing
the Fisher 201.
\$199⁹⁵.**

If you guessed \$50 or so too high, don't feel too badly about it.

You couldn't possibly have known that, for a number of months now, Fisher engineers have been working on the design for a AM/FM receiver of Fisher quality to sell for less than \$200.

But now that you know the price, we realize it's up to us to convince you that Fisher has made no compromises with quality.

Of course, the specifications are pretty convincing in themselves.

Let's start with the amplifier section, because that's an area where most inexpensive receivers skimp.

80 watts is a lot of power.

The Fisher 201 has 80 watts of clean power, which is enough to drive even a pair of inefficient bookshelf speakers without strain, at higher-than-normal listening levels. And 80 watts is also ample to drive not one pair of speakers, but main and remote pairs at the same time (four speakers in all). Which means you can place remote speakers in the recreation room while your main speakers remain in the living room.

And wait till you hear FM on the Fisher 201. It can pull in stations some non-Fisher receivers don't seem to have heard of. And pulling in weak stations is the least of what the 201's FM section can do. It pulls them in without interference even when there's a strong signal from a nearby station coming in on the adjacent spot on the dial. Furthermore, FM sounds clean and pure and noise-free.

As for the AM section, it is capable of making AM sound almost as good as FM.

A word about Baxandall tone controls.

All Fisher receivers, including the 201, have Baxandall bass and treble controls, rather than commonplace ones. And we'll tell you why. It's because Baxandalls affect only the extreme ends of the audio spectrum,

leaving the mid-range frequencies alone. So when you add bass or cut back on treble, you'll be doing just that. The result is a much more natural sound.

Now if our description of the Fisher 201 ended here, you'd know enough to realize that it's a pretty good value at \$199.95. But it isn't a "pretty good" value, it's an unbelievable value.

And the description doesn't end here. It goes on.

The audio attenuator.

Not only does the Fisher 201 have features you usually find only in the more expensive Fisher receivers, it has a few features you don't even find *there!*

Like the audio attenuator.

Say you've just tuned in your favorite station and adjusted the volume, when the phone rings. You don't have to change the position of the controls to turn down the volume. You just flick a switch, and instantly the volume is cut in half. When your conversation is over, you flick the switch back, presto!, you're listening to your program again, just as you had it before.

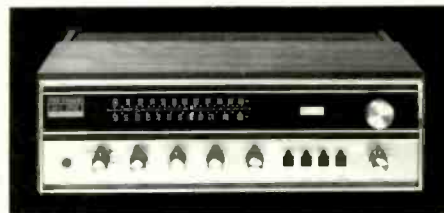
The black-out tuner dial.

When the Fisher 201 is turned off, the AM/FM dial is black. When it's on, the dial is lit up so you can see exactly what station you're tuned to.

A sister receiver.

If you're impressed with the Fisher 201 (and who isn't?), but you really would like more power, Fisher has exactly the receiver you want. It's the Fisher 202, with most of the same features as the 201, except for 100 watts of power, instead of 80 watts.

With 100 watts you can fill a larger room with sound than you can with 80 watts.



Of course, **The Fisher 202** the Fisher 202 doesn't cost \$199.95. It costs... But wait, we should really let you guess.

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This lack of sensationalism, however, didn't deceive maga-

zines like *Popular Science*, *Stereo Review*, *The American Record Guide* and *Buyer's Guide*. Their equipment reviewers brought out their heaviest superlatives to describe the sound of the **Rectilinear III**. Never before had a speaker won such universal acclaim from the toughest critics. Even today, after several years, it seems to be the consensus of the most expert ears that the **Rectilinear III** is the speaker system, if

you have the space and the \$279 for it.

Music lovers keep telling us that the **Rectilinear III** sounds exactly as it looks, inside and outside. Honest.

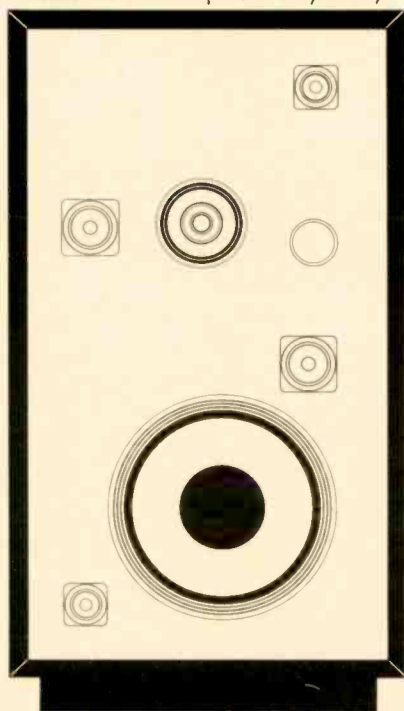
No hokey bass, no phony mid-range presence, no souped-up treble. Just completely natural, open sound, at any volume level, in any size room. Almost as if the speaker had turned into an open window on the concert hall or recording studio.

Which, in our book, is what a high-fidelity speaker system is for. Playing music.

Not for playing games.

(For more information, including detailed literature, see your audio dealer or write to Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N.Y. 10454. Canada: H. Roy Gray Co. Ltd., Markham, Ont. Overseas: Royal Sound Co., 409 N. Main St., Freeport, N.Y. 11520.)

Rectilinear III



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FORMERLY HI FI/STEREO REVIEW

Stereo Review

DECEMBER 1970 • VOLUME 25 • NUMBER 6

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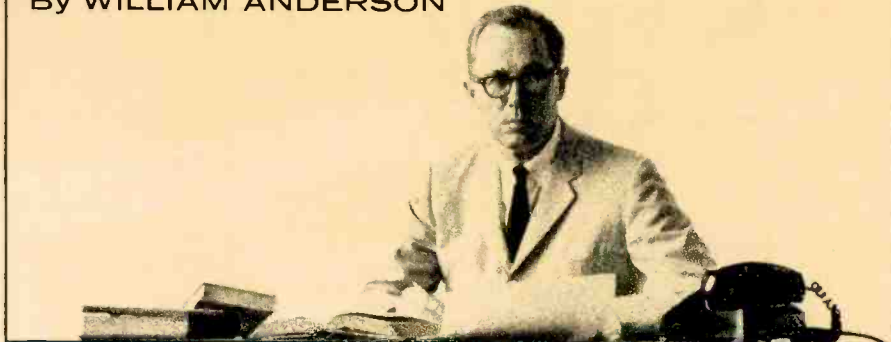
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By WILLIAM ANDERSON



EDITORIALLY SPEAKING

OF SNOWBIRDS AND HARDY PERENNIALS

THERE was a period, not so long ago, when talent-hungry American record companies spent a good deal of their time and money tracking down, importing, recording, and publicizing the Latest from London. Practically any group of buskers or scufflers, however inept or inane, might find themselves rushed along for a brief and glorious ride on the pop bandwagon provided only they could prove British citizenship. These campaigns, alas, failed to turn up another species of Beatle or even so much as a Rolling Pebble. If I am not mistaken, attentions have now turned elsewhere, and the search is on for those stray flowers that may be wasting their blushing sweetness on the rocky shores, the wheatfields, the tundra and muskeg of our neighbor to the north.

Capitol Records is, I believe, the first to strike real Canadian gold—in the person of Miss Anne Murray. If you have been anywhere near a top-40 air-wave the past few months you cannot have missed her *Snowbird*, which scored an impressive late-summer "breakout." The song itself is not much; its melody is strongly (and unfortunately) reminiscent of the setting of Joyce Kilmer's poem *Trees*, the lyrics a series of run-on sentences, a recitativo babble that suggests *Gentle on My Mind*. Miss Murray's voice, however, is altogether something else, and I would like to think that it is the reason for the popularity of *Snowbird*. Though there are many singers around who have made successful careers without them, really good voices are extremely rare, and Anne Murray has one. Clear, clean, musical, beautifully focused and (rarity of rarities) unbelievably on pitch, it put me immediately in mind of that other vocal paragon, Miss Peggy Lee.

The two albums Miss Murray has made for Canadian Capitol demonstrate the breadth and flexibility of her musical interests, and with the success of *Snowbird*, Capitol has brought out an album of the same title domestically, made up of selected songs drawn from the other two. This is fine as a stopgap, for it does make more of Miss Murray available to those who discovered and liked her *Snowbird*. But it is also rather like finding a million dollar baby in the five-and-dime; the arrangements and backing are simply not up to the level of the soloist. If serious attention is paid to this serious talent, the next album should be worth waiting for.

CHRISTMAS has crept up on us so quickly and stealthily this year that we have not yet finished harvesting and sorting the crop of Yuletide records. I would like to recommend two, however. First is "Music for the Feast of Christmas" (Argo ZRG 5148), a recital of Christmas music by the Choristers of Ely Cathedral and others, beautifully recorded and boasting two ringing trebles. Second is "The Elisabeth Schwarzkopf Christmas Album" (Angel S-36750), a brilliant and moving program that includes *Silent Night* as a breath-taking duet (Miss Schwarzkopf sings both parts) and what will have to be, at least for the time being, the definitive version of *In Dulci Jubilo*. For initiates of this genre, it is every bit as good as Joan Sutherland's hardy perennial "Joy of Christmas" (London OS 2594).

(The Logical Next Step in Tape Recorders)



The Advent Tape Deck,
Model 200.
14 $\frac{3}{4}$ " W, 10 $\frac{5}{8}$ " D, 3 $\frac{3}{4}$ " H.
14 lbs. \$260.

The Advent Tape Deck

THE ADVENT TAPE DECK is the first recorder to explore the full potential of cassettes.

It has been plain for a long time that someone ought to combine the performance of good open-reel recorders with the convenience of the cassette format. The Advent Tape Deck (Model 200) is that combination. We think it the most satisfying tape machine available for the kind of recording most serious listeners do. And more.

The underlying reason for the compromised, AM-radio kind of sound quality associated until now with cassettes is noise—the amount of tape hiss dictated by the low speed and narrow tracks specified in cassette standards. Because that level of noise would be overwhelmingly obtrusive in a wide-range cassette recording, manufacturers of recorders (and recordings) have settled for limited high-frequency performance and dynamic range. This, in turn, has made other cassette characteristics (such as mechanical performance) “not worth” improving.

Something was needed to break this cycle of mediocrity. That something was the Dolby* System of noise reduction — which, by reducing tape hiss by 10 db, not only removes noise as an audible problem in itself, but opens the way to optimizing frequency response, dynamic range, and everything else (including mechanical performance) affecting audible performance.

The use of the Dolby System was a starting point, a vital one, in the decision to design the Advent Tape Deck. We then proceeded to explore all the other details that might bear on maximum performance. That meant a new cassette mechanism putting minimum wow and flutter ahead of minimum size. It also resulted in a precision of control features never considered for cassette machines (and for few recorders of any kind or price), including a single VU meter that samples both stereo channels in

recording and playback and registers the louder of the two at any instant. (The single meter is significantly more accurate an aid to setting optimum recording levels than the best pair of meters.) And it led, finally, to making provisions for the use of DuPont's much-discussed chromium-dioxide tape as a further aid to combining high-frequency performance with low noise. (Again, see Box.)

The cassette recorder that resulted from all this has the frequency and dynamic range to do justice to anything likely to be available for recording. It will tape the overwhelming majority of records and FM broadcasts with *no* audible change in quality. It is quieter than most component open-reel recorders, and its simple and precise controls make it more likely than most ambitious and expensive recorders to achieve its potential performance in daily use.

Two Notes: The provision for playing and recording on chromium-dioxide (“Crolyn”†) tape is more than a “just in case” feature. We ourselves are marketing Crolyn tape in cassettes (C-60 for now, C-90 in the very near future) bearing the “Advocate” brand. We will gladly provide further information on Advocate Crolyn tape on request.

Several producers of pre-recorded cassettes are actively considering the release of “Dolbyized” cassette recordings, and have announced a decision to go ahead this year and early next year. We believe that pre-recorded cassettes using the Dolby System will be — together with the performance of a cassette machine like the Advent Tape Deck — the final step needed to make cassettes the medium you prefer for serious listening.

Combine that level of performance with the convenience of cassette recording and you get a genuinely new and different kind of tape recorder.

It won't do everything. It isn't a professional style recorder for the ambitious home sound studio.

But it is a machine to compete with anything and everything that serious listeners listen to.

For more information, including a full description of the Dolby System, please write:

Advent Corporation, 377 Putnam Ave., Cambridge, Mass. 02139.

*“Dolby” is a trademark of Dolby Laboratories. †“Crolyn” is a trademark of DuPont.

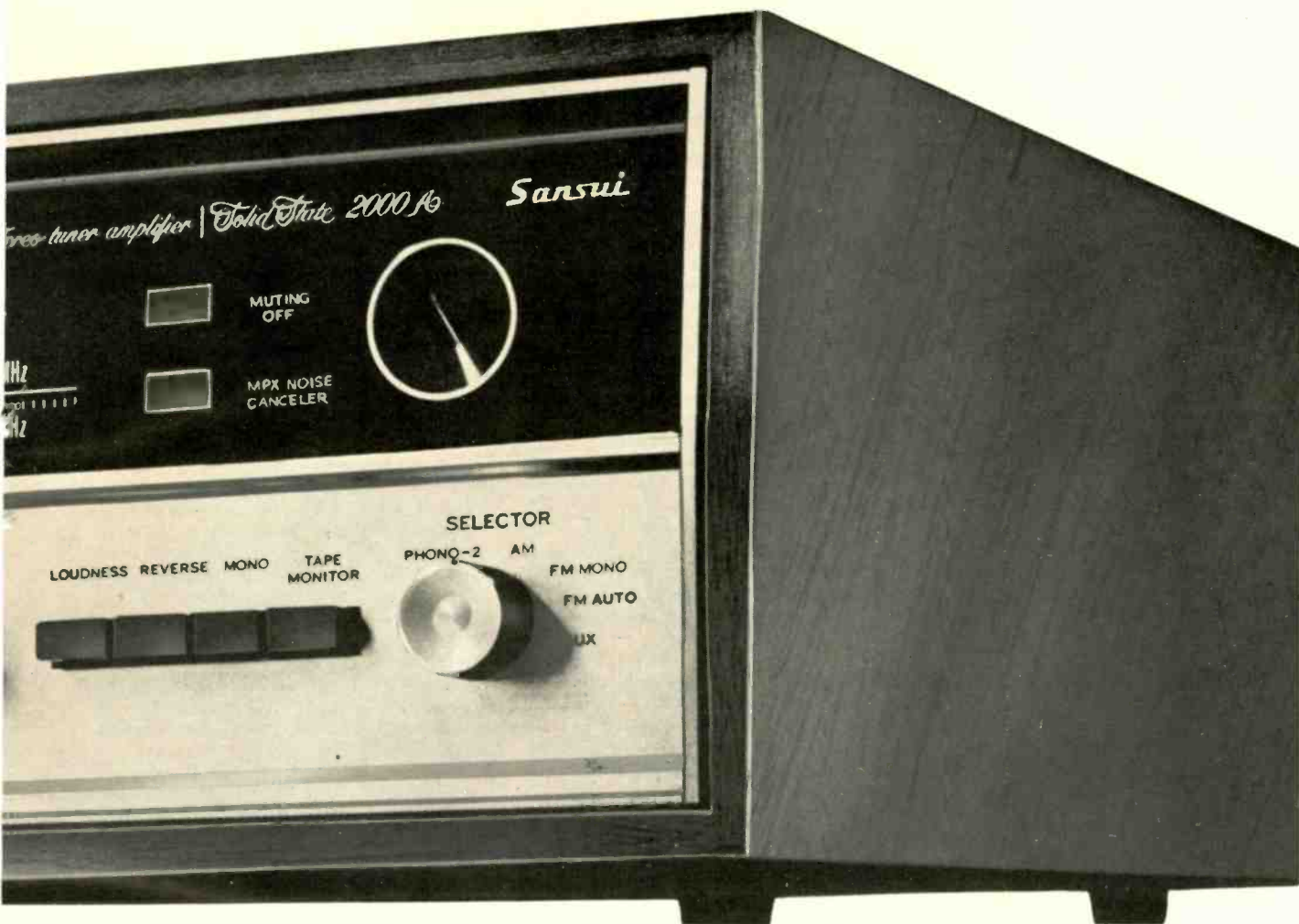
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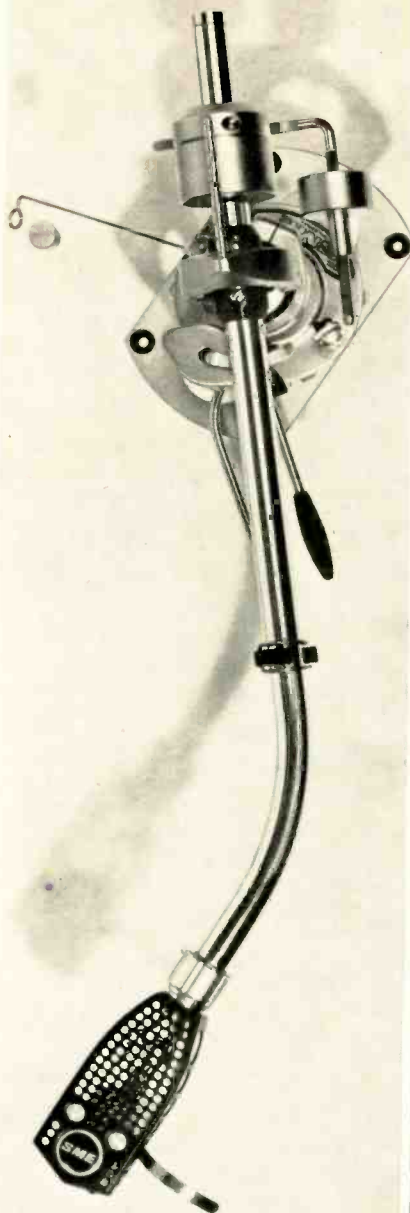
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LETTERS TO THE EDITOR

European Record Companies

● My congratulations and thanks for Richard Freed's "The European Record Companies" (September). This was a beautifully done survey and may well prove—for me, at least—the most useful article you've ever published. It was particularly good of Mr. Freed to provide addresses for each company. I anticipate many hours of letter-writing in the immediate future.

As evidence of the care of my perusal, I offer a few additions and corrections:

The list of Bärenreiter Musicaphon records issued here omits one of their most outstanding and well-received productions, the Bach Sonatas for violin and harpsichord played by Schneeberger and Müller. I'm sure I'm not the only one who paid premium prices for the original import and then bought the set again when Nonesuch issued it in stereo—quite happily, for it is a great recording.

The Barclay record of Albinoni conducted by Jean Witold is probably the same collection once available on Period SPL 723. Incidentally, the later Albinoni/Witold collection (on Nonesuch via Vogue/Contrepoint) is in real stereo, although the comment under Vogue would seem to indicate otherwise.

The Pye Barbirolli records issued by Vanguard Everyman were suddenly deleted *en masse* several months ago, along with other items derived from Pye.

Supraphon records supposedly still available on Epic and CBS have since been deleted.

Several of the records listed under Pathé are now unavailable, including the Schnabel and Fischer piano records. The Shostakovich Concerto record has been deleted for about three years, and I'd been trying to get it all that time!

LESLIE GERBER
Staten Island, N. Y.

● "The European Record Companies" as compiled by Richard Freed lists Hispavox, Le Chant du Monde, and Vega records as lacking a domestic distributor. They can now be obtained through Worldtone Music Inc., 56-40 187th Street, Flushing, N. Y. 11365. The importer supplies catalogs.

S. L. ROSENTHAL
Philadelphia, Pa.

● I enjoyed your September issue's very informative article on European record company operations. However, I would like to point out one small error: the complete Bach organ works by Lionel Rogg, issued in England by

Oryx, is not the same set as Epic started to release here. The latter is a Harmonia Mundi (France) production, made later than the Oryx set on a different organ.

JOHN J. PALMER
Richmond, Va.

Modern Music

● Is Eric Salzman aware of any significant evolutionary changes that mankind underwent at the end of the last century? I am not. And what of Western civilization—did it mysteriously change also? Again, I think not. Since man has not changed as an animal (two world wars prove this), then neither has his approach to art. The casual and self-assured manner in which Mr. Salzman speaks of the need for new criteria for judging modern music ("Modern Music: The First Half Century," October) certainly puzzles me, since basically all of the criteria used up to that point were either objective or subjective, and one has no choice but to be one or the other (or both) in the process of artistic evaluation, since no other bases of judgment exist.

In the long run the public will continue to be the best judge of whether a work of art is valid or not. Rachmaninoff once said that there really are no bad audiences, just bad artists.

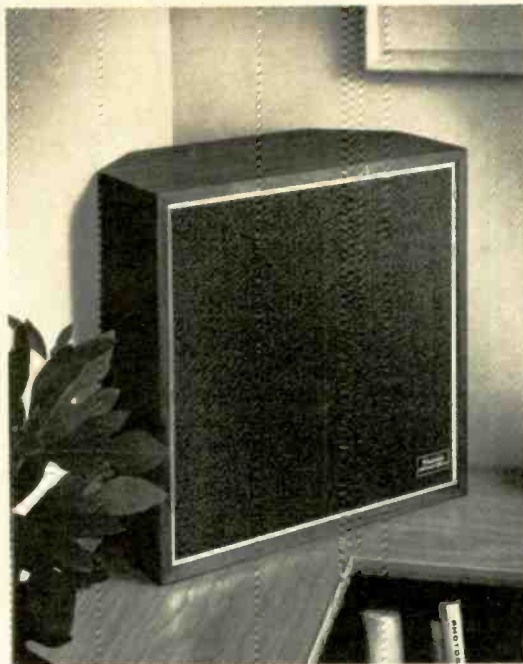
THOMAS GEOGHEGAN
Chappaqua, N. Y.

Mr. Salzman replies: "Mr. Geoghegan's casual and self-assured assumption that neither mankind nor Western civilization has changed puzzles me. No, it astonishes me. Mr. Geoghegan, where have you been? More social, economic, political, technological, and demographic change has taken place in the twentieth century than in the previous nineteen put together. Art, particularly in Western culture, reflects its time, twentieth-century art no less than any other. I can't believe Mr. Geoghegan has really read my article very carefully. Part of STEREO REVIEW's continuing series on the great styles of Western music, it specifically describes or outlines the salient characteristics of a particular historic period: European art music between 1900 and 1950, commonly referred to as 'modern music.' Not only does the question of 'new criteria' not come up, but a specific attempt is made to show how the music of this period grew out of that which preceded it; the piece virtually comes right out and says that modern music is the last phase of romanti- (Continued on page 12)

CIRCLE NO. 101 ON READER SERVICE CARD →

From any place in the room, the versatile Achromatic W35 is a top performer... built to take power and give it all back... with ease! The unique shape permits shelf use in two ways: either straight-on; or at the acoustically desirable but frequently wasted corners. And, with an optional corner mounting bracket, *suspension* in room corners becomes both simple and decorative.

The robust, extraordinary performance of the W35, despite its modest size (15" x 15" x 8" deep), is a result of its being a full 3-way speaker system and of its professional quality components. The 8" woofer is a heavy duty, long-throw assembly with oversized, four layer-wound voice coil for maximum heat dissipation and fully controlled transient response. A 3 1/4" acoustically isolated midrange unit



covers this important spectrum with clarity and definition; while a 2 1/2" ultra-curvilinear tweeter with low mass aluminum voice coil provides treble tones that faithfully image the original. A multi-element LCR network reduces electrical and acoustical distortion. Cabinet buzzes and resonances are avoided by sturdy, "unitized" construction.

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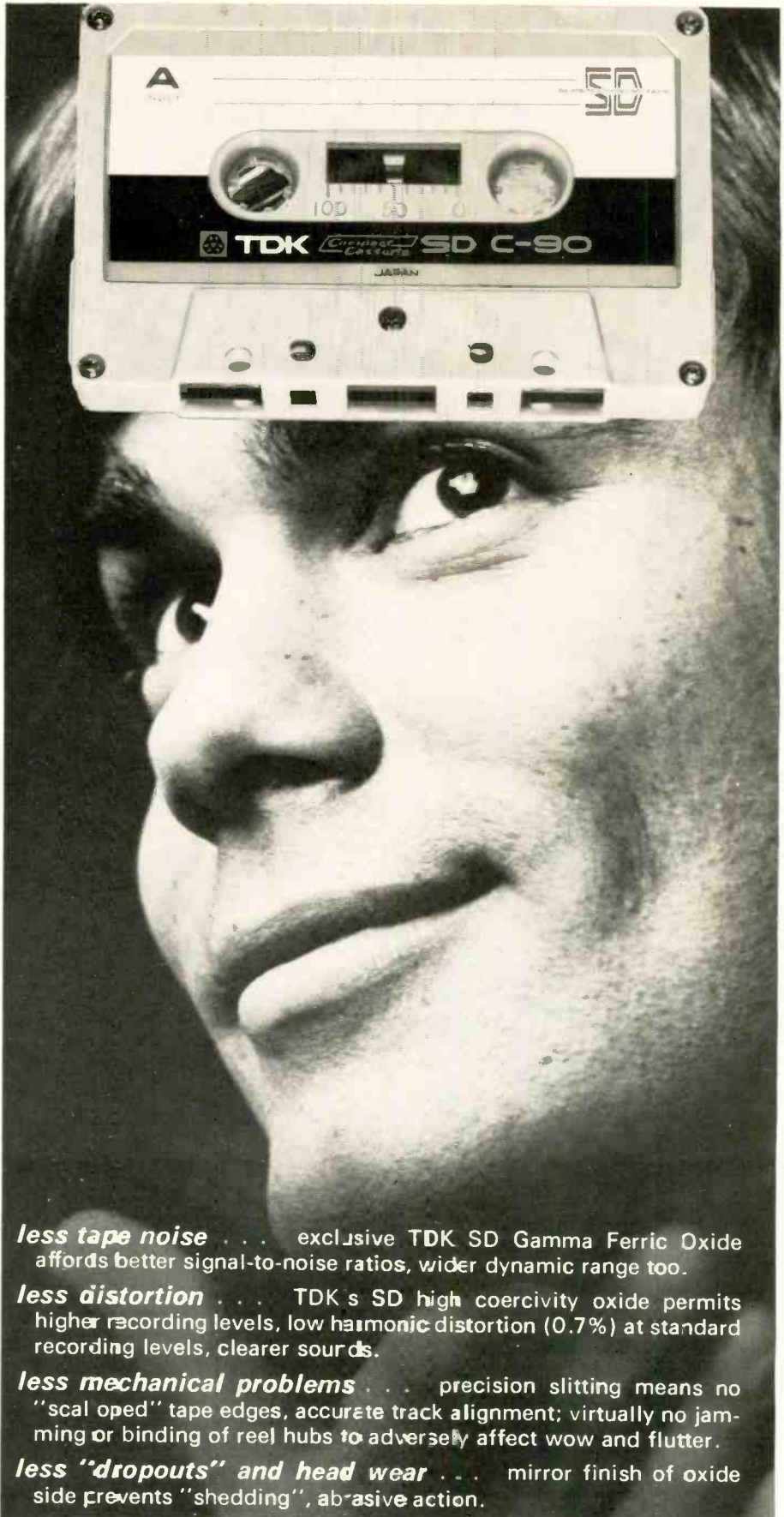
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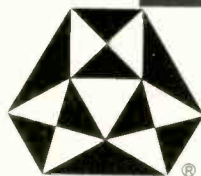
less tape noise . . . exclusive TDK SD Gamma Ferric Oxide affords better signal-to-noise ratios, wider dynamic range too.

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less mechanical problems . . . precision slitting means no "scaloped" tape edges, accurate track alignment; virtually no jamming or binding of reel hubs to adversely affect wow and flutter.

less "dropouts" and head wear . . . mirror finish of oxide side prevents "shedding", abrasive action.

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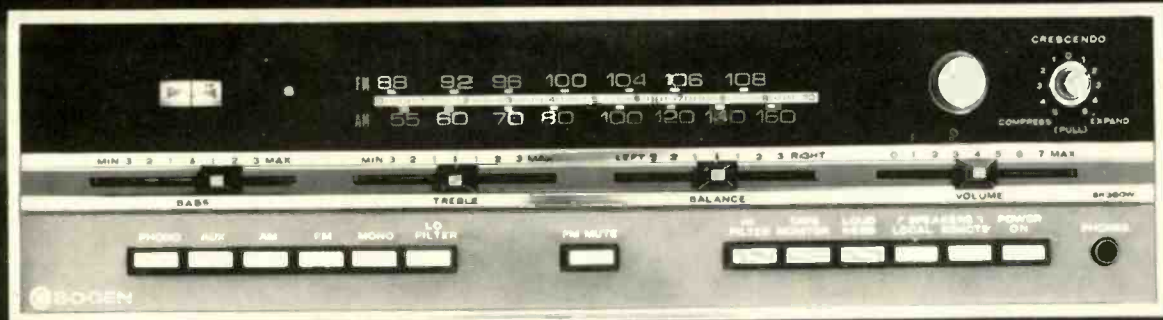
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STEREO REVIEW

One clearly stands out from all the rest



There *are* differences among the dozens of stereo receivers on the shelves.

What makes Bogen clearly stand out from the rest?

Crescendo Control, as a starter. That's the switch in the upper right hand corner. It's a Bogen exclusive. And it's on five of our eight receivers and compacts. What it does, quite simply, is restore, with no distortion, all the full brilliance compressed by engineers at every recording performance. It also allows extremely "low-noise" home recording and equal-volume-level playback.

Control Panel . . . clearly another Bogen stand-out. Convenient (and sensible) linear slide controls and push-buttons replace conventional, old fashioned knobs and switches. Adjusting is definite, precise. Push a few and see. Look at the styling around (and over) the controls...Bogen alone has escaped the "sameness rut." Walnut? Brushed bronze? Black-leatherette? Gold-tone? Modern orange-and-white? Whatever turns you on, style-wise, you'll find on a Bogen.

Power . . . as much (or as little) as you *really* need. If 65 clean watts fill your room, there's a receiver or compact just for you. If you happen to need 150, or something in between...one of the eight models will fill the bill, and fill your home with beautiful Bogen sound.

Value . . . is a proven Bogen feature. Our famous BR360, for example, has been recommended as a "best value" by unbiased experts. It sells for less than \$300. And, all Bogen receivers, regardless of price, have the same basic circuits. You can buy our BR320 for less than \$200. *Bogen quality and performance will never be compromised by price!*

Bogen has the system. What else do we offer to add to your listening enjoyment? Tape cassette recorder or 8-track stereo cartridge decks? Fabulous sound stereo headphones? Turntables? Bogen has them all. As for the famed Row 10 speaker systems...listen just once. They speak for themselves.

Want the convenience of a compact? We've combined our best receivers with deluxe record-changers and companion Row 10 speakers. The result is a line of magnificent stereo compacts. Check them out. Your eyes and ears are in for a pleasant surprise.

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A word about "know-how." Far from a Johnny-come-lately in the field, Bogen has four decades of Sound Professionalism behind it. Competence takes longer than overnight.

Send for our colorful, informative brochure. It's fact-filled and free. We think you'll agree that one product line...one company...does clearly stand out...Bogen.



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Maxell Ultra Dynamic. The ultra+ stereo cassette tape with a pedigree.

Doubled frequency characteristic of 20,000 Hz. SN ratio 5dB higher than most tapes. Greatly decreased distortion factor. Strength plus. And guaranteed, unconditionally. Like all Maxell tapes, UD must perform to your standards or we'll replace it, pronto!

When you put heart, soul and sweat into a taping session, you want Maxell Ultra Dynamic. In 60- and 90-minute cassettes. It can easily become your best friend.

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12

cism! At least he should argue with what was actually said.

"The point about the public as the ultimate judge is another argument entirely. From it, I assume that Mr. Geoghegan agrees with the overwhelming majority of the music-loving public that rock is the most artistically valid music today, with non-rock pop, schlock, electronic, ethnic, and classical following in that order. To rebut that contention would take at least another article."

Tom Jones: Singer Without Song?

● I must take issue with your treatment of Tom Jones' performance at Madison Square Garden ("Tom Jones: Singer Without a Song," September). Martin Gottfried obviously does not appreciate the musical qualities and the magnetism of Tom Jones. That is his prerogative. However, for STEREO REVIEW to present Mary Perot Nichols' article on the following page as a rebuttal is truly unfair.

Miss Nichols states that "none of it got to her." It takes a lot of searching to find a woman so turned off by Tom, but if one looks hard enough, one can even find a man who dislikes Raquel Welch.

To truly present a fair reply to Mr. Gottfried's article, a review should have been published written by a fan of Tom's, not merely by a writer of the opposite sex.

SHELLY GOLDSTEIN
Brooklyn, N.Y.

● Re Martin Gottfried's article "Tom Jones: A Singer Without a Song": *Right on!*

JOE MAZZINI
Arbuckle, Calif.

● Tom Jones is the best, most wonderful, fantastic, terrific, outasite, groovy, sensational, magnificent, colossal, beautiful, loving, handsome, perfect, inspirational, sexy, gorgeous, cute, gigantic, spontaneous, darling, sweet, nice, right-on, heroic, godly, angelic, electrifying, thundering, creative, considerate, beastly, energetic, vivacious, kingly performer who has ever, ever, ever, ever, ever, ever, ever, ever, ever LIVED!

PAM FLOYD
Florence, Ala.

Tom Jones' fans are a letter-writing lot. Inundated as we were by indignant missives (several among them bearing "signatures" of various notables), we were struck by a curious phenomenon: a large percentage bore the postmark of Florence, Alabama, and a neighboring town. Has this become a popular resort area while we weren't looking? In any case, we hope Mr. Jones appreciates the loyalty and industriousness of his considerable following there.

Disc Quality

● Noting D. Philip Jarrell's letter in the September issue, I can only say, Phil, you're not alone. I wish to join the ranks of those who protest the quality of recordings issued in the United States.

Recently I bought several recordings from a reputable shop. One is of Old English lute music. It is presented with a booklet printed in first-class fashion with color illustrations. The disc, however, sounds as though there were about three pounds of gravel in the stamper. Side two is nowhere near as bad, unless a little thing like a rumbling "galumph, galumph, galumph" throughout the first three bands bothers you. The second disc is clean, with no grav-

el noises or "galumphs." Still, it'd be nice to have the hole in the exact center, not just within a country mile of it. Pre- and post-echo drives me crackers too.

I have compared some European pressings with American ones, and the former invariably sound better. Why? With the volume of records sold in this country, some of them should be good. One comparison was of an English record I bought for 15s and 6d (about \$1.85) with an American pressing for about two-and-a-half times the price. The quality of the English-made disc was so far superior as to be unbelievable.

As others, I am sure, have learned, writing to the record companies about this problem brings either no reply or a form letter reading, "Thank you for your interest in Whanglooodle Records! Enclosed is our catalog of the latest releases, done in our special Phoneytone Studios. . . ."

DAVID J. MANN
San Diego, Calif.

Forza, Cav, and Pag

● In the September issue, George Jellinek states that Angel's new release of *La Forza del destino* is "the opera's third stereo recording." Has he forgotten the fine stereo recording Zinka Milanov made of this opera in 1958 with Di Stefano and Warren? Although she may have been somewhat past her prime in 1958, her performance is still to be reckoned with and certainly equals that of Price or Tebaldi.

Unfortunately, this set (on RCA LSC 6406) has recently been deleted, but it will perhaps reappear someday on the Victrola label. In the meantime, RCA would do all opera lovers a great favor by reissuing Milanov's 1953 recording of *Cavalleria Rusticana* with Bjoerling and Merrill, a set which has not been circulated for some time. Or may we expect the 1953 *Cavalleria* on the Seraphim label since its companion of that year, *Pagliacci*, has recently reappeared as Seraphim IB 6058?

MURRAY K. STEINBART
Manitoba, Canada

● There were two points I think George Jellinek should have mentioned in his review of *I Pagliacci* on Seraphim (September).

First, this recording has the peculiarity of having its Tonio (Leonard Warren) speak the last line, "*La commedia è finita!*" This is according to Leoncavallo's score, but I know of no other occasion on which it has been recorded or performed as written. The liner notes, oddly, make no mention of this unusual bit of authenticity.

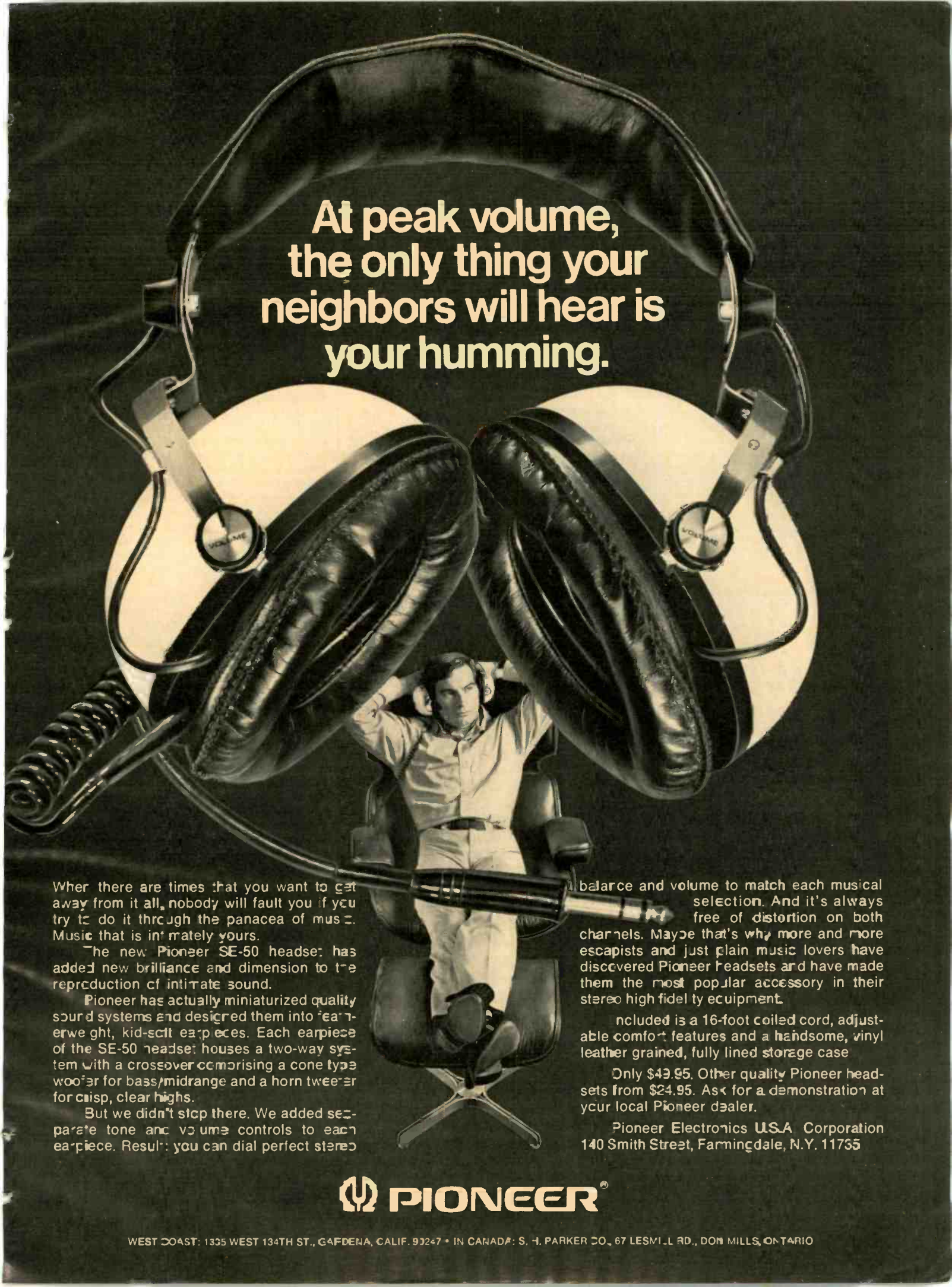
The second is the excellent singing of Paul Franke as Beppe. This role is usually given to singers who can't compete with the rest of the cast, yet Mr. Franke sings strongly and adds a great deal of finish to the performance.

STEPHEN H. OSBORN
Placentia, Calif.

Mr. Jellinek replies: "To begin with, let me say that I join Mr. Steinbart in hoping that RCA or Seraphim or someone will reissue the Milanov-Bjoerling Cavalleria. Now to the main point: it was, I confess, unclear that I meant the new Angel Forza would make the third available stereo recording. I had not, in fact, forgotten the Milanov Forza, but made no mention of it for the same reason that I did not discuss Warren's delivery of the final line of Pagliacci and Mr. Franke's contribution to the recording: in my opinion, a record review pro-

(Continued on page 14)

STEREO REVIEW



**At peak volume,
the only thing your
neighbors will hear is
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When there are times that you want to get away from it all, nobody will fault you if you try to do it through the panacea of music. Music that is intimately yours.

The new Pioneer SE-50 headset has added new brilliance and dimension to the reproduction of intimate sound.

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It has FET plus four IF stages, double-tuned and ceramic filtered for an FM sensitivity of better than 2.5 uV (IHF). There's a tuning meter, a stereo beacon light and a dual speaker system. Bass and treble controls are stepped.

Loudness, muting, mode, tape monitor and hi-filter controls are all conveniently placed.

Frequency response is 20-20,000 KHz \pm 1 dB with harmonic distortion of 0.8% at 20/20 Watts. And it all comes in a handsomely styled walnut wood cabinet.

Those are some of the reasons for saying the SR-A1000S sounds more expensive than \$209.95. But you be the judge, just drop by your Standard dealer and audition the SR-A1000S for yourself.



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CIRCLE NO. 55 ON READER SERVICE CARD

vides a practical and not an encyclopedic or bibliographical service, and should be tailored to the needs of the general reader and the available space in a magazine that constantly feels the pinch of too much material. All of this is part of my personal reviewing code, and I am sorry when it leads such readers as Mr. Steinbart and Mr. Osborn to disappointment."

Disembarking

● After reading Rex Reed's review of Dory Previn's album "On My Way to Where" (September), I begin to see why Mr. A. Previn took off for different pastures, even if I don't approve. She must be really sick to write and perform lyrics on such subjects. If this is where "serious pop music" is going, let me off the train!

L. TAYLOR
Granada, Cal.

John Denver

● I fully understand the great excitement generated by John Denver ("Introducing John Denver," August). His "live" performances clearly show that he's great in all aspects of his art. Unfortunately, RCA hasn't taken much care in reproducing Mr. Denver's talents. "Rhymes and Reasons" appears to be one of the new breed of technically inferior records being released for public consumption. I was especially disturbed by the pops and cracks in a cut called *I Wish I Knew How It Would Feel to Be Free*. I was sensitive to the quality of that cut since I have a home-made tape—Denver singing this song during last year's Washington Moratorium—which is superior to the RCA record. Several of my friends checked out the RCA disc with similar disappointing results.

STEPHEN A. SCHUR
Brooklyn, N. Y.

Chicago

● I must take issue with Don Heckman and his review of Chicago's second release in the September issue. The group also received a negative review on their first release. Although I will admit that some negative points at that time were well taken, the second release fulfills the promise of that album, contrary to Mr. Heckman's findings. He states that the group lacks a noteworthy lead vocalist, yet overlooks the vocal harmony which comes very close to that of Crosby, Stills, Nash, and Young. As for the lack of good material, Mr. Heckman has evidently either overlooked or dislikes the overwhelming influence of Stan Kenton throughout the album.

As a brass player and theory and composition student, I find Chicago a most enjoyable group for analysis as well as for listening. The two "live" performances I have seen were characterized by an electric atmosphere. Chicago is a refreshing change from the mundane blues which Mr. Heckman seems to esteem so highly.

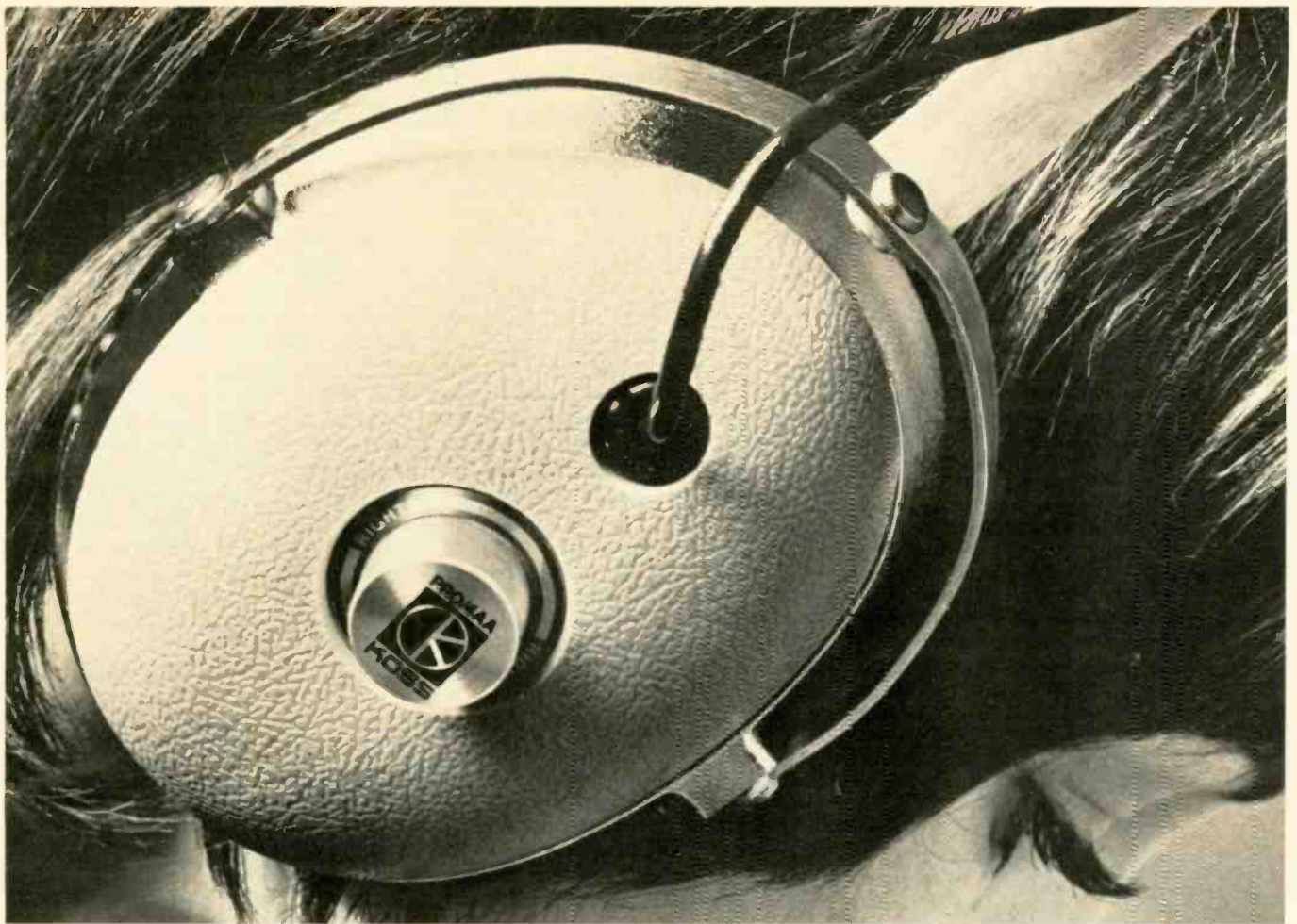
STEPHEN KUHN
Altoona, Pa.

Music for the Graun Centennial

● In his column "Editorially Speaking" in the October issue, William Anderson mentions Johann Gottlieb Graun, and the fact that he hasn't heard a note of this composer's music. There is available a fine Concerto in D Major for Oboe d'Amore (Alfred Hertel, soloist) on the Musical Heritage Society label, MHS 741, and a Trio Sonata on MHS 971.

ELMER WESTOVER
Moosic, Penna.

STEREO REVIEW



If you haven't heard the all new Koss PRO-4AA Stereophones

you haven't heard anything yet

The Koss PRO-4AA Professional Dynamic Stereophone... perfect for exacting professional use and perfect, too, for the discerning enthusiasts of fine music. The PRO-4AA gives you smooth, fatigue-free response 2 full octaves beyond the range of ordinary dynamics. You'll marvel at the crystal clarity of high-pitched piccolos, and the deep, distortion-free concussive sound of pipe organ tones. And the PRO-4AA has the comfort to match its spectacular performance. A soft, wide headband cushion. And patented, liquid-filled, removable ear cushions that conform to any head shape. These



unique cushions also seal out ambient noise and provide extended, linear bass response below audibility...without the "boominess" common to conventional headphones. The PRO-4AA is designed for use with all high fidelity amplifiers from 1 to 500 watts. Its operational efficiency compliments amplifier gain and renders hum and noise inaudible. There is more to hear about the Sound of Koss, but until you try a set of Koss Stereophones for yourself... *you haven't heard anything yet*. Send for our new, free 16 page full-color catalog. Address your request to Virginia Lamm, Dept. 22.

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NEW PRODUCTS

THE LATEST IN
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Tandberg 3000X Tape Deck



● TANDBERG has introduced a new three-speed ($7\frac{1}{2}$, $3\frac{3}{4}$, and $1\frac{1}{8}$ ips), four-head tape deck, the 3000X, available in both quarter- and half-track versions. The single-motor transport is controlled by the familiar Tandberg joystick, along with a start/stop switch that engages or releases the capstan tape-drive system. Additional front-panel facilities include recording-level controls, meters, and record push-buttons for each channel, a power switch, and an output mode switch that selects a mono combination of both channels from either the left or right output, stereo, or source monitoring. There are also input jacks for two microphones, a stereo-headphone jack (high impedance), and a search function that presses the tape against the playback head during fast forward or rewind.

The frequency response of the 3000X is 40 to 20,000 Hz at $7\frac{1}{2}$ ips, 50 to 16,000 Hz at $3\frac{3}{4}$ ips, and 50 to 9,000 Hz at $1\frac{1}{8}$ ips, all ± 2 dB. Wow and flutter are under 0.07, 0.14, and 0.28 per cent at $7\frac{1}{2}$, $3\frac{3}{4}$, and $1\frac{1}{8}$ ips, respectively, and the signal-to-noise ratio is 55 dB (unweighted) for the $7\frac{1}{2}$ -ips speed. The bias signal, 85.5 kHz in frequency, is applied to the tape by a cross-field head on the opposite side of the tape path from the record, erase, and playback heads. A switch in the rear of the deck provides sound-on-sound and echo operation. The transport will operate in both horizontal and vertical positions. The Tandberg 3000X comes in a walnut cabinet and measures $15\frac{1}{2} \times 12\frac{3}{8} \times 6\frac{1}{2}$ inches overall. The price of the deck is \$299.

Circle 147 on reader service card

Harman-Kardon 230 Receiver



● HARMAN-KARDON's new low-cost AM/stereo FM receiver, the Model 230, has separately illuminated tuning dials for AM and FM that black out when not in use. The IHF sensitivity of the FM section is 2.7 microvolts, image rejection is better than 40 dB, and stereo separation is 30 dB. The receiver's audio section has a power output of 8.5 watts per channel continuous (8-ohm loads, both channels driven), with 0.5 per cent intermodulation distortion and less than 1 per cent harmonic distortion. The frequency response is 15 to 70,000 Hz ± 1.5 dB. Hum and noise are -60 and -50 dB for the

high-level and phono inputs, respectively.

The controls of the Model 230 include volume, balance, bass, and treble, plus four rocker switches for loudness compensation, tape monitoring, mono/stereo, and switching between two pairs of speakers. There are also a stereo headphone jack, stereo-broadcast indicator light, and a signal-strength tuning meter. Dimensions are approximately $14\frac{3}{4} \times 4 \times 7\frac{1}{2}$ inches. Price: \$159.95. A walnut cabinet is available at an additional cost of \$9.95.

Circle 148 on reader service card

Kenwood KR-7070 Receiver



● KENWOOD's new receiver line is headed by the KR-7070, an AM/stereo FM unit with automatic tuning that can be operated from the front panel or through a remote-control device connected to the receiver by a cable. The tuning function proceeds from station to station along the tuning dial, which can be scanned in either direction. An associated front-panel switch selects stereo FM stations only, all stations, or manual tuning. Other tuning aids are a large signal-strength meter and a stereo-broadcast indicator light.

The FM section of the KR-7070 employs a crystal filter, four IC's, and three FET's. Specifications include an IHF sensitivity of 1.5 microvolts, a 1.5-dB capture ratio, selectivity of better than 75 dB, and image, i.f., and spurious-signal rejection of better than 100 dB. FM frequency response is 20 to 15,000 Hz $+0$, -2 dB. The power output of the receiver's audio amplifiers is 65 watts continuous per channel (8 ohms, both channels

driven) over the full audio range. Harmonic and intermodulation distortion are both under 0.5 per cent at rated output. Signal-to-noise ratios are 65 (phono input) and 75 (high-level inputs) dB.

The front panel provides controls for bass, treble, volume, and balance (slider type), five inputs, including two magnetic-phono inputs, one of which will accommodate a microphone, mode selection, and switching between two pairs of stereo speakers and the front-panel headphone jack. Toggle switches activate high- and low-cut filters, a response boost at 400 or 1,000 Hz for increased presence, FM interstation-noise muting, and two separate loudness-compensation characteristics. There is a source/tape switch for monitoring, and an additional tape-output jack on the front panel. A switchable 20-dB audio-output cut is provided for brief listening interruptions. The rear panel has preamplifier output and power-amplifier

(Continued on page 19)

King of Turntables

The only record playback system engineered for stereo cartridges that can track as low as 0.1 gram.

New Troubador Model 598



HERE is a turntable system designed exclusively for the new low tracking force cartridges—the long players that won't wear out your records. This unbelievable record playback device exceeds every broadcast specification for professional playback equipment.

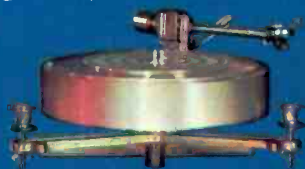
Driven by the world's finest turntable motor (hysteresis synchronous type) the system reaches full speed in less than $\frac{1}{3}$ of a revolution, locks in on A.C. line frequency and maintains speed accuracy with zero error, (built in strobe disc and pitch control provided).

The 12 inch turntable platter and massive balanced drive fly-wheel are both coupled to the drive motor by a precision ground flexible belt.

Empire's exclusive pneumatic suspension combines pistons and stretched springs. You can dance, jump or rock without bouncing the stylus off the record. The Troubador will track the world's finest cartridges as low as 0.1 gram.

With dead center cueing control the tone arm floats down or lifts up from a record surface bathed in light. Pick out the exact selection you want—even in a darkened room.

The extraordinary Troubador system features the Empire 990—the world's most perfect playback arm. This fully balanced tone arm uses sealed instrument



ball bearings for horizontal as well as vertical motion. Arm friction measures a minute 1 milligram. Stylus force is dialed with a calibrated clock main spring, (more accurate than any commercially available pressure gage). Calibrated anti-skating for conical or elliptical styli. Exclusive Dyna Lift automatically lifts the arm off the record at the end of the music. With the arm resonance at an inaudible 6 Hz, it is virtually impossible to induce acoustic feedback in the system even when you turn up the gain and bass.



TECHNICAL SPECIFICATIONS 3 speeds—33-1/3, 45, 78 rpm • Push-button power control • Built-in 45 rpm spindle • Rumble—90 dB (RRLL) • Wow and flutter .01% • Overall Dimensions (with base and dust cover): 17-1/2" W. x 15-1/8" D. x 8" H. • Dimensions (without base and dust cover): Width 16", Depth 13-1/2". Height above mounting surface: 3-1/4" • Depth required below base plate 3-1/2" • Swiss ground gold finish.

Troubador 598 playback system, \$199.95 less base and dust cover. Satin walnut base and plexiglas cover combination \$34.95. The 990 playback arm also available separately, \$74.95.

For your free '1971 Guide to Sound Design', write: Empire Scientific Corp., 1055 Stewart Ave., Garden City, N.Y. 11530

EMPIRE



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Wait till you hear the difference this true stereophonic design can offer, the kind of sound no box can deliver. In Empire's world famous *stereo cylinder*, the woofer faces down for bass so "live," it gives you goosebumps.

Our full presence mid-frequency driver makes you feel you're listening to a live performance, while the ultra-sonic tweeter provides crystal clear response all the way to 20,000Hz. Then Empire's wide angle lens diverges the highest of these high frequencies through 160° arc, *more than twice that of ordinary speakers*. This lets you use your Grenadiers anywhere. They need not be placed in corners or against walls. You don't have to sit where "X" marks the stereo spot.

The Grenadiers are functional. They have no ugly grill cloths; handsome finish goes all the way around and the marble top is meant to be used.

So if you are thinking about getting a great speaker system, take a good look at these Empire beauties. The Royal Grenadiers are probably the most powerful speakers in home use today. These magnificent 3 way systems can handle up to 125 watts of power per channel without overload or burnout. No orchestral crescendo will ever distort or muddy their great Grenadier sound.

Royal Grenadier 9000M/II, hand rubbed selected walnut veneers and imported marble top. \$299.95.

Exciting new GRENADIER SPEAKER SYSTEMS

Empire's newest Grenadier Model 6000 stands 24 inches high and has a diameter of 18 inches. The 3 way system can handle 75 watts of power, is priced at \$99.95 (with imported marble top \$109.95), and is available in walnut or dark oak finish. Frequency response from 30-20,000 Hz.

Write for a free Guide to Sound Design for 1971: Empire Scientific Corp., 1055 Stewart Avenue, Garden City, N. Y. 11530.



EMPIRE



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NEW PRODUCTS

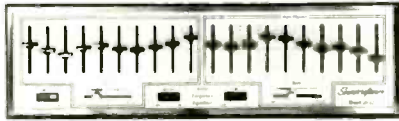
THE LATEST IN
HIGH-FIDELITY
EQUIPMENT

input jacks, and terminals for a center-channel speaker that can be switched on or off. The receiver's dimensions are 17 x 6½ x 15 inches. Price: \$549.95, with a

walnut cabinet available for \$24.95 more. Other receivers in the new Kenwood line are priced from \$159.95 to \$379.95.

Circle 149 on reader service card

Soundcraftsmen 20-12 Audio-frequency Equalizer



● SOUNDCRAFTSMEN is marketing the Model 20-12, a two-channel (stereo) audio-frequency equalizer that provides individual, continuously variable control (over a ± 12 -dB range) of the ten octaves in the 20 to 20,480-Hz frequency spectrum. In addition to the twenty calibrated slider-type controls (ten per channel) there are master gain controls for each channel to adjust stereo balance and to prevent overload of subsequent amplification stages. The a.c.-operated unit is designed to be connected to the tape-monitor jacks of an amplifier or receiver. It has its own tape-input and output jacks and monitor switch to replace those taken up by its installation. The frequency re-

sponse of the Model 20-12 with all controls set flat is ± 0.5 dB over its range. A low-pass filter rolls off the response above the audio-frequency range to prevent supersonic oscillation that might occur through the unit's interaction with certain amplifiers and program sources. Harmonic distortion is under 0.1 per cent for all frequencies at rated input or less. (A three-position sensitivity switch permits attenuation of the input signal when required.) Output impedance is adjustable to a maximum of 10,000 ohms. The Model 20-12, which comes in a walnut cabinet, measures 17¼ x 5½ x 11 inches. Price: \$259.50.

Circle 150 on reader service card

Ampex 362 Series Cassette



● AMPEX is bringing out a new cassette with an oxide coating especially formulated for extended-frequency-response recording. The 362 Series cassette tape, which has a denser, smoother distribution of oxide particles than those previously available from Ampex, will at first be available only in the C-60 format. It is rat-

ed for a flat frequency response to 10,000 Hz. Price of a C-60: \$2.95. As an introductory offer, Ampex will make available free a walnut-grained cassette-storage box that will hold up to twelve cassettes to any purchaser of six or more 362 Series cassettes.

Circle 151 on reader service card

Sonic Research Model 100 Sonex Compensator



● SONIC RESEARCH is marketing the Model 100 Sonex (sonic expander) Compensator, a tone-control device that permits selective level adjustment of the extremes of the audio-frequency band by means of four rotary controls. The LO-BASS control boosts frequencies between 20 and 80 Hz, with a maximum boost of 13 dB at 40 Hz. The BASS control provides boost or cut from 20 to 300 Hz over a range of ± 13 dB at 20 Hz. The controls can be used together to yield a combined maximum boost of 24 dB at 35 Hz. The high-frequency controls operate similarly, with HI-TREBLE acting from 10,000 to 30,000 Hz for a maximum boost of 13 dB at 20,000 Hz, and treble spanning 2,000 to 30,000 Hz (± 13 dB at

30,000 Hz). Setting both controls to maximum provides a 24-dB boost at 22,000 Hz. Mid-range frequencies are unaffected by any of the controls.

The Sonex Compensator connects to an amplifier or receiver through the tape-monitoring facilities and duplicates these facilities on its front and rear panels. Frequency response with all controls set flat is 20 to 30,000 Hz ± 1 dB. Rated output is 2 volts (6 volts maximum) with total harmonic distortion under 0.05 per cent. Hum and noise are down 75 dB (unweighted) at rated output. There is an unswitched a.c. convenience outlet at the rear of the unit. The Sonex Compensator is priced at \$239.

Circle 153 on reader service card

EPI Model 50 Speaker



● EPI's new low-cost speaker system, the Model 50, employs a 6-inch acoustic-suspension woofer and a 1-inch tweeter. The small enclosure—13 x 10 x 8 inches—is of solid walnut with a dark grille cloth. Frequency response is 50 to 18,000 Hz

± 3 dB; a minimum amplifier power of 14 watts continuous output per channel is recommended. A three-position tweeter-level control is located at the back of the enclosure. Price: \$55.

Circle 152 on reader service card

The Marantz Receiver.

Now everybody can afford one.

Once you had to be a cattle baron, a railroad heiress, or at least the duke of a small duchy to own a Marantz. But now our receivers begin at prices more suited to those who enjoy rich tastes but do not have a princely pocketbook.

Until last year, the least-expensive Marantz stereo receiver you could buy cost \$695.00! Today, Marantz receivers are available in other than very-high price ranges. True, you can still invest \$1,000.00 for a Marantz receiver, but now we have receivers starting as low as \$219.

For the budget-minded music-lover, the new Model 26 AM-FM Stereo Receiver is today's most powerful low-price buy. 20 watts RMS continuous 20-20 KHz (30 watts IHF) built with the same quality as our most expensive units. Price—only \$219!

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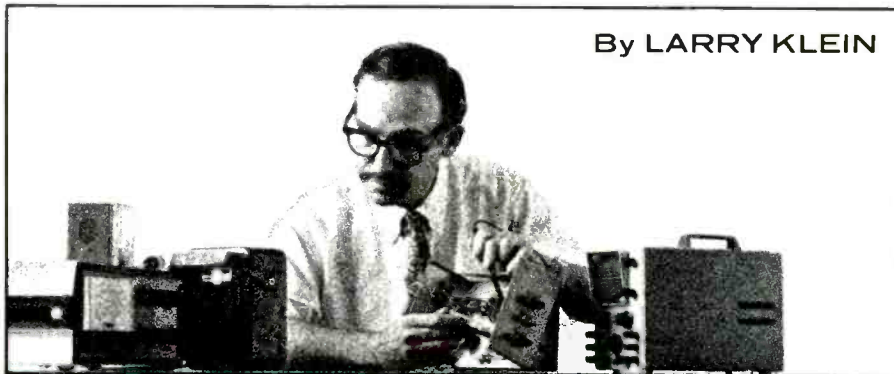
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CIRCLE NO. 8 ON READER SERVICE CARD

By LARRY KLEIN



AUDIO QUESTIONS & ANSWERS

Dolby Cassettes

Q. In an article ("The Dolbyized Cassette," July 1970) you urged the manufacturers of prerecorded cassettes to henceforth record all their releases using the Dolby noise-reduction technique. Have any of the companies seen fit to take your advice?

SAM LATTIMORE
Indianapolis, Ind.

A. Nobody takes my advice—at least, not before thoroughly checking out my suggestions. Everyone agrees that cassettes recorded and played back through Dolby devices have significantly less hiss than "normal" cassettes. However, two basic questions remain before any company would commit their production to the process: (1) Can Dolby-equalized cassettes be mass-produced (the boosted highs could cause trouble in high-speed duplication), and (2) how will the same high-frequency boost affect playback on non-Dolby machines?

Trial runs of mass-duplicated Dolby cassettes indicate that there is no difficulty if the duplicators have adequate high-frequency response. Because of the high duplication speed used (32 times the playing speed), "adequate" high-frequency response may mean flat to perhaps 320,000 Hz. In respect to the sound of Dolby cassettes on non-Dolby players, I am still convinced that they sound no worse—and even marginally better—than normal cassettes do.

Apparently, after months of checking, Ampex, the world's largest producer of prerecorded cassettes, agrees with me. I have just received notification that all Ampex cassettes will henceforth be recorded using the Dolby process. Can the other companies be far behind?

Ultrasonic Response Revisited

Q. If the fundamental range of most voices and instruments—except the organ—goes no higher than about 5,000 Hz, as Craig Stark's diagram on page 70 of the September 1969 issue shows, what is the effect of limiting the upper ranges on the overtones of these voices and instruments, since it is the overtones that give instruments their characteristic sound? My question is not

merely academic, but is directly related to equipment specifications. Do we really need hi-fi equipment that has a frequency response that goes from here to infinity and be forced to pay a premium price for such equipment? Or will something more modest, specification-wise, do as well?

STEPHEN D. HELMER
APO, San Francisco

A. This is a question that has been discussed on and off the pages of STEREO REVIEW for several years now, and in my view, all the answers are still not in. For every laboratory experiment that I have heard of in which it has been demonstrated that the insertion of a cut-off filter above 16,000 Hz is inaudible on musical material, someone else has claimed to demonstrate that people can respond to ultrasonic sounds as high as 100,000 Hz or more.

But in any case, I don't think that the question, as of the moment, has any practical significance. Today every one of the amplifiers advertised in our publication has an upper frequency response well beyond that of the hearing ability of our readers. (I assume that there are neither bats nor dolphins numbered among our subscribers.) My impression is that most designers extend the frequency response of their equipment to the ultrasonic range simply because that is the way to insure stable and distortion-free performance in the frequency range that is audible.

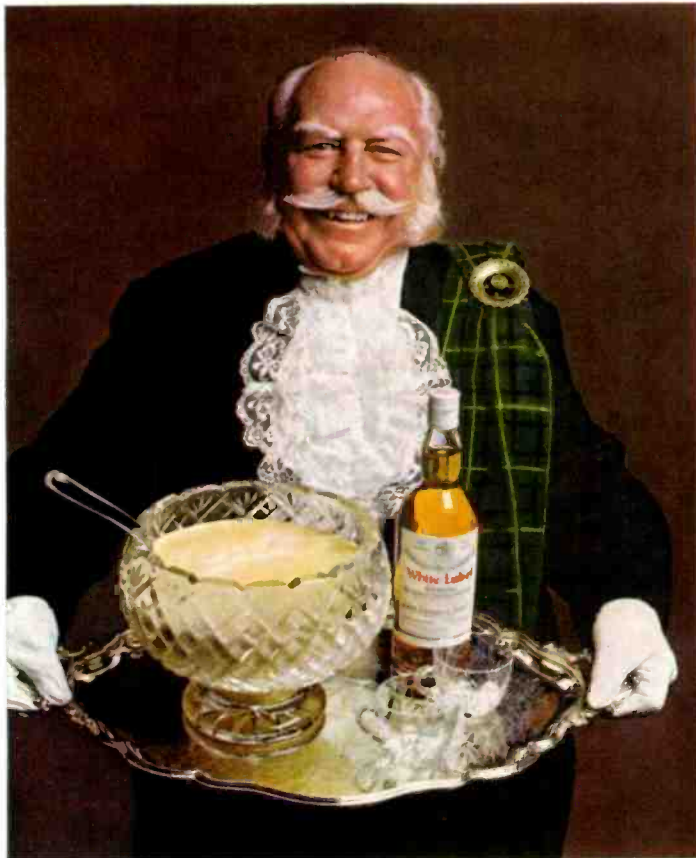
Amplifier Wear Factor

Q. Does the wear factor of an amplifier depend to any extent on how close to its power limits it is operated? If, for example, I use a 20-watt amplifier to drive very inefficient speakers, thus forcing it to deliver its rated power several times during a listening period, does this appreciably diminish the life of its parts? And conversely, if I use a very powerful amplifier to drive efficient speakers, would it then last longer than the former?

MAURICIO MOLINA
Los Angeles, Cal.

A. Under normal, home music-playing conditions, I am sure that neither speaker efficiency nor amplifier power

(Continued on page 32)



Authentic.

Athole Brose to you.

Athole is a small town in the craggy mountains near Perth, Scotland.

Brose is the Scottish word for brew.

Athole Brose is a Scotch drink concocted many years ago to warm the festive soul on important occasions such as St. Andrew's Day (Scotland's patron Saint), Christmas and Hogmanay, or New Year's Eve.

1 cup honey (preferably
heather honey from Scotland)

1½ to 2 cups heavy sweet cream

2 cups Dewar's "White Label"
Scotch Whisky

Heat honey, and when it thins slightly, stir in cream. Heat together, but do not boil. Remove from heat and slowly stir in whisky. Athole Brose may be served hot or chilled. Makes 4 to 6 servings. (If you would like even a little more touch of Scotland, soak 1 cup oatmeal in two cups water overnight. Strain and mix liquid with other ingredients.)

Athole Brose made with Dewar's "White Label" is a warm and sturdy brew. Against the cold of the winter months it will bring good cheer. And as happens with many things at this time of year, its long, authentic history seems to add a little comfort to the holiday season.

DEWAR'S "White Label"



*Give the Scotch
that never varies*



Listen. It's a whole new world.

Sound has broken free.
It can start anywhere,
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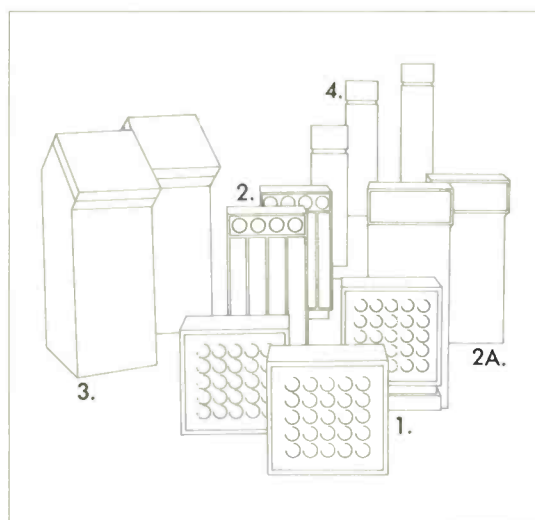
There are five new JBL Aquarius speakers. They range from a very modest cost to very expensive.

They're a new sound. Environmental sound. (Close your eyes and those beautiful new speakers go away.)

Is the sound of Aquarius better than directional sound? No. It's different.

Put Aquarius where it pleases the eye. Anywhere. Like a print or a vase or a

painting. (Forget about acoustics, the engineering is inside.) Play it softly; the smallest sound will find you. Now, play it full. Everything you hear is true.



Aquarius 1 is for bookshelf or floor. Aquarius 2 is the sound of contemporary design. Aquarius 2A is angles and curves and color. Aquarius 3 puts it all together in 50" x 18" x 20". Aquarius 4, if you don't want to give up anything, including space.

Aquarius 2 is only available in oiled walnut. Aquarius 2A comes in wild red or satin white. All the rest are available in satin white or oiled walnut.

Look for your high fidelity specialist. Then

listen to Aquarius. It's a whole new world.

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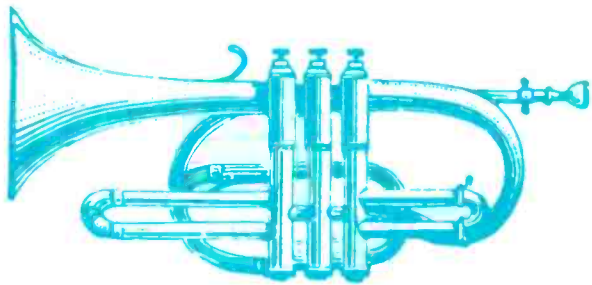
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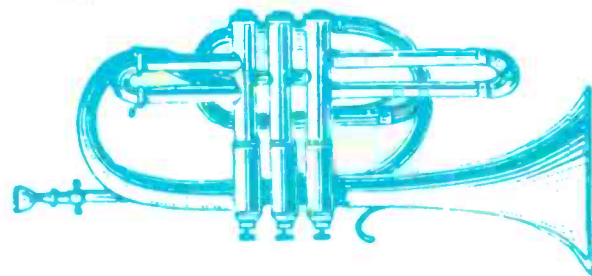
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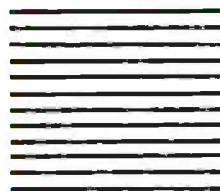
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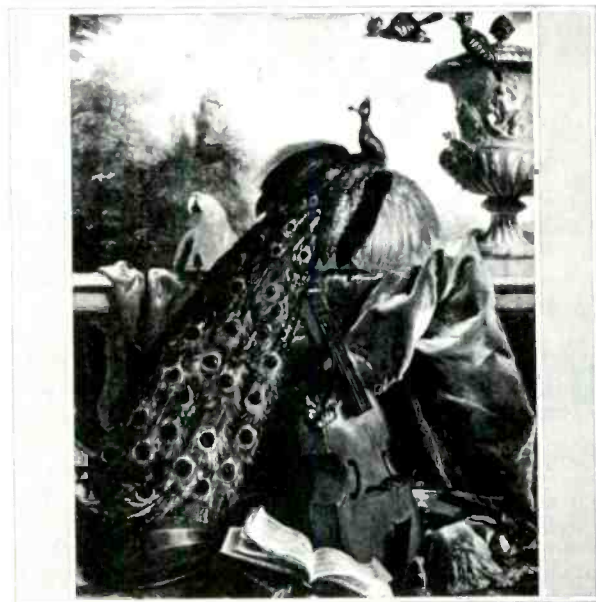
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Stereo Review

MAY 1970 • 60 CENTS

FROM MASTER TAPE TO DISC: HOW RECORDINGS ARE MADE
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By simply following the directions on the reverse side of this page you will receive the answers to all your questions about planning and purchasing records, tapes and stereo systems: how much to spend, what components to buy first—and from whom; which records are outstanding and worthy of a spot in your music library; how to get more out of your present audio system; which turntable . . . cartridge . . . tuner . . . headphone . . . loudspeaker . . . etc., will go with your system. All this and much more.

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Tracking force and anti-skating settings are ingeniously synchronized, so one setting does for both. The cue control is silicone-damped, and eases the tonearm onto the record more gently than a surgeon's hand.

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And it even has a control to let you match record pitch with less fortunate instruments such as out-of-tune pianos.

Even a professional doesn't need more.

But you may want more. In which case the 1209 offers some refinements that are both esthetically pleasing and add something to performance.

For example: its tonearm tracks at as low as a half gram. Its anti-skating system is calibrated separately for elliptical and conical styli. Its counterbalance features a 0.01 gram click-stop. And its motor is hi-torque and synchronous.

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The only true gimbal suspension ever available on an automatic arm. Four identical suspension points, one ring pivoting inside another.

And the Mode Selector, which shifts the entire tonearm base — down for single play, up for multiple play — so that the stylus will track at precisely the correct angle (15°) whether playing one record or a stack.

The tonearm is $8\frac{3}{4}$ " long, and the 12 inch dynamically balanced platter weighs 7 pounds.

So the question really isn't which Dual is good enough, but how much more than "good" your turntable has to be.

If our literature doesn't help, perhaps a visit to your dealer will.

United Audio Products, Inc., 120 So. Columbus Ave., Mt. Vernon, New York 10553.

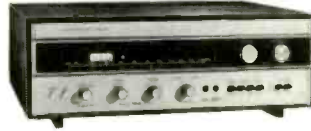


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output would have any bearing on the longevity of the components. It seems to me that you could perform an easy "touch-test" for amplifier "stress" under different conditions. A hand laid upon the power-transistor heat sinks would let you gauge the amount of temperature rise after an hour or so of loud operation and contrast it to the temperature with the amplifier playing softly. I suspect you would not detect much, if any, difference.

The power level drawn with most program material is far below the power level required on occasional peaks. The mathematical *average* of the power drawn therefore approaches the "idling" level. High power potential is needed, however, in order for an amplifier to reproduce musical peaks without distortion.

An exception to the above generalization occurs for highly compressed rock music and electronic music. This sort of material played at very high levels for sustained periods could, through a slow build up of heat that the amplifier's built-in protective devices might not be designed to handle, cause circuit failure.

Speaker Tonal Imbalance

Q. *I have just bought a pair of highly recommended speaker systems and have encountered a problem in their installation. When I play a mono program through my system and switch between the speakers, they sound different from each other. The mid-range and tweeter control levels are set at exactly the same position on both units. Is this a fault in the manufacture of the speakers?*

CHARLES WINTER
Oakland, Cal.

A. When you set the level controls of the two speakers in "exactly the same position" physically, they may not be in the same position electrically because of the normal nonlinearity of such controls. The best way to set up your speakers is to switch your amplifier to mono and tune in some FM interstation "white" noise. Adjust the speaker controls until the systems sound as alike as possible when you switch between them.

Another factor that can contribute to dissimilarities in tonal balance is the location of the speakers. While most audiophiles are somewhat aware that room placement makes a difference in the sound of a speaker, few are aware how much the sound quality can be influenced simply by moving a speaker closer to or away from a wall, the floor, or a corner. The only way to tell if your speakers really do sound different is to go through the white-noise test with the systems side by side in some mid-wall position. And to make doubly sure, interchange their positions and try again. The white-noise test is very critical, and an exact match between speakers is hard to achieve. But you should be able to get close enough so that any difference is inaudible.

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Old Grand-Dad. Head of the Bourbon Family.

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"Without question, the Rabco arm does what it is supposed to do, and does it nicely. ...minimized record and stylus wear, superb reproduction."

Audio Magazine

"Extremely well engineered...unprecedented low tracking force, no skating effects, minimum groove wear, and minimum stylus wear. ...ruggedly constructed: after months of continuous use the SL-8 remains as responsive and foolproof as when first installed."

Hi Fidelity Magazine

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By HANS H. FANTEL



AUDIO BASICS

COMPONENTS VERSUS CONSOLES

SINCE it's probably safe to say that more sound equipment is sold in December than in any other month, this may be an appropriate time for some consumer guidance aimed mainly at the man buying his very first stereo system. I therefore take this occasion to re-examine some of the basic philosophies and practices that characterize the stereo component industry today.

The term "high fidelity," which has been applied in cold blood to soft drinks, lipstick, and pocket radios, retains very little of its original meaning. In fact, it seldom appears any more on the nameplates of the equipment it most legitimately describes. As a result, the consumer must now sift the specific claims made for audio components to learn how they may be expected to differ from the less distinguished mass-market product.

Components compare to "package" music reproducers somewhat as a doctor's prescription compares to patent medicines. What goes into and comes out of components is usually specified and measured. With consoles, or compact systems made by the appliance manufacturers, you take potluck with whatever the manufacturer has hidden away in the box.

Even when console makers go through the motions of listing performance data, their statements are usually calculated to impress rather than inform. A case in point is their penchant for rating their products by EIA (Electronics Industry Association) "peak music power." Perhaps it is the pretty alliteration rather than the inflated wattage figure that accounts for the relentless use in console advertising of this meaningless rating. An EIA peak-power rating of 100 watts not infrequently translates into about 3 or 4 watts per channel when measured by the standards used to rate component amplifiers.

Yet it would be misleading to downgrade all consoles. A few of them approach performance standards normally found in component systems. In fact, some component manufacturers make consoles that are, in essence, component systems in a box. In some of these, performance is clearly specified for each component—cartridge, turntable, tuner, amplifier, and speakers. But these are rare. Generally, the difference between consoles and components is rooted in basic design objectives and marketing practices. Most consoles are sold as furniture rather than sound equipment, and I would estimate that only about two-fifths of the console's selling price represents the value of the sound-reproducing equipment within.

The component maker, by contrast, structures his cost budget differently. His primary product is sound, not woodwork. Sound quality is his *raison d'être*, so he can't afford to cut corners on quality if he wants to retain his special market. This recognition helps component makers to keep their engineering departments relatively free of interference by corporate accountants, and to minimize the extra steps in their distribution chain. Moreover, audio retailers usually operate on narrower profit margins than their counterparts in the furniture business. All of which accounts for the fact that the component industry offers its customers a performance-to-price ratio hardly approached by most other technical consumer goods.

**THIS IS ONE OF THOSE FANCY
RUM DRINKS WITHOUT THE COCONUT
SHELL, STRIPED STRAWS, FRUIT JUICES,
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DON'T KNOCK IT TILL YOU'VE TRIED IT.**



It may sound like the last thing you'd ever want to try. But that's only how it sounds. It's not how it tastes.

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Rum tastes good.

At least, Puerto Rican Rum does.

Our rum is light and clear and dry with no bite or strong aroma. Because all Puerto Rican Rums are distilled at high proof. And aged. And filtered with charcoal for added smoothness.

Try pouring straight gin, straight vodka and White Puerto Rican Rum over ice.

Then taste each one.

The smoothness of the rum is bound to surprise you.

If you never drink your drinks on the rocks, even our rum may not make a rum-on-the-rocks drinker out of you.

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- Choice of 227 sq. in. or 295 sq. in. premium quality bonded face picture tube

One-of-a-kind superiority in performance, design, features and quality... that's what new Heathkit solid-state color TV is all about. Two sizes: 227 sq. in. GR-270; & 295 sq. in. GR-370. Both have these common features: Exclusive solid-state design using 45 transistors, 55 diodes, 2 SCR's; 4 IC's containing another 46 transistors & 21 diodes and two tubes (picture & high voltage rectifier); exclusive solid-state VHF tuner using MOSFET design for greater sensitivity, lower noise & less cross-modulation. 3-stage IF delivers higher gain for visibly superior pictures. Push-button AFT is standard. Adjustable noise limiting & gated AGC keeps pulse interference minimized, maintains signal strength. Exclusive Heath self-service capability: you not only build your own color TV, but also service it — right down to the smallest part. Other features include built-in automatic degaussing; adj. tone control; 75 & 300 ohm antenna inputs; hi-fi output and optional RCA Matrix picture tube for GR-370.

- Kit GR-270**, 227 sq. in., 114 lbs. **\$489.95***
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Wireless remote control for new GR-270 & GR-370



Add extra convenience & versatility... turn set on & off, adjust volume, color & tint, change VHF channels... all from across the room. Assembles, installs & adjusts in just a few hours.

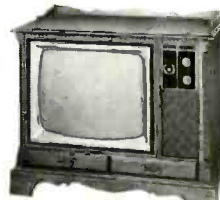
Kit GRA-70-6, 6 lbs. **\$64.95***

3 cabinets for 295 sq. in. GR-370

Luxurious Mediterranean Cabinet... factory assembled of fine furniture grade hardwoods and finished in a flawless Mediterranean pecan. Statuary bronze trim handle. 30-1/2" H x 47" W x 17-3/4" D. **Assembled GRA-304-23**, 78 lbs. **\$129.95***



Deluxe Early American Cabinet... factory assembled of hardwoods & veneers and finished in classic Salem Maple. 29-1/2" H x 37-1/4" W x 19-3/4" D. **Assembled GRA-303-23**, 73 lbs. **\$114.95***



Contemporary Walnut Cabinet... factory assembled of fine veneers & solids with an oil-rubbed walnut finish. 29-1/2" H x 35-1/4" W x 19-7/8" D. **Assembled GRA-301-23**, 60 lbs. **\$74.95***



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Exciting Mediterranean Cabinet... assembled using fine furniture techniques and finished in stylish Mediterranean pecan. Accented with statuary bronze handle. 27-1/2" H x 41-7/8" W x 19-3/4" D. **Assembled GRA-202-20**, 85 lbs. **\$114.95***



Contemporary Walnut Cabinet and Base Combination. Handsome walnut finished cabinet sits on a matching walnut base. Cabinet dimensions 20-1/2" H x 31-1/4" W x 18-3/8" D. Base dimensions 7-3/4" H x 27-3/4" W x 18-3/8" D. **Assembled GRA-203-20 Cabinet**, 46 lbs. **\$49.95*** **GRS-203-6 above cab. w/matching base**, 59 lbs. **\$59.95***



Handy Roll-Around Cart and Cabinet Combination. Features the GRA-203-20 walnut cabinet plus a walnut-trimmed wheeled cart with storage shelf. **Assembled GRA-203-20 Cabinet**, 46 lbs. **\$49.95*** **GRA-204-20 Roll-Around Cart**, 19 lbs. ... **\$19.95*** **GRS-203-5 Cart & Cabinet Combo**, 65 lbs. **\$59.95***

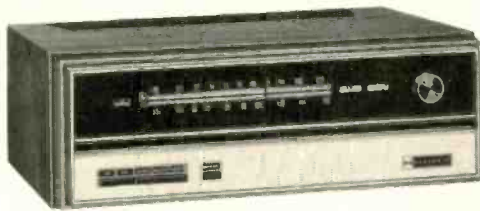


New Heathkit solid-state portable color TV... Console performance & portable convenience... only \$349.95*

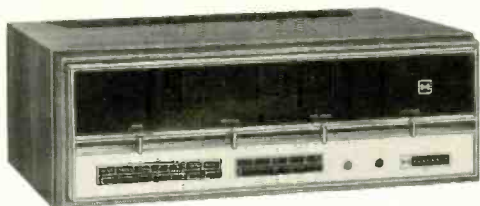
What do you do for an encore after you've designed the finest console solid-state color TVs, the GR-270 & GR-370 above. Simple — make them portable! That's what Heath engineers did in the new GR-169 solid-state portable color TV. They took the highly advanced GR-370 circuitry, changed it very slightly to accommodate the different power requirements of the smaller picture tube, and packaged it in a compact, portable cabinet. Result: a portable with console quality & performance... the new Heathkit "169". It features the same MOSFET VHF tuner, the same high gain 3-stage IF for superlative color performance, the same modular plug-in glass epoxy circuit boards used in the "270" and "370". And, of course, it features the same exclusive Heath self-service capability that lets you do the periodic convergence and focus adjustments required of all color TVs... plus the added advantage of being able to service the entire set, right down to the last part, using the exclusive Heath built-in volt-ohm meter. Other features include built-in VHF & UHF antennas & connections for external antennas; instant picture & sound; complete secondary controls hidden behind a hinged door on the front panel; high resolution circuitry for crisp, sharp pictures. If you're looking for console performance that you can carry around, this is it — the new GR-169... from Heath, of course. **Kit GR-169**, 48 lbs.

Expedited 48-hour no-charge warranty service for Heathkit solid-state color TV modules Special factory & Heathkit Electronic Center facilities allow repair & return of modules in 2 working days. During the 90-day warranty period we will repair or replace any module, no charge for labor or parts. After warranty, we will repair or replace any module for a flat \$5 charge for labor & parts for a period of two years from date of original kit purchase.

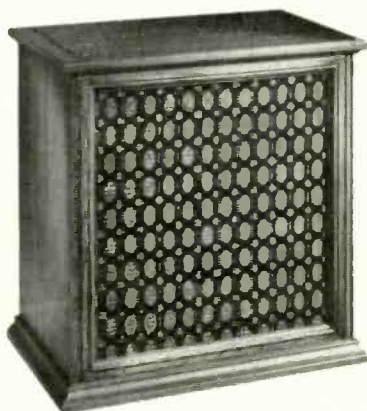
New Heathkit® Stereo Gifts



- Receives AM, FM & FM-Stereo
- 1.8 uV sensitivity
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- "Mute" control attenuates between-station FM noise



- 100 watts IHF, 70 watts RMS output @ 8 ohms
- Less than 0.25% harmonic & IM distortion at full output, both channels
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- Complete input level controls



Smartly-styled Mediterranean cabinet included with the new AS-101 & AS-102 speaker systems. Pecan veneers & hardwood trim, beautifully handcrafted. 29 3/8" H x 27 3/4" W x 19 7/8" D.



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Delivers the same remarkable AM, FM & FM-stereo tuning as the famous Heathkit AR-29 stereo receiver. Preassembled, factory aligned FM tuner uses FET design for superior overload characteristics. 3 IC's in IF provide better AM rejection, hard limiting, temperature stability & greater reliability. 9-pole L-C filter eliminates IF alignment. Modular plug-in circuit board construction for fast, easy assembly. Built-in self-service capability.

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Assembled AE-19, oiled pecan cab., 9 lbs. **\$19.95***

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Kit AA-29, 27 lbs. **\$149.95***
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New — Heath/Altec-Lansing® & Heath/Bozak® Floor Speaker Systems . . . only \$259.95*



Two remarkable floor systems for audiophiles who desire the finest in reproduction. New AS-101 features high-efficiency Altec-Lansing components for 35-22,000 Hz response: 15" woofer & famous sectoral horn. New AS-102 with Bozak components delivers 40-20,000 Hz response from 12" woofer, 6" midrange & 2-2 1/2" tweeters. **AS-101**, 53 lbs. **AS-102**, 39 lbs.

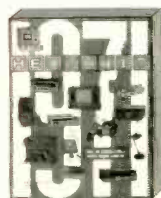
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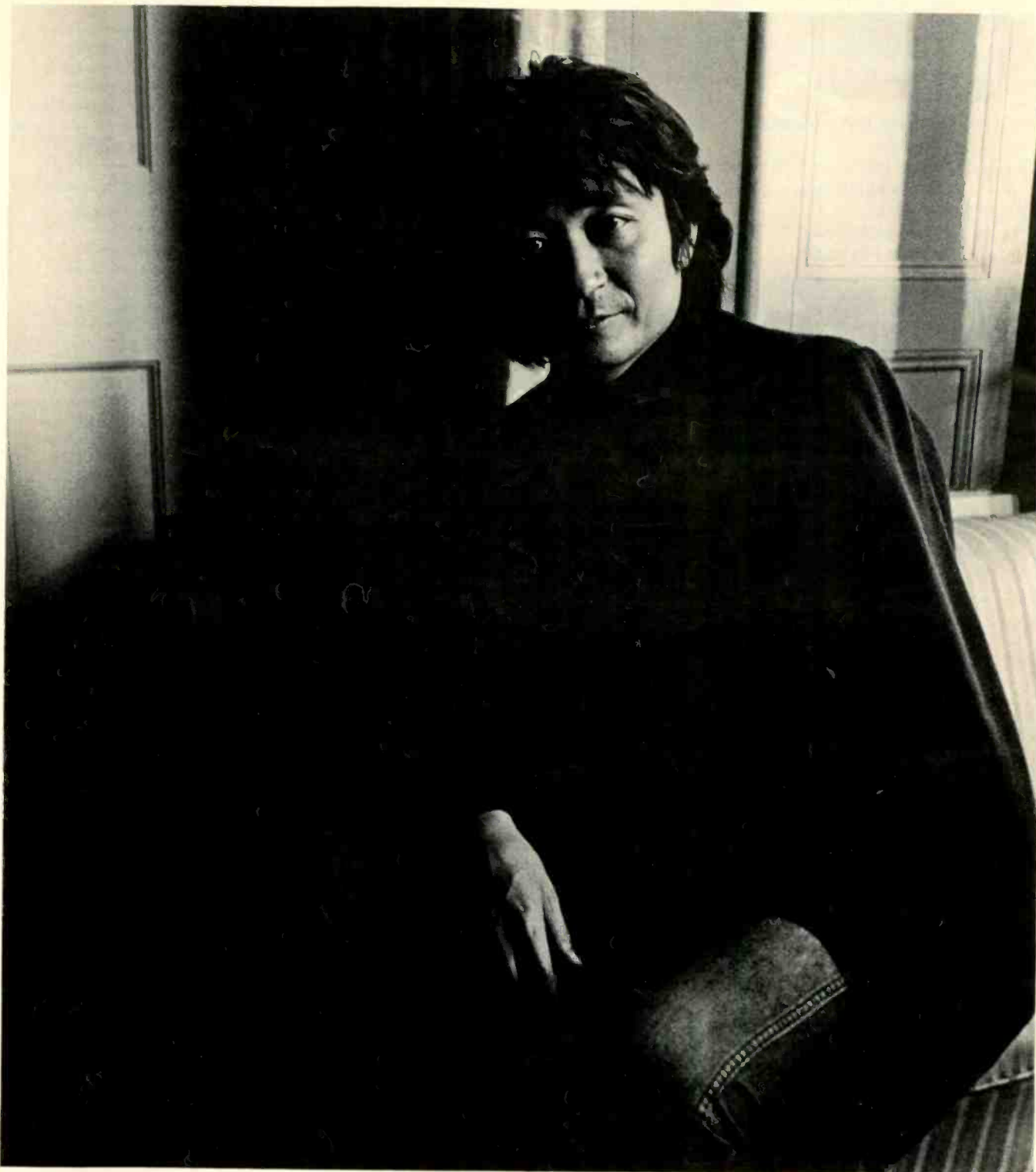
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Seiji Ozawa and other celebrated conductors* have chosen AR-3a systems for home use.



Their familiarity with the actual sound of orchestral music makes conductors especially sensitive to aberrations in recording or reproduction which distort tonality or balance. The AR-3a is designed to reproduce the recorded or broadcast signal as accurately as is possible with present technology. Complete measured performance data for all AR speaker systems is available free of charge from Acoustic Research, 24 Thorndike Street, Cambridge, Massachusetts 02141.

**Some of the others: Erich Leinsdorf, Herbert von Karajan, Karl Böhm, Claudio Abbado.*

CIRCLE NO. 1 ON READER SERVICE CARD

STEREO REVIEW

TECHNICAL TALK

By JULIAN D. HIRSCH



● TECHNICAL EDITOR Larry Klein received the letter that follows from the well-known and respected Paul Klipsch, designer and manufacturer of the Klipschorn speaker systems. With Mr. Klipsch's permission, Mr. Klein turned the letter over to me to discuss the various matters raised by Mr. Klipsch. My reactions to the several issues he brings up follow his letter.

—Julian D. Hirsch

Dear Larry:

I have just reread Julian Hirsch's article "How Hirsch-Houck Laboratories Tests Loudspeakers" in the August issue of STEREO REVIEW. The most valid test he proposes is the one using a recording of a recording and a recording of the same recording through a loudspeaker-room-microphone link, and comparing the re-recordings by listening over a loudspeaker. I recall doing this about 1955. My technique was to let the speaker in the link be the test subject. Mr. Hirsch would use the same speaker as a comparison with a test speaker for a listening test. I found this was an extra "dilution"; one hears the distortion of the loudspeaker superimposed on the distortion of the same loudspeaker on playback. This seems to have been the meat of the article.

Other points concerned time-delay distortion, which Hirsch brushed aside with ten lines of type, and modulation (Doppler) distortion, which was dismissed in thirteen lines because he was "not convinced that it can be heard under normal listening conditions."

Harmonic distortion gets a little better treatment, but testing a low-efficiency speaker at one watt *input* doesn't tell us much about the distortion which would occur at "typical listening levels" with peaks up to 100 watts. Also I would aver that distortion increases proportionally to the power output of a speaker, or perhaps the square of the output, though Hirsch says, "Fortunately, considerable difference in drive level has little effect on the distortion curve."

Let me indicate where the real faults of a loudspeaker lie. As early as 1943 Beers and Belar pointed out the fact that in a speaker with a high level of modulation distortion "the sound is just not clean" (*Proceedings of the Institute of Radio Engineers*, Vol. 31, No. 4, pp. 132-138, April 1943; specific quotation on page 135, col. 2, lines 14-15). Some reviewers test amplifiers for modulation distortion (typically 0.2 per cent) but neglect the 2 to 20 per cent modulation distortion in loudspeakers.

STEREO REVIEW has invited me to submit a sample loudspeaker for "review." I do not see how I can get a fair

DECEMBER 1970

test report from a reviewer who tests speakers in the way Hirsch describes, especially ignoring the most important attribute of a speaker, namely its total distortion at realistic *output* levels. He is not convinced modulation distortion can be heard! Indeed.

—Paul W. Klipsch

* * *

Mr. Hirsch replies: Mr. Klipsch's letter clearly points out some of the fundamental differences in viewpoint between us. At least in part, it seems to be based on a misunderstanding of what I wrote, but this is not the whole story.

I don't understand his objection to the "live-vs.-recorded" comparison. Any distortions in the original recording, or in the reference speaker, are considered to be a part of the original "music," if you will. If the speaker under test reproduces these distortions faithfully, it is doing its job properly. My only reservation about this method, which I expressed in the article, is the need to have a wide-dispersion reference speaker, and to make the original recording in such a way that its overall frequency response is truly representative of the actual integrated power-output curve of the reference speaker. Despite earlier doubts, I have found that the method works and effectively illuminates differences between the excellent, good, and not-so-good speaker systems.

I regret that I was able to devote only a limited amount of space to discussing time-delay distortion and modulation distortion. Space in STEREO REVIEW is tightly budgeted, and many worthwhile subjects have

to be treated in an abbreviated fashion or omitted entirely. I wish it could be otherwise, but I'm afraid that intensive coverage of either subject has to be relegated to a professional engineering journal.

Obviously, Mr. Klipsch and I listen at very different levels. Personally, I cannot tolerate peaks of 100 watts, even with very low efficiency speakers, in a home environment. If Mr. Klipsch really exposes himself regularly to the acoustic levels that 100-watt signal peaks could produce from the highly efficient Klipschorn, I think he is risking ear damage, and for the same reasons that have been so well publicized in

TESTED THIS MONTH



Acoustic Research AR-6 Speaker
B&O SP-12 Phono Cartridge
Sansui 2000A AM/Stereo FM Receiver
Electro-Voice Landmark 100 Compact

connection with rock musicians and many members of their audiences.

As for the variation of distortion with power at low frequencies, I think my curve, with the article, tells the story pretty well. I must yield to Mr. Klipsch in the area of designing loudspeakers, but I suspect I may have tested more different models than he has, and the behavior I described is quite typical. When I referred to the "distortion curve," I meant just that—the shape of the curve. Although the actual distortion at any frequency below the lower useful limit of the speaker's response rises rapidly with power increase, the frequency at which the distortion begins to increase suddenly is not affected very much, and that is what I was referring to in the article.

In regard to my lack of recognition of the real faults of loudspeakers discussed in the publications that Mr. Klipsch cites, in many years of frank discussions with designers of many different types of speakers, I had acquired the impression that there were many faults of loudspeakers, and the modulation-distortion problem is but one of them. I think

that most speaker designers would hesitate to state dogmatically that elimination of modulation distortion would bring them to a happy state of near-perfection. I believe that distortion (like sin) of *all* kinds is undesirable, so Mr. Klipsch and I are really on the same side in this battle. Could it be, though, that having designed a speaker system with notably low modulation distortion, he has a strong interest in proclaiming the special significance of *that* particular factor?

As for getting a "fair review," I must assure Mr. Klipsch that everyone gets a fair review from me. I really am uncommitted to any cause but that of improved sound in the home. While I certainly have my preferences (which change along with the state of the art), I do not let them interfere with my evaluation of any product. If, by "fair review," Mr. Klipsch means one that is 100 per cent uncritical and totally favorable, I can't give him any guarantees. In any case, I would certainly welcome the opportunity to spend some time in my home with his (I suspect) very fine speaker systems.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

ACOUSTIC RESEARCH AR-6 SPEAKER



● WHEN a loudspeaker manufacturer has established a reputation for outstanding performance and value, and has a line of products in many different price ranges, where can he go from there? This thought passed through our minds when we received the new Acoustic Research AR-6 speaker for evaluation. From the size and weight of the shipping carton, we wondered if it might be just a variation on the popular AR-4x. However, this was not the case; the AR-6 is an all-new design.

The AR-6 is small—about the size of an AR-4x, though differently proportioned. It is 19½ inches wide by 12 inches high by 7 inches deep (the AR-4x is 2 inches shorter and 2 inches deeper), which is just right for bookshelf or wall mounting. Its 20-pound weight is more easily supported on a shelf, too, than that of its 40- to 60-pound senior relatives. It is a two-way, acoustic-suspension system with a new 8-inch woofer having a free-air resonance of 25 Hz. In the glass-fiber filled enclosure, its resonance is 57 Hz, which happens to be the same as that of the larger AR-2ax and AR-5 systems. Instead of a single large magnet, the woofer uses a number of small magnets around the pole piece. This new construction provides high flux density without physically restricting voice-coil excursion. The

heavy cone, supported on a urethane edge suspension, is capable of an exceptionally linear excursion of 1 inch—which accounts for its strong, undistorted bass output.

At 1,500 Hz there is a crossover to a new 1-inch-diameter tweeter, whose level is adjustable with a rear-panel control. Our measurements confirmed AR's claim of excellent high-frequency dispersion. We measured the electrical impedance of the AR-6 as a function of frequency. With a nominal rating of 8 ohms, it was about 7 ohms over most of the audio range, rising to 15 ohms at the bass resonance of 56 Hz, and to about 12 ohms at what appeared to be a secondary system resonance at about 600 Hz. The minimum impedance, in the region above 10,000 Hz, was slightly more than 5 ohms.

The low-frequency response (below 300 Hz) was measured by comparison with a reference speaker (calibrated in an anechoic chamber) so that a true response, unaffected by our test-room characteristics, could be obtained. It is noteworthy that the bass response measured for the AR-6 was almost identical to that we measured for the AR-5, approximately ± 5 dB from 45 Hz to as high as our test microphone goes (15,000 Hz). This is exceptional performance for a speaker of this size and price. The very low distortion at low frequencies was also in the tradition of AR speakers—under 2 per cent at a 1-watt drive level down to 50 Hz, and rising to 5 per cent at 42 Hz. The long-excursion woofer proved its worth in this area, since the distortion with a 10-watt drive level was only very slightly greater than that at a 1-watt level.

To measure the response above 300 Hz, we followed our usual procedure of averaging the outputs of eight microphones placed in standard positions throughout the room and correcting for microphone calibration at high frequencies. The final composite smoothed frequency response curve was within ± 3 dB from 47 to 12,000 Hz. By

(Continued on page 44)



And that's not an exaggeration.

The Citation Eleven preamplifier is the companion piece to the recently introduced Citation Twelve power amplifier. And like the Twelve, which was immediately hailed by High Fidelity magazine as, "a virtually distortionless device," the Citation Eleven extends performance to the limits of current technology.

In fact, the specifications of the Citation Eleven are unmatched by any preamplifier ever made.

But merely quoting a list of specifications, however fine, doesn't begin to convey the scope of this remarkable instrument.

For what really distinguishes the Citation Eleven from all the rest is its unrivalled flexibility. The key to this flexibility is the audio equalizer which allows you to alter the frequency response of your entire component system, so what you actually hear in your listening room is acoustically flat.

Instead of conventional tone controls, the Citation Eleven employs a series of precision filters that permit you to boost or attenuate the signal at five critical points within the audio spectrum.

By judicious use of these controls, you can correct deficiencies in program material, speakers and room

acoustics and thus literally shape your system's frequency response.

Needless to say, the Citation Eleven also offers a full complement of the more familiar professional controls, arranged in logical groupings for ease of operation, as well as more than enough inputs and outputs to satisfy the most demanding requirements.

For example: two tape monitor switches; front panel speaker selector switch for two sets of speakers; and a special defeat switch to remove the audio equalizer from the circuit for instant comparison of equalized and flat response.

See and hear the Citation Eleven at your Harman-Kardon dealer. And to fully appreciate its extraordinary performance, you should hear it in combination with the Citation Twelve. They could change your ideas about the shape of music.

For complete technical information, write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803.

Citation Eleven (wired) \$295.00.



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The Citation Eleven can recreate the original shape of music.

CIRCLE NO. 22 ON READER SERVICE CARD

The two
that couldn't
wait.



Every so often, an idea just won't wait until its time has come. So it arrives ahead of schedule. And begins a trend.

Take the new Sony 6065 receiver, for instance. It takes direct-coupled circuitry into a new dimension. Which means there is nothing to come between you and the sound — no coupling capacitors, no interstage transformers.

Those capacitors and transformers could cause phase shift or low-end roll-off, or diminish the damping factor at the low frequencies where you need it most.

So, instead we use Darlington-type coupling, a complimentary-symmetry driver stage, and an output stage that needs no coupling capacitor between itself and the speaker because it's supplied with both positive and negative voltages (not just positive and ground).

The results speak for themselves. The amplifier section puts out 255 watts* with less than 0.2% distortion, and a cleaner, purer sound than you've heard before in the 6065's price range (or, quite probably, above it).

And the FM section has not only high sensitivity and selectivity (2.2 μ V IHF and 80dB respectively) but lower noise and better interference rejection, to help you discover stations that you've never heard before — re-discover stations that were barely listenable before.

You'll discover new flexibility, too, in the control functions. Sony's famous two-way function selector lets you switch quickly to the most used sources —

or dial conventionally to such extras as a front-panel AUX input jack, or a second phono input. There's a center channel output, too, to fill the hole-in-the-middle in large rooms, or feed mono signals to tape recorders or a remote sound system. The Sony 6065. \$399.50**

Another "impatient" receiver also featuring the new Sony approach to direct coupling, the 6055 delivers 145 watts* Moderately priced, this receiver is a remarkable value at \$299.50**

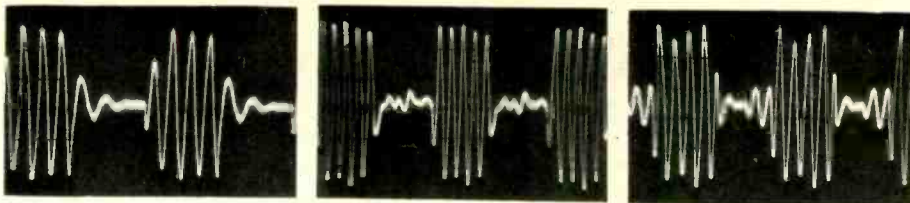
So, there they are, months ahead of schedule and way ahead of their time. Don't wait to enjoy them at your dealer. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11101.

*IHF Constant power supply method at 4 ohms. **Suggested list.



TWO NEW RECEIVERS FROM SONY.

Oscilloscope tone-burst photos for the AR-6 taken at (left to right) 80, 500, and 6,000 Hz reveal its uniformly fine response.



advancing the tweeter-level control to maximum, a worthwhile improvement in flatness was obtained plus an extension of the upper limit to 15,000 Hz.

As we have mentioned, the AR-6's polar response was very good—appreciably better than that of the AR-4x and apparently quite similar to that of the more expensive AR speaker systems. The tone-burst response was good at all frequencies, with no significant ringing or other anomalies at any frequency.

Our live-vs.-recorded listening comparison, which was described in the August 1970 issue of *STEREO REVIEW*, essentially confirmed the validity of our measurements. With its tweeter level set at *NORMAL*, the AR-6 did a very good job of duplicating the "live" sound, with only two detectable differences. The extreme highs (important when reproducing wire brushes on cymbals and other instruments having considerable energy above 10,000 Hz) were somewhat dulled. With the tweeter-level control set about halfway between the indicated *NORMAL* and maximum settings, high-frequency response in the live-vs.-recorded test was very much improved. There was also a very slight mid-range emphasis (which could be detected only by comparison with the original sound) that we presume was the result of a small elevation (about 3 dB) measured in the 300- to 1,000-Hz region.

The efficiency of the AR-6 is moderately low, like that of all AR speakers, and the manufacturer suggests driving it with an amplifier capable of at least 20 watts continuous output per channel. On the other hand, it is not restricted to use with moderate-power amplifiers, since it can take the full output of any amplifier rated at up to 100 watts per channel—assuming that you are not playing very loud rock or electronic music, both of which quite often call for sustained high levels.

All in all, the AR-6 acquitted itself very well in our tests. It was not quite the equal of the much more expensive AR models, whose sound it nevertheless resembles to an amazing degree, but on the other hand it out-performed a number of considerably larger and far more expensive systems we have tested in the same way. Incidentally, the AR-6 shares the AR characteristic of not delivering any bass output unless the program material calls for it. If at first hearing it seems to sound "thin" (because it lacks false-bass resonances), play something with real bass content and convince yourself otherwise. We don't know of many speakers with as good a balance in overall response, and nothing in its size or price class has as good a bass end. The AR-6 sells for \$81 in oiled walnut finish, or \$72 in unfinished pine.

For more information, circle 156 on reader service card

B&O SP-12 PHONO CARTRIDGE



● THE Danish-made Bang & Olufsen SP-12 phono cartridge presents a familiar appearance to anyone who has followed the audio scene for a few years. Its distinctive physical design is identical to that of the older B&O models formerly distributed in this country by Dynaco. However, the SP-12 is a new, improved model, and is sold under the B&O name.

The B&O cartridges use moving-iron generating systems, with an X-shaped armature driven by the stylus cantilever. The encapsulated cartridge body contains the magnet and four coils, whose pole pieces are close to the tips of the armature cross-arms. This symmetrical generating system is relatively insensitive to external hum fields; however, it does have a fairly strong magnetic field of its own. If you are using a reasonably modern turntable with a non-ferrous platter, this will present no problem. All moving parts, or those subject to wear, are in the user-replaceable stylus assembly, which has an integral magnetic shield. The design of the plastic tip of the cartridge virtually insures operation at the correct (15 degree) vertical tracking angle. Significant departure from this angle in either direction (such as might occur with a stack of discs on a record changer) will cause the plastic guard to contact the record

surface. To compensate for this possibility, B&O supplies a plastic wedge that tilts the cartridge appropriately depending upon the tone arm it is installed in.

We found the frequency response of the B&O SP-12 to be exceptionally uniform—within ± 2.5 dB up to the 20,000-Hz limit of the CBS STR 100 test record. The channel separation was 25 to 35 dB at mid frequencies, falling to 15 to 20 dB at 10,000 Hz and to 10 to 15 dB at 20,000 Hz. Three small resonances were found at 180 Hz, 260 Hz, and 400 Hz, producing "jogs" of less than 1 dB in the cartridge output. While the measured crosstalk increased markedly at each resonance frequency, we were never able to detect these effects by ear. This is not surprising in view of the fact that the channel separation, at its worst, was a respectable 17 to 20 dB.

Normally, we do not make frequency-response measurements above 20,000 Hz, since most cartridges are on the way down by that time anyway. The absence of a high-frequency resonance up to 20,000 Hz led us to use the CBS STR 120 record, which sweeps from 500 to 50,000 Hz. The B&O SP-12 tested out as having a flat, smooth, and gently rising response to between 25,000 and 30,000 Hz, with excellent stereo separation maintained over the full range. The SP-12 frequency response was not affected significantly by normal cable capacitances, up to about 400 picofarads (pF). Even a 500-pF load dropped the 20,000-Hz response only 3 dB. Higher capacities should be avoided, however.

The rated tracking force of the SP-12 is from 1 to 2 grams. We found that 1 to 1.25 grams sufficed for most recorded material, including some of our high-velocity (loud, high-frequency) test records. Of course, tracking of extremely high velocities, as with any cartridge, was im-

(Continued on page 46)

IF YOU DO ANYTHING WITH 1/4" TAPE, YOU CAN DO IT BETTER WITH REVOX.

- Automated broadcast operations
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- Data storage from digital computers

And that's a simple statement of fact.

From the moment it was introduced, the Revox A77 was hailed as a recording instrument of unique quality and outstanding performance. The magazines were unanimous in their praise. Stereo Review summed it all up by saying, "We have never seen a recorder that could match the performance of the Revox A77 in all respects, and very few that even come close."

So much for critical opinion.

Of equal significance, is the fact that the Revox A77 rapidly found its way into many professional recording studios.

But what really fascinates us, is that the A77 has been singled out to

perform some unusual and highly prestigious jobs in government and industry. The kinds of jobs that require a high order of accuracy and extreme reliability.

Take NATO (the North Atlantic Treaty Organization) for example. When they wanted a machine to stand-ardize on, a machine that would lend itself to use in a wide variety of circumstances. And most importantly, a machine that was simple to use, the logical choice was the Revox A77.

Or take the governmental agency that wanted an unfailingly reliable tape machine to register and record satellite bleeps. The choice? Revox.

Or the medical centers that use

specially adapted A77's for electro-cardiographic recording.

We could go on and on (see accompanying list), but by now you probably get the point.

No other 1/4" tape machine combines the multi-functioned practicability, unfailing reliability, and outstanding performance of a Revox.

If you have a special recording problem that involves the use of 1/4" tape, write to us. We'll be happy to help you with it.

And if all you want is the best and most versatile recorder for home use, we'll be glad to tell you more about that too.



**REVOX
DELIVERS
WHAT ALL
THE REST
ONLY PROMISE.**

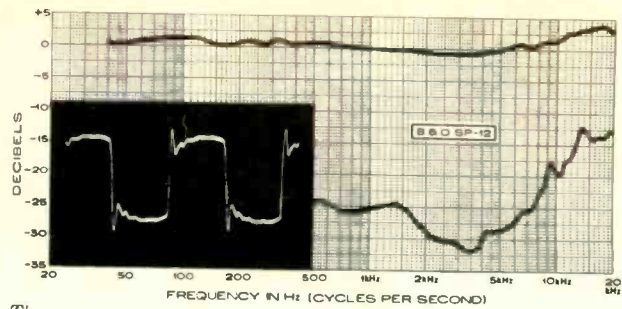
Revox Corporation
212 Mineola Avenue, Roslyn Heights, N.Y. 11577
1721 N. Highland Ave., Hollywood, Calif. 90028
In Canada: Tri-Tel Associates, Ltd., Toronto, Canada

proved by operating at the maximum rated force. Intermodulation distortion, checked with the RCA 12-5-39 test record, was low for a 1.25-gram force up to about a 16-centimeter-per-second (cm/sec) velocity. With a 2-gram force, distortion remained low up to 20 cm/sec.

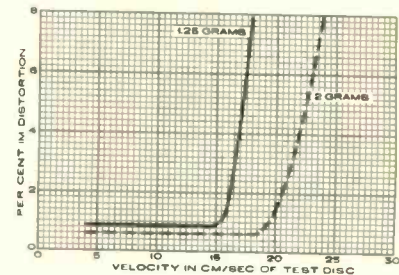
In our tracking evaluation using high-velocity musical recordings, the SP-12 did very well. It was not quite the equal of a couple of the top cartridges we have tested, but its mistracking rarely consisted of more than a slight "edginess" on the highest-level bands of the Shure "Audio Obstacle Course" disc. This is not nearly as serious a deficiency as the totally distorted "shattering" sound that has been produced by some mistracking cartridges we have heard.

Each B&O SP-12 comes with its own individually run response curve. Although we used different test records, we essentially duplicated the curves supplied with our test cartridge. The cartridge met or bettered every published specification for which we could test.

As always, the real proof of performance was in the listening. The B&O SP-12 had as easy and neutral a sound as we have heard from any phono cartridge. (It could hardly be otherwise considering its broad, flat frequency response and clean tracking.) Compared with some cartridges having a response peak around 15,000 Hz (as many do), the SP-12 may sound a little bland to some ears. This is the same type of subjective reaction that often occurs when a flat-response speaker is compared with one having an irregular response. As with any fine cartridge, the SP-12's merits are quite subtle and will be most noticeable when the other system components are of the highest quality. Under these conditions in our lab, the SP-12 was revealed to be an excellent phono cartridge. The B&O SP-12, which



The upper curve represents the averaged frequency response of the cartridge's right and left channels. The distance (calibrated in decibels) between the two curves represents the separation between channels. The oscilloscope photograph



of the cartridge's response to a 1,000-Hz square wave is an indication of a cartridge's high- and low-frequency response and resonances. Most program material on discs has velocities well below 15 cm/sec, and they only rarely hit 25 to 30 cm/sec. Distortion figures shown are therefore not directly comparable with figures obtained on other audio components, but are useful in making comparisons between different cartridges.

has a 0.2 x 0.7-mil elliptical stylus, sells for \$69.95. It is also available as the SP-10, with a 0.6-mil spherical stylus, for \$59.95.

For more information, circle 157 on reader service card

SANSUI 2000A AM/FM RECEIVER



● SANSUI has up-dated their popular Model 2000 stereo receiver, adding a suffix "A" to identify the new model. Although the 2000A retains the tasteful styling and general features of its predecessor, there have been some worthwhile changes, both internal and external—and at no increase in price.

The most obvious change on the control panel of the 2000A is the longer dial scale—several inches longer, in fact. The FM-band frequency calibrations are now linear, and with the extra scale length all the guesswork has been eliminated from station identification. If the dial pointer is set to 96.3 MHz, you are tuned to that frequency—something which, unfortunately, cannot be said for all receivers. To accommodate the longer dial, the pushbutton switches have been relocated, and a new one has been added—a multiplex-noise canceler that reduces noise (and, to some degree, high-frequency separation) on weak stereo signals, without affecting frequency response. Since playback-only tape decks without electronics are now rare, Sansui has deleted the tape-head input supplied in the previous model and replaced it with a second magnetic-phono input.

In the rear, the antenna and loudspeaker terminals are the spring-loaded pushbutton types that we find so handy and wish were more widely used. Not only are they the most convenient type available (no screwdriver required),

but they are virtually impossible to short circuit, either accidentally or deliberately. An added feature of the Sansui 2000A is the group of four jacks—preamplifier output and power-amplifier input—in the rear of the receiver. Normally coupled by jumpers, they can be separated for the insertion of an electronic crossover network, active equalizer, reverberation unit, or other accessory.

A comparison between the circuits of the 2000A and those of the 2000 reveals many changes, most of them minor, such as different transistor types or component values. The most obvious difference is in the FM i.f. section, where the 2000A uses four IC stages to replace the five transistor stages of the 2000. The multiplex section of the 2000A also appears to have been redesigned. The principal specification change has been in the audio-power ratings. The 2000A carries a continuous-power rating of 35 watts per channel into 8 ohms, compared with the 32-watt rating of the 2000.

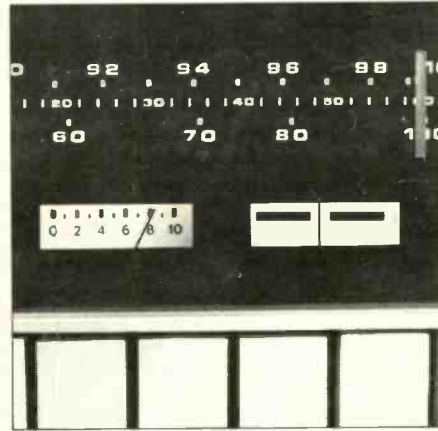
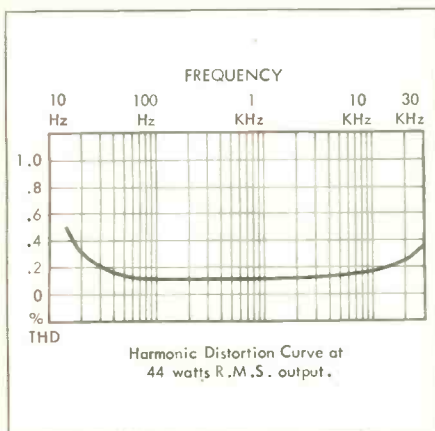
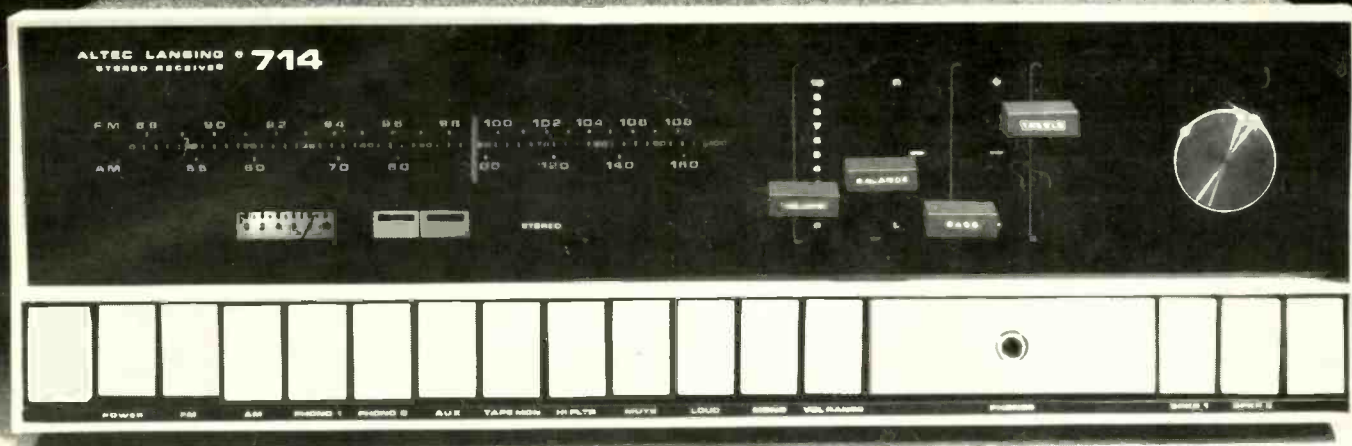
Our laboratory tests reaffirmed our highly favorable reaction to the original Model 2000 and verified Sansui's claims for the 2000A. The tone controls (separate bass and treble for each channel), loudness compensation, and high- and low-frequency filter characteristics are unchanged. The filters are more gradual than we would like to see, but the tone controls have excellent characteristics. The RIAA phono equalization was accurate within +0.8, -0.5 dB over its range.

The audio amplifiers had less than 0.2 per cent harmonic distortion from a fraction of a watt to about 39 watts per channel, with both channels driven into 8 ohms at 1,000 Hz. The IM distortion was typically under 0.2 per cent under the same conditions. At the rated 35 watts per channel, the distortion was under 0.5 per cent from 55 to al-

(Continued on page 48)

STEREO REVIEW

Altec's new 714A receiver. It's built a little better.



With 44/44 watts RMS power at all frequencies from 15 Hz to over 20 KHz (at less than 0.5% distortion). Most receivers meet their power specifications in the mid-band but fall way short at the critical low and high frequencies. The above curve shows the typical low distortion at all frequencies from the new 714A receiver at 44 watts RMS per channel. For comparison purposes, we also rate the 714A conservatively at 180 watts IHF music power at 4 ohms. This means that the 714A will handle everything from a full orchestration to a rock concert at any volume level with power to spare.

With 2 crystal filters and the newest IC's. Ordinary receivers are built with adjustable wire-wound filters that occasionally require periodic realignment. And unfortunately, they are not always able to separate two close stations. So we built the new 714A with crystal filters. In fact, 2 crystal filters that are individually precision aligned and guaranteed to stay that way. To give you better selectivity. And more precise tuning. The new 714A also features 3 FET's and a 4 gang tuning condenser for high sensitivity.

And with a lot of other features like these. Separate illuminated signal strength and center tuning meters on the front panel. A full 7 inch tuning scale and black-out dial. The newest slide controls for volume, balance, bass and treble. Positive-contact pushbuttons for all functions. Spring loaded speaker terminals for solid-contact connections.

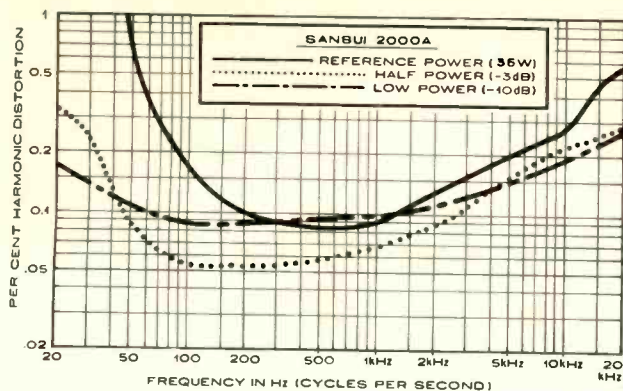
Altec's new 714A AM/FM Stereo Receiver sells for \$399.00. It's at your local Altec hi-fi dealer's. Along with all the other new Altec stereo components — including a new tuner pre-amp, new bi-amp speaker systems and all-new high-performance music centers.

For a complete catalog, write to: Altec Lansing, 1515 South Manchester Ave., Anaheim, California 92803.

Built a little better.



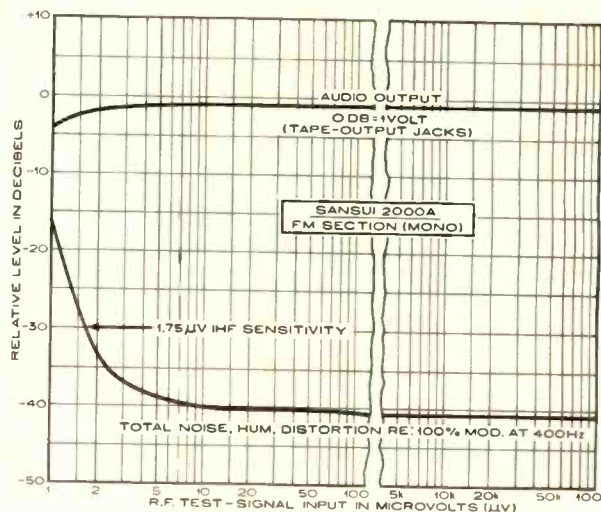
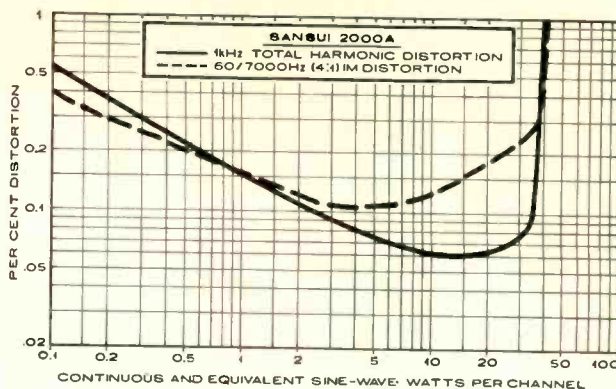
A QUALITY COMPANY OF LTV LING ALTEC, INC.



most 20,000 Hz, and less than 0.1 per cent at mid frequencies. As with many units in its class, the distortion rose rapidly (because of power-supply limitations) when the unit was tested at full power below 50 Hz. It is worth noting that the 2000A performed better in this test at 35 watts than the older model did at 30 watts. At half power or less, the distortion was well under 0.25 per cent from 20 to 20,000 Hz and was under 0.1 per cent at most frequencies. About 21 per cent more power could be delivered into 4-ohm loads, while with 16-ohm loads the output was down about 37 per cent from the 8-ohm rating. In listening tests the Sansui 2000A fulfilled our expectations and proved to be a potent performer that neither added to nor detracted from the original sound.

The FM tuner had an IHF sensitivity of 1.75 microvolts (rated 1.8 microvolts), and stereo channel separation measured better than average across a wide frequency range. It was about 20 dB at 50 Hz, 38.5 dB at mid frequencies, and 18 dB at 15,000 Hz. Although we made no measurements on the AM tuner, its sound was as good as that from other good-quality receivers, and the reception was free of birdies and extraneous noises.

It is clear that all the virtues of the Sansui 2000 have been retained and improved upon in the 2000A. It is a



handsome receiver that sounds as good as it looks. The Sansui 2000A sells for \$299.95, and an optional walnut cabinet is available for \$22.50.

For more information, circle 158 on reader service card

ELECTRO-VOICE LANDMARK 100 COMPACT MUSIC SYSTEM



● THE new E-V Landmark 100 system is in many ways unlike any other compact we have seen. It looks different, it sounds different, and it employs some rather unusual design concepts for a system of its type. Its most distinctive feature is its speaker systems, which can be described as 10-inch cubes with two truncated corners. They are designed for enhanced reflected sound radiation, and in addition supply a motion-feedback signal to the amplifiers for reduced distortion and smoother frequency response.

Each of the 10½-pound speaker cubes contains four small cone drivers: three 4½-inch full-range units and a 2¼-inch tweeter. One driver faces forward and operates in conjunction with the two other full-range drivers, which

are mounted at 45-degree angles to each other. The tweeter, fed via a 4,000-Hz high-pass filter, is installed adjacent to one of the rearward-facing drivers.

The amplifiers are rated by Electro-Voice at 20 watts per channel continuous output with both channels driven. Their distortion is stated to be 0.15 per cent at rated power at 1,000 Hz. Since the amplifiers are electrically integrated with the speakers, they cannot be measured in a conventional manner, but E-V supplies the power-output and distortion data as an indication of the caliber of the circuits in the Landmark 100. There are inputs for a high-level auxiliary source, and a tape-monitoring push switch for use with a three-head recorder. The other input-selector positions cover phono, FM, and AM operation. Additional knob-operated controls are for bass and treble, balance, volume, and tuning. There are also pushbuttons for power, mono/stereo, and loudness compensation.

The record player is a low-price Garrard model with four speeds, but it lacks such amenities as anti-skating and a cueing lever. The installed magnetic cartridge is a special E-V model (Stereo-V). Tracking force is set at the factory for 3 grams, but can be reduced by half a gram or so by the user. E-V is considering making the Landmark system available without a record player if demand warrants it.

The FM tuner section of the Landmark 100 is of advanced design, with an FET front end, integrated circuits in the i.f. and multiplex sections, and ceramic i.f. filters. It

(Continued on page 50)

STEREO REVIEW



You'll hear
more from
this Telex
**8 TRACK
RECORDER**

HEAR

**8 TRACK STEREO CARTRIDGES
YOU RECORD YOURSELF**

Now have the fun of recording your own kind of music on 8 track stereo cartridges and save 75% per album. Recording in stereo from the 814 AM/FM Radio, external phonograph, tape deck, microphone inputs or any other source is easy. Just select the music you want, set the modern slide controls and monitor the recording on two VU meters. Four exclusive logic circuits control the recording totally and automatically. Model 814 features erase/record interlock and pause control.

HEAR

**STEREO CARTRIDGES AND
AM/FM AND FM STEREO RADIO**

Easy, one-step playback. Simply insert cartridge for immediate playback or switch to the AM/FM Stereo radio and listen to your favorite music through matched air suspension speakers or stereo headphones. "State of the Art" Integrated Circuit delivers 100 watts peak music power. FET stereo radio features blackout dial, tuning meter, stereo beacon and AFC lock-in. Additional features include Hi-Low Z phono input switch, slide controls, cartridge eject lever and walnut styled case to make the Model 814 the most functional, convenient 8 track cartridge recorder available.

HEAR

**THE COMPLETE LINE OF
TELEX RECORDERS AND PLAYERS**

The Telex 814S is priced at \$349.95. Telex also offers the Model 812S without stereo radio for \$299.95, and if you're looking for an 8 track cartridge stereo recording deck to complement your present music system, hear Model 811R — \$169.95. We also have a complete line of playback-only models from \$69.95 to \$139.95. See your dealer. He can demonstrate the ease of operation, fun and money-saving features of these and other Telex models.

Whatever Your Choice—You'll Hear More From Telex

Write for free catalog.

TELEX®

TELEX CONSUMER PRODUCTS
9600 Aldrich Avenue Minneapolis, Minnesota 55420

has a zero-center tuning meter, automatic stereo switching, and a stereo-indicator light. The FM tuner proved to be excellent, meeting all specifications. The IHF sensitivity was 1.9 microvolts, and the FM distortion was 0.53 per cent. Limiting was essentially complete at a low 4 microvolts. The FM frequency response was very flat—within ± 0.5 dB from 30 to 15,000 Hz. Stereo separation was better than average, exceeding 35 dB from 400 to 2,500 Hz and 20 dB from 30 to 12,500 Hz. The sound quality of the AM tuner was excellent also.

We measured the record player as part of the system, making measurements at the tape-output jacks. The overall frequency response of the cartridge and preamplifier was ± 2 db from 40 to 20,000 Hz. Channel separation was 20 dB or better over most of the frequency range.

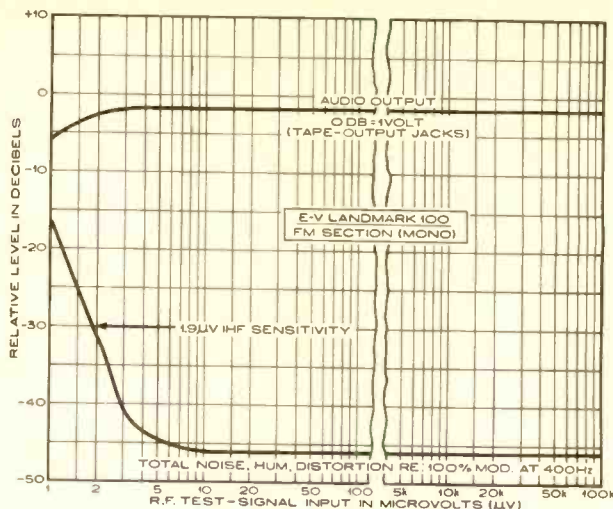
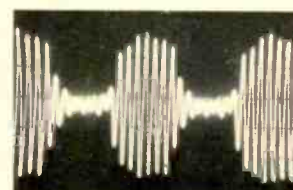
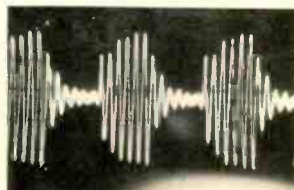
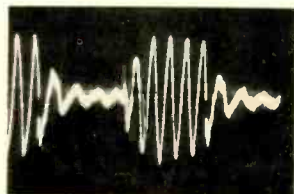
The cartridge used in the Landmark 100 did not appear to have a particularly high compliance (of most significance for low frequencies), but proved to have excellent tracking capability at mid and high frequencies, as well as exceptionally good high-frequency response. It tracked the 30 centimeters per second (cm/sec), 1,000-Hz bands of the Fairchild 101 test record with negligible distortion—something few cartridges can do. Its good mid and high-frequency tracking was further evidenced in playing the Shure "Audio Obstacle Course" record. Its overall tracking ability score was fine, falling just below the top group of premium-price cartridges. The cartridge came through very well playing our intermodulation-distortion (IM) test record (RCA 12-5-39). Distortion proved to be quite low up to recorded velocities of 15 cm/sec, but increased rapidly above that point.

The turntable had a measured rumble level of -29.5 dB, which is very good for an inexpensive unit, and which proved to be at an inaudible level in use. Although the bass output of the system is excellent, it is negligible at the turntable's basic rumble frequency of 30 Hz. On the turntable we tested the flutter was 0.1 per cent, and the wow at $3\frac{1}{3}$ rpm was 0.3 per cent.

The design concept behind the novel shape of the speakers enables them to be oriented for optimum stereo imaging under almost any conditions. But measurement is difficult because much of an omni's performance is determined by the acoustic environment of the test room. In any case, we set up a speaker as recommended and drove it at a level that produced about the same sound volume as we have used in previous speaker tests. Above 300 Hz, the frequency response was measured in a straightforward manner, and it proved to be quite uniform—within ± 3 dB from 300 to 10,500 Hz, with the measured highs starting to roll off smoothly above about 9,000 Hz. Our measuring microphone set-up was standardized for forward-radiating speakers, and its reading has doubtful validity for systems that rely significantly on wall reflection for high-frequency propagation. The fact that in listening tests the response sounded flat to at least 15,000 Hz tends to support this view. The speaker tone-burst response was excellent.

We normally measure low-frequency response below 300 Hz by comparison with a calibrated reference speaker. We were surprised to find the output of the Landmark 100 rising below 200 Hz to a maximum (around 80 Hz) of about 7 dB above the average mid-range level. It fell below 70 Hz to -5 dB at 40 Hz. Low-frequency distortion was low down to 70 Hz, rising somewhat at 50 Hz and

As shown by oscilloscope photos taken at 80, 2,500, and 10,000 Hz, tone-burst response for the Landmark 100's speaker systems was excellent throughout.



more rapidly below that point. As indicated by our tests, the Landmark's diminutive speakers can deliver solid and relatively undistorted output down to about 50 Hz, in addition to having (subjectively) a smooth and uniform response to at least 15,000 Hz.

It is evident that our measurements on the Electro-Voice Landmark 100 proved it to be a very respectable high-fidelity system by *any* standards. Obviously, much of its uniqueness lies in its speaker systems. They can be placed in almost any location and the spatial properties of their stereo effect can be altered by orienting their drivers so as to reflect the sound to the listener at different angles. We therefore approached the listening portion of our tests with a great deal of interest.

We were not disappointed. We have listened to some very good compacts, but the E-V Landmark 100 is easily the best compact music system we have heard to date. Its sound was strikingly clean, smooth, and well balanced over the frequency range. We found speaker placement to be noncritical, and the direct-reflected sound arrangement to be quite effective in respect to adjustments of the stereo image. The solid, essentially undistorted bass delivered by these tiny speakers must be heard to be believed (50 Hz is really *very* low!). It appears that the "Servo-Linear" motion-feedback system does its intended job very well. We never felt the need to modify the response with the tone controls, which seemed to have good characteristics. The Landmark 100 can play loud enough for almost any normal listening situation. The gain and power output of the amplifier are well matched to the speaker requirements, so that turning the volume all the way up cannot damage anything, and in fact will usually not result in distortion.

It would seem to us that anyone with limited space for speakers can get more good sound from the Electro-Voice Landmark 100 than from any other components of anywhere near similar size that we have encountered. Considering the way it sounds, and the fact that its FM tuner is comparable to some separate component tuners selling for about half the price of the Landmark system, the E-V Landmark 100 is an excellent value indeed. It sells for \$399.95. An optional tinted-plastic cover for the record player costs an additional \$14.95.

For more information, circle 159 on reader service card

Studio 1



Hear the Studio 1

IT'S THE FINEST HEADPHONE AVAILABLE TODAY WITHOUT EXCEPTION.

The Studio 1 features a version of the Telex audiometric transducer used in clinical hearing measurements. Telex spent over three years to develop this transducer. It's the first major breakthrough in headphone element design in over 25 years. Here is why.

To make accurate clinical hearing measurements, a headphone element was needed that would be absolutely stable in performance. An element that would not be affected by changes in temperature and humidity. Until now, no such element was available. And it had to be an extremely sensitive element. So it could respond efficiently to varying degrees of power input and frequencies. And it had to reproduce sound with less than 1% distortion at 120 dB sound pressure level. That's the threshold of pain in human hearing. But clinical measurements go beyond this level. So the element had to be capable of withstanding in excess of 130 dB sound pressure level. Without burning up.

There has never been a headphone that could meet these requirements. Never. That's why Telex concentrated all its resources on the development of a new audiometric transducer. It took 42 months to do it. And another four months of testing to verify the results.

At the Central Audiology and Speech Pathology Department of the Bio Communications Laboratory of the University of Maryland.

Now Telex adapted this audiometric transducer to a stereo headphone. The Studio 1. It is the first and only stereo headphone of its kind. The Studio 1 reproduces frequency response from 20—22,000 Hz with unequalled fidelity and clarity. Without distortion. The Studio 1 has modern slide controls for volume and tone built into each ear cup. That's separate controls for each channel. And Telex developed a new cushion material for ear cup and headband. A soft, pliable surgical silicone compound that seals the sound in and follows the contour of the head for comfort. Even over glasses. The Studio 1 comes with a 25 foot coil cord. And the Studio 1 is attractive. Antique ivory white with burled walnut and black trim. It comes in a sturdy plastic storage case. For \$99.95. The Studio 2 is the same headphone without volume and tone controls. For \$84.95.

The Studio 1 is the best stereo headphone available. Telex makes it that way. For you. Try it.

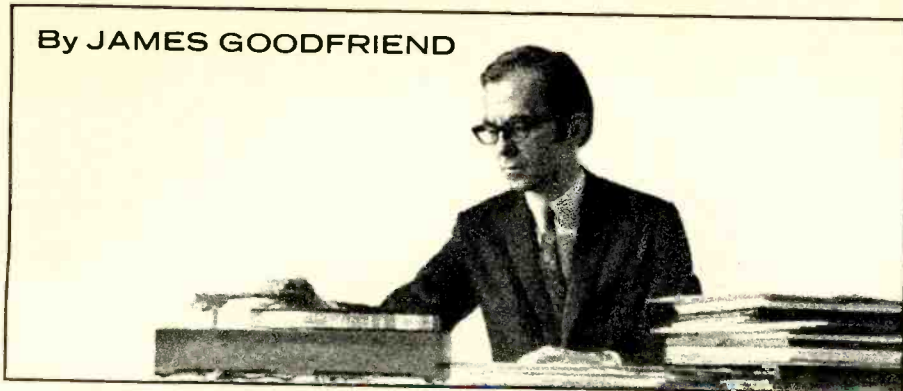
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CIRCLE NO. 59 ON READER SERVICE CARD

By JAMES GOODFRIEND



GOING ON RECORD

BEETHOVEN AND OTHER BOOKS

REALLY fine books on music are a rarity in any age. One can find a host of reasons for this. Not the least among them is that those whose skill as creators or executants of music is of a magnitude sufficient to tell the rest of us something of importance that we don't already know only rarely have the literary ability to tell it successfully. And, conversely, those who have developed a narrative skill sufficient to structure a book even more rarely have anything new about music to put into it. To carry the matter a step further, I had often, in the past, assumed that musicologists wrote the way they did because they seemed to share the strange and pitiful coincidence of having no literary gift. You can imagine my horror when I discovered, some years ago, that the majority of musicologists write the way they do because they have been trained to write that way.

All this is prefatory to introducing to the reader a number of exceptions to the unfortunate categories mentioned above, and (coincidentally) to potential holiday gifts more substantial than the general run of Christmas nothings.

H. C. Robbins Landon—who, quite apart from this volume, is one of the few musicologists I know today who *do* write well—has put together a somewhat peculiar but unquestionably fascinating book on the composer whose two-hundredth anniversary we have been celebrating all year (*Beethoven, a Documentary Study*, Macmillan, 1970, \$22.50 until December 31, 1970; \$25 thereafter). It is called a "documentary study" because its contents are almost totally made up of early documents on Beethoven and the society in which he lived; there is little original writing in the book. The documents are accompanied by an extraordinary amount of iconographical material, all of it exceptionally well reproduced and much of it in color. Landon has uncovered quite a number of previously unpublished portraits of people who figured in Beethoven's life. The illustrations are *so* fine, actually, that one could happily buy the volume solely as a picture book.

But it is more than a picture book, and

in that lies a good deal of its fascination and most of its peculiarity. The text is not, of course, a continuous narrative of Beethoven's life, and, in fact, there is really very little to get the reader from one document, or one picture, to the next. Many of the documents do refer you to a picture, from which, and from whose caption, a certain amount of additional information on the matter at hand is forthcoming. But what we end up with is a series of threads—isolated incidents—each one leading fascinatingly and tantalizingly just so far into Beethoven's life and career—but no further.

Of course, the book does not pretend to be a biography. But it strikes me that it is a book perhaps best used in conjunction with a biography; in this sense it is, though delightful to read, a scholarly work.

Those readers who are familiar with musical biography know that the standard work on Beethoven is A. W. Thayer's *Life of Beethoven*, deservedly a much acclaimed book. Unfortunately, it has always been an expensive book—I, certainly, could never afford it when I was a student—and one sees it mostly in libraries. But some things do go right in this pervasively wrong-going world, and I am happy to say that the most recent revised edition of Thayer's monumental (1,141 pages) study is now available in paperback (*Thayer's Life of Beethoven*, revised and edited by Elliot Forbes, Princeton University Press, \$6.95) at, if I remember correctly, about one-fifth of its hardcover price.

It is neither possible nor necessary to say much about Thayer's *Beethoven*. It is a scholarly work with abundant footnotes, readable, if not graceful, in literary style, and overwhelming in its abundance of material. It is vital for anyone who wishes to know about Beethoven, and it and the Landon book, by themselves, would constitute a formidable Beethoven library.

On another subject entirely, certain tastes may find themselves gratified by a new and pictorially beautiful book on the mad King Ludwig II of Bavaria (Wilfrid Blunt, *The Dream King*, Viking Press, 1970, \$12.95). Ludwig was, of course,

Richard Wagner's patron and champion, a strange man and a sick one (it is doubtful that he had any musical understanding of Wagner at all; what attracted him was the myth and the Romantic theatricality of Wagner's work), but certainly, at least, the necessary midwife of *Tristan*, *Meistersinger*, and the *Ring*.

Ludwig was also a man who loved castles, and he had at least eight of them, one more beautiful than the next. They were, in truth, dream castles. One needs only a ten-second look at *Neuschwanstein* to understand both that it is beautiful and that it is not "real," but a fake gothic fairy tale in stone.

The better part of this book (that is to say, the pictures) is concerned with the castles. The narrative is concerned mostly with Ludwig's relationship with Wagner (who was, unquestionably, the dominant passion of his life). The story is by no means dull, but it is rather bumpy in the telling. What is wanting, I think, is a feeling of greater overall organization of the material, and a little more grace in the writing. The book bears the signs, if not of haste, perhaps of a too great informality in getting the material down on paper.

I RARELY look forward to books on performing organizations, for they are all too often essentially vanity publications, full of undigested facts, and empty of enlightened judgments—for fear of offending somebody. Marcel Prawy's *The Vienna Opera* (Praeger Publishers, 1970, \$19.95 until December 31, 1970; \$25 thereafter) is quite the opposite. The book is a delight, for Prawy, who in his own words has been "going to the opera constantly since 1926, and when I say 'constantly,' I mean usually not more than seven times a week," is a mine of information, a warehouse of opinions, and a store of musical good sense. He is also a very witty man and something of a literary stylist.

The organization of the book is apt and logical: each chapter centers around the personality of a director of the Vienna Opera—Herbeck, Jahn, Mahler, Weingartner, etc. Other figures are treated as within the ambiance created by the director. Needless to say, there are hundreds of illustrations, and not merely the expected photographs but some marvellous and unfamiliar drawings and caricatures as well. But it is the text that raises the book above the commonplace, reflecting, as it does so well, the depth of knowledge, the small talk, and the personal reactions and opinions of a supremely well-informed man.

* * *

I am sorry to disappoint those who looked forward to reading, in this issue, the results of my informal questionnaire on record-buying habits. The quantity of letters received was high, the average length long, and the contents fascinating. The results will appear in next month's column.

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Johnny Cash and the powder-blue flight suit

BOOK REVIEW

"THE NASHVILLE SOUND"

Reviewed by HENRY PLEASANTS

THE Nashville sound, according to Owen Bradley, Decca's man in Nashville, "isn't so much a sound as it is a way of doing things. It's a bunch of good musicians getting together and doing what comes naturally."

This is but one of many definitions that turn up in the course of Paul Hemphill's *The Nashville Sound*. The book itself suggests another: It is Southern singers singing the way they speak—or vice versa. And the book's greatest virtue is the way in which it captures the eloquent contours and cadences of American Southern speech. It is a very musical virtue.

The author introduces himself and his purpose in Tootsie's Orchid Lounge, "a ten-second sprint from the Grand Ole Opry House," having a beer with a local character named Harper: "Naw, I said HAR-per. Same as in *Harper Valley PTA*. . . Lots of good stories around here, boy, if you just get out and look for 'em. Charlene, honey, there's a hole in this glass. . ."

Hemphill went out and looked, and he found a lot. But even before he left Tootsie's, Tommy Higgins walked in, an aspiring songwriter just arrived from Waco, Texas, with \$50 and a pocketful of songs. "Wadn't easy gettin' here, neither. Me and this old boy was talking and having a

drank about one in the morning in Waco, and when I told him I oughta go to Nashville, he said, 'Let's go.' See, he had a car, and I didn't. Well, I guess he sobered up or else he got flat scared when he heard me singing some o' my songs, because after a while he stopped the car and said we was gonna have to go back to Waco. I told him I wadn't gonna go back to no Waco before I'd been to Nashville, so I hitchhiked the rest of the way. All that last part happened in Benton, Arkansas."

The Nashville Sound is about country music, of course; but mostly it's about people—the people who make it and the people for whom it is made. As such it is a perfect, and a perfectly delightful, companion piece to Bill C. Malone's scholarly and exhaustive *Country Music U.S.A.* (reviewed in the January issue). Malone is a historian. Hemphill is an observer of the human comedy, with a keen eye for decor and get-up, and a perceptive ear for colloquial rhetoric.

Owen Bradley, for example, at a Kitty Wells recording session in Bradley's Barn, twenty miles from Nashville, "pushing a narrow brim charcoal-colored tweed hat back on his head and shuffling toward the darkened control booth like a farmer going to check the henhouse," and telling his singer: "Miss Kitty, you're still behind the beat, hon. . . You've got to wait a little longer, hon, before you come in again. . ."

There's a lot of history in this book, rather too much, indeed, for those who have read Malone or Robert Shelton's earlier *The Country Music Story*, and loads of impressive statistics, most of them having to do with how country music brings \$100 million a year to Nashville, Tenn. But its more important historical contribution is that which emerges in and between the lines of a series of fine profiles of record producers, publishers, agents, boardinghouse keepers, songwriters, and, of course, the singers themselves—Jimmie Rodgers, Roy Acuff, Hank Williams, Elvis Presley, Johnny Cash, Merle Haggard, Buck Owens, and Glen Campbell. Hemphill rings in the last three of these by calling a chapter on Bak ersfield, Calif., "Nashville West."

HE does his duty by the older singers and institutions, and he does it accurately and sympathetically. But he is better on the quick than the dead. He draws from life. And so it is hardly astonishing that his attention is concentrated on the decade beginning about 1960, when country music absorbed the onslaught of rock 'n' roll and went on to become the dominant idiom of white American popular music. He tells it all in terms of people.

Shelby Singleton, for example, who made Jeannie C. Riley out of Jean Riley and sold 4,800,000 singles of *Harper Valley PTA* in six months, a chubby little man in sea-blue beltless slacks and a horizontal-striped crew-neck short-sleeve shirt, sorting the latest mail like a Vegas gambler dealing cards:

"*One for Jeannie, one for me, one for—*Look, be sure you put in there—*one for me, one for—*be sure to say I had thirty-nine gold records before I'd ever seen Jeannie C. Riley. Get that in there somewhere—*me, Jeannie, Jeannie, me—*okay?"

Or Johnny Cash in a coffee house between sessions of a TV taping at the Grand Ole Opry, "wearing a powder-blue one-piece flight suit with his name over the left breast, forever fidgeting, anxious to get moving. In a playful mood he began to sing softly to *I Walk the Line* words he had made up earlier that afternoon. 'I keep my pants up with a piece of twine. . .'

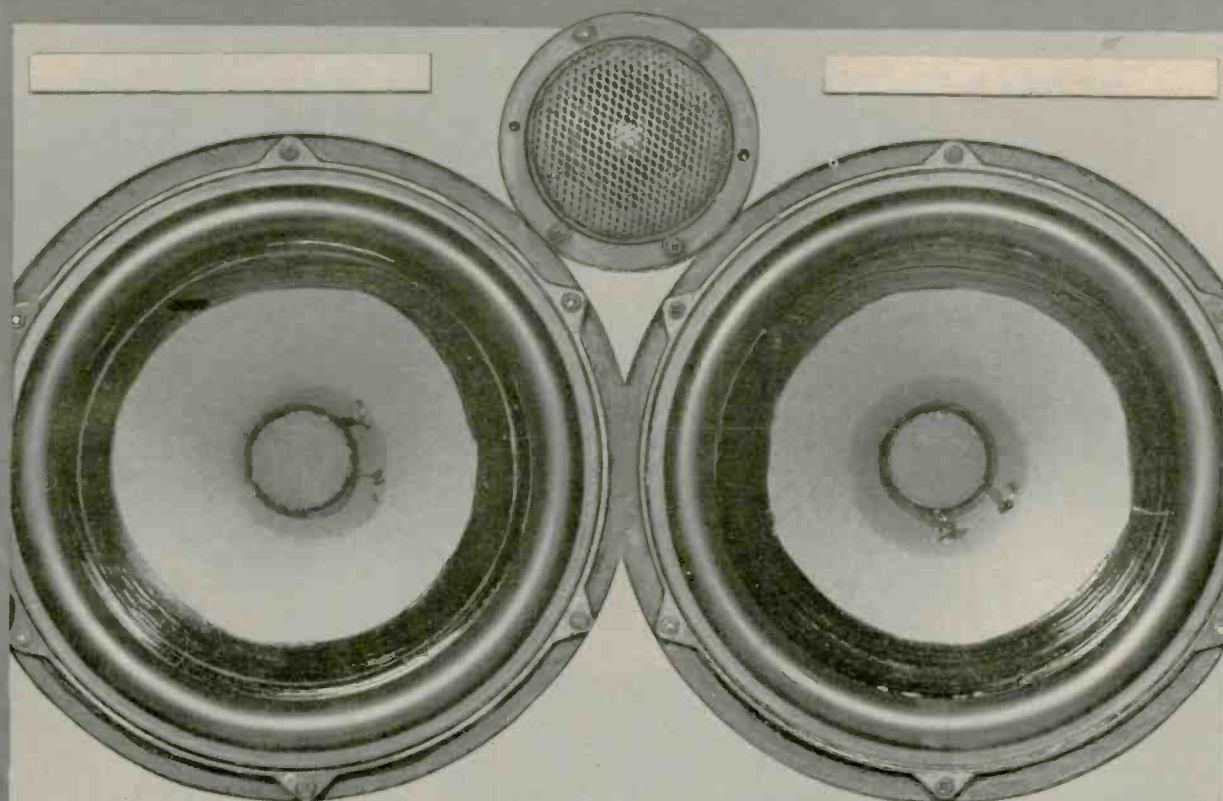
"*John!*" his wife gasped.

"Yes, love," Cash said, getting up and strolling out of the coffee shop, a little-boy grin on his face. 'Just say you're mine, and pull the twine!'"

It's a hard book to write about. You just end up quoting. Like the songwriter who sent in some songs and a cover letter saying, "I wrote the lyrics and also the words."

Hemphill finds these vignettes irresistible. So do I. And not just because they are amusing. Rather because they are so much of what country music is all about. They are the Nashville sound.

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Beethoven's Second Piano Concerto

THE "Basic Repertoire" concludes this Beethoven Bicentennial Year with evaluations of the first two numbered piano concertos by the Bonn Master—the C Major Concerto (the so-called No. 1) last month, and the B-flat Concerto (called No. 2) this month. Details of the chronological order and numerical complexity of the Beethoven piano concertos were given in last month's column. Suffice it to say here that the B-flat Concerto was probably composed in 1795, two years before the C Major Concerto. Neither was published until 1801, the C Major preceding the B-flat by a few months; hence the assigning of the number one to the later concerto.

It should be remembered that, in the waning years of the eighteenth century, Beethoven was making his way in Vienna's musical establishment primarily as a performer. His astonishing piano virtuosity elicited expressions of awe from contemporary observers. "His magnificent playing, and particularly the daring flights in his improvisation, stirred me to the depths of my soul; indeed, I found myself so profoundly shaken that for several days I could not bring myself to touch the piano." So wrote Wenzel Tomaschek, no mean pianist himself, after hearing Beethoven play the C Major Concerto in Prague in 1798. An even more vivid account of Beethoven the pianist was offered by his pupil, Carl Czerny:

In rapidity of scale passages, trills, leaps, etc., no one equalled him, not even Hummel. His attitude at the piano was perfectly quiet, and dignified . . . his fingers were very powerful, not long, and broadened at the tips by much playing; for he told me often that in his youth he had practiced stupendously, mostly until past midnight.

It was during these early years in Vienna—the last half-dozen years of the eighteenth century—that Beethoven produced the bulk of his music for piano, comprising the major portion of his sonatas and chamber music with piano, and the first three of the five numbered concertos. For years the B-flat Major Concerto suffered shameful neglect in comparison with his other piano concertos. Indeed, Beethoven himself wrote rather disparagingly of the score on more than one occasion. To the publisher Hofmeister in Leipzig in 1801, Beethoven described the work as a "Pianoforte Concerto which I really do not give out for one of my best." Recently, however, the

B-flat Concerto can be said to have come into its own. It may be slighter and less compelling than its companions in the Beethoven canon, but it has come to be admired and cherished for its own simple and playful virtues. An interesting aspect of its structure is the reversal of roles between the piano and orchestra in the first and third movements: in the first movement, the orchestra first announces each of the principal themes, with the piano proceeding to embroider them; in the last movement, the piano states the principal subjects, and the orchestra then takes them up.

There are more than a dozen performances of the B-flat Concerto currently available. The imminent reissue of two well-remembered recordings from the recent and not-so-recent past (Fleisher and Kapell, respectively on *Odyssey* and RCA Victorola) will bring the number up to a dozen and a half. Essentially, the B-flat Concerto is a light-hearted, easy-going romp, and the performances that bring me the greatest pleasure are those that approach the score from this point of view. Among several, my favorites are the performances by Artur Schnabel (included, along with the other numbered Beethoven piano concertos, in RCA LSC 6702, five discs) and Artur Schnabel (included in Seraphim IC 6043, a three-disc set devoted to reissues of distinguished concerto performances of the past). Both pianists offer fleet-fingered, nimble performances that are fully responsive to the spontaneity of the score. There is a new Rubinstein performance (with Erich Leinsdorf and the Boston Symphony) awaiting release; I hope it will not suffer from the pinched acoustics that disfigure the available Rubinstein-Krips collaboration.

FOR those who prefer performances of the score that seek deeper meanings in the music (meanings that may or may not be germane), either Claudio Arrau (included in Philips PHS 5-970) or Wilhelm Backhaus (London CS 6188) provides a satisfactory alternative, Arrau's being the more convincing.

Tape aficionados still have available the excellent Leon Fleisher-George Szell collaboration (included on Epic E4C 847) which will soon again be reissued on discs. The tape has some pre- and post-echo problems, but the performance is a winner, very much in the Rubinstein and Schnabel mold.

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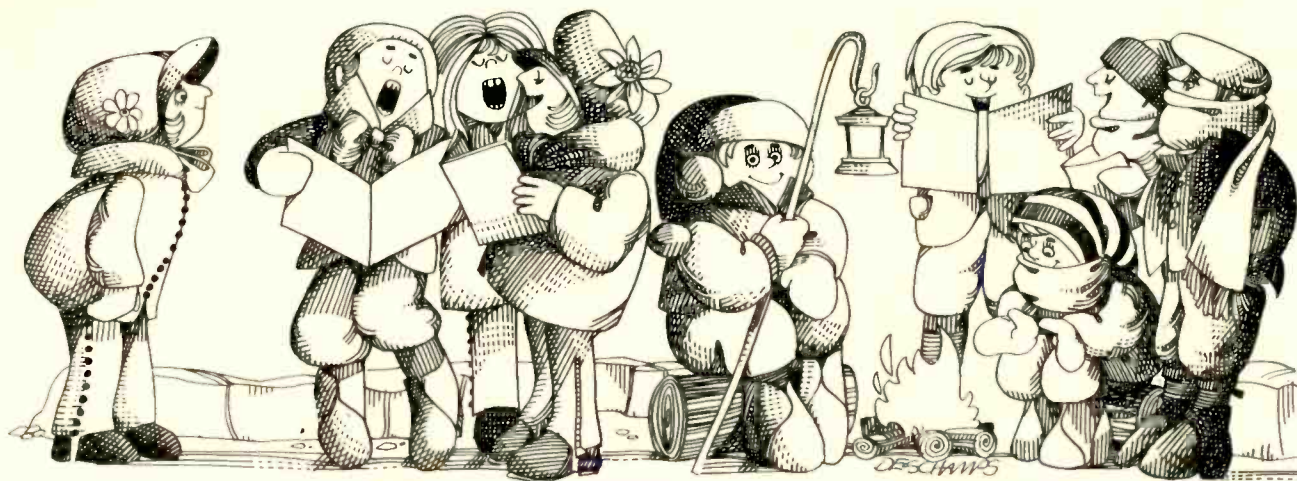
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Igor Kipnis Tells Us

HARDLY have we polished off the Thanksgiving turkey, it seems, when the feast of Christmas announces itself. The earliest harbingers are the stores, whose newly decorated windows provoke visions of sugarplums—and depleted pocketbooks and overworked credit cards as well. Then there are the advertisements—those interminable, inescapable, and even, on occasion, tantalizing ads—in the mailbox, in newspapers and magazines, on radio and television. And, of course, to all this there is the inevitable accompaniment of music: carols in the supermarket, *Jingle Bells* as the jiving background for a kiddie TV show commercial (“Be the first in your block to get . . .”), and the ethereal voice of Joan Sutherland floating, unblemished by consonants, over the vast confines of the jam-packed, dinridden department store.

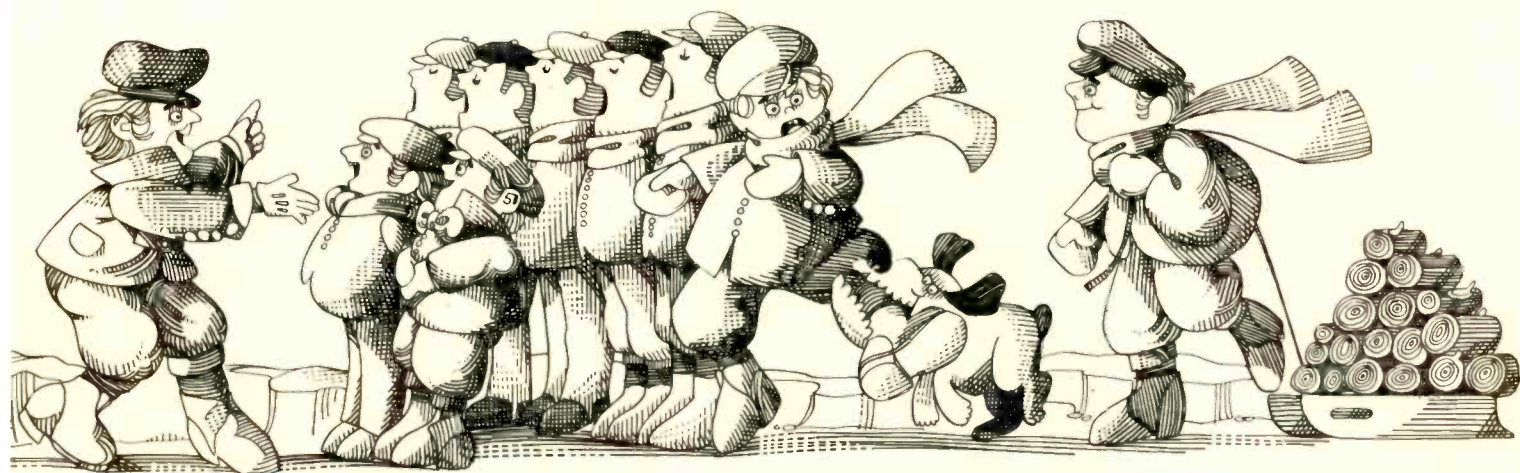
Sometime early in December, too, record shops manage to set aside some space for *their* Christmas wares, adding to yesteryear’s carol collections the newest seasonal anthologies. The total of what is available by now is pretty large; by rough count it comes to nearly six hundred discs. But one must realize that Christmas records are ephemeral, and that not all the items in the catalog (Schwann has a special Christmas section every November and December) are easy to obtain.

The scope and variety offered, however, is quite incredible. Much of it, naturally, is of a popular nature as far as performers are concerned; virtually every big name in musical entertainment has at one

time or another made a Christmas album. It is therefore not strange that a few of the titles have gone a little hip—“Merry Christmas, Baby.” A number of others cater rather nicely to the kids (“Snoopy’s Christmas”), but the one that intrigues me the most (and which I haven’t heard yet) is called simply “Christmas in Germany,” the performance being by the Volkswagen Male Choir. I suppose they sing mostly “little” carols. And, of course, the same program every year.

An interesting sidelight to the commercial world of Christmas recording is the occasional disc offered by non-record companies. Last year, for instance, for a mere dollar and a membership in the First National City Bank Christmas Club in New York, you could receive a popular selection (pressed by RCA) that included such familiar names as Lana Cantrell, Al Hirt, and Arthur Fiedler. A similar production is offered by Goodyear, every year, for a dollar and a walk to one of that company’s service centers. Last year’s twelve-inch disc (pressed by Columbia) consisted of both previously available material and items specially recorded for the album. The performers were Sutherland, Petula Clark, Mantovani, Connie Francis, Lawrence Welk, and, believe it or not, Vladimir Horowitz, who played a Medtner *Fairy Tale*, a performance not available on any of his commercial discs.

With the exception of the familiar carols—and even these are all too often vulgarized in their arrangements—the majority of the records mentioned



All About Christmas Music

thus far are rather more allied with the spirit of commercialism than the true spirit of Christmas. The more serious side of Christmas music (being "serious" is not in the least incompatible with the joy and festivity surrounding the holiday) is far too much neglected, except by those enthusiasts who seek it out. Some of it is classical music, much of it is traditional. But there are also folk elements, ancient liturgies, chants and mystery plays, and, far from least, there are the original carols of medieval England.

THE true carol, a fixed song form with set stanzas alternating with a burden (a refrain or chorus), appeared in England some time between 1425 and 1550. Most carols are associated with Christmas Day and the various festivals that continue until Epiphany; these were intended for use in the liturgy as processions, the procession moving forward during the burden and halting at each stanza. The carol texts were often combinations of Latin and English ("Y-blessed be that Lord in majesty, *Qui natus fuit hodie*"), a reflection of the growth of the vernacular in worship at that time. Interestingly enough also, these original carols were not sung at that time by the lay public, but rather by professional choirs.

It is now generally believed that the word "carol" derives from *chori*, or processional psalms, although some authorities have given its etymology as *carole*, the secular French ring-dance. About one hundred and thirty musical settings of English carols have

come down to us, many surprisingly elaborate in their polyphony and rhythms. These medieval works are far from the simple precursors of the more familiar later carol that we might imagine them to be, and, since they are quite well represented in various recorded anthologies, it is easy to make the discovery for oneself that their music is invariably spirited and delightful. This discovery might well start with one of the highly recommended discs in the list that follows (I have also included a particularly beautiful English medieval mystery play).

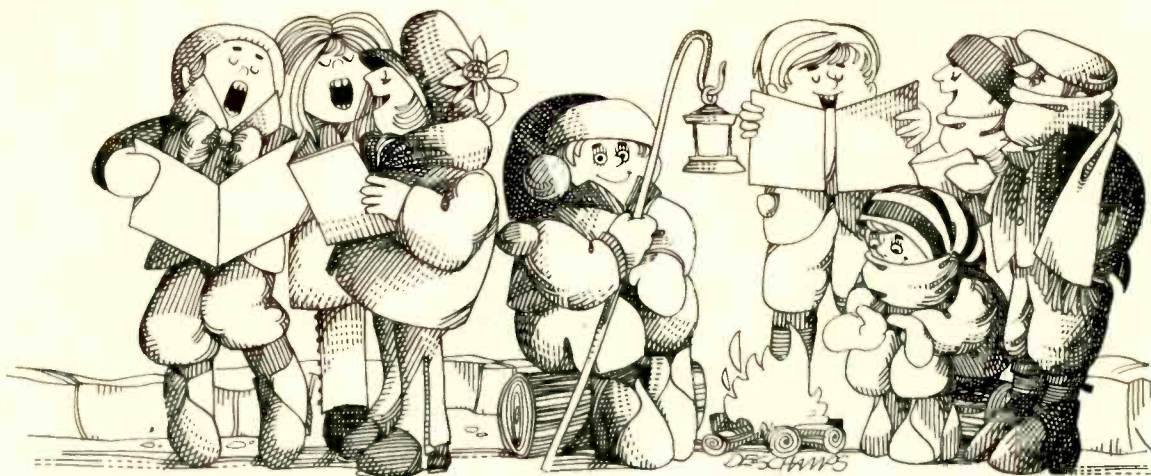
- Now Make We Merthe. English, German, French, and Spanish carols from the twelfth through the sixteenth centuries. The Purcell Consort of Voices. ARGO ZRG 526.

- Carols and Motets for the Nativity of Medieval and Tudor England. Music by Henry V, Smert, Dunstable, Pygott, and the ubiquitous Anon. The Deller Consort and Musica Antiqua of Vienna. VANGUARD BGS 5066.

- Medieval English Carols and Italian Dances. *Nowel syng we, Lullay, lullow, Ther is no rose of sweych vertu, The Agincourt Carol*, and others, plus four fourteenth-century Italian dances. New York Pro Musica, Noah Greenberg dir. DECCA 79418.

- The Play of Herod. A twelfth-century mystery play made up from two sources (*The Representation of Herod and The Slaying of the Children*), plus some thirteenth-century dances. New York Pro Musica, Noah Greenberg cond. DECCA DXSA 7187 (two discs).

CHRISTMAS as a holy day commemorating the birth of Christ was a concept of relatively late development in the Church. The true birth date is unknown, and the selection, around 350 A.D., of December 25 as the official Western date



(coinciding not so incidentally with the day the followers of Mithra celebrated the birth of the sun) has been a subject of controversy among Christians for over 1,500 years. December 25, it turns out also, was the day of the Teutonic celebration of the winter solstice, and for these reasons (and others) a number of originally pagan customs and symbols have, over a period of many centuries, become associated with Christmas. These include Christmas trees, decorations, wassail (deriving from a Saxon toast), the holly and the ivy (sexual ritual), mistletoe, the evergreen (fertility symbol), and the Yule log.

The music connected with these rituals and symbols first began as dance songs and gradually became metamorphosed into religious hymns. In the thirteenth century, for example, the Franciscans carried the old secular tunes, to which they had fitted new religious texts, throughout Europe. There was a tremendous cross-fertilization of musics between the fourteenth and seventeenth centuries, with popular ditties blending freely with hymns, Gregorian chants, and Latin lyrics, and finding their way as well into polyphonic masses and motets. In France in the fifteenth century, medieval hymns associated with the Nativity developed into *noëls* that showed the influence of both folk music and folk instruments (such as the tambour and musette). In Germany, of course, it was Luther who systematically built a collection of chorales, including such now-familiar Christmas standards as *Wie schön leuchtet der Morgenstern* and *Vom Himmel hoch*, again outfitting popular tunes with sacred lyrics in the vernacular. Though the true carol had begun to disappear in England by the middle of the sixteenth century, "carols" had begun to flourish on the continent in the form of French *noëls*, Italian *laude*, Spanish *villancicos*, and German *Weihnachtslieder*. Discographical research in this aspect of Christmases past might well begin with the following splendid collections.

- In *Dulci Jubilo* (Alte Chormusik zur Weihnachtszeit). Music, mostly by Renaissance and German composers, from the fifteenth through the seventeenth centuries. Includes, among a great many pieces, *In dulci Jubilo* (Scheidt), *Resonet in laudibus* (Lasso), *Pastores dicite* (Morales), *Joseph, lieber Joseph mein* (Bodenschatz), and *In dulci jubilo* (Buxtehude). Monteverdi Choir of Hamburg, Jürgen Jürgens cond. TELEFUNKEN SAWT 9419.

- Music for the Feast of Christmas. Not just Renaissance again, but runs from plainsong, through *The Coventry Carol* (1591), Dufay, Gibbons, Byrd, and Victoria to Messiaen's organ solo *Les Anges*. Choristers of Ely Cathedral and Renaissance Singers. ARGO ZRG 5148.

- Ten Christmas Carols (High Renaissance). Praetorius: *In dulci jubilo*; *Wie schön leuchtet der Morgenstern*; *Quem pastores*. Other chorale settings by such late sixteenth, early seventeenth-century German composers as Eccard, Crappius, Schein, Othmayr, Freundt, Walther, and Scheidt; multiple choirs and splendid-sounding Renaissance instrumental groups. Boys Choir and Town Choir of Hamburg with Archive Instrumental Ensemble, Adolf Detel cond. DGG ARCHIVE 198316.

- The Nativity to Candlemas. Works by Handel, Gibbons, Weelkes, Victoria, Palestrina, Sweelinck, Byrd, Dering, and Eccard. King's College Choir, David Willcocks cond. ANGEL 36275.

- Palestrina: *Missa "Hodie Christus natus est."* (Also includes *Improperia*.) Regensburg Cathedral Choir, Theobald Schrems cond. DGG ARCHIVE 198843.



ITH the onset of the Cromwellian Protectorate in England, music came to a virtual standstill, and not even Christmas could be celebrated as a holiday. After the Restoration (1660), the carol tradition, now quite broken, went quietly to sleep for nearly three hundred years. Even in France, the use of any extraneous elements, such as *noëls*, in the worship service was discouraged. That situation lasted from the late sixteenth until well past the middle of the seventeenth century, and during that time the *noël* went, if not underground, at least to the provinces.

This banishment of the *noël* to the country is what gave Christmas in France, in the seventeenth and eighteenth centuries, its largely folk-like flavor. Lat-

er on, the folk elements would be incorporated into more sophisticated molds: for example, the organ-variation setting by Daquin of such a *noël* as *Allons bergers, allons tous* (c. 1745), or the series of *noëls* adapted by Marc-Antoine Charpentier in his Midnight Mass for Christmas Eve. On records, unfortunately, except for some examples of how such serious composers used the *noël*, the folk carols are extremely poorly represented.

Veneration of the birth of Christ, always popular in Europe, became very attractive to serious composers in Italy at the turn of the seventeenth century. To accompany mime plays or, more particularly, the Midnight Mass, a large number of concerti grossi were written "*per il Santissimo Natale*." The most popular of these today is Corelli's Op. 6, No. 8, but others, including those by Torelli (Op. 8, No. 6), Manfredini (Op. 3, No. 12), and Locatelli (Op. 1, No. 8), all have the ever-present pastoral (literally, "of the shepherds") movement, a symbol of rustic repose. A fair number of keyboard pastorals exist as well—for example, Domenico Scarlatti's Sonata in C Major (K. 513; L.S. 3) or the Pastoral by his contemporary Domenico Zipoli. And, of course, there were any number of cantatas and settings of liturgical texts by such Italians as Stradella, Caldara, the Gabriellis, and Monteverdi. In Spain, the *villancico* neatly combined the Christmas spirit with the secular, with amusing irreverencies on occasion; some of those by Padre Antonio Soler are good examples.

Although music was used to accompany devotion at the crèche, there are almost no full-scale oratorio settings of the Nativity story. One exception is the marvelous *Historia der freuden- und gnadenreichen Geburt Gottes und Marien Sohnes Jesu Christi* (History of the joyful and grace-giving birth of Jesus Christ, the Son of God and Mary) of Heinrich Schütz, which was written in 1664. But there are few others; there just was no place in the liturgy for such extended treatments. Chorale settings abound, however. From the Renaissance on, Christmas chorales can be found in the works of all German composers, whether in vocal or instrumental arrangements. One can start with such a grandiose setting as that by Praetorius of *In dulci júbilo* (for three choirs and an equal number of instrumental groupings) and then find similar usages of Christmas chorales in an organ chorale partita of Buxtehude, a Zachau Christmas cantata, and Bach's Christmas Oratorio (actually six cantatas to be performed individually between Christmas and Epiphany). This tradition of the Lutherans is a strong one indeed, and even today these chorales are among the most familiar and beloved of all Christmas music. The list that follows offers a good cross-section of this Baroque Christmas music.

- Glad Tidings (Baroque Christmas Music from England, Germany, Italy, France, and Spain). Schütz: *Hodie Christus natus est*. Purcell: *Behold I bring you glad tidings*. Hammerschmidt: *Allelujab! Freuet euch, ihr Christen alle*. Other works by G. Gabrieli, Bouzignac, Schütz, Monteverdi, Praetorius, Hassler, and Anon. Heinrich Schütz Choir and London String Players, Roger Norrington dir. ARGO ZRG 590.

- Bach: Christmas Oratorio. Soloists, Stuttgart Orchestra and Chorus, Karl Münchinger cond. LONDON 1386 (three discs).

- Charpentier: Midnight Mass for Christmas Eve. Also Purcell: *Te Deum*. Soloists, King's College Chapel Choir and English Chamber Orchestra, David Willcocks cond. ANGEL 36528.


- Corelli: Concerto Grosso in G Minor, Op. 6, No. 8 (Christmas Concerto). Titled "In Dulci Júbilo," this semi-Christmas album contains Vivaldi's D Minor Concerto Grosso, Op. 3, No. 11, the Sinfonia from Bach's Christmas Oratorio, plus arrangements of *Jesu, Joy of Man's Desiring* and *Sheep may safely graze* by Bach. It may not always be *echt* Baroque, but it is delightful (and also one of the most enjoyable records for which I have ever played harpsichord continuo!). Orchestra, Leopold Stokowski cond. VANGUARD BGS 70696.

- Daquin: *Nouveau Livre de Noël* (complete). E. Power Biggs (organ). COLUMBIA MS 6167.

- Schütz: *Historia von der freudenreichen Geburt Jesu Christi* (Christmas Oratorio). Soloists, Westphalian Choral Ensemble, Wilhelm Ehmann cond. VANGUARD EVERYMAN 232.

- Soler: *Villancicos*. Gregg Smith Singers, Texas Boys Choir, Collegium Musicum of Winterthur, Gregg Smith cond. COLUMBIA MS 7287.

- Stradella: Christmas Cantata. Includes Sinfonia in D Major. Soloists, Schola Cantorum Basiliensis, August Wenzinger cond. DGG ARCHIVE 198443.

 EANWHILE, back in England, Christmas had been "reinstated" by 1681, but the carols and traditions were forgotten. Pieces such as Purcell's verse anthem *Behold I bring you glad tidings* were being written for performance in the Chapel Royal; yet the social situation worked against the acceptance of Christmas as a holiday to be celebrated with festive ritual. With the rise of the mercantile class, the beginnings of public concerts, and a strong-



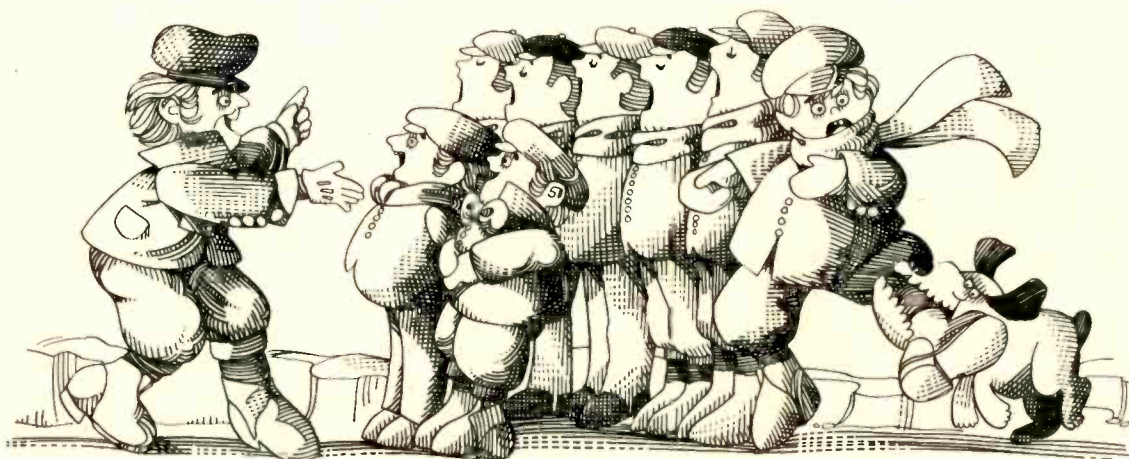
ly puritanical streak about (among other matters) the place of music in men's lives, pious sentiment held sway. The common man was not to look upon his music as a source of amusement, nor could the popularization of Christmas through carols or anything else be condoned. It was in this atmosphere that the oratorio grew up, but it must be remembered that even Handel's *Messiah*, dubbed an "Entertainment" by the composer's librettist, was looked upon after its first performances as a profanation.

If Puritanism stilled the carol in England in the seventeenth and eighteenth centuries, Victorian piety caused it to come back with a rush in the nineteenth. In 1833, William Sandys published his *Christmas Carols, ancient and modern, including the most popular in the West of England*. To be sure, these "carols" had nothing to do with the medieval carols, except that on occasion the various compilers went back to earlier sources for their tunes. A good example was the use of a thirteenth-century spring carol tune, *Tempus adest floridum* ("The time of flowers is at hand"), which Dr. John Mason Neale fitted to the somewhat ponderous text of *Good King Wenceslas*.

By and large, carols now became hymns, if not always in form, at least in expression. *It Came upon a Midnight Clear*, for instance, had its text published first in 1850; somewhat later the verses were adapted to a tune by Richard Willis, a Mendelssohn pupil. The old favorite *Greensleeves* became *What Child Is This?* at the hands of William Chatterton Dix (1837-1898), a Bristol insurance man. As another example of the juxtaposition of old and new, sacred and secular, there is an aria in Handel's opera *Siroë* in which a princess disguised as a man is required to make love to another woman and sings of her embarrassment. Someone in the nineteenth century blithely combined the melody with some sacred verses (dating from the early eighteenth century) by Nahum Tate; we know it now as *While Shepherds Watched Their*

Flocks by Night. And, around the time of Handel's *Messiah*, Charles Wesley penned a ditty typical of the era: *Hark, how all the welkin rings*. That verse was combined in the middle of the following century with some music by Mendelssohn written as a choral tribute to Gutenberg and the art of printing; what emerged after William H. Cummings altered the text in 1855 was *Hark! The Herald Angels Sing*.

A number of carols of this period have a deliberately archaic flavor. *We Three Kings*, once thought to be medieval in origin, is now acknowledged to be the work (both words and music) of John Henry Hopkins, who died in 1891. A similar example, produced in America, is *Away in a Manger*. Subtitled *Luther's Cradle Hymn* (to his children), this carol was simply a tune published in 1887 in *Dainty Songs for Little Lads and Lasses* combined with a slightly earlier verse that had appeared in a "Little Children's Book," printed by the Evangelical Lutheran Church of North America. Another American adaptation was the tune of the traditional English *The Ploughboy's Dream*, which was outfitted with new words in 1868 by Philips Brooks, Bishop of Boston, and called *O Little Town of Bethlehem*. Along with the Sunday school hymnifying, however, the nineteenth century saw, especially through the efforts of some English antiquarians, a good deal of research into past folk customs and singing traditions. Material that had just barely survived in the provinces began to be unearthed by collectors, and this led, toward the close of that century and the beginning of the present one, to the English folk-song revival—and that, of course, brought back the older form of the carol as well. All traditional carols, of course, are not English, and national characteristics show up perhaps more charmingly in Christmas music than in any other genre. Several records offering such musical equivalents of *Pfefferküsse* and bonbons are listed here in addition to the English ones.



- Christmas Carols. These are English style, with a large choir and organ. Temple Church Choir, London, George Thalben-Ball cond. and organ. ANGEL 35834.

- Christmas Hymns and Carols, Vol. 1. A stereo remake of an earlier (1946) disc, "Joy to the World," this 1958 recording contains almost every carol favorite in performances of great vitality. Robert Shaw Chorale. RCA LSC 2139.

- The Holly and the Ivy. Deller's first Christmas anthology, both solo and with his consort in madrigal style, features most of the nineteenth-century favorites as well as older English carols in the Warlock, Sharp, and Vaughan Williams arrangements. Alfred Deller (countertenor); Deller Consort. VANGUARD VRS 499 (deleted, but to be reissued in electronic stereo in Vanguard's 6500 Series).

- What Child Is This? A well-arranged spectacular with choirs, brass, organ, and percussion, cleverly orchestrated with vocal lines full of descants and canons. E. Power Biggs (organ); Gregg Smith Singers and Texas Boys Choir; N. Y. Brass and Percussion Ensemble; Gregg Smith cond. COLUMBIA MS 7164.

- Czech and Polish Songs of Christmas. One side devoted to each country, with accompaniment of old instruments; a program ideal for those weary of *Adeste Fidelis*. Radio Prague Children's Chorus and Pro Arte Antiqua Ensemble of Prague, Bohumil Kulinski cond. VANGUARD VSD 71144.

- Christmas in the Great Cathedral of Reims. Mostly (but not exclusively) French, including contemporary settings of French carols by Gevaert, Geoffray, and Litaize, plus organ *noëls* of Daquin, Dandrieu, and Balbastre. André Marchal (organ); Reims Cathedral Choir, Arsène Muzerelle cond. MUSICAL HERITAGE SOCIETY MHS 818.

- Hör Zu (Advent mit Anneliese Rothenberger). Contemporary arrangements of typical German carols, chorales, and songs, sung separately and together (and charmingly) by Miss Rothenberger and a children's chorus, interspersed on occasion with music boxes. Anneliese Rothenberger (soprano); Tölzer Knabenchor; sinfonie-Orchester Graunke, Schmidt-Gaden cond. ODEON (Electrola) SHZE 205 (available from Peters International, Inc., 600 Eighth Ave., New York, N. Y. 10018).

- Advents- und Weihnachtslieder aus Salzburg. A collection of regional songs in dialect, filled out with a few readings, plus the original version, for two men's voices and guitar accompaniment, of *Stille Nacht*. Folk musicians of Bavaria and Salzburg. TELEFUNKEN SLE 14337 (available from Bremen House, 218 East 86 Street, New York, N. Y. 10028).

SERIOUS composers in general shied away from the use of Christmas subject matter in the first half of the nineteenth century, although Adolphe Adam, the Parisian composer of *Giselle*, managed to pen *O Holy Night*. But one can find Christmas themes in a few cases, sometimes in quite unlikely spots: Chopin, for instance, used the Polish carol *Lulajże Jezuniu* (*Sleep, Little Jesus*) as the middle section of his Scherzo No. 1, Op. 20. Later on in the century Christmas became a more popular subject. The German Peter Cornelius (1824-1874) wrote a cycle of six *Weihnachtslieder*, Op. 8, and his colleague Franz Liszt in 1876 finished his *Weihnachtsbaum* (*Christmas Tree*) Suite, which he dedicated to his granddaughter, Daniela von Bülow. Hugo Wolf composed a number of songs dealing with the Nativ-

ity, including *Schlafendes Jesuskind*, *Nun wandre, Maria*, *Die ihr schwebet um diese Palmen*, and *Führ' mich, Kind*, all tender, plaintive pieces. He also set, quite magnificently, the amusing and satiric Goethe poem *Epiphanias*, a portrait of the Three Kings. Among German lieder, one can also mention the lovely *Geistliches Wiegenlied*, Op. 91, No. 2, which Brahms adapted for alto voice with obbligato viola and piano accompaniment from the sixteenth century *Resonet in laudibus* (also known as *Josef, lieber Josef mein*). Brahms in addition made a chorale prelude arrangement of the early sixteenth century *Es ist ein Ros' entsprungen* (*Lo, how a rose e'er blooming*). In France, Bizet took the old Provençal *noël La Marche des Rois* (*March of the Kings*, also known in Lully's setting as the *March of the Turenne Regiment*) as the basis for his prelude to *L'Arlésienne* (1872).

There were, to be sure, some larger-scale treatments as well, most of them from the closing years of the nineteenth century. First and foremost among them is Berlioz's *L'Enfance du Christ* (1854), a work that the public has only just recently taken to its heart. In 1863 Saint-Saëns wrote his *Oratorio de Noël*, and this was followed in 1883 by John Knowles Paine's *The Nativity*, Josef Rheinberger's *Der Stern von Bethlehem* (*The Star of Bethlehem*) in 1890, and Sir Alexander Mackenzie's *Bethlehem* in 1894. Tchaikovsky's 1892 ballet, *The Nutcracker*, dealt with the subject of Christmas Eve, as did the Gogol story upon which Rimsky-Korsakov based his 1895 opera *Christmas Eve*. *The Nutcracker*, since its introduction as a Christmas spectacular by the New York City Ballet in 1953, has become a regular tradition in New York and in other American cities. Humperdinck's *Hänsel und Gretel* too has far outlasted most of its Romantic contemporaries as a vehicle beloved the world over; from its original beginnings as music for the Christmas celebration of the composer's nieces and nephews, the opera quickly became an annual ritual in Germany around the holiday season.

But, with the notable exceptions of the Tchaikovsky, Humperdinck, and Berlioz works, most of the rest of this repertoire is seldom heard today. There have been recordings of a suite derived from Rimsky's opera, and Rheinberger's quite charming (though sentimental) oratorio found its way to discs for the first time last year. Mostly, though, the climate for Victorian-style Christmas epics is no longer with us.

- Berlioz: *L'Enfance du Christ*, Op. 25. Soloists, St. Anthony Singers, and Goldsbrough Orchestra, Colin Davis cond. L'OISEAU-LYRE 60032/3 (two discs).

- Rheinberger: *Der Stern von Bethlehem*, Op. 164. Rita Streich (soprano); Dietrich Fischer-Dieskau (baritone); Graunke Symphony Orchestra, Robert Heger cond. ANGEL 36565

• Wolf (in the complete *Spanisches Liederbuch*). *Nun wandre, Maria; Die ihr Schwebet um diese Palmen; Führ' mich, Kind, nach Bethlehen*. Elisabeth Schwarzkopf (soprano); Dietrich Fischer-Dieskau (baritone). DEUTSCHE GRAMMOPHON 139329/30 (two discs).



ROUND 1900 in England the oratorio fever diminished slightly. Composers such as Vaughan Williams and Holst did a great deal of antiquarian digging, made generally tasteful if sometimes overly sophisticated arrangements of the songs and dances they uncovered, and on occasion added extremely effective and mostly unsentimental concert pieces to the repertoire. Such a work, certainly, is Vaughan Williams' *Fantasia on Christmas Carols*. Its more recent counterpart is Britten's *Ceremony of Carols*, while roughly in between (in the late Twenties) is the slightly overblown but skillfully orchestrated *Carol Symphony* of Christian Victor Hely-Hutchinson (1901-1947). A number of British composers over the last several years have tried their hand at writing modern carol settings, often with brilliant results. Finally, on the subject of carols and Anglican music in general, a yearly Festival of Nine Lessons and Carols has, over the last fifty years, become a tradition at King's College, Cambridge. Drawn from the plan of an ancient service, the succession of hymns, carols, and readings has been recorded on three separate occasions over the last sixteen years. The discs represent the Anglican celebration of Christmas at its very finest.

• A Festival of Lessons and Carols (1954). Hymns and carols are interspersed with readings of the prophecies and the Christmas text from the Gospels. King's College Choir, David Willcocks cond. ARGO ZRG 5450.

• A Procession with Carols on Advent Sunday. A service held on the evening of Advent Sunday in King's College Chapel, Cambridge; includes hymns, carols, and readings from the Gospels. The procession of the choir in the chapel is particularly effective in stereo. King's College Choir, David Willcocks cond. ARGO ZRG 5240.

• Britten: *Ceremony of Carols*, Op. 28 (1942); *Rejoice in the Lamb*, Op. 30 (1943). St. John's College Choir, George Guest cond. ARGO ZRG 5440.

• Vaughan Williams: *Fantasia on Christmas Carols* (1912); *And all in the morning; Wassail Song* (two carol settings). Hely-Hutchinson: *Carol Symphony*. Guilford Cathedral Choir and Pro Arte Orchestra, Barry Rose cond. CAPITOL SP 8672.



IN the Continent in this century there have been relatively few large-scale musical treatments of Christmas. Honegger's *Christmas Cantata* (1953), a blend of liturgical texts and French and German carols, is an exception, as are Frank Martin's *Cantata sur la Nativité* (1928) and *In terra pax* (1944), although none of these is of unusual length. There is also an uncharacteristically subdued *Laud to the Nativity* (1930) by Respighi, and, among instrumental treatments of longer duration, one must

include the highly evocative, tone-clustered *Vingt Regards sur l'Enfant Jésus* which Messiaen wrote for solo piano in 1944. An early (for this century) Christmas curiosity was the brief and bitter song Debussy wrote about the horrors of the first World War for French children who had lost their homes (*Noël des Enfants qui n'ont plus de Maisons*), hardly what one expects as a celebration of the holiday. Far more typical, and utterly charming, are the twenty *Rumanian Christmas Songs* by Bartók, written for solo piano in 1915—the same year as the Debussy piece.

In 1907, Germany heard the first performance of Schoenberg's near-atonal *Friede auf Erden* (*Peace on Earth*), Op. 13, an unaccompanied choral setting of a Christmas text by the Swiss poet C. F. Meyer, and some twenty-six years later the premiere of the far more traditional, neo-Baroque *Christmas Legend*, Op. 10, of Hugo Distler, a really lovely work unfortunately no longer available domestically.

Charles Ives leads off the American contemporary list with his experimental and prophetic organ prelude on *Adeste Fidelis* of 1897 (although William Henry Fry wrote his *Santa Claus Symphony*, which has been recorded by the Society for the Preservation of the American Musical Heritage, more than thirty years before that). Virgil Thomson is represented by his 1937 *Scenes from Holy Infancy for a cappella chorus* (only the first section, *Joseph and the Angels*, is recorded) and an early organ *Pastorale on a Christmas Plain-song*. Daniel Pinkham's *Christmas Cantata* (1957) is a good example of that composer's skill in writing for church choir. No one, however, would deny that the most successful holiday piece from a contemporary American composer, regardless of form, is Gian Carlo Menotti's opera *Amahl and the Night Visitors*. Commissioned by NBC television and first presented in 1951, this short opera remains touching and charming despite (or perhaps because of) its anachronistic musical style.

• Carols of Today. Music by Britten, Mathias, Joubert, Bennett, Hoddinott, Fricker, Maw, Wishart, McCabe, Rawsthorne, Crosse, Davies, Tate, and Gardner for mixed-voice choir, with and without organ accompaniment. Elizabethan Singers, Louis Halsey cond. ARGO ZRG 5499.

• Honegger: *Christmas Cantata* (1953). Soloist, chorus, and Suisse Romande Orchestra, Ernest Ansermet cond. LONDON 25320.

• Ives: *Prelude on "Adeste Fidelis"* (1897). With other American organ music, including Ives' *Variations on "America."* Richard Ellsasser (organ). NONESUCH 71200.

• Menotti: *Amahl and the Night Visitors* (1951). 1964 NBC Opera cast, Herbert Grossman cond. RCA LSC 2762.

• Pinkham: *Christmas Cantata* (1957). Also contains works by the Gabriellis, Regnart, Palestrina, and, in the contemporary vein, Flor Peeters' *Hark! Unto us a child is born and There fell a heavenly dew*. Roger Wagner Chorale. ANGEL 36016.



Stereo Review talks to **KARL BÖHM**

KARL BÖHM, the Austrian Director-General of Music—as he has been officially dubbed by the Austrian government—opened the door and stepped back, smiling, to admit me to his sitting room. Waving me to a chair near a slightly opened window, he sat down on a nearby sofa, and the mild air stirring in the room seemed to put him in a mood to reminisce.

"I conducted my first opera at Graz in 1917—Victor Nessler's *Der Trompeter von Säckingen*. Karl Muck was in Graz frequently, for his wife was born there (so was I), and they often came to a sanatorium nearby. He attended a performance of *Lohengrin* I led, and afterwards remarked that he thought I had conducted the wedding march 'quasi polka.' But we became good friends, and once when he was staying near Graz I took him my scores of *Parsifal*, *Tristan*, and the *Ring* for his advice.

"My first big success was *Fidelio*, for the 1920 sesquicentennial of Beethoven's birth—and now I shall be doing it at the Metropolitan in December to mark the bicentennial. Muck brought me to the attention of Bruno Walter, who invited me to the Munich Staatsoper. It was there I met my wife—she was Mimi in a *Bohème* production.

"I remained in Munich for six years, and my association with Dr. Walter there instilled in me my first musical love, Mozart. Afterwards I went to Darmstadt as musical director, where, incidentally, I met Rudolf Bing for the first time, and there I led a number of important modern scores, among them Křenek's *Das Leben des Orest* and Hindemith's *Neues vom Tage*. In 1931 I went to Hamburg, and there my friendship with Richard Strauss began.

"You know, he passed on to me many of his sketchbooks—when I come to New York next, I will bring one to show you. I have the second act of *Rosenkavalier*, all of the Barock part of *Aviadne auf Naxos*, parts of *Die Frau ohne Schatten*. He carried a notebook with him wherever he went. His son told me that on their family walks at Garmisch he would often send them away for a few moments while he wrote down a passage he had just composed in his head. In one of the notebooks is the long violin solo from the Empress' scene in Act III of *Die Frau*, note for note, just as it appears in the final score. He had worked it out completely before committing it to paper." Dr. Böhm's awe was apparent. "Strauss told me that the reason he was so fond of cards was that it was only while he was playing *Skat* that he was not writing music mentally."

Knowing that Strauss had often attended Dr. Böhm's rehearsals of his works, I asked him to tell me something about them. "He was not easy," Böhm replied. "He always insisted that, above all, the words of the libretto be

clearly audible. Once, when I was preparing *Die schweigsame Frau*, he complained that he could not understand a certain passage. 'It is impossible to hear the words there,' I said. 'The scoring for winds is too thick.' When the rehearsal was over, he came to the pit and without a word took my conductor's score. The next day he returned it, with the wind parts in the passage rewritten and lightened. He did not want the singers to have to struggle against the orchestra, you know. In the foreword to the opera *Capriccio*, he tells conductors that they must do what they can to help singers save their voices. They must remember, he says, that a singer has only one set of vocal cords for a lifetime."

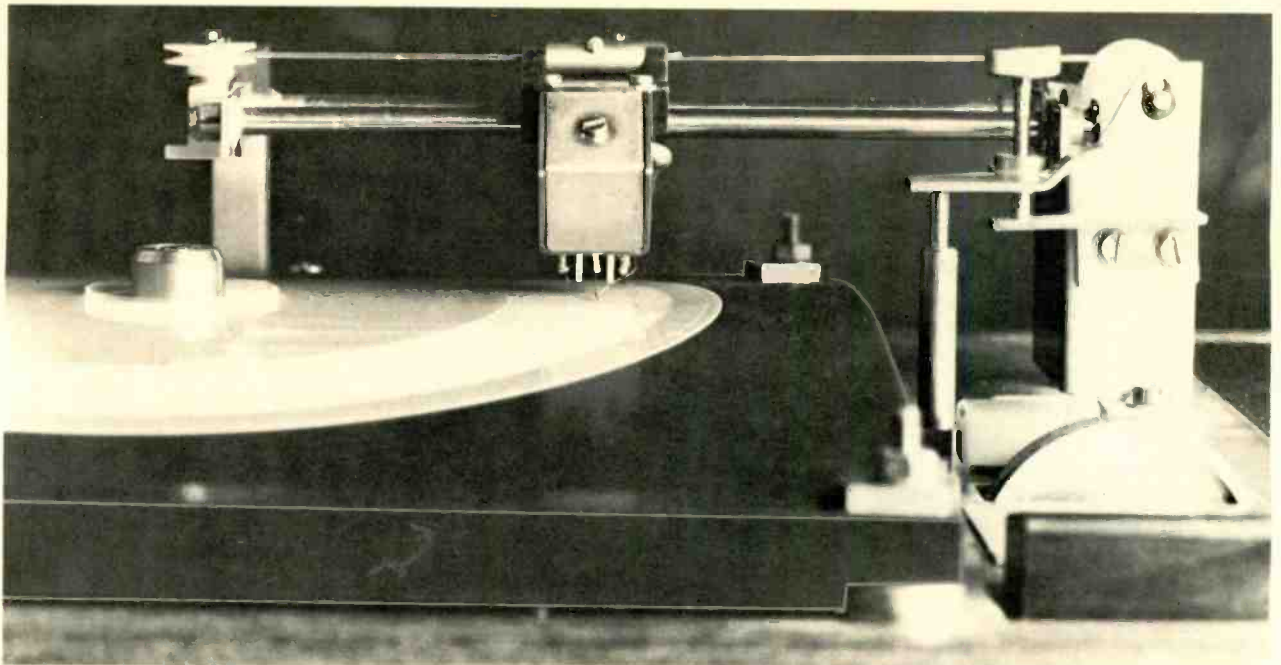
A FEW days before we met, Deutsche Grammophon had paid tribute to Dr. Böhm for his many recordings bearing the company's imprimatur. In his remarks after the presentation of the award the conductor had said that he thought his *Tristan*, *Figaro*, and *Wozzeck* recordings—along with the complete Mozart symphonies—were his best. I asked him why. "*Tristan* was recorded at Bayreuth while we were preparing a performance there in 1966. This work must have a single *Steigerung* [intensification] from the opening notes to the end of the *Liebestod*, a quality that is almost impossible to get in a recording studio. To obtain it, we recorded one act per day without stopping, on three successive days during rehearsals. This fall we shall be recording *Salome* in the same way as we did *Tristan*. I will do a new production for the Hamburg opera with Gwyneth Jones in the title role. The rehearsals and the first three performances will all be recorded, and we will take the best.

"*Wozzeck*? I first conducted it in 1928, in Darmstadt. Berg was there for ten days during rehearsals. He was a wonderful man—modest, so good-looking—and he was very pleased with the results I got. I had thirty-six orchestral rehearsals! For the Deutsche Oper production—the one that was recorded—I was able to rehearse the orchestra quite thoroughly, too."

What was in Dr. Böhm's recording future? "I shall record all the Mozart serenades with the Berlin Philharmonic, and the Schubert and Bruckner symphonies as well. And I shall do the Beethoven nine with the Vienna Philharmonic—" He broke off. "If I live, of course," he continued with a shrug. "At my age. . . ."

His wife came into the room to tell him a car had arrived to take them to a dinner engagement. As we went to the door, he said, "It's to be lobster!" His broad smile fortified my impression that the Austrian *Generalmusikdirektor*'s zest for life was undiminished.

—Robert S. Clark



Details of the radial-tracking arm of the Teldec video-disc player are shown in this close-up photo. Note curvature of disc under the pickup.

A First-Order Technical Breakthrough: **THE AMAZING VIDEO DISC**

Some sort of marriage between your TV set and a personal library of recorded entertainment seems destined to become commercially feasible in the Seventies. Technical Editor Larry Klein describes how the latest entry in the home-video scramble works.

AROUND 1880, Thomas Alva Edison first demonstrated a machine that could reproduce the human voice. It was a makeshift contraption whose major visible elements seemed to be only a tin horn and a rotating foil-covered cylinder. As the hand-cranked cylinder turned one could hear plainly—albeit with limited fidelity—Edison's rendering of the Mother Goose classic "Mary had a little lamb."

Today, ninety years later, Edison's cylinder has been transmuted by technology into a motor-driven, paper-thin plastic disc, and the horn—wonder of wonders—has become a television receiver. As the disc rotates on its special player, Mary and her lamb can be seen on the screen doing their thing in full color. In other words, we have (almost) before us the video disc.

The idea of a phonograph that could "play" a picture as well as sound dates far back in recording history. The British inventor John Logie Baird experimented with engraving video—that is, mechanically storing the electrical equivalent of a picture for later reconstitution—on a 78-rpm disc as long ago as 1927. The picture quality achieved was probably closer to a poorly defined shadowgraph display than to TV as we now know it, but the

feasibility of the idea was demonstrated. One could say that this primitive means of storing video signals actually predates the attempt to record images on tape—the universally used video format today.

The problem of recording moving pictures on a disc has been under investigation by a team of engineers from AEG (Allgemeine Electricitäts Gesellschaft), Telefunken, and British Decca for more than seven years. The task is enormously complex because its trail-blazing nature required the development of completely new techniques for recording and playback. And the techniques evolved had to be practical (meaning economically feasible), so that the video disc could become a medium for in-the-home entertainment, rather than an expensive laboratory curiosity.

To understand the fantastic technical problems presented by a video disc, it is helpful to resort to a simple analogy. Let us suppose that you own a large building with a blank—but black—wall facing a major highway, and it occurs to you that it would be edifying for the public to see a large photographically accurate portrait of you smiling down on them as they speed by. Using a fine-nozzle spray

gun, you start by putting down a single line of white paint across the top of what is to be your self-portrait, constantly adjusting the spray so that it is on "full" in the portions of the picture that you wish to be white, on "low" for the grey areas, and "off" for the black areas. You sweep the spray gun from left to right until you come to the end of your first horizontal line, go back to the far left and start laying in the second line—and so on down to the bottom of the picture.

What I have described is crudely analogous to the formation of a single frame of a picture as it appears on your TV screen. In other words, a TV picture is formed from a series of lines, 525 of them to be exact, each of whose "intensity" varies over its length. These lines are "sprayed" on the face of the picture tube by an electron gun, and the entire 525-line picture is formed in 1/30 of a second—which is about three times as fast as an eye-blink. The persistence of the screen and of the eye tends to integrate the rapidly moving bright spot that forms the lines into an image. And when the "frame" is replaced 1/30 of a second later with a new picture, and then a third picture, and so on, the eye blends them into one smoothly mov-

ing image—although what is actually seen is thirty different “frames” each second.

To return to our analogy, if the horizontal movement of the paint sprayer were synchronized in speed with a grooved, rotating disc that had a ridge or bump in the groove every time the spray was to be switched on (and no ridge for no spray), you would have a disc that was capable of painting a picture. The greater the number of ridges in a given length of groove, the heavier the spray and the whiter (brighter) the line. The faster you wanted the disc to form the picture, the faster you would have to rotate the disc and/or the closer together in the groove you would have to put the ridges and spaces.

BUT suppose we want to make a moving picture, rather than a still picture. What we have to do is go through the same process as was used to form the single still picture, but do it completely nearly 2,000 times a minute. At this point, I am forced to drop the spray-gun analogy since I don't know of any *really* fast-acting paint remover. Fortunately, the picture “sprayed” on the fluorescent face of a TV picture tube by its built-in electron gun fades just fast enough for our purposes. Remember, each individual picture has to succeed the previous one at about 25 to 30 times a second to convince the eye that it is seeing continuous movement instead of flickering individual stills—or an ancient film from the Buster Keaton era.

Now that we know what the problem is, let's see what mathematical analysis has shown is needed to produce a flickerless moving picture that has reasonable definition and a usable

range of blacks, whites, and grays. In other words, at what rate do the ridges in the groove have to agitate the stylus to create a convincing moving picture? Well, it comes down to perhaps three million times per second. Considering that conventional LP discs and players have a great deal of difficulty achieving a response of only 20,000 vibrations per second, the magnitude of the problem becomes apparent.

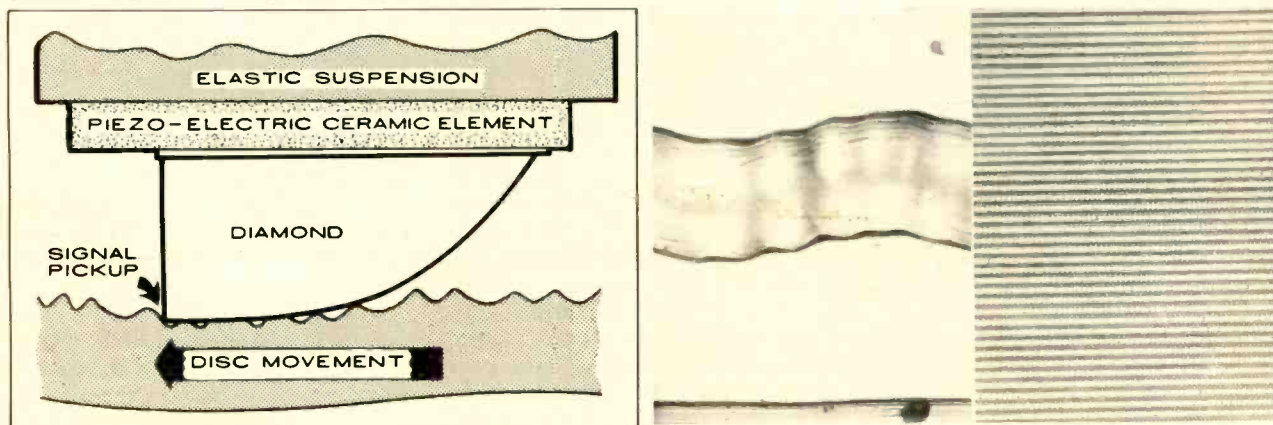
Obviously, since conventional phonograph-record techniques cannot do the job, an entirely new approach is required. One simple way to provide more pulses per second is to increase the rotational speed of the disc. In the present Teldec system, developed by AEG-Telefunken and British Decca, the disc rotates at about 1,500 rpm (possibly 1,800 rpm in U.S. models), as opposed to the conventional LP's rotational speed of 33½ rpm. But with conventional LP groove widths and spacings, a standard 12-inch disc turning at 1,500 rpm would provide a playing time of under a minute. Therefore, the grooves have to be made narrower and spaced more closely. This Teldec has done—there are perhaps ten or more video-disc grooves in the space occupied by a normal stereo groove. So, on one hand we have a much greater number of grooves per inch (about 3,500), and on the other hand we have a much faster playing speed. These factors interact with each other to produce a playing time of about fifteen minutes for a 12-inch video disc, and five minutes for an 8-inch disc.

In order to get that many grooves per inch onto the disc, it follows that certain other departures from conventional audio disc practices have to be made. First of all, we need a material

for the disc that can “take” that groove density without inter-groove breakdown and excessive fragility. Polyvinyl-chloride (PVC) has the required characteristics in that it can be stamped out, at high speed, into a paper-thin disc and still embody a stable, microscopically fine, but nevertheless rugged groove. We can no longer afford the luxury of having the groove wiggle from side to side (lateral modulation) because that simply takes up too much record-surface area. The grooves on the video disc, therefore, are vertically modulated only; the signal is embodied in up-and-down variations in the record groove rather than side-to-side wiggles.

IT should be immediately evident that a phono-stylus/cartridge constructed using conventional principles could not begin to react properly to such an extremely narrow groove with a 3,000,000-Hz signal engraved in it. An examination of the details of the stylus assembly in Figure 1 will reveal exactly how unconventional a path the designers were forced to follow. The relationship of the stylus/cartridge to the record groove is obviously unlike anything now used in audio. The Teldec diamond (it really isn't a stylus or “needle”) is shaped something like a sleigh runner. When it “rides” in the groove, the individual ridges in the groove bottom that embody the signal are compressed as they are carried under the diamond by the record's rotation. The compression of the ridges generates no signal, but as each ridge is released from under the trailing edge of the diamond, it changes the pressure transmitted to the ceramic element. This change of pressure stresses the piezo-electric element and caus-

Figure 1. Profile drawing of the pickup. Not shown are the thin wires attached to the ceramic element that carry the signal to the electronic circuits. The elastic suspension is attached to a thin tube rigidly mounted in the motor-driven traverse assembly seen on page 68. In two greatly enlarged photomicrographs the groove density of the video disc (right) is contrasted to that of a conventional audio disc (left).



es it to generate the electrical signals that build the picture. Since movement of the diamond is not really involved, we do not have to contend with problems of stylus mass or compliance. In effect, the generating element is right at the stylus tip, which in one stroke eliminates many of the problems that have been troubling phono-cartridge designers for years.

Considering the extreme narrowness and the close spacing of the video-disc grooves, the Teldec engineers decided that a different approach to the tone arm was also called for. They thought it best that the record-groove walls not be required to provide any of the force needed to carry the tone arm from the outer to the inner grooves. Instead, a radial tone arm is used with the cartridge-carriage assembly mechanically coupled to the rotation of the turntable. For each revolution of the turntable the tone arm's pickup carriage is moved inward one groove—that is, 0.007 millimeter. Since the grooves have only vertical modulation, they can be evenly spaced. (Grooves on an LP disc both widen and move farther apart as the loudness of the signal increases, and a fixed-drive tone arm could not follow these variations.) If the tone-arm drive is disengaged, the pickup will jump the shallow groove wall and repeat the same groove, thereby presenting a repeating sequence (with sound as well) slightly less than a second long.

THE turntable itself also has novel features in addition to its very high rotational speed. When in playing position, the paper-thin video disc is supported only at its center and is fixed in place by three locating pins. Since it has no rotating platter beneath it, one would imagine it would hang limply like one of Salvador Dali's surrealist watches, but the unit is so designed that the speed of rotation forms an effective and stable air cushion between the disc and the stationary surface beneath it. The fixed surface beneath the disc is actually curved, with the high point on the curve under the radius traversed by the playing diamond. The actual spacing between the rotating disc and the fixed surface beneath it appears to be perhaps $\frac{1}{16}$ of an inch. The disc is thus floated up against the vertically fixed playing head with a tracking force of only 0.2 gram. According to Teldec, vertical wobble of the disc beneath the stylus is kept below 0.05 millimeter—which is a lot less vertical displacement than

is usually encountered with a "normally" warped LP disc.

So much for the picture-producing part of the mechanism. How about the audio section? When you are dealing with a recording-reproducing system handling up to 3 million cycles per second, an additional signal with a bandwidth of, say, only 15,000 cycles per second can be slipped in almost anywhere. At the end of the series of signals that form each horizontal line of a frame there is a special synchronizing pulse that tells the TV circuits to start on the next line. Apparently, the "space" between the synchronizing pulse and the start of the next line is adequate for all required audio information to be stored. Although the audio signal is therefore delivered in pulses or bursts, the bursts follow upon each other so rapidly (525×30 per second) that the sound seems continuous and is heard with what is stated to be "normal TV sound quality." Normal TV sound quality is certainly a cut below what most audiophiles would prefer, but at the moment it's difficult to tell what, if any, the inherent limitations (and potentials) of Teldec's audio section are.

THE big question is: what will it all cost? As of the moment, the projected cost of a player (which includes radial tone arm, cartridge, turntable, and electronics) is under \$200. The discs will cost less than \$6 for a fifteen-minute program and will play 1,000 times without deterioration. And the discs lend themselves to mass production in a way that prerecorded video tapes probably never will. It is suggested that a production rate of 5,000 12-inch discs per hour is readily achievable. But how about the additional cost of a TV set adapter? There will be none. The player connects to *any* TV set's antenna terminals. To play a video disc, it will probably be necessary only to tune an oscillator built into the player to an unused TV channel and to adjust the player's synchronizing control for a steady picture. All of which should take no more time than tuning in a normal TV program.

Teldec is fully aware that fifteen minutes isn't an adequate time period for much of what the public might want to view on disc. (We won't consider for now the possibility of a new generation of fifteen-minute operas, ballets, dramas, and so forth.) And so the inventors are hard at work on a video-disc changer. With such a changer (selling for \$250 to \$300), a two-

hour program could be encompassed on a stack of discs less than $\frac{1}{4}$ -inch thick. And Teldec states that longer playing discs—and color video—are only two years away.

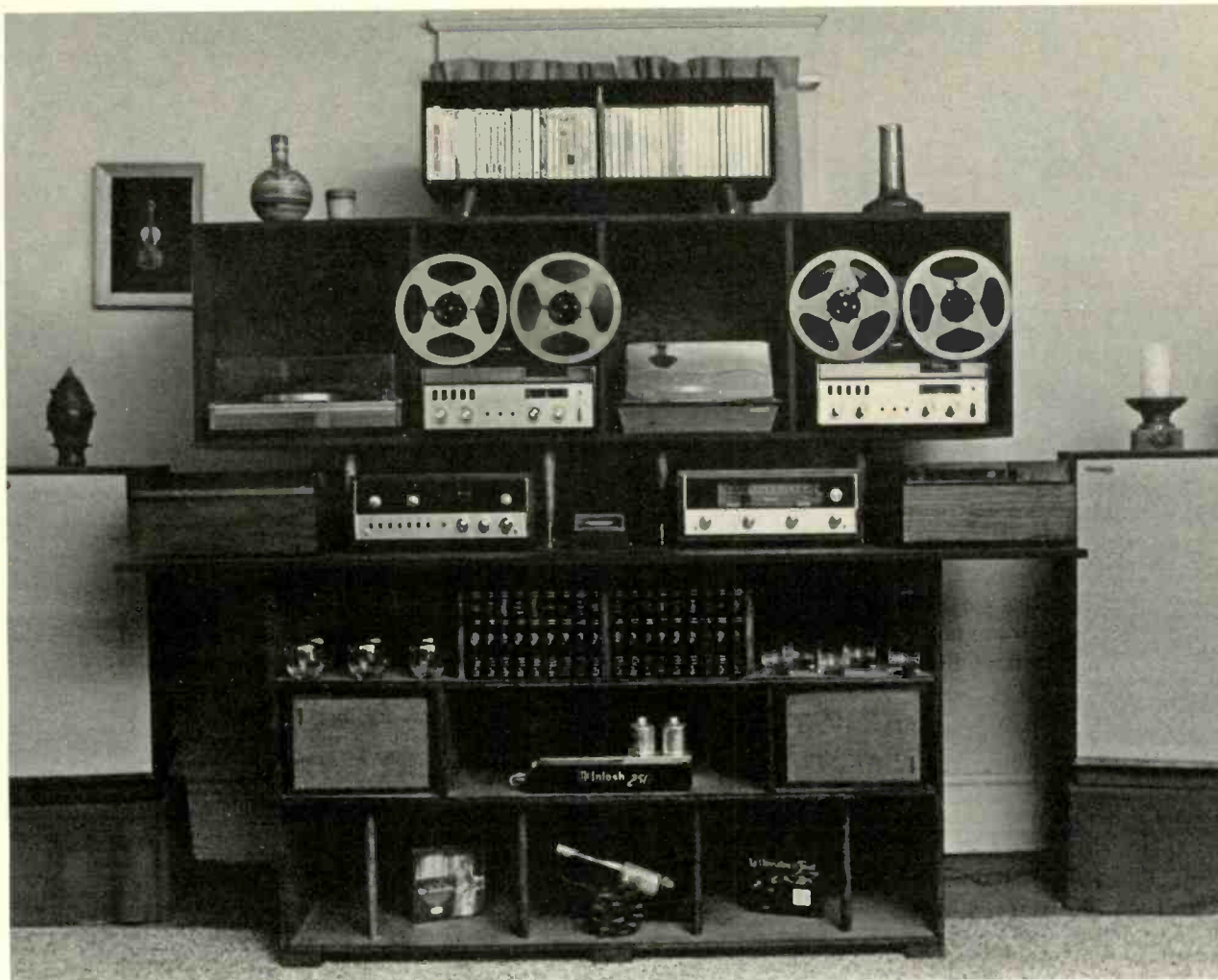
TO what extent is all this advanced technology and novel hardware adaptable for use in the service of high-fidelity audio? Theoretically, an audio disc system using the Teldec principles and operating at $33\frac{1}{3}$ rpm would be capable of a frequency bandwidth far wider than is now realizable. In my view, the extended frequency response would not do anything worthwhile for the *sound* quality of the disc, but would make it fairly easy to get four channels into a single groove. However, such a quadrasonic system would have nothing special going for it over some of the other quadrasonic systems now in the works. Some British writers have speculated that the floating-disc radial-arm record player and the hill-and-dale recording technique would solve some of the surface noise, rumble, and tracking problems of today's record-playing equipment. It just might, but at the price of making all current records and players obsolete—a price that at this late date is obviously too high to pay.

The demonstrations of the Teldec system that I have attended seem to substantiate the technical claims made for it. The picture quality was certainly adequate—at least as good as that which is seen on the average TV set. The player, despite the new principles involved, seemed easy to use and remarkably stable in operation. In fact, while playing it could be tilted to a 45-degree angle without any visible effect on the picture. A close examination of the TV screen revealed occasional very short-lived, thin black streaks such as would be caused by dropouts in video tape. They occupied so little of the picture that I would not consider the "dropouts" objectionable. Picture stability seemed to be fine.

The video-disc player demonstrated was the one pictured at the head of this article and must still be regarded as a hand-made prototype. Production models are now under development and should reach the market (as full-color units) some time in 1972.

* * *

In my view, the Teldec disc is without doubt a technical breakthrough of the first order. But what it means in respect to changing our home-entertainment habits, only time will tell.



INSTALLATION OF THE MONTH

SYMMETRICAL STEREO

IN the usual scheme of things, cabinets with legs stand on the floor, and only the lighter pieces achieve higher elevations. But now and then it makes sense to break with convention; or at least Leighton Smith of Rocky Mount, North Carolina, must have thought so when he placed several large cabinets with legs atop each other to fashion a stereo installation with a number of versatile spaces both within and between the cabinets. He points out that the arrangement affords a maximum of component accessibility, and also permits him to pretty much ignore size factors when updating equipment.

The electronics are all by McIntosh, and include the C 24 preamplifier, the MR 71 stereo FM tuner, and the MC 250 stereo power amplifier. The system includes two turntables: a Dual 1019 automatic with a Stanton 681 Series phono cartridge and a Thorens TD-125 manual with an Ortofon RS-212 tone arm

and Ortofon SL-15T cartridge. The main speakers, which appear on pedestals at either side of the installation, are Rectilinear III's. Now comes the tape equipment, of which there is an abundance. Really long taping and dubbing jobs are usually assigned to the paired Revox A77's with their 10½-inch-reel capacity. Other specialized tasks fall to the Sony 666-D and 630-D tape decks set horizontally on the long shelf that holds the central tier of components. Absent from the photograph is a Sony 230 tape recorder, but its monitor speakers (Ampex 830's) can be seen occupying the niches at either side of the power amplifier.

Although the cabinets have the appearance of commercially manufactured furniture, Mr. Smith reports that he chose to build them himself from ¾-inch plywood. The assembly went together in a single day, and at a total cost of \$55. —R.H.

**WARNER & REPP
RISE**



**THE
GOLD DUST TWINS**

in

BEAUTIFUL DOWNTOWN BURBANK

A Success Story
by

Martin Gottfried

(Historians may be interested to note that Warners started the Sixties with a Jan. 1960 release that contained albums by Gus Farney at the Giant Wurlitzer, Don Ralke and His Orchestra, the Almanac Community Sing Band, Tab Hunter, and Original Music and Stars from "Hawaiian Eye" under the musical direction of Warren Barker. Our accountants feel we're moving in the right direction.) —Advertisement in *Rolling Stone*, February 7, 1970

WARNER BROS. RECORDS, with its twin divisions Warner and Reprise, is a very unusual record company. It is unusual because in a field whose principal characteristic is an uneasy marriage between business and art (like the movies or the theater), it seems to be not only genuinely interested in art, but extraordinarily successful as well. It is unusual because there is a remarkable consistency in its taste, and, because of that consistency, knowledgeable young record buyers have come to depend on it for a certain kind of music, music with a special quality. And so there has developed a mystique about Warner-Reprise, a sense of something magical there. That is very odd in the music business—a business that has grown to enormous size very quickly; a business filled with cynicism; a business that sees the frustrated, idealistic, quasi-revolutionary, Woodstock-yearning young American record buyer simply as "the Youth Market," and the music they produce simply as "product." Warner-Reprise, unlike its counterparts in the highly competitive pop record industry, has been successful in forging an identity with its artists and with its customers, and has joined with them in developing a vision of America as it is expressed in its music.

It wasn't always that way. By admission of its executive vice-president Joe Smith, Warner Bros. Records of 1961 was in "laughable" condition (\$3 million in the red), and Reprise was an independent family business that Frank Sinatra had created for the middle-aged swingers then publicized as "The Rat Pack." The Warner talent roster included such knockout acts as Bob Newhart, Allan Sherman, and Joanie Sommers. The Everly Brothers' sales were declining, and the label had but one solid draw—Peter, Paul and Mary (who, amazingly, are *still* a solid draw). It was as weak in talent as all the other movie-company record divisions.

After Mike Maitland came in as president, changes were rapid. The number of releases was cut to a minimum (even now, the average weekly singles release at Warner Bros. is five—compared with about fifteen for companies like Victor and Columbia; album releases tend to be fewer too). Two years later, when things were beginning to look up, at least financially, the company was saddled with an about-to-go-broke Reprise Records. Sinatra had unloaded his faltering

company on Warner Bros. as part of a movie deal, but along with the problems the company got Mo Ostin, a corporate accountant who would ultimately be, of all things, a musical taste-setter of extraordinary refinement and sophistication (which proves how foolish it is to generalize about the squareness of accountants).

Ostin became general manager of the Reprise division, Smith slid over from national sales promotion to be his opposite number at Warner, and they started moving in new directions. Just how an accountant and a sales-promotion man turned into profit-making Medicis of the record business sounds like the Cinderella story all over again, but their work speaks for itself.

Not that the glass slipper fit perfectly on the first try. Warner-Reprise was still under the thumb of a movie studio that, like all of old Hollywood, was dragging itself under by the sheer weight of its own conservatism. When Smith went up to San Francisco to scout the newly emerging rock bands, only one group—the Jefferson Airplane—had been signed by a major label, RCA. Smith claims that for just \$75,000 (which isn't much for that kind of thing) he could have signed the five top rock acts in the country. Because of short-sighted, sluggish corporate thinking, all he could get was the Grateful Dead (which he still considers "the most exciting rock band in the country").

IT was, in a way, just as well, because the company was never to have the noisy ("acid") rock sound anyway. While its competitors were leaping onto the electric bandwagon, Warner-Reprise was developing a soft sound—a Los Angeles sound—that was to lead it into a much more inclusive attitude toward pop music. A minor acquisition may well have been responsible for turning this crucial trick. In 1966 Warner bought the artists' roster of a small San Francisco company called Autumn Records from its disc-jockey owner, Tom Donahue. Autumn had only three acts, but they were special: the Beau Brummels, the Tikis, and the Mojo Men. The Beau Brummels were to become one of the first "art" rock groups, producing city-country music and unified albums long before such things came into fashion. The Tikis, after arriving at Warner, became Harper's Bizarre, selling very well through three albums and generally being mistaken for a bubble-gum group by those not attuned to their ultra-sophistication. The Mojo Men yielded nothing less than Van Dyke Parks (to whom we'll be returning in a moment). In a real sense, it was Autumn Records that formed the basis for the Warner-Reprise attitude toward America and music.

Rather than jump into each successive taste

phase—and it is an endless series of phases—that record buyers (and producers) entered, Warner-Reprise was somehow able, from the start, to tap the very sensibility of America's young. This is a very elusive concept, and nobody at the company can pin down its particulars exactly; the awareness is just *there*. People at the company, all of them—the artist side, the production side, the sales side, the executive side—are consistent in this musical attitude, a *philosophical* attitude that goes beyond temporary fads in taste. Modern pop music represents a point of view to them, one compounded of nostalgia and cynicism, idealism and parody, part Warhol and part McLuhan. It is, in short, a pop-art point of view, and virtually

At least Reprise was. Most of the people around the company's Burbank headquarters feel that Ostin tended toward the hip and Smith toward the commercial. This distinction did not last long. Just as most of us have subtly changed our hair styles, our clothes styles, our language and life styles at varying paces over the past five years, so Ostin and Smith changed at different speeds. By the summer of 1969, when Kinney National Service, Inc. (the same vast conglomerate that owns those parking lots) acquired all of Warner Bros., the Ostin and Smith heads were pretty much in the same place. Meanwhile, Maitland was squeezed out of the company after losing a battle to assume artistic control of Atlantic Records, which



Joe Smith, Vice-President of Warner Bros. Records.

everything recorded by the two labels is influenced by it. It is this shared point of view, a seeking after American musical roots, that has put the company squarely in the middle of youthful tastes, has involved it in country pop, and even explains why an album of Percy Grainger songs has excited a recent flurry of interest around the offices.

It was under Maitland's presidency that the company evolved from bland commercialism into more adventurous musical areas. "Even five years ago," according to executive vice-president Smith, "we were a middle-of-the-road company." With Ostin signing artists for Reprise and Smith for Warner, the rosters changed radically. Profit-making middlebrow acts like Sinatra, Pet Clark, and Dean Martin were retained—the company still likes to make money, and Sinatra had a piece of the business until a year ago anyhow. But new artists were to reflect the developing tastes of the new leadership and the new record public. With the breakthrough of pop music from dreary rock-and-roll to the more inventive and diverse rock, Warner-Reprise was on its way.



Top, Mo Ostin, President of Warner Bros. Records, and bottom, Stan Cornyn, head of Creative Services.

Warner had already bought. When the dust settled, Maitland had moved to MCA (the giant TV and movie producer), Ostin was president, Smith was vice-president, and the Warner and Reprise labels had comparable tones. New general managers were named to the divisions—Don Schmitzerle for Reprise and Clyde Bakkemo for Warner—but the Ostin and Smith rosters were there. Warner-Reprise was now one place of music. Which artist was on which label depended on whether Ostin (Reprise) or Smith

(Warner) had signed them, but there was no discernible difference in taste.

What kind of taste is it? The company leans toward what it calls "troubadours," singer-composers like James Taylor, Neil Young, Gordon Lightfoot, Joni Mitchell, Arlo Guthrie, Van Morrison, John Sebastian, Randy Newman, and Van Dyke Parks. With the exception of Newman and Parks, these are all artists who get both respect and the record-buying dollar. Newman and Parks, however, are the company pride, the two great artists on the rosters. While James Taylor and Joni Mitchell may sell truck-loads of albums (they do), Parks and Newman sell hardly any. But they make everyone, from Ostin on down, proud to be identified with Warner-Reprise and certain that they are involved in something more important than just "the music business." (It may well be that a similar pride has led executive decision makers with the major companies to accept the red ink of their classical divisions, with the essential difference that the heads of Warner-Reprise really *like* Parks and Newman.) If these labels like to call themselves "the Gold Dust Twins," these two composers, probably the most glittering in all of contemporary popular music, are its platinum twins. The aura that surrounds them, the purity of their music, and their sheer *spirit* have taken Warner and Reprise a giant step beyond mere music-making.

VAN DYKE PARKS had composed a handful of songs, one of which, *Come to the Sunshine*, was a minor hit, when he made his "Song Cycle" album for Warner in 1967. It cost \$50,000 to produce. It is difficult to describe this recording because it is unlike any music, pop or classical, I have ever heard. There are echoes of Mahler in the orchestrations, reflections of Ives in the composite structure, hints of Copland in some harmonic lines. The influence of James Joyce is evident in the language, and Samuel Beckett too. This in no way detracts from the awesome originality of this pop-classical tone poem about the awfulness and the wonder, the ugliness and the beauty of Southern California (and, by extension, of the rest of America). The work is the offspring of the most sophisticated studio techniques, reverberated and overdubbed beyond the imagination of any equipment-mad sound engineer. Parks' music seeks the roots of American song (as his words seek the roots of American ideas), weaving a complex texture into a simple whole. Widely and wildly acclaimed a masterpiece by the critics, it moved a fast 8,000 copies.

Parks has not made an album since (though he did make a single last summer called *On the Rolling Sea When Jesus Speaks to Me*; it was equally brilliant and

equally ignored), partly out of disappointment over the album's poor sales. But Warner holds onto him, as if giving up on him would make their involvement in the record business pointless, even antimusical. Besides, Parks is so bright that it is worth Warner money just to have his mind around. He is now running the company's audio-visual section—which means that imminent entertainment explosion, the television tape cassette.

Relatively speaking, Randy Newman is a more conventional composer, and he has consequently had more public acceptance, though this has been through performance of his songs by other artists (The Family Dog reached hit number one with his

Baron Wolman Photos



Mr. and Mrs. Van Dyke Parks in varied moods.

Mama Told Me Not to Come). Like Parks, he does his own orchestrations, an ability not to be lightly praised; many pop people have talent, even musical ingenuity, but few of them have the musical training that orchestration demands. Newman's sad lyrics of the exiled and forlorn, ingeniously suggestive of older American song styles, go deep to the heart, but he has had as much trouble as Parks in having them accepted just the way he wrote them (and sings them). The two albums he has made for Reprise could hardly be given away.

The company *tried* to give them away. One of its ads read: "We put out 'Randy Newman' almost a year ago. Not much happened. When we asked him about that, our Mr. Sherman, who heads up Reprise's sales department, started changing the subject

The Warner-Reprise offices in beautiful downtown Burbank are reported to be rather expensively landscaped.



and asking when we'd be ready with the next Sinatra album." The ad went on to offer free Newman albums to the first thousand requests. The approach is fairly typical of the company's advertising style. With the concentration on modern pop music, the bulk of the audience is felt to be reachable through the semi-underground press—that is, *The Village Voice* and *Rolling Stone*. The aboveground Warner-Reprise artists are barely advertised at all, not only because there is little faith in the advertising power of the mass media, but because nobody in the company really cares a whole lot about old-fashioned pop music. Trini Lopez might well feel overlooked by the company, but then, as one of the executives says, "It's a market that won't get much bigger." Warner-Reprise's heart is in its own idea of modern-art-pop-rock (or whatever you want to label it) music and the chatty, ring-of-honesty ads stick to that.

It isn't the kind of advertising that sells records either, nor does Stan Cornyn (who heads the Creative Services department and writes the copy) expect it to. It is institutional advertising, publicizing artists as artists and reinforcing the image of a special record company, groovy but cool, underground but not self-conscious about it. These ads sometimes tend to be coy, but then they sometimes admit that too. In all, it has been an extraordinary campaign, reflecting the company's commitment to the music it records and strengthening the sense of a personal relationship with the hip audience it serves.

The campaign's emphasis on very special artists doesn't make Warner-Reprise a record company that regularly bombs out with (literally) extraordinary albums. It is, in fact, a very profitable enterprise whose income accounted for 75 per cent of everything Warner Bros. Inc. made in 1969. The late Jimi Hendrix sold over three million albums. Van Morrison's "Moon Dance" album is moving toward the half-million mark. Jethro Tull is one of the biggest selling groups in the country. James Taylor's album is on its

way to the million-record mark, and he's someone to talk about.

Taylor made an album for the Beatles' Apple Records and was on his way to oblivion when Smith signed him for Warner and recorded him. After knocking around for a while as an underground favorite, the Warner album started moving. By the end of 1970, both it and the original Apple release were racking up splashy sales figures. Taylor, now the hottest figure on the American-English pop scene, is already making a movie—which is itself an oddity, because pop music stars have not been becoming movie stars as they once did.

There is an uncommonly close relationship between Warner-Reprise and its parent movie company, which checks every musical property with the record division. Whenever possible, Warner-Reprise artists do the music for Warner movies. *Performance* (a Warner release) stars Mick Jagger, whose American records are distributed by London, but the album came out on the Warner label, and who should be conducting and singing on the soundtrack but Randy Newman. *Woodstock* was another Warner Bros. movie, but the soundtrack appeared on the Atlantic label. A contradiction? Not really. Atlantic was in the best position to negotiate the complex releases needed from the various record companies for the many artists in the movie—and both Atlantic and Warner are in the Kinney family anyway.

ACCORDING to Warner-Reprise, Kinney lets its family of record companies (including the recently acquired Elektra/Nonesuch) alone, being interested mainly in their profit-and-loss statements. Good company men would be expected to say that, but there is no reason to think otherwise. There are occasional inter-company talent exchanges, however. Pet Clark, a Warner artist, recently recorded an album at Atlantic's studios in Nashville.

Warner-Reprise needs that kind of exchange because its sister companies have the physical equipment of which it has so little. The two-story, barracks-like building that serves as the company's executive headquarters in Burbank, California, is just big enough for administrative purposes. The only pieces of equipment there are the executives' personal sound systems. Everyone and his brother seems to have his own, and they jump up to play records for you as if they were kids and not music-business people who don't have sufficient interest to listen any more.

The company doesn't have recording studios of its own in Burbank at all, which is extremely odd for a record firm of any size. Because so many of its artists choose to record in different places—the two coasts,



Some reputable hubbles on the world's stage: top to bottom, Frank Sinatra, Petula Clark, David Blue, John Sebastian, Randy Newman, Joni Mitchell, and Gordon Lightfoot.

Muscle Shoals (Alabama), Nashville, or, like the wonderful Beach Boys, at home—the pressure to build studios isn't severe, though there is tentative talk of doing so next year. Renting studio space is expensive (\$100 an hour), and it can become extravagant when artists indulge themselves in retakes and complicated recording techniques. Such self-indulgence is growing common as artists become aware of their power—and exercise it. Taking six or seven months to make a single album is no longer uncommon, and, aside from the studio expense, this is very frustrating to an executive who wants to follow up one top-selling album with another and who once could expect at least two albums a year from an act. In 1970, Warner-Reprise had to bite its nails waiting for albums from such hot artists as Taylor and Joni Mitchell.

ARTIST power also has its effect on album-jacket design. Pop singers and musicians today are interested in the art work on their albums and often want a direct hand in the creation. Sometimes this can cause problems. Neil Young had prepared an album called "After the Gold Rush" and wanted the lettering to be done in gold leaf. The company was all too aware of the expense and had dread memories of the 48-cents-per-album cost of the leatherette "Deja Vu" album Young did for Atlantic with Crosby, Stills and Nash (normal manufacturing cost of an album is eight cents, fourteen for a fold-out). Young couldn't be impressed with cost figures—artists are not interested in money except when it comes to royalties—so the company appealed to his sense of decency. Imagine, they said, all those Chicano kids hand-pasting gold-leaf letters on hundreds of thousands of jackets. Young gave in. Reprise insists he was quite reasonable about the whole thing.

Reasonableness was again the answer when some four-letter language had to be removed from a song that was to be taken off a Grateful Dead album and released as a single. Rock musicians feel very strongly about censorship, and properly so, but the Dead were advised that if they insisted on keeping the language, then the record would never get AM air-play. The group was very anxious to have a hit single, and though Warner isn't big on singles, they are still considered the best promotional tool for selling an album. The Dead ultimately agreed to change the lyrics, a victory of the family spirit over the natural antagonism between the worlds of art and business.

This feeling of family has paid off handsomely in musical terms. In a mammoth record company, artists can pass each other in the halls with barely a nod of recognition. In Burbank, they are interested in each other's work and often get personally involved

in it. The first album Gordon Lightfoot did for Reprise had John Sebastian playing bottleneck guitar on a couple of cuts, Van Dyke Parks playing harmonium, and Randy Newman doing some of the string arrangements. That album was co-produced by Lenny Waronker, and I mention that because Waronker also produces Parks and Newman—an indication of how interwoven and personal the working arrangements are at the company. Waronker is a very special kind of producer who seems to be reaching out constantly to the furthest boundaries of pop music. He produces for both Warner and Reprise, and his working style with the artists assigned to him is one of mutual adventure and discovery. The company leaves him and them alone, even when their work is not producing profit—even when they aren't doing any work at all. As Smith says, "We believe in them. We believe they're going to happen some day." This is in keeping with Smith's feeling about commercialism: "We'd rather go down in flames with Van Morrison than get ten hit singles."

Warner-Reprise knows what it believes in because it is sure of what it likes, sure of what it does best. The company records no classical music, no easy-listening music, no country music. At one time it tried rhythm-and-blues, the business' archaic code word for black music, but found that the radio stations for soul markets paid little attention to its releases. It was considered a lily-white label. To evade this kind of prejudice, the company started a subsidiary soul label called Loma in 1964, but the ruse didn't work, and after four years of so-so business it was abandoned.

Records are still issued under other labels occasionally, but these are the result of distribution deals with individual artists—for example, the Beach Boys



"... And for Pat, Millie, and Swede at the Tick-Tock Cafe, Phil for Jeannie, Mickey and all the guys at the Easy-Does-It Car Wash, here is Palestrina's madrigal 'Se fra quest' erl' e fiore'..."

on Brother-Reprise or the Youngbloods on Raccoon-Reprise. When Frank Zappa left MGM-Verve with his Mothers of Invention, he created the Bizarre label to be distributed by Reprise. He also started the Straight label, which he sold outright to the company. Warner-Reprise is perfectly willing to enter into such agreements when it believes that its kind of artist is involved (the company's ads generally conclude with such words as "He's on Warner-Reprise . . . where he belongs").

Now the company is off in other directions, which for them is really business as usual. Unlike the competition, which is struggling to keep up with one major vogue (the western sound) and one minor one (brass-jazz-rock—as in *Blood, Sweat and Tears*) while looking nervously around for the next trend, Warner-Reprise works confidently out of its patternless pattern. Its newest artists have little in common superficially, but they do reflect the company's sense that recorded music is more than "just music"; it is what your point of view toward it is as well. So, Little Richard isn't just an old-time rock and roller. He is an old-time rock and roller as reproduced in 1970. Liberace is a representation of a showman at a time when showmen seem (temporarily, at least) to have gone out of style. This mode of thinking is what made it possible for the company to understand, as others couldn't, just what Tiny Tim had to do with modern America (at Burbank, he was treated like a saint).

At the same time, Warner-Reprise can sign more conventionally appreciated artists like the tremendously successful young composer Jim Webb, or Tony Joe White, whom the company is betting on to become another Presley. After a splashy bidding race, Smith signed White for Warner with an advance bigger than all the money his three albums made him on the Monument label. And even today Smith says "I'm still a nut for Sinatra, and I don't understand all of this rock thing yet."

So, Warner-Reprise may not always have a clear understanding of the refined area into which it has moved, of the unique reason for its success. Just as well; if it did, it might become too self-conscious about it to get any work done. Seeing a consistent pattern in the artists the company chooses and analyzing what the music "means" in an abstract, general sense is the job of the outsider. In the long run, that kind of observation—criticism on whatever level—has little to do with the *creation* of music. And it is still nice to be able to walk into a record store, see a new Warner or Reprise release and, perhaps never having heard of the artist, know that it is the work of people you understand.

STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT BEST OF THE MONTH



CLASSICAL

SEASONAL TREAT: A NEW *MESSIAH* FROM VANGUARD

Conductor Johannes Somary again demonstrates his mastery of Handelian performing style

IT'S *Messiah* time again, and the first of two new versions aimed with timely precision at the foot of this season's Christmas tree has just been released: Vanguard Cardinal's recording with soloists, chorus, and orchestra under the direction of Johannes Somary. (The second, with Richard Bonyngé directing forces that include his wife, tenor Werner Krenn, and baritone Tom Krause, will follow shortly on the London label.)

Vanguard's is, in almost all respects, a top contender among the many recordings currently available. It is, first of all, quite complete; it is also an interpretation based on the performing styles of Handel's time, which means that there are all kinds of stylistic practices brought to bear that one does not usually hear in *Messiah* performances even in these enlightened days. There is, for instance, a chorus that numbers only thirty-two voices, and a chamber orchestra of appropriate size. There are innumerable additions to the score in the way of embellishments, cadenzas, rhythmic changes such as double-dotting (in the overture, for instance), and, perhaps most important, a unifying concept of the work as a dramatic oratorio without the cloying and sentimental Victorian religiosity.

Conductor Somary, a Handel specialist, has already brought us two other oratorios—*Theodora* and *Jephtha*—on the Vanguard label, both welcome additions to the catalog, and both brilliantly realized. In matters

of vocal and instrumental additions, his *Messiah* stands somewhere between the versions of Angel's Charles Mackerras (the most adventurous) and Philips' Colin Davis (stylish, but more conservative). It also stands head and shoulders above any of the other currently available versions in many respects, not least of which is the superb singing of the Amor Artis Chorale (the chorus master is John McCarthy). The English Chamber Orchestra is also exceptionally fine in this performance.

Of the soloists, Welsh soprano Margaret Price and the Puerto-Rican-born bass Justino Diaz are quite outstanding; their contributions add much to the high quality of the whole. I found contralto Yvonne Minton disappointing, however; she has insufficient dynamic variety and emotional projection (for example, in the rather bland "He was despised"). Her counterpart in the Mackerras performance, Janet Baker, is preferable. Where tenor Alexander Young is concerned, I feel that he is still imbued with the older style of oratorio singing—a bit too measured, and not really involved in the drama. Again, Robert Tear in the Mackerras set does far more with his part.

I have already mentioned the superb chorus, but not yet its skill in clarifying Handel's polyphony or its amazingly clear diction. The singing in "All we like sheep" and "He trusted in God" are good examples of this lightness and clarity. Somary has the performing style well in



GEORGE FREDERIC HANDEL
Will we ever know exactly how it went?

Vanguard



JOHANNES SOMARY

Lotte Meitner-Graf



MARGARET PRICE

Ann Summers



ALEXANDER YOUNG

Vanguard



YVONNE MINTON

JUSTINO DIAZ



Hans J. Hofmann

hand; he double-dots all the right things, and he adds some very effective embellishments (though some of them do not sound *quite* Handelian). He also handles the orchestral phrasing and articulation with unusual care. With very few exceptions, his choices of tempos seem absolutely right (I find some of the pastoral arias a trifle slow), and his pacing throughout is very commendable—the Hallelujah Chorus is a particularly distinguished example.

Although, for overall dramatic impact, the Mackerras performance remains my personal preference, this new Vanguard recording has such an unusually large number of points in its favor (including excellent Dolbyized sound) that *Messiah* lovers could not possibly go wrong with it.

Igor Kipnis

HANDEL: *Messiah*. Margaret Price (soprano); Yvonne Minton (contralto); Alexander Young (tenor); Justino Diaz (bass); Colin Tilney (harpsichord continuo and organ); Philip Jones (trumpet); Amor Artis Chorale; English Chamber Orchestra, Johannes Somary cond. VANGUARD CARDINAL VCS 10090/1/2 three discs \$17.94.

BACH SONATAS ON HISTORICAL INSTRUMENTS

Highest artistic and technical standards mark the performances in a new Cambridge set

CAMBRIDGE's magnificent new set of J. S. Bach's Six Sonatas for Violin and Harpsichord, the first of a series of recordings to be made with historical instruments in the Smithsonian collection, augurs well for the success of a valuable enterprise. There is no shortage of recorded representation for these sonatas: the current Schwann catalog lists ten complete sets. But the performances offered here by Sonya Monosoff and James Weaver are good enough to go straight to the top of the list.

There would be little point in using museum instruments (in this case a violin made by John Marshall of London in 1759 and a 1745 harpsichord by Johannes Daniel Dulcken of Antwerp) if the material authenticity were not matched by a feeling for the style of the period. That feeling—not a mere intellectual grasp, but a true empathy—is evident in every line of these performances. Miss Monosoff's tone has an appropriate silvery lightness. Her tempos—especially the flowing ones she adopts for the slower movements—are well chosen, her embellishments

are a model of taste and imagination, her phrasing is fresh, sweet, and beguilingly lyrical. Weaver supports her with a crisp rhythmic touch. His registrations are impeccably judged, and the clarity of his part-playing benefits from a recorded balance that easily outclasses all the previous versions in its realism and effectiveness.

Just once or twice, as in the last movements of the B Minor and G Major Sonatas, I have the feeling that the performers' enthusiasm gets the better of them, so that the music threatens to run away on its own momentum. Control is never completely lost, however, and in any case this is a miniscule blemish on performances that blend musicality and scholarship in so ideal a proportion.



HARRY BELAFONTE: *that remembered élan*

Though they are now superseded by this Cambridge production, the Nonesuch and DGG Archive sets remain my favorites among previous releases. The Nonesuch is the best of the bargain-label issues—it offers attractive playing by Hansheinz Schneeberger and Eduard Müller—and the little D Major Andante in the first Sonata cannot often have been played as exquisitely as it is by Wolfgang Schneiderhan and Karl Richter in the Archive set. Yet, even without the advantage of instrumental authenticity to clinch the issue, the overall artistic and technical standards maintained by Miss Monosoff and Mr. Weaver would be enough to warrant a top recommendation. The only other set that employs instruments of the period—or, rather, *one* instrument of the period, since the harpsichord is a mod-

ern copy of a Dulcken original—is the Telefunken. In it, Lars Frydén and Gustav Leonhardt are scholarly enough, but Frydén's tone is unappealing and his memory fallible, Leonhardt's harpsichord is balanced far too distantly, and the two are surprisingly niggardly in their repeats as well.

Since it occupies three full-price discs, the Cambridge is admittedly the most expensive of all the versions. On the other hand, it is the only one to present each of the six sonatas complete on single sides, so that you don't have to turn the record over between movements, and it uses some of the spare space offered by this spacious layout to supplement the six violin-and-harpsichord works with the much less familiar G Major and E Minor Sonatas for violin and continuo. Though of smaller historical significance than the sonatas with obligato harpsichord, they are both attractive and valuable additions to the catalog. The performances are again excellent, and Judith Davidoff contributes a firm and sensitive viola da gamba line.

Bernard Jacobson

BACH, J. S.: *Six Sonatas for Violin and Harpsichord (BWV 1014-19); Sonatas in G Major and E Minor, for Violin and Continuo (BWV 1021 and 1023)*. Sonya Monosoff (violin); James Weaver (harpsichord); Judith Davidoff (viola da gamba—in the continuo sonatas only). CAMBRIDGE CRS B 2822 three discs \$17.94.

ENTERTAINMENT

THE COLLECTOR'S HARRY BELAFONTE

A new two-disc retrospective from RCA displays a formidable talent in a variety of idioms

IN his recent efforts for RCA, Harry Belafonte has favored so lugubrious a mood and so funereal a tempo that this listener, for one, had started to doubt his own recollections of the fellow's wide-ranging talent. The retrospective "This Is Harry Belafonte" puts all that to rights. A two-record set, assembled painstakingly from a variety of earlier sources, it vindicates the velvety Belafonte tenor as an instrument for all seasons.

To touch upon just a few of the high spots, I found Belafonte's voice particularly vital with that remembered *élan* on *Sit Down and Jump Down, Spin Around*, the cotton-picking tune made famous in its purest form by Leadbelly. Also memorable is a hilarious duet version (with Odetta) of *A Hole in the Bucket*. This is a "live" recording, and it brings

down the house—indeed, for once, the laughter of a recorded audience actually adds something to the performance. And there are those Caribbean-flavored carolings of *Jamaica Farewell*, *Day-O*, *Matilda*, and *Delia* that still have the power to make me catch my breath at Belafonte's artistry. He even throws in a couple of cowboy songs, a spiritual, a turn out of musical comedy, and his own brand of restrained sentimentality on *Danny Boy*.

One of the big surprises is *Betty an' Dupree*, an old blues ballad that used to reduce strong men to tears when Teddy Grace slammed out the 1903 saga of the Tennessee lover who robs a jewelry store to accommodate his girl-friend's request for a diamond ring, and winds up quite dead at the end of a rope for his trouble. Mr. Belafonte's variorum reading has different words, and more of them, and his is a more detached rendition, but it certainly makes for a tingling five-minute session. In fact, there isn't a single dead spot in this entire collection, which shows off the singer's formidable ability and easy charm from every angle and in many idioms. Even the reprocessing of a couple of numbers from monophonic masters has been brought off with uncommon skill and care. This album is another RCA's recent "This Is . . ." series, which includes, among others, Perry Como, Sam Cooke, and Eddie Arnold. Rather short-term nostalgia, but the price is right. *Paul Kresh*

HARRY BELAFONTE: *This is Harry Belafonte.* Harry Belafonte (vocals); instrumental accompaniment. *Try to Remember, Those Three Are on My Mind, Scarlet Ribbons, Jump Down, Spin Around; A Hole in the Bucket, False Love, Here Rattler Here, Bald-Headed Woman; Jamaica Farewell; Mangwene Mpulele, Betty an' Dupree; Matilda, Matilda; My Old Paint; Shenandoah; Turn Around; Glory Manager, Danny Boy, Sit Down; Delia; Day-O.* RCA VPS 2064 two discs \$5.98.

THE SURVIVAL OF ARRIVAL

London introduces a talented new British group with apparent musical staying power

ARRIVAL is the name. Remember it. You'll be hearing more about them in months to come. This group of Britishers is a monster smash in England, where they've taken the BBC, among others, by storm. Now they've burst out with their first album, accompanied by an endorsement from Dusty

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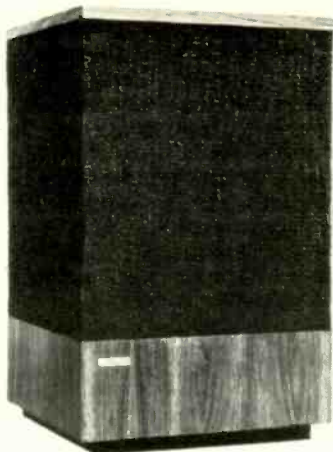


ARRIVAL: breathtakingly good musicians

Springfield and a photograph of all seven of them stepping out of a helicopter, trailing Gucci luggage and looking like vampires in search of a transfusion. So much for the packaging.

The sound of Arrival's music, however, is anything but freakish. They have a unique manner of phrasing, their close harmonies are lush, warm, and full, and they work their way through a program that spans a wide range of emotional and musical content. The backgrounds shift constantly in texture and rhythm and the big string sections are moving and poetic. The group sounds, at times, as though they've been digging the Swingle Singers, but then, with a sweeping shift of colors, they sound like Spanky and Our Gang. Whatever they are doing, they are breathtakingly good musicians. (There is some fantastic piano work in the album—not credited, but it should be.) I particularly liked the swinging rock beat on *Sit Down and Float* and the sad, winsome folk feeling of Dyan Birch's vocal solo *Not Right Now*. Arrival is new to the scene, but their first album is aptly titled; they will survive. *Rex Reed*

ARRIVAL: *I Will Survive.* Arrival (vocals and instrumentals). *Live, Light My Fire, Friends, No-Good Advice, Prove It, See the Lord, I Will Survive, Sit Down and Float, Take Me, La Virra, Not Right Now, Hard Road.* LONDON PS 576 \$4.98.



The BOSE 501™ DIRECT/REFLECTING™ Speaker System*

\$124.80

DESCRIPTION:

The BOSE 501 is a floor standing speaker that may be placed against a wall or up to one foot in front of a wall. Each 501 enclosure contains one 10-inch speaker and two 3½ inch speakers. The 10-inch speaker faces forward. It covers the low frequency range and has a specially extended frequency response to supply a small amount of direct energy at higher frequencies to balance the reflected energy of the smaller speakers. The two 3½ inch speakers provide primarily reflected sound at high frequencies. They are directed at angles to the rear wall (See Figure 1) such that stereo can be enjoyed from a wide range of positions while avoiding the point source effect of conventional direct radiating speakers (See Figure 2).

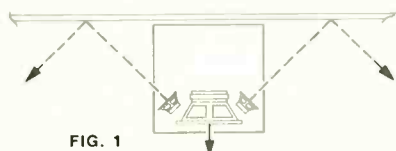


FIG. 1



FIG. 2

DESIGN GOALS:

In designing the 501 we set two goals:

- A To develop a speaker that would audibly outperform all speakers costing less than the BOSE 901.
- B To design this speaker to sell for less than \$130.

THE 501 SHARES THE FOLLOWING FEATURES OF THE 901:

- A The use of the wall of your room to reflect sound as the stage wall reflects the sound of instruments in a live performance. This eliminates the undesirable point source effect of conventional speakers.
- B Radiating a combination of direct and reflected sound to provide localization of sound while maintaining the spatial fullness that is characteristic of a live performance. Stereo can now be enjoyed from almost any position in your room. No special seating arrangements are required as for direct radiating speakers.
- C Flat power radiation rather than conventional flat frequency response on axis. This permits the 501 and 901 to reproduce crisp instrumental attacks without the shrillness so often observed in direct radiating speakers.

COMPROMISES TO REDUCE COST:

- A The principal compromise introduced to reduce the cost was the use of a woofer in the 501 instead of nine drivers as in the 901. The performance compromises resulting from the use of a woofer are:
 - 1 The 501 does not have quite the bass response (below 40 Hz) of the 901.
 - 2 The 501 does not produce quite the accuracy in timbre of bass instruments as does the 901.
 - 3 The 501 does not have as much power handling capacity as the 901.

4 The 501 does not have as smooth overload characteristics as the 901.

BUT in all these respects the 501 should match or exceed the performance of any speaker costing less than the 901.

- B The 501 uses only two speakers to reproduce the high frequency range instead of nine speakers as in the 901. The reduction in the number of speakers operating in the same frequency range reduces the clarity on complex passages. The clarity of the 501, though exceeded by the 901, should be superior to that of all speakers costing less than the 901. Most conventional speakers contain only one speaker covering any one frequency range and do not employ the combination of direct and reflected sound.
- C The 501 uses a crossover network. Even though this network and the speaker have been very carefully matched, it is still a crossover network and does introduce sound coloration. It cannot produce the accuracy of instrumental timbre that is achieved in the 901 which uses nine full range speakers coupled with the Active Equalizer.

THE PERFORMANCE OF THE 501:

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* Patents applied for.

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CLASSICAL

Reviewed by DAVID HALL • BERNARD JACOBSON • GEORGE JELLINEK • IGOR KIPNIS
PAUL KRESH • ERIC SALZMAN • LESTER TRIMBLE

BACH, J.S.: *Cantata, "Entfliehet, verschwindet, entweichet, ihr Sorgen"* (Shepherd Cantata, BWV 249a). Edith Mathis (soprano); Hetty Plümacher (alto); Theo Altmeyer (tenor); Jakob Stämpfli (bass); Members of the Gächinger Kantorei; Chorus of the Gedächtniskirche; Bach-Collegium, Stuttgart, Helmuth Rilling cond. NONESUCH H 71243 \$2.98.

Performance: Worthy
Recording: Excellent

The "Shepherd Cantata," not one of the numbered ones, was written for the birthday celebration of Duke Christian of Sachsen-Weissenfels on February 23, 1725. It owes its name to an allegorical plot involving two shepherds and two shepherdesses, who range through a variety of arias in praise of the Duke. The score is lost (hence the absence of number among the secular cantatas), but, since it is known that the music of Bach's Easter Oratorio served for the majority of sections, it was possible for a reconstruction to be made by Friedrich Smend, a musicologist. Thus what one hears here are the opening three sections of the Easter Oratorio, plus another four movements from that score, all to secular words. If you already have a recording of the Easter Oratorio, in other words, you won't hear anything new.

The performance here is most commendable, with some especially good singing on the part of Edith Mathis. Rilling directs in lively fashion (although his opening chorus sounds a little hectic), and my only complaint is his rather turgid treatment of the bass line, which is insufficiently articulated and not transparent enough in Herman Keller's stylishly reconstructed recitatives.

The sonic reproduction is very good, and both texts and translations are included. I.K.

RECORDING OF SPECIAL MERIT

BACH, J.S.: *The Seven Motets*. Barmen-Gemarkte Schola Cantorum; Collegium Aureum, Helmut Kahlhöfer cond. RCA VICTROLA VICS 6037 two discs \$5.98.

Performance: Excellent
Recording: Excellent

Bach's motets are generally considered to have been written for performance at funerals or

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- Ⓢ = four-track cartridge
- Ⓣ = eight-track cartridge
- ⓐ = cassette

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo.

commemorative services. Six such works have come down to us: *Singet dem Herrn ein neues Lied* (BWV 225); *Der Geist hilft unsrer Schwachheit auf* (BWV 226 and 226a, two versions, of which the latter, with instrumental accompaniment, is heard here); *Komm, Jesu, komm* (BWV 229); *Fürchte dich nicht* (BWV 228); *Lobet den Herrn, alle Heiden* (BWV 230); and *Jesu, meine Freude* (BWV 227). The seventh, not contained in any previous "complete" recording, is *Sei Lob und Preis mit Ehren* (BWV 231). It has usually not been included in the motet listings, since it is a portion of a larger work, *Jauchzet dem Herrn alle*



AKEO WATANABE
Elegance for a Hindemith concerto

Welt, the remainder of which is known to have been composed by Telemann.

Musically these works are quite superb and in spite of their apparent purpose no more morbid than the majority of Bach's cantatas. Four are written for double choir, and at least three (*Jesu, meine Freude*, *Singet dem Herrn*, and *Komm, Jesu, komm*) can stand among the composer's greatest choral works. The present performances follow the line of recent research, which indicates that these motets were not necessarily performed *a cappella*, and use instruments; in *Der Geist hilft* Bach's own orchestral additions are used, but in other cases it may be just continuo support (only *Jesu, meine Freude* is sung unaccompanied).

The mixed choir, the voices of which are very well differentiated in stereo here, sings with great accuracy, an excellent sense of dynamics, and admirable sensitivity. I miss only an ultimate identification with Lutheran spiri-

tuity, a kind of sweet, all-believing total commitment, which a group such as the Westphalian Kantorei under Wilhelm Ehmann brought to some of these scores; Ehmann, too, paid more attention to such stylistic niceties as accidental trills and the use on occasion of solo voices. Still, the present performances are very, very good indeed, and they may be recommended as the best of the complete sets available. The package includes texts and translations, and the quality of the recorded sound is absolutely first-rate. I.K.

BACH, J. S.: *Six Sonatas for Violin and Harpsichord* (see Best of the Month, page 80)

BARTÓK: *Concerto for Viola and Orchestra*. HINDEMITH: *"Der Schwanendreher," for Viola and Orchestra*. Raphael Hillyer (viola); Japan Philharmonic Orchestra, Akeo Watanabe cond. NONESUCH H 71239 \$2.98.

Performance: Splendid
Recording: Excellent

Nonesuch has issued here a handsome pairing of concerted works for the viola. The soloist, Raphael Hillyer, was violist with the Juilliard String Quartet from its inception in 1946 until last year, and his playing, though possessed of all the soloistic brilliance one could desire, shows the influence of that massive concentration on chamber music. It is extraordinarily clean, and has a certain kind of expressive intimacy that one does not usually expect from a concerto soloist. Originally recorded for Nippon Columbia in Tokyo, these performances have the splendid young Japanese conductor Akeo Watanabe at the helm of the Japan Philharmonic Orchestra. He, too, is an exceptionally refined musician, so that both sides of this record present models of elegant give and take between the orchestra and the soloist.

"*Der Schwanendreher*," particularly, benefits from this kind of playing, for it is full of contrapuntal interplay between all instrumental elements, and sounds best when it is allowed to be airy and playful. This is what it's all about, and this recording is successful in making the point. The playing and the stereo engineering are as carefully balanced as if the work were chamber music, though its proportions are indisputably orchestral. I've always been fond of this light-hearted paean to medievalism, but my affection has been the sort that one has for a pretty but very fat lady—you tend to comment on her delicate fingers and ankles. In this performance, subterfuges are not necessary: "*Der Schwanendreher*" is no longer a German dumpling.

Bartók's *Concerto for Viola and Orchestra* was left, on the composer's death, in a manuscript that consisted of loose sheets of paper—

'tis the reason to be jolly



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unnumbered pages, on which many important things (including harmonies) were indicated only by shorthand or other equivocal markings. Bartók's friend and pupil, the composer Tibor Serly, spent two years deciphering the manuscript, reconstructing and orchestrating the work as it is now heard. This was a more than formidable task, and we must all be grateful to Serly for giving us at least an idea what this Concerto might have been like if Bartók had lived to complete it. As the work stands, I find it oddly disquieting—Bartók, and yet not Bartók. Serly's workmanship is as immaculate as Bartók's own would have been; nobody could have done a better job. But all the changes of mind a composer makes along the way, right down to the last moments of orchestrating, could not be made in this instance. Another composer's intuitions, brought to bear on the rough manuscript, had to suffice. It is no discredit to Serly if one observes that the Concerto, attractive though it is, remains a shadow of "what might have been."

Hillyer, Watanabe, and the Nippon Columbia engineers give this work a treatment as refined as that given the Hindemith. My only complaint is that, in taping it, the orchestra is occasionally kept a little too far in the background: contrapuntal conversations with the soloist become one-sided. But this is only a passing flaw in what is otherwise an excellent recording. *L.T.*

RECORDING OF SPECIAL MERIT

BEETHOVEN: *Duet for Flutes, in G Major, WoO 26; Quintet for Oboe, Three Horns, and Bassoon, in E-flat Major; Trio for Piano, Clarinet, and Cello, in B-flat Major, Op. 11; Horn Sonata, in E-flat Major, Op. 17.* Stanley Hoogland (fortepiano), Frans Vester and Martine Bakker (flutes); Ad Mater (oboe); Piet Honingh (clarinet); Hermann Baumann, Adriaan van Woudenberg, and Werner Meyendorf (natural horns); Brian Pollard (bassoon), Anner Bylsma (cello). TELEFUNKEN SAWT 9547 \$5.95.

Performance: Remarkable
Recording: Good

Performance and interpretation aside, the distinctive feature of this beautifully packaged and annotated record is the use of late eighteenth- and early nineteenth-century instruments of the type that would have been heard in Beethoven's time. These include natural horns, wooden flutes, unkeyed clarinet, and a fortepiano by Broadwood of London (Beethoven in his last years owned a Broadwood) dating from about 1825.

A wonderfully zestful reading of the B-flat Clarinet Trio is the high point of the disc. The clarinet has a gorgeously "woody" sound; the fortepiano, though thin to the ear at first, is brilliant and effectively penetrating in the clarinet-cello context. The latest work, the Horn Sonata of 1800, is musically of slighter interest, but it is fascinating—and a bit terrifying for this ex-horn player—to hear the skill with which Hermann Baumann negotiates the many passages containing notes both in and out of the natural scale (those "out" have to be hand-stopped with resultant change in timbre). The Flute Duet is a bit of charmingly dulcet by-play, and the somewhat fragmentary Wind Quintet (the trio of the minuet is missing from the only preserved copy, and other passages had to be reconstructed) is intriguing by virtue of the unusual sonority of the three natural horns flanked by oboe and bassoon.

Altogether, I found the whole record most enjoyable, and the intimate yet warm sound not the least attractive feature. *D.H.*

BRAHMS: *Piano Quartet No. 2, in A Major* (see SCHUMANN)

RECORDING OF SPECIAL MERIT

BRAHMS: *Sextet No. 2, in G Major, Op. 36.* Pina Carmirelli and John Toth (violins); Philipp Naegle and Caroline Levine (violas); Fortunato Arico and Dorothy Reichenberger (cellos). COLUMBIA MS 7445 \$5.98.

Performance: Endearing
Recording: Excellent

The Brahms G Major String Sextet has received precious few LP recordings. A 1955 Westminster mono disc with the augmented Vienna Konzerthaus Quartet still survives in the Schwann Catalog, and prior to that there was an early Winterthur Quartet-plus version on the Concert Hall label. Stereo has given us a rather over-brilliantly played and somewhat drily recorded RCA performance by the all-star Heifetz-Piatigorsky West Coast aggregation, and a 1965 Menuhin HMV disc was never released in this country and has since been deleted in England. Philips, however, will probably give us their Berlin Philharmonic Octet recording, issued in England this past spring. Meanwhile these gifted Marlboro Music Festival musicians on the new Columbia disc have the field pretty much to themselves.

The music, save for the rustic waltz episode of the second movement and the sparkling polyphonics of the finale, is essentially moodily lyrical—considerably less outgoing than the earlier B-flat Sextet. But for me, it cuts deeper in its melodic and harmonic content, and is considerably more refined and subtle in texture. This is the sort of Brahms chamber music, like the Clarinet Quintet and the String Quintet, Op. 111, that I come back to just for the sheer pleasure of it.

The Marlboro players, at least in this recorded performance, seem to me to underline to greatest effect the intimate and most subtly expressive aspects of the music's texture and melodic content, as though realizing fully that this performance is to be heard in a living room and not in a concert hall. For my taste, this is all to the good. Apart from a slightly off-center side two on my review copy, this disc gave me absolutely unalloyed pleasure from beginning to end, not the least because the recorded sound is perfectly gauged in terms of ample space, yet with appropriate and intimate tonal warmth. *D.H.*

DVOŘÁK: *Piano Quintet in A Major* (see SCHUMANN)

DVOŘÁK: *Symphony No. 8, in G Major; Slavonic Dances* (see SCHUBERT, *Symphony No. 9*)

DVOŘÁK: *Symphony No. 9, in E Minor, Op. 95 ("From the New World"); Carnival Overture, Op. 92.* Boston Symphony Orchestra, Arthur Fiedler cond. RCA LSC 3134 \$5.98.

Performance: Spirited
Recording: Bright

Among the highlights of Arthur Fiedler's seventy-fifth birthday celebration last season was the opportunity to hear the venerable maestro

(Continued on page 88)



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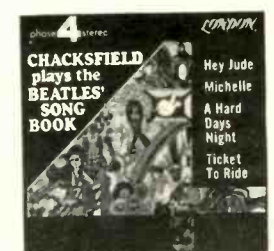
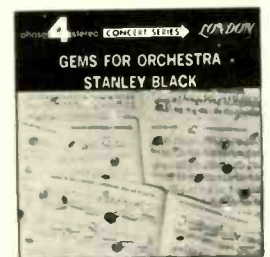
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of the Boston Pops take on the "parent" orchestra in a full subscription concert. This recording of Dvořák's "New World," of which there have been surprisingly few by native American conductors, is a tangible and altogether worthy souvenir of the occasion.

Fiedler's way with the "New World" is unfussy and spirited in the dramatic episodes, affectionate in the lyrical ones. The *Carnival Overture* reading that concludes the disc is a rouser. My only reservation about the performance of the symphony is Fiedler's curious failure to realize to its fullest dramatic potential the mighty outburst in the slow movement just before the reprise of the familiar main theme. This is a splendidly bright and full-bodied recording, but a mite brassy at times. *D.H.*

GRIEG: *Symphonic Dances, Op. 64; Nor-*

wegian Dances, Op. 35. New Philharmonia Orchestra, Morton Gould cond. RCA LSC 3158 \$5.98.

Performance: Brilliant
Recording: Likewise

Among the handful of Edvard Grieg's works scored for full symphony orchestra, the *Symphonic Dances* of 1898 possess the most musical substance. They are, in truth, symphonic expansions and stylizations of traditional *halling* (nos. 1 and 2) and *springdans* (no. 3) tunes from the west coast of Norway. In the fourth and last of the *Symphonic Dances*, Grieg verges on a truly bardic musical rhetoric. And it is fascinating to examine the original themes of this Dance No. 4, as arranged for piano almost thirty years earlier from Trondelag and Valdres folk-song originals; they are mere wisps of

tune compared to their ultimate elaboration at Grieg's hands.

Of slighter substance, but thoroughly enjoyable, are the four *Norwegian Dances, Op. 35*, composed for piano duet in 1881 and orchestrated by Hans Sitt, presumably at the behest of the Peters publishing firm, in 1891.

It is good to have the two sets of Grieg dances paired on a disc again (the last such pairing was the 1953 Mercury issue with Erik Tuxen and the Danish State Radio Orchestra). Morton Gould brings off brilliant performances with the New Philharmonia players, and there is high-powered recorded sound to match.

D.H.

HANDEL: *Messiah* (see Best of the Month, page 79)

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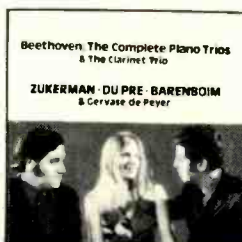
The second milestone: **The Piano Trios**, with Daniel Barenboim, piano; Pinchas Zukerman, violin; Jacqueline du Pré, cello—three of the most vital and exuberant artists of our day. Combine their ages and you get 75. Combine their talents and you get breathtaking music, suffused with ageless beauty.

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Both albums make spectacular gifts. To yourself. To a valued friend. To the memory of the man who composed it all.



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CIRCLE NO. 6 ON READER SERVICE CARD

RECORDING OF SPECIAL MERIT

HAYDN: *Three String Trios, Op. 53.*
SCHUBERT: *Two String Trios in B-flat Major (D. 581 and D. 471).* Grumiaux Trio. PHILIPS 802 905 LY \$5.98.

Performance: Beautiful
Recording: Elegantly resonant

Almost a decade ago, during those years when I was music critic for *The Nation*, I first came across violinist Arthur Grumiaux via an Epic recording of the Bach Concertos Nos. 1 and 2, with the Guller Chamber Orchestra. It was the first time (and one of the few) that I had ever heard these works played, note for note, exactly as I thought they should be.

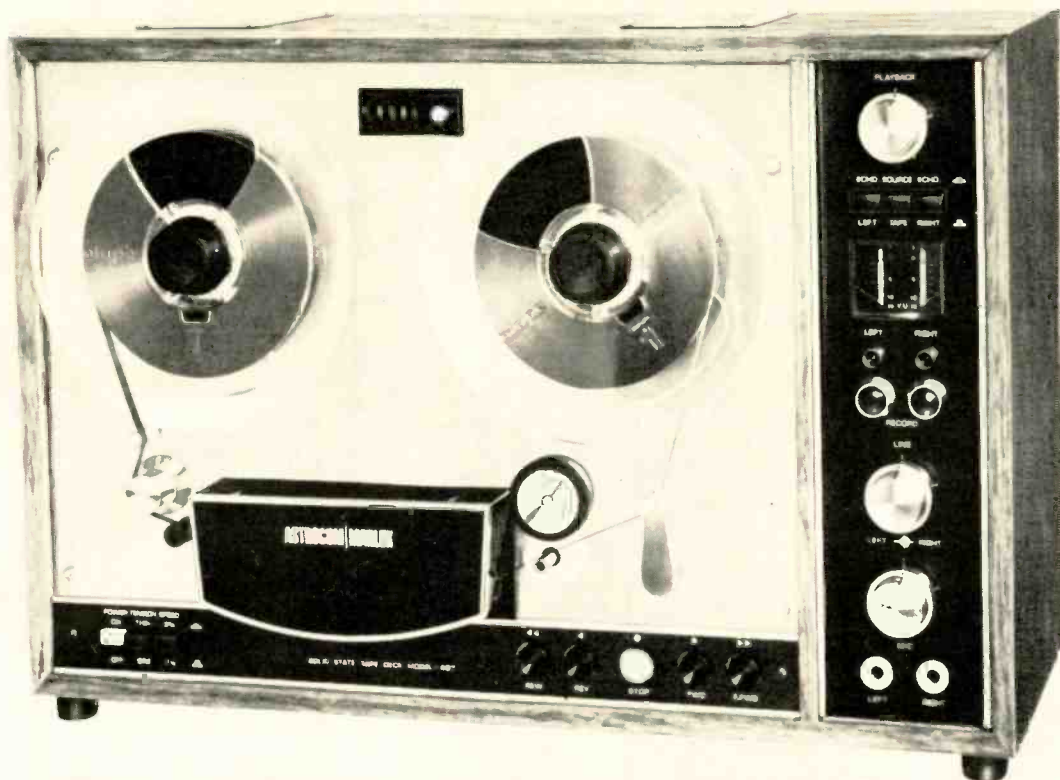
Now I have a new recording, on the Philips label, of the violinist as a member of the Grumiaux Trio, which includes Georges Janzer, violinist, and Eva Czako, cellist. He's changed not a bit, and these performances of three Haydn string trios, and two by Schubert, are almost as exemplary as the earlier Bach.

If I concentrate my attention somewhat on the violinist in these works, it won't be too unfair, really, for Haydn always gave the violin quite a lead over the other instruments in his stringed chamber works. That's not to say that, in these Opus 53 trios, the viola and cello don't have plenty of work to do, and thematic work at that. But Haydn's habit of creating especially splashy effects by fast scale passages in the first violin part obtains in these works. And Grumiaux, who has the technique of a virtuoso and the heart of a chamber musician, flings them around with such speed and aplomb you would think scales were easy to play on the violin—which they are not. If they were, violinists wouldn't spend their whole lives practicing them!

When I say these performances are *almost* as splendid as those of the Bach concertos, I'm making an extremely fine distinction. Perhaps I should put it thus: whereas the Bach were really *more* than just perfect, these are perfect. The trio plays together with utterly relaxed adjustment to each other, and with a common impulse that makes every contrapuntal statement and response a part of an easy, fluent conversation. Stylistically, they make a considerable distinction between Haydn and Schubert, and the latter's songful Viennese melodies are given a special tone and phrasal inflection. Rhythms, too, are tailored to the composer's style and ethos. Perhaps they make just a bit too much of a thing out of Schubert's "sweetness," but that's a matter of taste. I've always found Schubert's chamber music less than constantly interesting, and the music here record-

(Continued on page 90)

STEREO REVIEW



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ed falls slightly on the minus side for me. But that, too, is partly a matter of taste. Certainly the Grumiaux Trio does all it can to bring every phrase to full flowering.

Postscript: wouldn't it be splendid, in this strange upcoming year of reissues, if Grumiaux's Bach recording were brought back into the catalog? Even in mono it sounds great. L.T.

HINDEMITH: "Der Schwanendreher," for Viola and Orchestra (see BARTÓK)

HINDEMITH: Kleine Kammermusik for Woodwind Quintet (see SCHUBERT)

HIVELY: Icarus (see RUGGLES)

RECORDING OF SPECIAL MERIT

ISAAC: Missa super "O Praeclara"; La mi la sol; Tota pulchra es (motet); Illumina oculos meos (motet); Maria, Jungfrau hochgeboren (chanson); Carmen; Es het ein Bauer ein Töchterlein (chanson); Donna di dentro dalla tua casa (chanson). Capella Antiqua, Munich, Konrad Ruhland cond. TELEFUNKEN SAWT 9544 A Ex \$5.95.

Performance: Excellent
Recording: Excellent

The Flemish-born Heinrich Isaac, one of the most significant musical figures of the fifteenth and early sixteenth centuries, was employed by Lorenzo the Magnificent and was associated as well with the courts of Hercules I of Ferrara and Maximilian I in Constance, Vienna, Augsburg, and Innsbruck. He was an extraordinarily skillful composer, capable of the most complicated technical feats in his Mass writing and yet just as much at home with a popular German or Italian ditty—for instance, the delightful *Es het ein Bauer ein Töchterlein* (A farmer had a little daughter), or the Florentine carnival ditty, *Donna di dentro dalla tua casa* (My lady, at your house there are roses). The big work on this disc is a most impressively organized Mass, based on the *La mi la sol* theme; this *cantus firmus* is also heard at the beginning of the second side, where it is the subject of a four-part instrumental piece. In addition there are three other sacred works and one of Isaac's well-known instrumental movements, a *Carmen*.

The performances, which include instrumental doubling of the vocal lines to excellent effect, are very good indeed. The ensemble is small, intonation is excellent, and the blending of the clear voices and period instruments results in some highly impressive effects. One minor drawback is Ruhland's conservative attitude toward *musica ficta* (the sharpening of the leading tone), but this is a thorny subject, and the collection otherwise is so well presented that the disc as a whole may be recommended with pleasure. Extensive notes, texts, and translations have been provided, and the sonic reproduction is quite superior. I. K.

KOMITAS VARTABED: The Music of Komitas. Nine Secular Songs for Mixed Chorus; Fourteen Songs for Solo voices with accompaniment; Six Dances for the piano; Seven excerpts from The Divine Liturgy, for Male Chorus. Lucine Amara and Cathy Berberian (sopranos); Lili Chookasian (contralto); Vahan Khanzadian (tenor); Ara Berberian and Michael Kermoyan (bassos); Maro Ajemian and

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(Continued on page 92)

STEREO REVIEW



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Sahan Arzruni (piano); Camerata Singers, Alan Hovhaness cond. KOMITAS CENTENNIAL COMMITTEE KCC 100 two discs \$12.50 (available from the Komitas Centennial Committee, Box 264, Hempstead, N.Y. 11550).

Performance: Dedicated
Recording: Excellent

Throughout their long history of oppression and doomed efforts for national independence, the Armenians survived by means of their language and traditional culture. Though Armenian music is little known to the rest of the world, it has been instrumental not only in linking the people together but also in establishing a bond between the "old country" and gifted artists of Armenian origin abroad. The roster of participants in the present album is impressive indeed; they are members of the

Komitas Centennial Committee, and it is their purpose to honor the memory of Komitas Vartabed (1869-1935), the leading figure in Armenian music. Komitas, an ordained monk, labored throughout his adult life to collect and transcribe folk material à la Bartók, discover and edit liturgical music, and organize choral societies. He had to contend with indifference, downright antagonism, and ecclesiastical shortsightedness, and finally he was broken by the tragic events that destroyed Armenian national aspirations in and after 1915. Because of his indomitable dedication and asceticism he has long been regarded as something of a saint, but this two-disc set is the first major and tangible tribute to his accomplishments.

It might be instructive to investigate the sacred choral music on side four first of all, for it is evident that the secular songs owe much to

churchly influence. The idiom is, of course, Oriental-sounding; composers like Borodin and Rimsky-Korsakov clearly absorbed Armenian influences in their music. The vocal lines reveal much melismatic ornamentation, somewhat similar to Hebraic or Moorish elements, but irregular meters and unequal bar lengths lend these Armenian songs a distinctive character and, for ears unaccustomed to it, a strange one as well. Solemnity prevails in these songs; even those identified as "joyous" rarely possess unrestrained gaiety. Loneliness and anguish are frequently voiced sentiments, and the texts are often punctuated by wailing outbursts. The piano dances also attain an unusual character through irregular accentuation. The liturgical music is rather austere, not very contrapuntal, with clear melodic outlines moving from one choral section into another over sustained harmonic support or *ostinato* figures.

I would not venture to predict wide interest in this album beyond the Armenian contingent and scholars. But praise is certainly due all the participants for the excellence of the presentation. The singers are all fine—Ara Berberian is particularly impressive in his firm and sonorous unaccompanied *Mogats Mirza*—and so are the pianists. Abraham Kaplan's Camerata Singers perform with extraordinary polish and sensitivity under Alan Hovhaness' direction. There are highly informative program notes by Florence Mardirosian, and the engineering by David B. Hancock is outstanding. Major record companies seldom lavish this much care on a recording project. G.J.

LEHÁR: *Der Zarewitsch* (highlights). Nicolai Gedda and Harry Friedauer (tenors); Rita Streich and Ursula Reichart (sopranos); Bavarian State Opera Chorus; Tschaika Balalaika Ensemble; Graunke Symphony Orchestra, Willy Mattes cond. ODEON C 061 28073 \$5.98.

Performance: First-rate
Recording: Excellent

Der Zarewitsch is relatively late Lehár (1927): the melodies are good, very often really inspired, but they do not gush forth in the abundant *Merry Widow* fashion. Still, the tenor has two sure-fire, melting songs, the soprano also has two rapturous ones, and they meet in the haunting duet "*Hab' ich dich allein.*" As a contrast to these romantic moments, there are lighthearted dance-tempo numbers for the expert team of Ursula Reichart and Harry Friedauer. The best of these is the comic duet "*Heute abend komm' ich zu dir,*" very charming in its dated way, and similar to the fox-trot numbers dispensed by the Paul Whiteman and Jack Hylton orchestras of the vintage of this operetta's composition.

The liner notes explain that both Rita Streich and Nicolai Gedda are partly of Russian origin, which is interesting in this context. What is far more important is that both are in fine vocal form, and they bring to this music the same dedication they would lavish on a choice operatic assignment. If operetta à la Lehár is your dish, this German import offers more music from *Der Zarewitsch* than has been available hitherto. The sound is outstanding. G.J.

RECORDING OF SPECIAL MERIT

LISZT: *Sonetto 104 del Petrarca; Ballade No. 2 in B Minor; Sonetto 123 del Petrarca; Vallée d'Obermann; Valse oubliée No. 1;*

(Continued on page 94)

STEREO REVIEW

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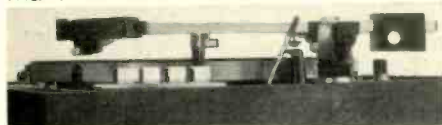
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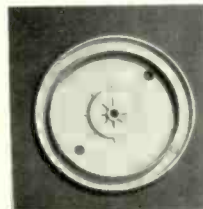
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Miracord 50H



Les Jeux d'eau à la Villa d'Este. Claudio Arrau (piano). PHILIPS 802 906 LY \$5.98.

Performance: Excellent

Recording: Very good piano sound

I like this music, I like the way Arrau plays it, and (surprise) I like the way the piano sounds. Perhaps someone can explain to me why this music is so little played. The three books of the *Années de pèlerinage*—from which four of the six pieces are taken—are summits of Romantic piano literature, but only the *Vallée d'Obermann* is well known and that not very. Arrau himself, although apparently early a Liszt exponent, has not played much of this music in years. Now, hard on the heels of a substantial Liszt revival—at least a recorded revival—he has issued a fine Liszt collection. Arrau never

exaggerates, never succumbs to mere Romantic rhetoric. He has found a personal, free, controlled, convincing Liszt style of very great poetic beauty. There is a bit of something missing at the top—a high of power, daemonic accent, and dynamism that Liszt himself certainly possessed. Arrau never achieves total immersion, never scales the very last peak. But total, final ecstasy is something almost impossible to achieve through recordings anyway; it is one of those experiences almost invariably reserved for the "live" performance. In every other respect these are magnificently shaped performances of first-rate music.

I am beginning to get the reputation of a perpetual complainer about the quality of recent piano recordings. Just for a change, I'm happy to report that this is a good one. E.S.

RECORDING OF SPECIAL MERIT

MAHLER: *Das klagende Lied (Original Three-Part Version); Symphony No. 10: Adagio.* Elisabeth Söderström and Evelyn Lear (sopranos); Grace Hoffman (mezzo-soprano); Ernst Haefliger and Stuart Burrows (tenors); Gerd Nienstedt (baritone); London Symphony Orchestra Chorus and London Symphony Orchestra, Pierre Boulez cond. COLUMBIA M2 30061 two discs \$11.96.

Performance: Splendid

Recording: Mostly very good

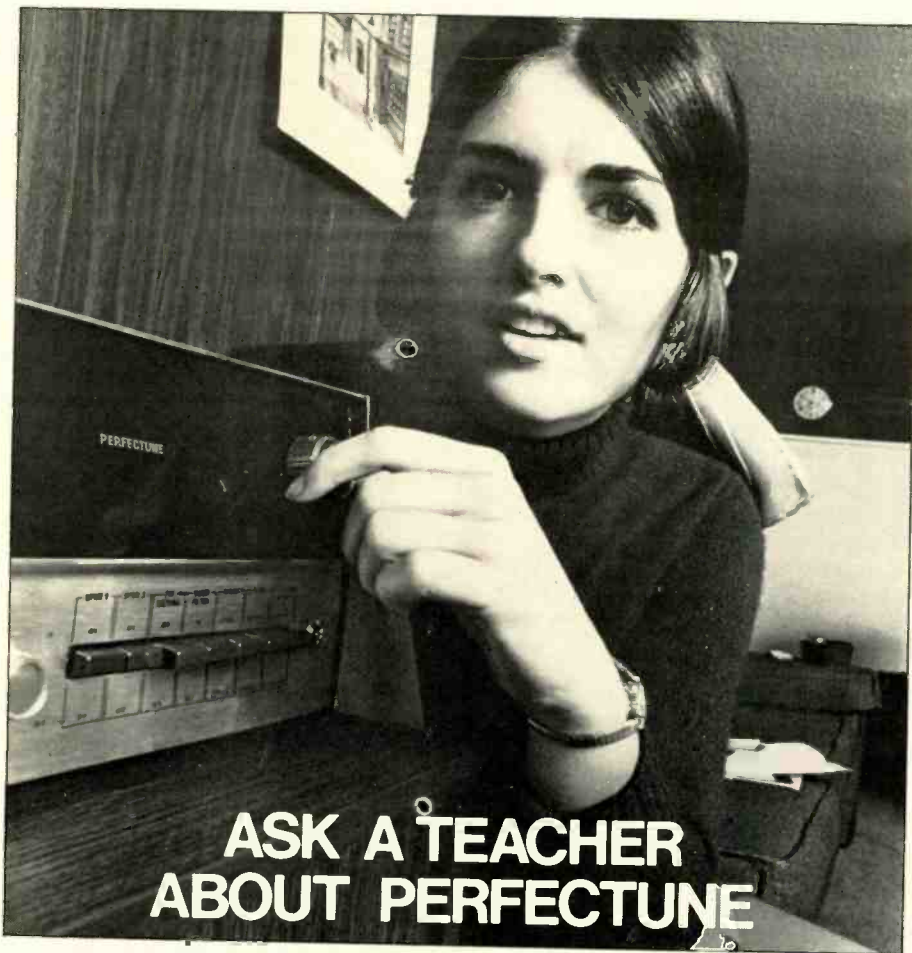
The autograph score of *Das klagende Lied*, composed by Gustav Mahler at the age of twenty, was given to his sister Justine, whose husband, Arnold Rosé, was concertmaster of the Vienna Philharmonic from 1881 to 1938 (fifty-seven years!). It consisted not just of the two parts—*The Minstrel* and *Wedding Piece*—that have been recorded heretofore, but also a lengthy preceding section called *Forest Legend*, telling of the rivalry of the two brothers and of the slaying of the younger by the older. Not until 1901 was *Das klagende Lied* performed, Mahler conducting a revised version that omitted the first part, which remained unpublished and for all practical purposes unknown until November, 1934. In that year Part One received its world premiere on Radio Brno in Czechoslovakia. The conductor was Alfred Rosé, son of the Vienna concertmaster. In April of the following year the younger Rosé conducted the first three-part performance on the Vienna Radio. When World War II broke out, he moved to Canada, taking along the score of the three-part *Klagende Lied*, which was his by inheritance. Donald Mitchell, in his book *Gustav Mahler: the Early Years* (Rockcliff, London, 1958), discusses the suppressed section of *Das klagende Lied* at some length, noting also that he had been in direct communication with Alfred Rosé; but it was not until a decade after publication of Mitchell's book that determined efforts were made to bring the entire work to performance once more in its three-part form. The philanthropic Osborn family of New Haven, who had previously purchased for Yale University the original five-part version of the Mahler First Symphony, was able to do likewise with the score of *Das Klagende Lied*, which received its second complete performance on January 13, 1970, with Frank Brieff conducting the New Haven Symphony.

Has all the effort to bring *Das klagende Lied* complete to public performance and to this very fine recording at hand been worth it? Decidedly yes, I would say. For whereas the "Blumine" movement, when played as part of the First Symphony, adds little but length to the whole, despite its interesting motivic relevance, the *Forest Legend* section of *Lied* generates the thematic and dramatic stuff of all that follows. It sprawls a bit in comparison with the other two movements, with their more sharply contrasting episodes, but, as Jack Diether points out in his liner notes, hearing the two-part *Klagende Lied* is rather like hearing the *Ring* minus *Das Rheingold*.

Das klagende Lied, for all its Wagnerian echoes, is for me—now as in 1951, when I first heard the tape master of the Zoltán Fekete recording—heady and exciting stuff, altogether a remarkable production for a twenty-year-old composer. In Pierre Boulez's performance, we finally have the combination of dramatic urgency, rhythmic precision, and clarity of tex-

(Continued on page 96)

STEREO REVIEW



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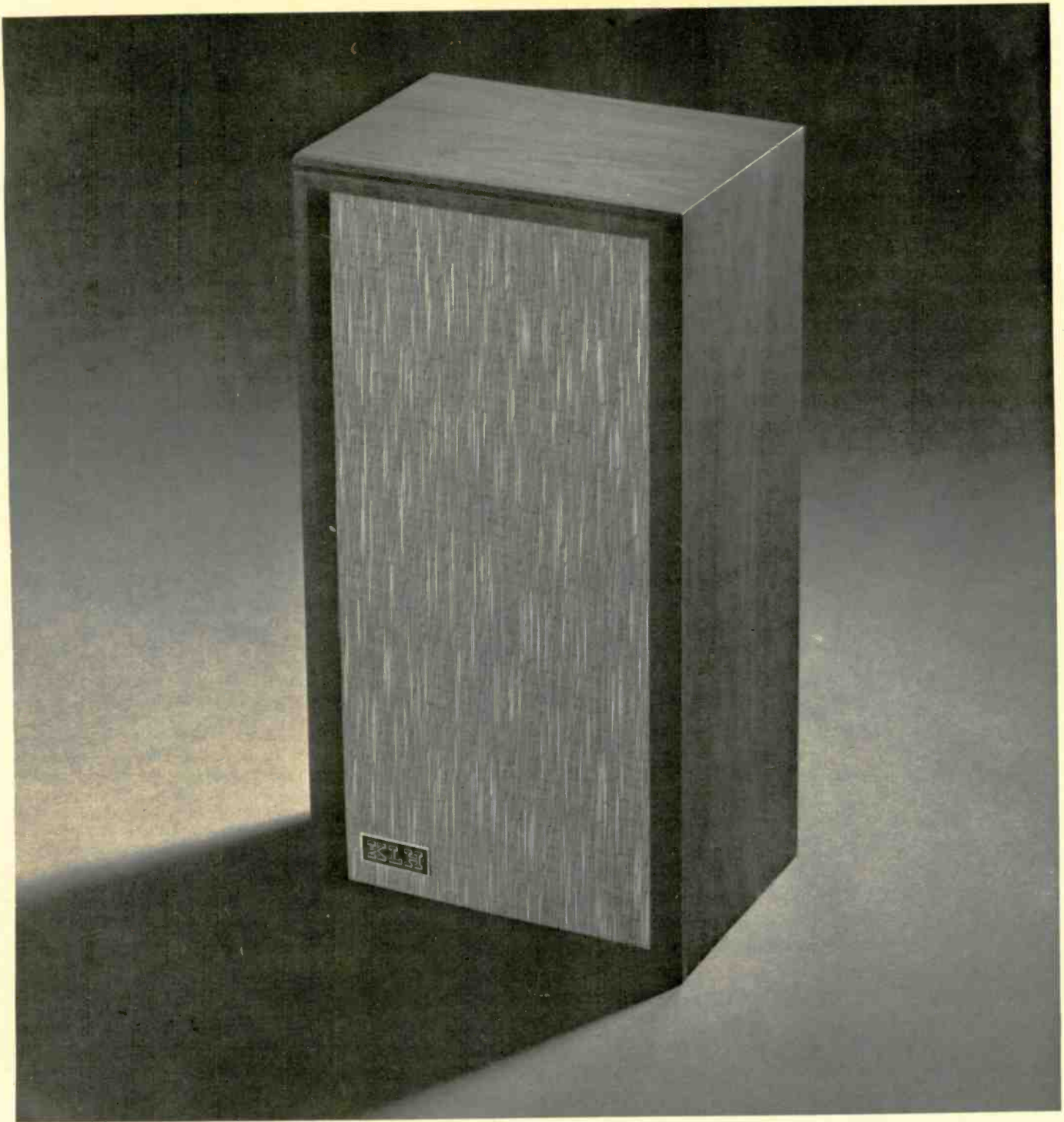
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ture to bring the music fully to life in recorded form. Of the previously recorded two-part versions, Fekete's impressively dramatic reading is sonically out-dated, and the intensely lyrical interpretation by Wyn Morris on Angel is marred by (apparently) improper processing of the master tape, which stemmed from the British recording firm of Delysé.

The fact that two different sets of soloists are heard here, with only Grace Hoffman as a common denominator, seems to indicate that a considerable time separates the recording of Parts Two and Three from that of Part One; and decidedly brighter brass-percussion sound in Part One leads me to suspect a different and probably more sonically "live" locale. Yet despite this mismatch, the recording as a whole has been splendidly carried out: there is real wallop in the choral attacks and fine tonal body

in the lyrical episodes, and the offstage brass band in the *Wedding Piece* comes off with stunning effect. The solo work, especially in Parts Two and Three, is top-notch both in musicality and in intensely dramatic communication. And Boulez adds a substantial and telling appendix to this first major score of Mahler's in the form of the last major Mahler score able to be performed as the composer conceived it: the searingly poignant Adagio movement of the Tenth Symphony. Whereas other readings of this movement have tended to relate it to the emotion-laden style of Alban Berg, Boulez seems to bring it close to the white heat of Webern, specifically the fourth of the Six Pieces for Orchestra, Op. 6.

Yes, it was indeed worth the effort to bring the whole of Mahler's *Das klagende Lied* together for performance and recording com-

plete. Dyed-in-the-wool Mahlerites will delight in spotting relationships with the composer's other youthful scores, most especially the *Songs of a Wayfarer* and the First Symphony, and anyone with a musical bone in his body will respond to the zest and passion of the music on its own terms.

D.H.

MILHAUD: *Pastorale for Oboe, Clarinet, and Bassoon* (see SCHUBERT)

RECORDING OF SPECIAL MERIT

MOZART: *Symphonies Nos. 1-24*. Berlin Philharmonic, Karl Böhm cond. DEUTSCHE GRAMMOPHON SKL 2721013 eight discs \$36.00.

Performance: Very good
Recording: Very good

It is one of those little ironies of music history that a collection of Mozart's Symphonies Nos. 1 to 24 should contain, and quite correctly, thirty-one separate works, nine of them unnumbered. In fact, Mozart wrote (are you ready?) more than fifty symphonies, and the conventional numbering is so far off base that it includes spurious works (*i.e.*, Nos. 2 and 3, rightly omitted here) and skips perfectly genuine ones. Even Koechel missed a couple.

Contrary to the general impression, most of Mozart's symphonic works date from his early years. In the maturity of his brief life, he only occasionally turned his hand to writing symphonies—perhaps ten works in his last fifteen years. Between 1783 and his death in 1791, he wrote only four, the last three in one spurt in 1788. The sad truth is that, in his later years, he had few real opportunities to produce symphonies, for he had no Esterhazy orchestra to keep him busy, and only an occasional foreign commission (Paris, Prague). We don't even know what prompted him to write the final symphonic trilogy; maybe, even if nobody particularly wanted late Mozart symphonies, he felt compelled to write two or three anyway.

For Mozart, the boy wonder, the situation was somewhat different. Symphonies were good showpieces for his many tours, useful for opening and closing concerts, introducing concertos, serving in a pinch as opera overtures, and generally demonstrating to an astonished world the expected precocious virtuosity. All of the works in this set were written by Mozart before his eighteenth birthday.

There is really no rational way for us to come to grips with this phenomenon. We "know" that Mozart was a prodigy, but what does that mean in terms of facing the music itself? Is astonishment the proper mental set? Or skepticism? It is not hard to prove that these are largely unoriginal works which imitate and combine all sorts of musical ideas taken from Mozart's predecessors and contemporaries. But which among us can confidently state from firsthand experience that this or that music is an imitation? Imitation of what? J. C. Bach? Monn? Sammartini? The Mannheimers?

In fact, these early works of Mozart constitute a kind of grand tour of the Rococo or pre-Classical symphony. This is a somewhat different genre from the imposing, highly personal late Classical and Romantic symphony, and, obviously, we should not make improper demands on it. First of all, we should not confuse simplicity with naiveté. This was a highly sophisticated age that chose simplicity, "naturalness," and directness in conscious reaction to the more studied contrapuntal art that preceded

(Continued on page 98)

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THE CHICAGO THREE

Angel's first recordings with
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Reviewed by IGOR KIPNIS



THREE new discs released simultaneously represent Angel's first recordings of the Chicago Symphony Orchestra under its new principal guest conductor, Carlo Maria Giulini. One's first impression is that the orchestra is in exceedingly capable hands under the Italian maestro. His approach in all three cases is unfailingly colorful, and the orchestra itself plays with extraordinary brilliance. Not all of these performances, however, are unqualified triumphs, in spite of their many fine attributes. Outstanding is the Brahms, which receives a thoroughly meaningful and broad-scaled treatment, full of big lines and soaring melodies. It is, more often than not, arresting in its passionate involvement (the opening movement is the best example of this), and it deserves a high place among super-Romantic interpretations of this score already available in the catalog.

The orchestral excerpts from Berlioz's *Romeo and Juliet* impress one principally with the excellent quality of the playing. Overall the performance is a good one, but it lacks the white heat of Toscanini's rendition (in *The Ball*, for instance), and the *Queen Mab Scherzo* is not notably mercurial. The *Love Scene* is most eloquently done, but elsewhere I find atmosphere curiously missing.

The same lack characterizes the two Stravinsky suites. In both, orchestral brilliance and color are stunningly set forth. Yet "character" portrayal seems to take second place to the notion of making these two suites into orchestral showpieces. Considered in that

light, *Petrouchka* emerges more successfully because of its all-stops-out approach; by comparison, *Firebird* is suave and rather low-key in interpretation (for example, the slowish tempi of the respective dances of the Firebird and Kastchei). But both sound full-bodied and romantic when heard against the drier style common today, and both works benefit enormously from Giulini's extraordinary concentration on orchestral detail.

The Stravinsky disc is the most vivid and detailed recording of the three. All, however, showcase the Chicago Symphony most impressively. My only complaint is that the pressings are uniformly too high-level, leading to stridency at the loudest climaxes.

BERLIOZ: *Romeo and Juliet: Introduction; Romeo Alone-Melancholy-Concert and Ball at the Capulets' Palace; Queen Mab Scherzo; Love Scene; Romeo at the Tomb of the Capulets.* Chicago Symphony Orchestra, Carlo Maria Giulini cond. ANGEL SFO 36038 \$5.98 © 4XS 36038 \$6.98.

BRAHMS: *Symphony No. 4, in E Minor, Op. 98.* Chicago Symphony Orchestra, Carlo Maria Giulini cond. ANGEL SFO 36040 \$5.98, © 4XS 36040 \$6.98.

STRAVINSKY: *Firebird Suite (1919 Version); Petrouchka Suite (1947 Version).* Chicago Symphony Orchestra, Carlo Maria Giulini cond. ANGEL SFO 36039 \$5.98, © 4XS 36039 \$6.98.

ed it. That an inspired child could produce such music was, to that age, not evidence of unsophistication but of "naturalness," of true inspiration.

Mozart wrote his first symphonies—Nos. 1, 4, and 5—at the age of nine, and they are as good as, or better than, some of the routine and ceremonial works that followed. The bulk of his symphonic work—nearly thirty compositions—was composed between 1770 and 1773. To stop at No. 24, as DGG and Karl Böhm have done here, was an arbitrary decision, for the remarkable "early" series of thirty or so continues through Nos. 29 or 30. Well, I suppose they had to stop somewhere; the "later" symphonies (later by a matter of weeks) are by and large better known. But by the time we reach No. 19 or 20, we can strike out the prefix "pre" in pre-Classical. We have entered the realm of the fully-matured Classical symphony, and Mozart, although still a teenager, has begun to make a contribution in his own right.

The best way to deal with this music is to forget most of this historical matter. Knowledge of the age of the composer has probably been the biggest single obstacle to wider appreciation of early Mozart. It should be heard as music, most of it pretty good, some of it really inspired.

This is not quite the first such recording venture—one remembers with affection Westminster's pioneering series with Erich Leinsdorf—but it has the advantages of good preparation, thoroughness, and up-to-date sonic quality. Böhm is no scholar. His sound is a little too Philharmonic at times; a better wind-string balance and more convincing ornamentation would have made this set more nearly definitive. However, allowing for such reservations, these are excellent performances, very beautifully recorded and put out with all the usual DGG skill. Unfortunately, the records are available only in the set; they should (and probably will) be sold individually as well. E. S.

PISTON: *Concerto for Orchestra* (see RUGGLES)

RACHMANINOFF: *Concerto No. 3, in D Minor, Op. 30.* André Watts (piano); New York Philharmonic, Seiji Ozawa cond. COLUMBIA M 30059 \$5.98.

Performance: Good
Recording: Fair

André Watts and Seiji Ozawa have come up with a performance of the Rachmaninoff Third which I find a little hard to grasp. It is small-scale, and I find it difficult to guess whether this was done by interpretive intention or by a decision of the recording engineers. The sonic "space" has been kept extremely shallow, and the orchestra is subjugated almost completely to the soloist. A rather delicate, light-timbred recording is the result.

Though you sometimes have to strain to know exactly what the orchestra is doing, it is still possible to decipher that Ozawa has taken a decidedly restrained posture toward Rachmaninoff's palpitating Russian-Romantic sentiments, and that he has managed to lower the music's temperature to a considerable degree. In the long orchestral introduction which begins the second movement, the music sounds so Nordic in its coolness that if you did not know the passage was written by Rachmaninoff, you might very well guess that Grieg was the composer!

Watts' piano sound matches that of the orchestra in lightness. Again, I cannot tell wheth-

STEREO REVIEW

er this is because of the engineering or the pianist. My memory of his concert-hall sound is that it has much more body and bass, but that is, of course, a memory and not a direct comparison. He is a splendid musician, and though this is not the most impressive performance I've ever heard of the Third Concerto, it is an attractive one: lyrical, sweet in disposition, and intellectually refined. Some of the passage-work is less disciplined and regular than it might be, and there are occasions, especially in the first movement, when he and the conductor seem to have different ideas about tempo. But the recording's oddly vague ambiance is such that it can leave you guessing about a lot of things. L.T.

RHODES: *The Lament of Michal* (see STRAUSS, R.: *Songs*)

RUGGLES: *Men and Mountains*. **PISTON:** *Concerto for Orchestra*. **HIVELY:** *Icarus*. Polish National Radio Orchestra, William Strickland and Vohdan Wodiczko cond. **SWANSON:** *Short Symphony*. Vienna State Opera Orchestra, Franz Litschauer cond. **COMPOSERS RECORDINGS, INC. CRI SD 254 \$5.95.**

Performances: Heavy-handed
Recordings: One old, three new

The Piston is the lead-off piece on this disc, but I have intentionally chosen to list the Ruggles first, as it represents the first complete recording of a major work by a remarkable composer of limited output. Ruggles wrote only three orchestral works: *Men and Mountains*, *Sun-Treader*, and *Organum* (not *Vox Clamans in Deserto*, as CRI says here; it is for soprano and chamber orchestra—and it is curious that CRI should disseminate this mistake, since they publish the only recording of *Organum*). *Men and Mountains* was composed in Arlington, Vermont, in 1924 and revised by the composer about ten years later; it is this revised version that is usually played nowadays and that is recorded here. Since I have written extensively about Ruggles in this magazine (in *The American Composers Series*, September, 1966), and since newspaper critics aren't much interested in new music anymore, I thought it might be apropos to quote Lawrence Gilman's review of the first performance, published in the *New York Herald-Tribune* of December 8, 1924:

"By far the most original item on the program was Mr. Carl Ruggles' *Men and Mountains*, which he calls a 'Symphonic Ensemble.'"

The score bears a quotation from William Blake: 'Great things are done when men and mountains meet.' Mr. Ruggles is well fitted to set Blake to music. He is a natural mystic, a rhapsodist, a composer who sees visions and dreams fantastic dreams. . . . There is a touch of the apocalyptic, the fabulous, about his fantasies. . . . His music seems to us to be utterly original. . . . Sometimes he is thrilling and puissant—as in that joyously dissonant 'proclamation' that opens *Men and Mountains*. And in his middle movement, for the strings, he has found a strange, new poignancy of harmonic and polyphonic speech. . . . This New Englander with a touch of Blake—of Blake's rhapsodic fantasy, Blake's piercing and swift simplicity—may not write music that we would call 'beautiful'. Yet tomorrow, or the day after, we may call it that."

I would call it that. Gilman's perceptions of almost fifty years ago seem to me to be perfectly valid today.

All this is by way of welcoming a recording
DECEMBER 1970

that I do not by any means consider "definitive." I think the piece will be better done—by Gunther Schuller? Michael Tilson Thomas?—but at least and at last we have the complete work. The performance and recording are at least adequate, or even a bit above that faint damn.

CRI also deserves commendation for reissuing the old Vanguard mono recording of the Howard Swanson *Short Symphony*, a work that attracted considerable attention in its day and that has since slipped into that special oblivion reserved for highly touted American music. In the American Culture System, there is a special variety of disposable composer; used once and then discarded. Better not to have a success at all! Swanson's case is especially striking, since he is black, but it is not untypical in other respects: studies at the *Boulangerie*, grants and prizes, Critics' Circle Award, many performances, articles, esteem, and then . . . nothing. In recent years he has lived in Vienna and been represented musically mainly by his songs, a number of which have entered the repertoires of some of our black singers. The award-winning *Short Symphony* deserves rescue; it is an attractive work with a neo-classical character and an imaginative finale that suffers, however, from the heavy-handed performance here.

The work belongs in the same general stylistic category as the Piston Concerto, written for Koussevitzky and the Boston Symphony back in 1933. I find the latter a little too heterogeneous, with a doggedly neo-Baroque opening movement, a "pops" scherzo, and a very eclectic passacaglia-finale. And again the performance seems thick and heavy for the spirit of the music.

Wells Hively was, among other things, organist of Grauman's Chinese Theater in silent film days, music director for Ruth St. Denis, and accompanist for Dorothy Kirsten and Lily Pons. His *Icarus*, written in memory of a nephew who died in an automobile accident, makes a rather imaginative use of chorale-prelude form to express its obvious program of soaring flight and tragedy. An oddly attractive work.

As already noted, the performances are on the weighty side, but are otherwise adequate and decently recorded. E.S.

SCHUBERT: *String Trios in B-flat Major* (see HAYDN, *String Trios*)

RECORDINGS OF SPECIAL MERIT

SCHUBERT: *Symphony No. 9, in C Major* ("The Great"). Cleveland Orchestra, George Szell cond. ANGEL S 36044 \$5.98.

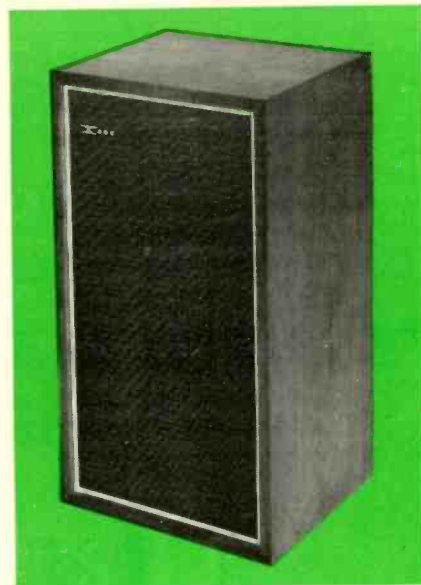
DVOŘÁK: *Symphony No. 8, in G Major; Two Slavonic Dances: No. 3, Op. 46, in A-flat Major; No. 10, Op. 72, No. 2, in E Minor*. Cleveland Orchestra, George Szell cond. ANGEL S 36043 \$5.98.

Performance: Stunning
Recording: Splendid

When conductor George Szell died last summer, he left a great legacy of recordings. It is increased now by the addition of the two last discs he made with the Cleveland Orchestra. After twenty-four years of music-making with that orchestra, his remarkable interpretive capacities are well documented. These performances simply reconfirm what has already been confirmed many times: he was a musician second to none.

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above many others was Szell's ability to take very long phrases and carry them from beginning to end in a contrapuntal texture without, at the same time, effacing other, simultaneous phrases in the fabric. Somehow, he could adjust the dynamics and the entries and exits of various phrases so that the suave flow of the whole was never broken. In these performances, the sense of long-lined melody is constant, and constantly alive. The rhythms emphasized are phrasal, not metrical, so that there is immense comfortableness in the gradual display of thematic materials and their interweavings. At the same time, Szell never interposed himself between the music and your ears in a "see what I'm doing!" manner. Instead, he managed to reveal unexpected sophistications in even very familiar music. In this performance of the Schubert "Great" C Major Sym-

phony, for instance, the opening movement impresses the listener with Schubert's own far-sightedness in his distribution and extension of materials. Lines are incredibly long and elegant, and "simple" three-part counterpoint is made to seem a miracle of lyric organization.

Szell's tempos on both these recordings are commodious. No doubt this is one reason he was able to reveal so much inner activity without resort to neon-highlighting. In the two Slavonic Dances, his tempos are slower than many conductors use for these pieces. Only his virtuoso control of the orchestra—and particularly the strings—could have made possible such sculpturally beautiful effects. In this case, perhaps, Szell did not step quite so far out of the spotlight as usual. But, if I seem to have cast doubt on an earlier thesis, let's leave it that this is the exception that proves the rule. *L.T.*

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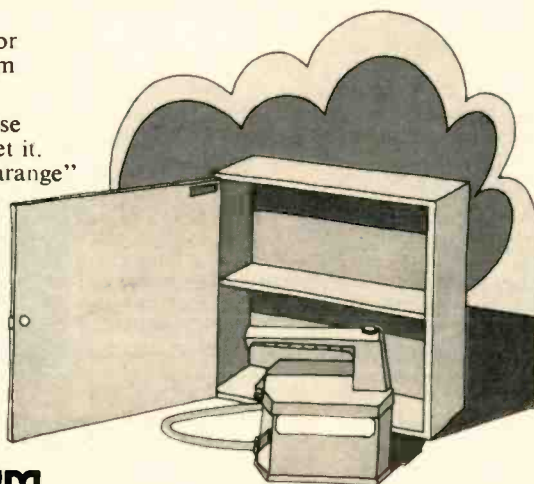
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RECORDING OF SPECIAL MERIT

SCHUBERT: *Symphony No. 9, in C Major (D. 944)*. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 139043 \$5.98.

Performance: High-voltage
Recording: Good

Herr von Karajan is not above providing a bit of a surprise for those resigned, so they think, to an endless string of super-refined readings of standard repertoire masterpieces from him. In this instance, we get no fussy treatment of this, the greatest of lyrical-dramatic symphonies, but one which does almost Toscaninian justice to the work's rhythmic urgency and yet gives the lyrical its full due. The introductory pages are definitely Toscanini-inspired (*vide* his Philadelphia Orchestra recording) in tempo, but like Toscanini in that recording he does not overdrive either the main body of the succeeding *allegro* or the terrific finale, which can become a rat-race in some hands. One moment that especially stays with me is the lovely echo effect Karajan conjures out of the last phrase of the opening horn solo. I enjoyed this record wholly—a virile and passionate account of Schubert's wonderful, ever-fresh score. I shall keep it alongside my treasured earlier versions—Toscanini-Philadelphia, Bruno Walter-New York Philharmonic, Szell-Cleveland, and Furtwängler-Berlin Philharmonic. *D.H.*

RECORDING OF SPECIAL MERIT

SCHUBERT: *Trio in B-flat Major, Op. 99, for Violin, Cello and Piano*. MILHAUD: *Pastorale for Oboe, Clarinet, and Bassoon*. HINDEMITH: *Kleine Kammermusik, Op. 24, No. 2, for Woodwind Quintet*. Claude Frank (piano); Boston Symphony Chamber Players. RCA LSC 3166 \$5.98.

Performance: Superb
Recording: Excellent

This is a great performance of the Schubert Trio. The performance, like the work, is perfectly poised between classicism (idealized, controlled beauty; meaningful definition of articulation, phrase, and structure) and Romantic expression (poetic details, the right touch of rubato, sensitive dynamics, great beauty of tone, interaction between the musicians). A couple of repeats are omitted and the recorded sound leans curiously to the right (channel, that is). The Milhaud and Hindemith, although attractive enough and very well played, are a couple of odd encores; they are obviously included to give the wind players of the ensemble a chance. But complaints seem churlish; this is, from practically any point of view, a first-class record.

The disc itself, by the way, is not quite as thin as some of RCA's recent offerings: a little more meat in the hamburger and a better quality result? *E.S.*

SCHUMANN: *Quintet in E-flat Major for Piano and Strings, Op. 44*. BRAHMS: *Quartet No. 2, in A Major, for Piano and Strings, Op. 26*. DVORÁK: *Quintet in A Major for Piano and Strings, Op. 81*. Budapest Quartet; Clifford Curzon (piano). ODYSSEY 32 26 0019 two discs \$5.96.

Performances: Mostly fine
Recording: Excellent mono

The Brahms and the Dvořák performances
(Continued on page 102)

STEREO REVIEW

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here were certainly worth resurrecting, but I have doubts about the Schumann. The first movement of this last-named shows the Budapest and Curzon at their best—warm and poetic, without strain or exaggeration. The oddly restrained and very un-march-like interpretation of the second movement represents, at any rate, an original and expressive approach that carries its own conviction. But the third movement weakens and the finale is wooden. In general these musicians seemed to have had a maximum energy level and when something above that was required, their response often became mechanical. Curious in view of the undoubted and quite unmechanical beauties of most of the playing here, notably in the difficult Brahms. Excellent mono sound too. *E.S.*

RECORDING OF SPECIAL MERIT

SIBELIUS: *Symphony No. 2, in D Major, Op. 43.* Boston Symphony Orchestra, Serge Koussevitzky cond. RCA VICTROLA Ⓜ VIC 1510 \$2.98.

Performance: Unforgettable
Recording: 1950 mono

SIBELIUS: *Symphony No. 2, in D Major, Op. 43.* Philadelphia Orchestra, Eugene Ormandy cond. ODYSSEY Y 30046 \$2.98.

Performance: Good
Recording: Good

What is it that makes the difference between a merely good performance and a great performance? It's a mystery, but there's no mistaking the neuro-physiological effect: I glanced at the hair on my forearm after listening to this Koussevitzky-Boston Symphony record, done short-

ly before the conductor's death in 1951, and it was standing straight up! Not even the distortion caused by standing-wave conditions affecting all of the Boston Symphony Hall recordings of the 1940's could keep the uniquely personal and intense Koussevitzky message from coming through loud and clear. Were I a Finn, after hearing this performance, I'd be ready to take on an army of wildcats.

Eugene Ormandy's Philadelphia Orchestra need defer to none, not even Koussevitzky's Bostonians. Odyssey's reissue of Ormandy's 1957 reading of the Sibelius Second offers beautiful sound and a solid, well-polished performance. The slow movement is a bit slower than Koussevitzky's, but otherwise there are no significant differences in tempo. Yet I did not so much as shiver while listening to Maestro Ormandy.

The obvious difference between the two performances is the terrific intensity of Koussevitzky's phrasing and attack, plus string tone, even in *pianissimo* passages, that makes one wonder why the bows and strings don't simply disintegrate from the heat. The rest of the answer to my initial question remains one of the wonderful mysteries—and joys—of concert-going, and occasionally of record listening. More Koussevitzky on Victrola, please! *D.H.*

RECORDING OF SPECIAL MERIT

STRAUSS, R.: *Ariadne auf Naxos.* Reri Grist (soprano), Zerbinetta; Hildegard Hillebrecht (soprano), Primadonna/Ariadne; Tatiana Troyanos (mezzo-soprano), the Composer; Dietrich Fischer-Dieskau (baritone), the Music Teacher; Friedrich Lenz (tenor), Brighella; Franz Stoss (speaker), Chief Butler; Jess Thom-

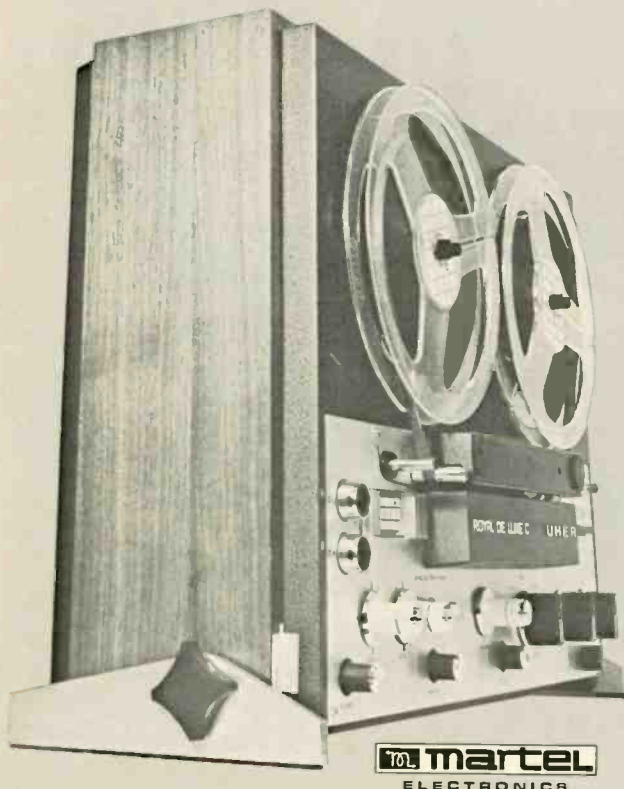
as (tenor), the Tenor/Bacchus; Gerhard Ungar (tenor), the Dancing Master; Arleen Auger (soprano), Naiad; Unni Rugvedt (alto), Dryad; Sigrid Schmidt (soprano), Echo; Barry McDaniel (baritone), Harlequin; John Van Kesteren (tenor), Scaramouche; Richard Kogel (bass), Truffaldin; Symphony Orchestra of the Bavarian Radio, Karl Böhm cond. DEUTSCHE GRAMMOPHON 2709003 three discs \$17.94.

Performance: Mostly excellent
Recording: Very good

Ariadne auf Naxos, the opera within an opera, the first neo-Classical opera, the most and the least intellectual and the most and the least operatic of operas, has fared only moderately well in the theater, but not badly at all on records. The history of how such a major work got hung on such a minor premise is too well known to bear much elaboration here: the work was intended as the substitute for the play-within-a-play in a Max Reinhardt version of Moliere's *Bourgeois Gentilhomme*; the Prologue was written later to make the work self-standing and to give von Hofmannsthal and Strauss a chance to work over the various themes, intellectual, musical, and otherwise. For Strauss, it was mainly a chance for Strauss, the fearsome modernist composer of the dreadful and obscene works *Salome* and *Elektra*, to show his firm allegiance to tradition and to create some of the most charming music written in this century. The work crams a lot of music into a little space—hardly two hours' running time. There are three notable soprano parts—Ariadne, Zerbinetta, and the Composer (yes, the composer of the opera within an

(Continued on page 104)

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opera is a soprano!), as well as a big tenor part, two or three decent character roles, a couple of songs, a decent-sized aria or two, a glorious duet, and several superb ensembles for various harlequins, scaramouches, naiads, and dryads.

In view of the considerable competition, one might question the need for a new recorded *Ariadne*. Fischer-Dieskau's somewhat surprising presence is not much of an excuse; the part is not particularly large nor especially well performed by him. And Jess Thomas is damagingly uneven; his Bacchanalian entry in the opera proper is unbearably wobbly and gross. Böhm's direction, and the recording itself, is, as is so often the case in performance, highly orchestral in concept, largely ignoring Strauss' attempt to create a Mozartian work with a chamber-orchestral quality. On the other hand, there are three good reasons for this recording

and they are Reri Grist, Hildegard Hillebrecht, and Tatiana Troyanos. As *Ariadne*, Hillebrecht is good, although not quite in a class with Schwarzkopf. Grist is a superb Zerbinetta, and Troyanos comes as close to perfection in the part of the Composer as anyone has a right to expect of a mere human being. All the ensembles are extremely well sung and very beautifully handled by Böhm and the DGG engineers. In short, there are respects in which this recording more than justifies its existence, and they are the exceptional parts of a very respectable whole. E.S.

STRAUSS, R: *Six Songs, Op. 68 (Brentano)*. Rita Shane (soprano). **PHILLIP RHODES: *The Lament of Michal, for Soprano and Orchestra*.** Phyllis Bryn-Julson (soprano); Louisville Orchestra, Jorge Mester cond. LOUIS-

VILLE FIRST EDITION RECORDS LS-704 \$4.98 (subscribers), \$5.98 (non-subscribers).

Performance: Good
Recording: Good

Louisville "First Edition Records" celebrates its one hundredth recording production with a handsomely jacketed disc (Louisville records were formerly jacketless) featuring two marvelous sopranos, Rita Shane and Phyllis Bryn-Julson. The music is Strauss' Op. 68 songs, which, believe it or not, had been unrecorded in their orchestral form before this, and a work commissioned by the Louisville Orchestra, *The Lament of Michal* by Phillip Rhodes, a young man who has been composer-in-residence with the orchestra for the past year.

The Strauss songs are a great success in this performance. Miss Shane's voice is gorgeous, and her soaring, voluptuous approach to Strauss' ample yet intimate style in these works is a joy to hear. Jorge Mester's accompaniment with the orchestra is equally excellent, though the sonics of the recording keep the orchestra a bit more in the background than even conductorial courtesy would have demanded.

With such a rewarding first side, it is hard to understand the choice of Rhodes' *Lament for Michal* for the second. This is the work of a thirty-year-old composer in search of himself, perhaps. But it is disturbing to listen to music which, despite its technical adeptness, is yet so thoroughly unconvincing. The composer seems to have been unable to rouse any genuine feeling for the Biblical tragedy of David and Michal. Instead, we are led on an almost mawkishly sentimental journey through the worlds of Schoenberg, Berg, and Richard Strauss, with a little *de rigueur* "post-Webern" vocal writing thrown in as a *moderne* bonus. The mixture doesn't work.

Despite this second-side handicap, I do recommend the record. The Strauss songs are beautiful. Louisville recordings are now obtainable either by subscription or, for individual records, by back-order from your local record dealer. The address is Louisville Orchestra, 211 Brown Building, 321 West Broadway, Louisville, Kentucky 40202. L.T.

SWANSON: *Short Symphony* (see RUGGLES)

RECORDING OF SPECIAL MERIT

VIVALDI: *Concertos: in G Minor, "per l' orchestra di Dresda" (P. 383); in F Major, for flute, oboe, bassoon, strings, and continuo (P. 261, tomo 8); in F Major, for two horns, strings, and continuo (P. 321); in C Major, for two oboes, two clarinets, strings, and continuo (P. 74); in F Major, for two horns, strings, and continuo (P. 320).* Eduard Melkus (violin); Hans-Martin Linde and Peter Jenne (flutes); Helmut Winschermann and Gernot Schmalfluss (oboes); Rudolf Klepač and Detlev Kühl (bassoons); Gustav Neudecker and Alois Spach (horns); Jost Michaels and Hans Schöneberger (clarinets); Munich Chamber Orchestra, Hans Stadlmair cond. DEUTSCHE GRAMMOPHON ARCHIVE 2533044 \$5.98.

Performance: Exceptional
Recording: Superior

All five of these concertos, among Vivaldi's finest, feature spectacular writing for individual instrumentalists. There are, for instance, the two works for a pair of horns, which demand

(Continued on page 106)

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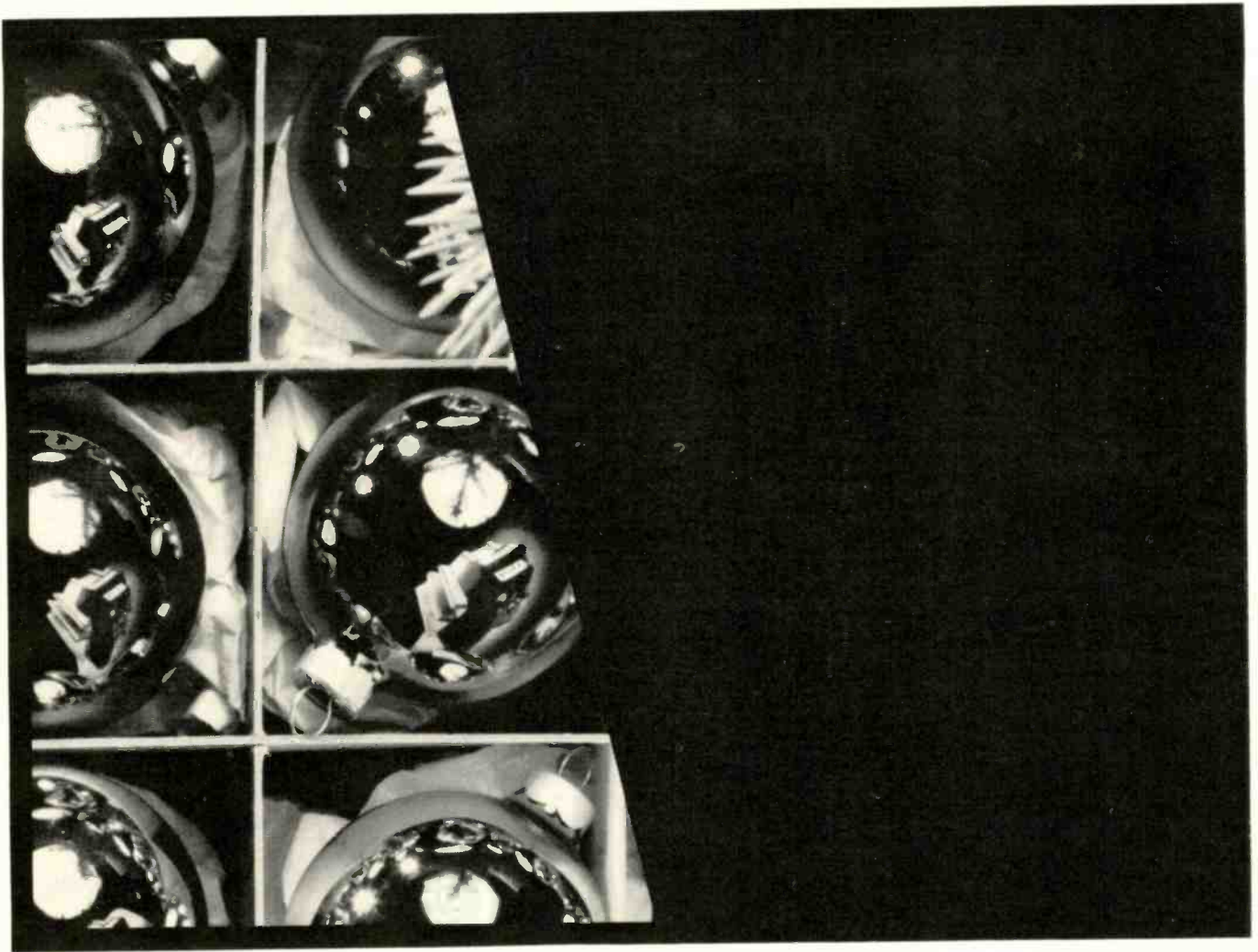
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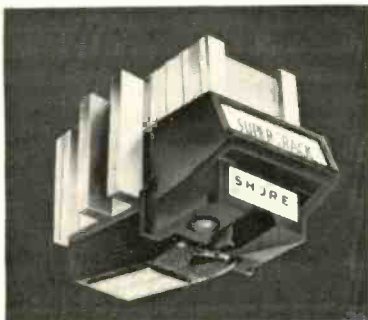
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the highest degree of virtuosity. The performances get it, too, from these players, all of whom are well known from their extensive participation in this kind of repertoire. Interestingly enough, the quite close-up recording has a far greater chamber-music quality than one sometimes hears in these pieces. Thus the concerto written for the Dresden Orchestra sounds less orchestral and more small-scaled, and it is quite effective this way. Two of the concertos call for comment: P. 74 is one of the earliest calling for the use of clarinets, and P. 261, which exists as a solo flute concerto (Op. 10, No. 1), is here heard in a different setting for flute, oboe, bassoon, strings, and continuo.

All the performances are not only extremely virtuosic (again, I must mention the double horn concertos), but they are also impeccably stylish, with some highly effective embellishments by all hands. The rhythmic vitality and crispness of the small ensemble make this one of the most enjoyable of the many, many Vivaldi discs in the catalog. Excellent sound in every way, too. I.K.

WEBER: Concerto No. 1, in F Minor, for Clarinet, Op. 73; Concerto in F Major for Bassoon, Op. 75; Concertino in E Minor for Horn, Op. 45. Jacques Lancelot (clarinet); Paul Hongne (bassoon); Georges Barboteu (horn); Bamberg Symphony Orchestra, Theodor Guschlbauer cond. MUSICAL HERITAGE SOCIETY MHS 1045 \$2.50 (plus 50¢ handling charge, from The Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

Performance: Good

Recording: Good enough

The F Minor Clarinet Concerto, with its anticipation by almost ten years of passages in *Der Freischütz*, is my favorite piece of music here. The more ambitious Bassoon Concerto is a fine solo vehicle, but for me less interesting music. The heretofore unrecorded Horn Concerto of 1806, rescored in 1815, is the real focus of interest in this album, for it has a solo part that stands to horn literature as the trumpet parts of Purcell and Bach do to that repertoire. But Weber here doesn't just go for the high notes and agile passage work; he reaches far into the lower range of the instrument, most strikingly so in the cadenza bridging the slow movement and the polonaise finale. The musical content is lightweight and easy on the ears, but far from easy on the soloist's lip and breath control. Barboteu tackles his challenging role bravely and emerges most creditably. Lancelot and Hongne do well in their respective roles, but there is substantial competition for them from Angel and DGG in the Clarinet Concerto and from London in the bassoon piece. The recorded sound is spacious, perhaps a bit too much so, but the texture has a nice transparency overall. D.H.

COLLECTIONS

RECORDING OF SPECIAL MERIT

ALI AKBAR KHAN: Ragmala. Ustad Ali Akbar Khan (sarod); Mahapurush Misra (tabla); with tamboura. *Raga Jogiya-Kalingda; Raga Bhairavi Bhatiyar.* CONNOISSEUR SOCIETY CS 2011 \$5.98.

Performance: Superb

Recording: Excellent

Ali Akbar Khan never has limited himself to strict classical Indian forms, occasionally com-

(Continued on page 108)

STEREO REVIEW

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mitting the radical act of mixing one raga with another, and even playing a quotation from *Greensleeves* in the middle of an improvisation. For this new recording he has employed one of the few Indian classical forms in which raga-mixing is accepted, the *ragmala* (literally, garland or bouquet of ragas). The various raga interpolations, of course, are extraordinarily subtle, and will be almost imperceptible to the listener who is not intimately acquainted with Indian music. But they are there, nonetheless, and the delicately interwoven sounds of their various pitch sequences is as fascinatingly complex as the development section of a Beethoven quartet.

Side one is devoted to a difficult pre-dawn raga called *Jogiya-Kalingda*, underpinned with a sixteen-beat rhythm cycle (*tala*) called *Tintal*.

The pattern is the most accessible Indian *tala* for Western listeners (and the one most frequently performed at Indian music concerts in the United States), because its even, four-beat sub-cycles are familiar to our 4/4-dominated musical perception. Ali Akbar Khan and Mahapurush Misra choose to make things more difficult for themselves, however, by using a variant of *Tintal* called *Tal Sitar Khani* that requires unusual syncopated accents.

Khan is such a great master that criticism of his work becomes meaningless, and the only relevant criteria are those provided by his own extensive recorded oeuvre. In comparison with the enormous achievements of most recent Connoisseur Society recordings, *Ragmala* pales somewhat. But it is a brilliantly workmanlike outing, nonetheless. Ali Akbar Khan hasn't

lost any of his steam, and virtually everything he records must be considered among the great examples of Indian art. *Don Heckman*

ROSEMARY BROWN: A Musical Séance. Beethoven(?): *Bagatelle*. Schubert(?): *Moment Musical*. Chopin(?): *Impromptu in F Minor*; *Impromptu in E-flat Major*; *Ballade*. Liszt(?): *Jesus Walking on the Water*; *Grübelei*; *Valse brillante in E Minor*; *Consolation*; *Swan at Twilight*; *Rêve en bateau*; *Lament*; *Jesus at Prayer*. Debussy(?): *Danse exotique*. Brahms(?): *Waltz in B-flat Major*. Grieg(?): *Shepherd Piping*. Schumann(?): *Longing*. Peter Katin (piano, in the *Bagatelle*, *Moment Musical*, *Impromptus*, *Jesus Walking on the Water*, *Grübelei*, *Valse brillante*, *Danse exotique*, and *Waltz*); Rosemary Brown (piano, in the other pieces). PHILIPS PHS 900256 \$5.98.

Performance: Not the point
Recording: Adequate

A number of articles and at least one television program have already been devoted to the baffling case of Rosemary Brown, an unassuming widow in her forties, of very limited musical background, who lives in a dreary part of London and who claims to have been "visited" over the last few years by some of the greatest composers of the past. She has by now taken down from their "dictation" several hundred compositions, and this Philips disc offers seventeen of them, along with some recorded observations from Mrs. Brown and several pages of documentation.

Mrs. Brown believes that the main purpose of the communication for which she serves as a channel is to provide skeptical humanity with a proof of personal survival after death. Her manner is refreshingly free of the more melodramatic trappings commonly attendant on such beliefs. She has voluntarily "received" a number of pieces in the presence of witnesses, in an atmosphere devoid of mumbo-jumbo, and through tests equally freely undergone she has satisfied dispassionate professionals that her own musical abilities are far too small to have achieved what she has done unaided, impressing them at the same time with her evident sincerity.

I had hoped that the appearance of the record would help substantially toward arriving at a balanced view of this strange affair, but in the event it offers little illumination. The characteristically unexpected major-minor modulations in the "Schubert," the bluff exuberance of the "Beethoven," the deployment of two-bar phrases repeated with slight variation in the "Debussy," the textural feel of the "Chopin," the alternations of rhythmic experimentation and bland heart-on-sleeve sentiment in the "Liszt"—all these qualities suggest a more than superficial familiarity, on someone's part, with the styles of the composers concerned. They do not, on the other hand, help us much in deciding who that someone is. And in spite of these recognizable traits, the music as a whole—the possible exception of the "Liszt" *Grübelei*, which is a considerable composition—is oddly characterless and, indeed, boring. It is as if whoever created these pieces had a series of individual characteristics down pat, but lacked the spark needed for putting them together in quite the way the real Beethoven or Debussy or Liszt would have done.

That, of course, is a pretty subjective response. Clearly a wide variety of explanations is possible, ranging from the absolute authen-

(Continued on page 110)

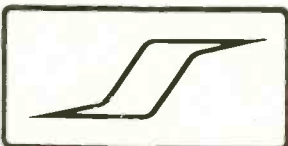
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tivity of Mrs. Brown's function as a medium to out-and-out fakery. I have not met the lady, but I am bound to say that nothing I have read or heard about her supports the notion of deliberate fraud. At the same time, looking at the matter with all due philosophical restraint, I do not feel that either of those two extreme interpretations can at present be either categorically asserted or categorically denied. Here, for what they are worth, are two other hypotheses of my own: that when she was a young girl, Mrs. Brown was frustrated in the strong desire to further her musical training (a theory for which sketchy justification can be found in the biographical notes), and that repressed talent has been subconsciously preserved and is now emerging; or—if you accept the idea of telepathic communication but balk at personal immortality—that some very clever person trained in music is using her, without her knowledge, as a receiver for his own pieces, knowing that if he claimed to have received the music himself from the composers his greater musical erudition would make the story much less plausible than it is with Mrs. Brown.

What the whole thing adds up to is one of music's most fascinating mysteries. I urge all whose minds are not completely closed to the questions it raises to investigate this musical phenomenon for themselves. *BJ.*

RECORDING OF SPECIAL MERIT

PHILADELPHIA ORCHESTRA: *Finlandia*. Alfvén: *Swedish Rhapsody*. Sibelius: *Finlandia*; *Karelia Suite*. Grieg: *Norwegian Dance No. 2*; *Homage March*; *Norwegian Rustic March*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 7674 \$5.98, © 18 11 0184 \$6.98, © 16 11 0184 \$6.98.

Performance: Lavish
Recording: Excellent

These showpieces from Scandinavian lands display the famous Philadelphia sound at its sumptuous best, and its intrepid conductor in rare fettle. The Alfvén work, *Swedish Rhapsody*, originally titled *Midsommarvaka* (Midsummer Vigil), with its infectious tunes and flavor of the Swedish festival it is meant to evoke, has a rustic charm that wears well and a great deal more musical interest than comes through in the scaled-down, abridged versions some orchestras have recorded. (The piece was used to excellent advantage in a memorable George K. Arthur film short some years back called *The Stranger Comes to Town*, and an original-soundtrack record of that treatment was available for a while, but only the more popular portions of the score were included.) Ormandy has previously made records of the piece with the Philadelphia, but never so lovingly played or so beautifully recorded as here. The quality of that playing is sustained through the various short pieces by Grieg, the martial lilt of the Sibelius suite, which was written originally for a historical pageant, and *Finlandia*. This may not be the mightiest version on discs of this last proud hymn, but it is surely among the most lavish. Ormandy has been making records of *Finlandia* for so long now that it's surprising how he still manages to outdo himself on each successive occasion. Or is it the engineers?

P.K.

RECORDING OF SPECIAL MERIT

NICANOR ZABALETA: *Harp Recital*.

SAINT-SAËNS: *Morceau de Concert in G Major, for Harp and Orchestra, Op. 154*. TAILLEFERRE: *Concertino for Harp and Orchestra*. GINASTERA: *Concierto para Arpa y Orquesta*. Nicanor Zabaleta (harp); Orchestre ORTF, Paris, Jean Martinon cond. DEUTSCHE GRAMMOPHON 2530008 \$5.98.

Performance: Superb
Recording: Excellent

Virtuoso harpists being rarer than angels, and recordings of harp concertos rarer than either, this double side of spectacular playing by Nicanor Zabaleta ought to bring smiles to anyone who really admires his ineffable, glorious, and impossible instrument. There's not too much to be said for the Saint-Saëns *Morceau de Concert* except that it's Opus 154 Saint-Saëns, and that it hasn't been in the Schwann catalog. Germaine Tailleferre's *Concertino pour Harpe et Orchestre* (1927) is of more interest, principally because the music of this lady member of

DGG/Wolf



NICANOR ZABALETA
A harpist who can do no wrong

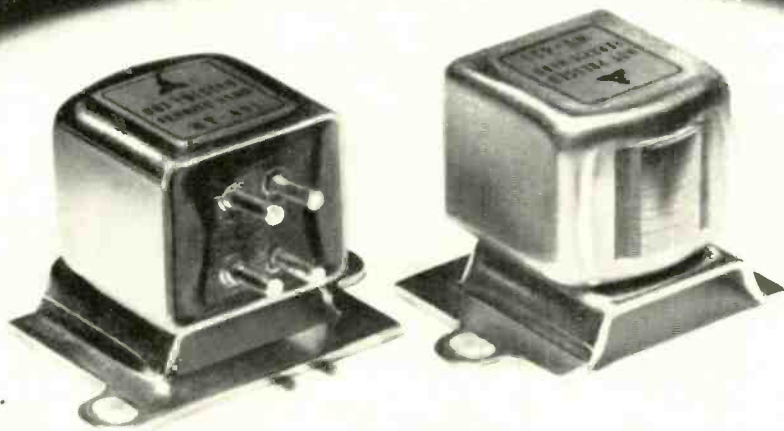
"*Les Six*" is so seldom heard that it's almost legendary. Her *Concertino* is a pretty piece, much more advanced in its exploitation of the harp's potentialities, and *très Français*.

But the real star of this recording—aside from Zabaleta himself, who can do no wrong as far as I'm concerned—is Alberto Ginastera. His *Concierto para Arpa y Orquesta*, though the revision date is 1968, obviously comes from a much earlier period in his production, when he was still hovering in the Impressionistic-folkloristic color world. The fast movements have good melodies and lots of strong, percussive rhythms. The slow movement is all vapors and pigment splashes. Ginastera's harp writing is an astonishment: so sophisticated and evocative of color, mood, and line. Most composers find the harp a strenuously limiting instrument. Not Ginastera. Zabaleta's performances I've already praised, but I must say, too, that Jean Martinon and the French Radio and Television Orchestra give assistance that is no less stunningly suave and musical. The recording is splendid. *L.T.*



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


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ENTERTAINMENT

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Reviewed by NOEL COPPAGE • DON HECKMAN • PAUL KRESH
 REX REED • PETER REILLY

RECORDING OF SPECIAL MERIT

A. B. SKHY: *Ramblin' On*. A. B. Skhy (vocals and instrumentals). *Gotta Be Free; My Baby's Quit Me; Pearl; Lady in the Dark; Hope for the Future* and five others. MGM SE 4676 \$4.98.

Performance: Exceptional
 Recording: Good

Here's a group calling itself A. B. Skhy. Search as I may, I can't find an anagram, and no matter how quickly I roll the syllables off my tongue I can't find a pun either. I notice the group's music company is called Skhy Blue Music, so maybe that's the joke of it. There is no dark, hidden meaning at all, just a quirk in the spelling to make it all come out different, just for the sake of being different.

A. B. Skhy is different in the best of all possible ways. The group is good—in fact, they are exceptionally good. There are mostly only four of them: Den Geyer on vocals, James Curly Cooke on guitar and vocals, Rick Jaeger on percussion, and Jim Marcotte on bass. Occasionally they employ the assistance of a piano, slide, or harpsichord. The sound A. B. Skhy makes is absolutely remarkable for so few instruments. It is, I assume, achieved by a cohesive understanding that each member must have for the others, a lot of electricity, and talent. I fear the quality of this group will get lost in the quantity of so many other groups currently spinning off the record presses like clay pigeons at a skeet shoot.

The group establishes itself early on with the opening three songs and then reaches a startling magical high with *Lady in the Dark*, written by James Curly Cooke. The high continues right on through Cooke's *Hope for the Future* with a Moody Blues sound that's frankly terrific. Side two is just as good and ends with a fine tribute to guitarist Gabor Szabo named *Gazebo*. It was written by all four boys. There's great ensemble playing throughout this album, and the lyrics are articulate and meaningful, for a change. The skhy's the limit for these talented fellows. R.R.

MOSE ALLISON: . . . *Hello There, Universe*. Mose Allison (vocals, piano, organ); various other musicians. *No Exit; Hymn to Ev-*

erything; Wild Man on the Loose; Monsters of the Id; I Don't Want Much, and five others. ATLANTIC SD 1550 \$5.98, TP 1550 \$6.95, © CS 1550 \$6.95.

Performance: Uneven
 Recording: Good, not much presence

Mose Allison is a hard man to understand. He has charm, talent, and stage presence; he is a good jazz-type pianist, a thoroughly original-sounding singer, a gifted songwriter, and a competent arranger. And yet he continues to produce records like this one—records that

fully, his music might have brought a few exciting moments to anyone's musical universe. D.H.

ARRIVAL: *I Will Survive* (see Best of the Month, page 82)

CAPTAIN BEEFHEART AND HIS MAGIC BAND: *Trout Mask Replica*. Captain Beefheart and His Magic Band (vocals and instrumentals). *Frownland; Dachau Blues; Ella Guru; Hair Pie; Sweet Sweet Bulbs; China Pig; Dali's Car; Pena; Well; Ant Man Bee; Wild*



A. B. SKHY:
Different in the best possible way

are, to alter the commercial's phrase, "curiously unrefreshing."

Allison displays all his skills, playing piano and organ, singing, writing all but one of the tunes, and providing all the arrangements. And that may be the problem. When Allison limits himself to deceptively simple, sardonic songs like *Wild Man on the Loose* and *I Don't Want Much* ("All I want is pennies, but I'll take more. . .") he does just fine. It's when he insists upon stretching his generally lightweight material past its productive limits that he runs into trouble.

Another problem: the record sounds as though it was produced with very little—too little—rehearsal. Since the musicians are some of New York's finest studio masters, the results are never inaccurate, but they are generally lacking in the tight, cohesive drive that might have rescued the jazz sections from anonymity. What it comes down to is the fact that this release, like so many others of Allison's, probably will be lost in limbo. Too bad. Had Allison's talent been guided a little more care-

Life; The Blimp; and sixteen others. STRAIGHT STS 1053 two discs \$7.98.

Performance: Mad
 Recording: Very good

Most people aren't going to like this one, no matter how open-minded they think they are, and many others aren't ever going to be sure *how* they feel about it. I may be among the latter. Captain Beefheart, alias Don Van Vliet, is under the wing of Frank Zappa, so one expects something wild, but familiarity with the music of Zappa's Mothers of Invention does not necessarily orient you for listening to Beefheart. The Mothers always played by *some* rules, even if they made them up as they went along. The Magic Band does not. So where does that leave us? Still trying to make sense out of it all from our old biased viewpoint, I'm afraid.

The Captain sings in about fifteen or twenty voices here. His voice has fantastic range, and he could make pleasant conventional sounds with it if he chose to. He does not. His lyrics

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- Ⓛ = four-track cartridge
- Ⓢ = eight-track cartridge
- ⓐ = cassette

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo.

(he wrote all twenty-eight of the songs) make a certain kind of sense—each song creates a certain definite impression—but he uses the language mostly for its tonal characteristics. One word reminds him of another, and so he says *that*—and he winds up with “lyrics” that are plays on words, puns, nonsense syllables, experiments with inflections, and repetitions, all of which do communicate, in their way. Beefheart’s tonal structures do *approach* being structures, for they have form, identifiable rhythmic values, and harmonies you might relate to jazz if you could imagine a far-out jazz musician gone berserk.

Beefheart also plays tenor and soprano saxophone (simultaneously, we are told, on *Ant Man Bee*, which is about ecology, sort of) and bass clarinet. Zoot Horn Rollo plays “glass finger guitar (bottleneck guitar),” Antennae Jimmy Semens plays “steel-appendage guitar” and “flesh horn.” The Mascara Snake (always addressed in the background chit-chat between cuts as “The” Mascara Snake) and Rockett Morton play more conventional instruments, bass clarinet and bass, respectively.

This isn’t drug music, although I can’t envision its being trotted out except for stoned audiences. I hate to sound reactionary, but the album doesn’t speak to me to the degree I consider necessary. But please don’t pass Beefheart off as just another freak; he may yet leave a significant mark on today’s pop music. N.C.

HARRY BELAFONTE: *This is Harry Belafonte* (see Best of the Month, page 81)

BLACK SABBATH. Black Sabbath (vocals and instrumentals). *Black Sabbath; The Wizard; Wicked World; A Bit of Finger; Wasp;* and five others. WARNER BROS. 1871 \$4.98, © 8WM 1871 \$6.95, © CWX 1871 \$5.95.

Performance: Back in the box, Igor!
Recording: Cleverly gimmicked

With “Dark Shadows” a long-running afternoon TV-serial success among teehagers (it is the show that asks the question, “Can a vampire find true love by promising to stick to a diet of solids?”), I’m surprised there haven’t been more albums such as “Black Sabbath.” It is a fair amount of fun and might even be slightly spooky for a pre-teen audience. It starts off with some well-made special effects—wind, thunder, and rain so constant and concentrated that it finally gets a bit embarrassing as it begins to sound less and less like rain—and then lets loose a lot of heavy, shattering, ominous chords. That’s about all there is to it, folks, for several bands. Ossie Osborne’s shouted vocals are mostly agonized repetitions of lines like “I’m goin’ through fear, I’m goin’ through fear. . . .” P.R.

GRAHAM BOND: *Solid Bond.* Graham Bond (keyboards and alto sax); Jack Bruce (bass); Ginger Baker (drums); Dick Heckstall-Smith (woodwinds); Jon Hiseman (drums); John McLaughlin (guitar). *Green Onions; Springtime in the City; Can’t Stand It; The Grass Is Greener; Doxy; Only Sixteen; Last Night,* and five others. WARNER BROS. 2555 two discs \$9.98, © WBR J-82555 \$9.95, © WBR J-52555 \$9.95.

Performance: British rock/pop/jazz
Recording: Fair to Good

This is a set of previously unreleased tracks made in 1963 and 1966 by groups led by alto saxophonist-keyboardist Graham Bond. They are fascinating principally for the insight they provide into the undercurrents of mid-Sixties English pop.

In 1963, for example, Bond was playing alto sax with a group that included Ginger Baker, Jack Bruce, and John McLaughlin. Baker and Bruce subsequently became stalwarts in Cream, and John McLaughlin moved on to more pure jazz efforts with Miles Davis and Tony Williams. In 1966 Bond, now playing organ, was working with drummer Jon Hiseman and saxophonist Dick Heckstall-Smith. Hiseman and Heckstall-Smith moved on to the Coliseum, one of the most powerfully musical of all contemporary English rock-jazz groups.

But what makes it all so extraordinary is that at the time of these recordings none of the players had much to offer. They are all competent, certainly, but no more competent than a thousand other young jazz musicians, and a lot less inspired than virtually any major jazz name of the period. The directions they moved in, in fact, seem in all cases to have been the appropriate ones. McLaughlin obviously was the best jazz musician in the bunch; Baker was a flashy



LUIZ BONFÁ
Hypnotic and sensual music

showman, but hardly in a class with Elvin Jones or Roy Hanes; Bruce had potential but his work was poorly defined (as is confirmed by his recent musical uncertainty—from Cream to his own groups to playing bass for Tony Williams); Hiseman and Heckstall-Smith were swingers who seemed more comfortable with quasi-jazz than the real thing.

As I said, there is historical value here, but not much inspired music. If you’ve really got a thing about English pop music in the Sixties, you might want to have this one as a point of reference, but don’t expect anything more.

D.H.

RECORDING OF SPECIAL MERIT

LUIZ BONFÁ: *The New Face of Bonfá.* Luiz Bonfá (composer and guitarist); orchestra, Luiz Bonfá and Marty Manning arr. and cond. *Window Girl; For a Distant Love; Macumba; Africana; Salvador; Medieval; Helicopter; Man Alone; Sofisticada; Savanarole; Peixe Bom.* RCA LSP 4376 \$4.98.

Performance: Rich
Recording: Excellent

The remarkable Brazilian rhythms of the great Luiz Bonfá have never had a better showcase than this new one. His guitar solos are breath-

takingly colorful and full of exciting changes, and the backing is lush and tropical, but not all the cuts throb with jungle rhythms. Bonfá has been to America, and the influence of some of the headier aspects of American jazz and pop have influenced some of the tonal poetry in his composing. *Window Girl*, for example, has a sophisticated blend of Bacharach and Greenwich Village jazz; *For a Distant Love* could be soundtrack music for a romantic love story. There are sambas, voodoo cult rituals, Afro-Brazilian tempos, classical guitar with voices, jazz waltzes, maracatus, and baias. The music is heady, the guitar work is sheer artistry, and the result is hypnotic and sensual. Bonfá switches with equal agility from a six-string nylon guitar to a twelve-string specially built Brazilian model, but it is what he does with the plain old electric guitar on *Salvador* that knocked me out. I have never heard an electric guitar played with such beauty and versatility. This is a marvelous album to listen to as you light up a cigarette, turn down the lights after dinner, and concentrate quietly. You can’t get away from Bonfá’s music, and I can’t imagine why anyone would want to try. R.R.

PERRY COMO: *In Person at the International Hotel, Las Vegas.* Perry Como (vocals); Doodletown Pipers; Orchestra, Nick Perito cond. *I’ve Got You under My Skin; Hello Young Lovers; Everybody’s Talkin’; If I Had a Hammer; Without a Song; You’ll Never Walk Alone; Prisoner of Love; Father of Girls;* and eight others. RCA LSPX 1001 \$5.98, © VIC P8S 1608 \$6.95, © VIC PK 1608 \$6.95.

Performance: Strained
Recording: Good

Old singers never die, they just go to Las Vegas. I suppose if fate had played some dreadful trick on me and I found myself stuck for something to do on a Monday night at 120 in the shade, I might drop in to pass the time with Como. But hearing his act in my own living room is not my idea of a swinging time. These “in person” acts on record are all alike—too desperate to please everybody at one sitting, too brassy, too over-arranged, too over-planned in order to present a salable entertainment package. Como’s voice is still creamy and smooth, but his choice of material makes me wish I could manage his career, because he seldom sings the songs that are best suited to his voice. *Everybody’s Talkin’* sounds like Bing Crosby talking a song instead of singing it; *Father of Girls* sounds like a throwaway between commercials on the Mike Douglas Show; *I’ve Got You Under My Skin* never gets up off its hind legs and swings, and Como has a great deal of difficulty with the beat. Nick Perito’s arrangements are full of sass, but Como never gets the message. It’s as though Perito had arranged the whole act for Sinatra and got Como as a last-minute replacement to fill in the vocal charts. The result is okay for a hot night in Vegas between keno games, but as a record it seems programmed by Muzak. R.R.

JONATHAN & DARLENE EDWARDS: *In Paris.* Darlene Edwards (vocals); Jonathan Edwards (piano); instrumental accompaniment. *I Love Paris; Valentine; Autumn Leaves; La Vie en Rose; April in Paris;* and seven others. CORINTHIAN COR 103 \$4.95.

Performance: Silly but diverting
Recording: Good

Some inside jokes should stay that way—right
(Continued on page 116)

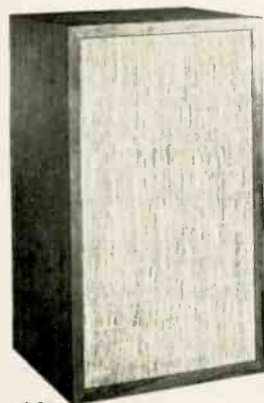
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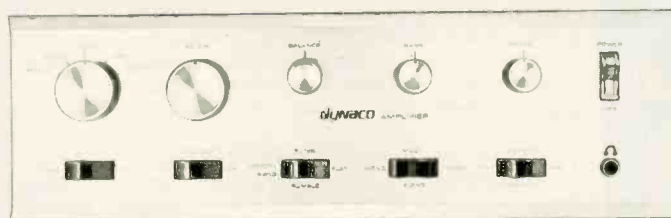


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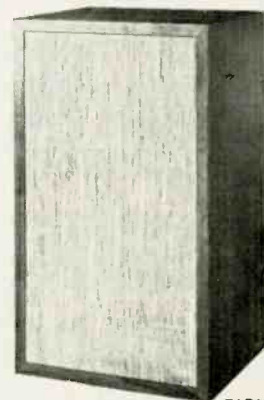
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inside the peanut-size minds that think them up. So it is with Jonathan and Darlene Edwards' inside joke of substituting sharps and flats for real live notes. This record was only faintly amusing back in the Fifties when it was first released by Columbia Records. I seem to remember the musical *gaffes* on it as being more subtle, but here it is reissued and it's about as subtle as Prof. Irwin Corey, so I guess I was less sensitive to inside jokes then. I remember parties at which someone would invariably slip this record into the pile and not say a word. When the record dropped and began pouring forth with the eerie voice of "Darlene Edwards" sitting flatly on her phrases and soaring sharply on her high notes like Florence Foster Jenkins, some musical genius in the group would look inquiringly horrified and yell, "Who is that?" "Ho-ho," darling hostess would gurgle knowingly, "Try to guess!" I suppose it is no secret to anyone now that poor trill-rippling "Jonathan Edwards" was really the talented Paul Weston on piano, or that his lovely socialite-singer wife "Darlene" was the brilliant Jo Stafford. The whole thing was a put-on that never quite came off longer than two cuts on the record. I suppose the Westons figured the kids today, who were unfamiliar with the original recordings, might enjoy them as camp. Maybe, but I doubt it. I'd rather hear a new album by the very-much-missed Miss Stafford and Mr. Weston, the way they really sound. Or perhaps Mr. Weston might do a favor for the world and reissue his magnificent *Crescent City Suite*, an out-of-print musical tribute to the jazz and the glory of New Orleans that is a real classic. All "Jonathan and Darlene Edwards in Paris" really does is point out how naïve and sophomoric were those happier but duller days. R.R.

THE EVERLY BROTHERS: *The Everly Brothers Show*. Don and Phil Everly (vocals, guitars); instrumental accompaniment. *Mama Tried; Kentucky; Bowling Green; I Kissed You; Wake Up Little Susie; Cathy's Clown; Bird Dog; Maybelline; Rock-and-Roll Music; The End; Aquarius; If I Were a Carpenter; The Thrill Is Gone; All I Have to Do Is Dream; Walk Right Back*; and nine others. WARNER BROTHERS 1858 two discs \$9.96.

Performance: Disappointing
Recording: Good

People too young to really remember the music of the late Fifties are a lot more enthusiastic about the "rock-and-roll revival" (it comes along every six weeks or so) than I am. But I have fond memories of the Everly Brothers of that period, and their country-slanted, tight vocal harmonizing was tremendously influential—you can draw a line from it directly through the Byrds to Crosby, Stills, Nash and Young, and (without bending it much) make it touch the Jefferson Airplane, the Grateful Dead, and the Beatles. The Everly Brothers are among the few leftover rock-and-roll stars who could make an excellent 1970 record. But they didn't do it here.

This one was recorded not during their television show, as the title implies, but at the Grand Hotel in Anaheim, California. It starts off—as it would have to, under the circumstances—with a string of their old hits, including *Bowling Green*, *Wake Up Little Susie*, *Bird Dog*, and *Cathy's Clown*, all done a little less earnestly than they were originally. That's all right, but all of side two is a throw-away. Apparently impressed with side two of "Abbey Road," the Everlys put together a nineteen-

minute medley of snatches of various songs and some aimless jamming by their accompanists. More of it is done on side four, although the brothers give each song a reasonable amount of concentration here. But, nevertheless, I think it was unwise to record a concert and absolutely ridiculous to release a two-record album of it.

The Brothers seem at once to be grabbing for nostalgia and attempting to prove they are hip and up-to-date. The songs are mostly dated, if not stale; the Everlys seem to realize that and to be conveying the idea that they don't take the material seriously. They can still sing the shine off a snake, no question about it. There are dozens of excellent songs available nowadays, and I see no reason why they couldn't sing some of them and still be the Everly Brothers. N. C.

RECORDING OF SPECIAL MERIT

MARIAN HENDERSON: *Cameo*. Marian Henderson (vocals); Doug Ashdown and John Jackson (guitars); orchestra, Laurie Lewis cond. *Antique Annie's Magic Lantern Show; Miss Otis Regrets; Country Girl; Bald Mountain; Stranger Song; Lady of Carlisle; Streets of Forbes*; and four others. CORAL CRL 757512 \$4.98.

Performance: Spell-binding
Recording: Good

Marian Henderson is an exciting, full-bodied, enchanting singer who masquerades as a ho-hum Joni Mitchell imitator but who is actually more complicated than one listen suggests. After hearing this unique album (her first in five years), I thought, "Oh well, a weekend at the Bitter End and good riddance." Then I heard it again, and she began to grow on me. Miss Henderson has a dark brown voice full of wisdom and feeling that enable her to see inside the words and draw her inevitable conclusions, whether they are sad or melancholy or eerie or prosaic or gentle or motherly or freakish. She conveys all these things, and her songs reflect her many moods in the cellar depths of her lusty voice. Then she can turn around, change her sound to a delicate, almost vibratoless texture on a surprise like the standard *Guess Who I Saw Today?* with enough Smart Set aplomb to endear herself to the most demanding jazz audience. Marian Henderson alternately charges her voice with blasts of cool sophistication and erotic toughness. She has shadow and contrast, dark and light. One minute she is Rapunzel, letting down her hair in a medieval setting; the next minute she is a lonely woman in a bar on Madison Avenue. Listening to her is a trip. R.R.

RECORDING OF SPECIAL MERIT

JANIS IAN: Janis Ian (vocals); orchestra. *Society's Child; Evening Star; Sweet Misery; Janey's Blues; There Are Times*; and five others. MGM GAS 121 \$4.98.

Performance: Deeply moving
Recording: Good

Given the state of show biz, I don't suppose it's really surprising that Laura Nyro has eclipsed Janis Ian in fame and widespread acceptance. Nyro's work and performances are controlled, professional, and crafted to court audience favor. Ian seems to me to be an artist too often oblivious of her audience, a little too self-involved, but deeply concerned in communicat-

(Continued on page 118)

STEREO REVIEW

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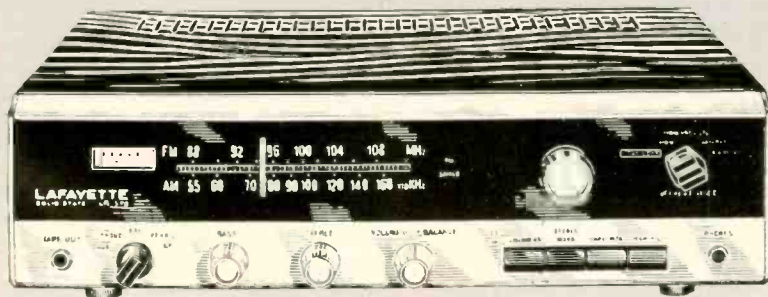
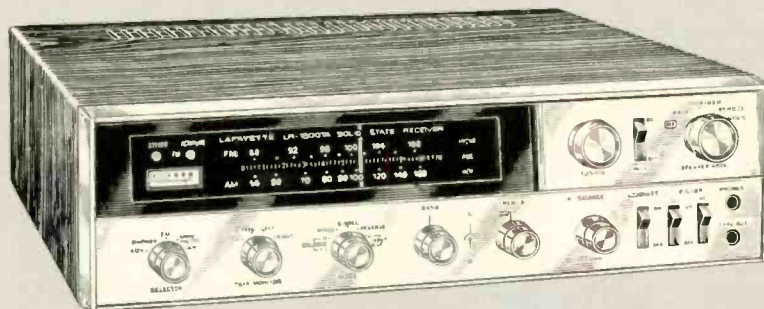
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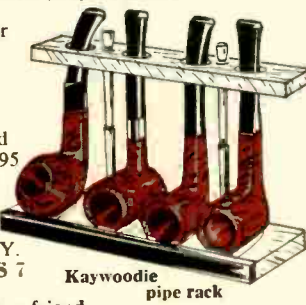
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ing personal truths, no matter how wracking. That kind of working attitude can sometimes demand too much from an audience that essentially prefers a passive role in the exchange between performer and audience. Nyro's work is bright, steely, provocative, and questioning. Ian's is humane, profound, and involving, and gives answers that come out of a personal search. I find this solid humanity to be an infinitely more formidable gift over the long run than the glittering but facile professionalism of Nyro.

The album is a rerelease of some of Ian's best-known songs and performances. It is the kind of personal testament that shows up all too rarely on records. It has both conviction and artistry and should be listened to with both ears and mind.

P.R.

IRON BUTTERFLY: *Metamorphosis*. Iron Butterfly (vocals and instrumentals). *Stone Believer; Easy Rider; Free Flight; New Day; Shady Lady*; and four others. ATCO SD 33339 \$4.98, © ACO M-339 \$5.95, © ACO M-8339 \$6.95, © ACO M-5339 \$6.95.

Performance: Overweighted rock
Recording: Very good

Heavy stuff, this. Iron Butterfly, one of the first and most successful rock groups to employ overpowering electronics and head-shattering rhythms, has added to itself guitarists Mike Pinera and El Rhino. The result has toned down some of the freaky electronics that dominated pieces like the group's best-selling *Inna-Gadda-Da-Vida*, and brought an attractive two-guitar sound to the foreground. I'm still not overly impressed by the singing, and occasional forays into nutty sounds (as in the extended piece *Butterfly Bleu*) will gas out all the speed freaks, but they leave me pretty cold. Anyhow, Iron Butterfly remains a specialized taste, even with the new personnel. I'm happy to leave them alone.

D.H.

DOUG KERSHAW: *Spanish Moss*. Doug Kershaw (fiddle, other instruments, and vocals); with various other musicians. *Cajun Joe; Fais Do Do; Dans la Louisianne; Cajun Stripper; Spanish Moss; Orange Blossom Special*; and five others. WARNER BROTHERS 1861 \$4.98.

Performance: Cajun country rock
Recording: Good

Kershaw's music is an acquired taste, and I suspect that his visual presence is critical to the development of that taste. His smash appearances on the Johnny Cash TV series, as well as his prancing antics as part of the Cash touring concert package, have created an audience for Kershaw that associates his mock-courty personal charm with his music.

Kershaw's music claims to have relatively authentic Cajun sources. (For those of you whose minds have been mercifully purged of the glories of *Evangeline*, "Cajuns" are Acadian-French who moved from Nova Scotia to the Louisiana delta country.) The style is a weird combination of blues, hoedown fiddle sawing, and what sounds like a distant cousin of French troubador songs. But a little bit of it goes a long, long way. Simple chord changes, maddeningly repetitious melodies, and rudimentary rhythms are okay when they're used as backdrops for Kershaw's fascinating story-songs, but they don't go very far under their own steam.

If Kershaw's appearances with Cash this past season have been for you—as they have for

me—among the more delightful visual trips of another bland TV season, "Spanish Moss" might provide a few more provocative moments.

D.H.

DEAN MARTIN: *My Woman, My Woman, My Wife*. Dean Martin (vocals); orchestra, Jimmy Bowen cond. *Once a Day; The Tips of My Fingers; Detroit City; Heart over Mind*; and six others. REPRIS RS 6403 \$4.98, © RPS B6403 \$6.95, © RPS M86403 \$6.95, © RPS M5603 \$5.95.

Performance: His what?
Recording: Glossy

Shortly before the release of "My Woman, My Woman, My Wife" came the announcement that Dean Martin had left his wife for another woman. *Madonne!* I'm sure, however, that in real life the Missus was never the broken-down drudge pictured in the title song with her "strong but wrinkled hands," her "hair lost of its beauty," and her "eyes that show some disappointment," or Dino baby would have cut out long ago. Martin the performer has for years been a totem to almost a whole generation (now in its late forties) of guys down at the pool hall whose boozy charm is supposed to fracture the broads and whose cool in the face of any situation is that of "The Kissing Bandit." It is a likable enough image, and sometimes I enjoy Martin's projection of it on his TV show, but on records, aside from an occasional novelty song like the one about the moon that hits you in the eye like a big pizza pie, it comes across as a bleary imitation of the vocal styles of Bing Crosby and Russ Columbo. An album for fans of late-fifties cool.

P.R.

RECORDING OF SPECIAL MERIT

JUDY MAYHAN: *Moments*. Judy Mayhan (vocals, piano); instrumental accompaniment. *Walk Right In; I Washed My Face in the Morning Dew; Old Man at the Fair; Shinin'; Everlovin' Ways; Dream Goin' By; Begin Again*; and three others. ATCO SD 33-319 \$4.98.

Performance: Excellent
Recording: Very good

As an old Bee Gees fan, I was naturally easy pickin' for this girl. She brings a quavering melancholy to everything, as they always did, and even makes *You Are My Sunshine* a slow, sad one.

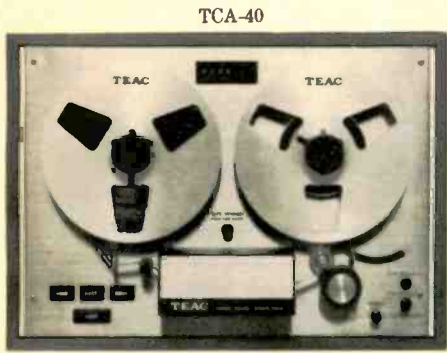
Judy Mayhan's voice sounds like that of a slightly larger and tougher and longer-suffering Melanie. She writes the way she sings. And, as the Bee Gees did, she stands before a lush yet restrained background with everything based on the premise that music is supposed to be emotional. The backing is good. Some exceptional musicians provide it—Duane Allman of the Allman Brothers appears as a minor sideman on slide guitar, for example. Eddie Hinton and Marlin Greene, chief arrangers and producers (Atco President Ahmet Ertegun produced one cut), deserve much of the credit.

But Judy wrote five of the nine songs, and it is her voice and, to a lesser degree, her piano that give the record its direction. Her songs *Shinin'* and *Begin Again* are especially good melancholy, neo-Bee Gees songs; as an interpreter of other people's material she is probably limited, but is quite impressive with such songs as Jim Webb's *Old Man at the Fair* and Dylan's *I Shall Be Released*.

There appears to be plenty of room in pop

(Continued on page 120)

STEREO REVIEW



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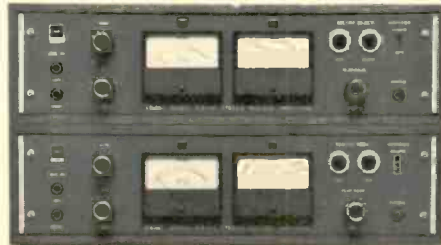
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music for another good girl singer. There'd better be. N.C.

CARMEN McRAE: *Just a Little Lovin'*. Carmen McRae (vocals); Arif Mardin arr. and cond. *Something*; *Goodbye Joe*; *I Love the Life I Live*; *Carry that Weight*; *Breakfast in Bed*; *Didn't We*; *Here There and Everywhere*; and five others. ATLANTIC SD 1568 \$5.98, © ATC M-81568 \$6.95, © ATC M-51568 \$6.95.

Performance: Right singer, wrong songs
Recording: Good

It was bound to happen. Carmen McRae's track record was too good to believe. She had to make a disappointing album eventually, and "Just a Little Lovin'" is it. I don't blame quality singers for trying to branch out, widen their horizons, and make some fast bread by singing rock songs. But the tragedy is that it simply never works, and nobody is fooled for a minute. Mel Tormé, Peggy Lee, Chris Connor, and a lot of other major talents with reputations for super-human musical intelligence, class, and individuality have all tried it and have produced some of their worst albums trying to hop onto a bandwagon they don't like or understand. And now, coming up to the electric piano with her fingers in her ears to drown out the clatter, Miss Carmen McRae. Well, it's embarrassing.

This album was recorded in Miami, where the number of top-flight musicians-in-residence is anybody's guess. None of them showed up for this session. I never heard of arranger-conductor Arif Mardin, but his charts sound like they were written in a bowling alley and performed by the local Kiwanis Club. Even if she was in a soundproof isolation chamber in a recording studio in another part of town, Carmen must have disapproved of the squeaky, monotone, deadbeat vocal group called The Sweet Inspirations who nearly knock her off the record with their droning choral gimmicks. And the material assembled for these cuts is disastrous: the Beatles couldn't even sing *Carry that Weight*; something called *Breakfast in Bed* just lies there in a dirty crease full of cracker crumbs; *I Thought I Knew You Well* and *I Want You* should get their lyricist, Tony Joe White, kicked out of ASCAP; and the rest of the muck is just plain lethal. There is even something pallid and boring about the way Carmen sings *Something*. The only song on this feeble attempt to "get with it" that ever threatens to move is Laura Nyro's unbeatable *Goodbye Joe*. Everything else is junk.

I wish artists like Carmen McRae would give up trying to win friends and influence people by singing trash to sell records. It is doubtful they will win over the kids, who already own these songs by the original groups, and would probably consider more romantic approaches to them too square to tolerate anyway. It's a losing proposition, and Carmen McRae is too brilliant and too special to be a loser. So if you're a fanatic McRae enthusiast like me, get out the old albums. R.R.

THE THIRD POWER: *Believe*. The Third Power (vocals and instrumentals). *Gettin' Together*; *Feel So Lonely*; *Passed by*; *Lost in a Daydream*; *Persecution*; and four others. VANGUARD VSD 6554 \$4.98.

Performance: Ugh rock
Recording: Very good

I dread the thought that the success of Grand Funk Railroad (if you've been near New York City this past summer, you'll recognize them as

the three pubescent faces staring down—in garish Walt-Disney enormity and enormity—from a signboard in Times Square) is going to stimulate a rash of imitators. But here it is. The Third Power sounds, on recordings at least, just as loud and just as overbearing as G.F.R. Producer Sam Charters has been responsible for some of Vanguard's finest blues collections, but his powers of musical perception must have been out to lunch when he put this date together. This one is for masochists only. D.H.

RECORDING OF SPECIAL MERIT

JOHNNY WINTER: *And*. Johnny Winter (guitar and vocals); Rick Derringer (vocals and guitar); Randy Hobbs (vocals and bass); Randy Z (drums). *Guess I'll Go Away*; *Prodigal Son*; *Let the Music Play*; *Funky Music*; *Look up*; and six others. COLUMBIA C 30221 \$4.98.

Performance: Almost as good as "live"
Recording: Good

On the cover of Columbia's "And" Johnny Winter looks like Virginia Woolf at low tide, but on the recording itself he sounds like the best guitarist in the business of rock. Winter has never, on records, really lived up to his enormous reputation as a "live" performer. "And" still doesn't capture him in his finest possible form, at least not in the way that would indicate a performer who could grab the audience from the palm of Janis Joplin's hand at her Madison Square Garden concert last year. The house literally went wild for him, and he deserved it. He is heard here with Rick Derringer, Randy Hobbs, and Randy Z, and this is as close as he has yet come to getting on plastic what he seems to get so effortlessly out of his gut in "live" performance. His two closest shots are *Prodigal Son* and *Guess I'll Go Away*, and if after you hear them you are not impressed then you are unimpressable.

Rock is big business, and the promoters lust after big profits. When Winter was signed to a recording contract at an enormous advance price, everyone sat back and waited for the money to roll in. Unfortunately, he has been only a middling record success. What was the combination of circumstances that resulted in such insensitive earlier recording of him I have no idea, but I can say that "And" is about 90 per cent true Winter. No ifs or buts, "And" is bound to be one of the best albums of the year. P.R.

GLENN YARBROUGH: *Jubilee*. Glenn Yarbrough (vocals); orchestra. *The Crucifixion*; *Jubilee*; *A Hundred Men*; *Honey Wind Blows*; *People in a Hurry*; and six others. WARNER BROS. WS 1876 \$4.98, © WBR M-81876 \$6.95, © WBR M-51876 \$6.95.

Performance: Excellent
Recording: Good

Glenn Yarbrough looks like every Greenwich Village pub bartender that ever poured a free shot for a "cause." And he sounds just about as amiable on this recording, apparently made at Louisiana State University. Even when he sings something as emotionally distended as Phil Ochs' *The Crucifixion*, he has about him an air of bonhomie. When he tackles something like *So Much Comfort in You*, a song about a man who is angry and bewildered at what is going on in the world but who finds consolation with his lady friend, he is truly exhilarating. A really enjoyable album that makes its social comment with great good humor. P.R.

STEREO REVIEW

JAZZ



GEORGE DUKE: *Save the Country*. George Duke (piano, electric piano); Jay Graydon (guitar); John Heard (bass); Ernie Watts (tenor sax, flute); Richard Berk (drums); Ernie Tack (trombone); Jay Daversa (trumpet); Charles Findley (trumpet); Glenn Ferris (trombone). *Save the Country*; *Soul Watcher*; *Since You Asked: Shades of Joy*; and five others. LIBERTY LST 11004 \$5.98.

Performance: More jazz/rock
Recording: Very good

Everybody keeps saying that jazz and rock are on the verge of getting together and when they do, wow, look out. And I keep waiting for the explosion. But with the sole exception of Miles Davis' new double-disc album "Bitches Brew," I don't hear much except very small little pops (no pun intended).

Pianist-arranger George Duke is new to me, apparently having spent most of his time on the West Coast. He has orchestrated a provocative group of pieces that range from originals to the work of Lennon & McCartney and Laura Nyro. His band is a highly functional nine-piece group that, happily, doesn't sound at all like Blood, Sweat & Tears. Duke's music isn't exactly in the Miles Davis class, but it does produce some sounds that at least offer encouragement to the jazz-rock theory. His crisp comping, especially on electric piano, pulls the music into an r-&-b orbit every now and again, but that's not bad either, and the significant thing is that the music has combined the life and spirit of rock with the creative urge of jazz. Duke doesn't bring it all together yet—some of his pieces tend toward the blandness of hip Muzak, and there's altogether too much space allotted to his piano solos—but he comes close. Better keep an ear or two peeled for George Duke. *D.H.*

DUKE ELLINGTON: *Harlem; New World A'Coming; The Golden Broom and the Green Apple*. Duke Ellington (piano); Cincinnati Symphony, Erich Kunzel cond. DEC-CA DL 710176 \$5.98.

Performance: Symphonic Ellington
Recording: Very good

An Ellington indulgence. But why shouldn't he have a few after nearly fifty years as one of the most powerful factors in American music? Of the works included, *Harlem* was commissioned for the NBC Symphony (under Toscanini) in 1950, *New World A'Coming* was premiered on December 11, 1943, at Carnegie Hall (the same year that a much more important Ellington work, *Black, Brown and Beige*, was created), and *The Golden Broom and the Green Apple* was written for a French-American Festival in New York and premiered on July 31, 1965.

I don't know how much of the orchestration was done by Ellington and how much was done under his supervision, and I suppose it really doesn't matter. The music in any case is not exactly vintage Duke, and probably will be

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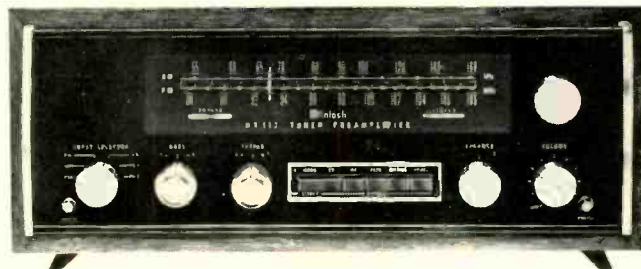
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viewed by future historians as curiosity pieces. This disc reaffirms that the Ellington band is Ellington's true instrument; lacking the special timbres produced by each of the members of that extraordinary organization, his music can sound awfully saccharine, especially when performed by swooping string sections. Ellington is just too important to be represented by works like these. Fortunately there is more—much more.

D.H.

RECORDING OF SPECIAL MERIT

ELVIN JONES: *Poly-currents*. Elvin Jones (drums); George Coleman (tenor sax); Joe Farrell (tenor sax, woodwinds); Fred Tompkins (flute, on *Yes* only); Pepper Adams (baritone sax); Wilbur Little (bass); Candido Camero (conga). *Agenda; Agappe Love; Mr. Jones; Yes; Whew*. BLUE NOTE BST 84331 \$5.98, © LIB LTR-9070 \$6.98, © LIB C-1070 \$6.95.

Performance: First-class modern jazz
Recording: Very good

Yes, fans, good jazz is still being played, and here's a prime specimen. Elvin Jones' reputation is so good that it's even beginning to reach into rock circles, and God knows it's about time. He's been working a lot lately with tenor saxophonist-woodwind specialist Joe Farrell, and Farrell's playing comes close enough to the shade of John Coltrane to spur Jones into the multi-layered polyrhythms that make his work such an absolute joy to hear.

Side one consists mostly of stretched-out blowing, with plenty of space for Jones. Side two is a little less opened up, with a brief, flute-tinged piece called *Yes* interrupting two longer works, *Mr. Jones* (written by Elvin's lady Keiko Jones) and *Whew*, written by and featuring the powerful bassist Wilbur Little. I could have done without the conga drumming of Candido Camero; only on the exchanges with Jones on *Agenda* does he really make a positive contribution to the music, since Jones plays such tersely complex rhythmic skeins that another player simply gets in the way.

All in all, though, a delightful trip. Jones has put together a collection of improvisations, balanced them with some sturdy composed sections, and shown that jazz is very much with us.

D.H.

BILL PERKINS: *Quietly There*. Bill Perkins (tenor and baritone saxophones, bass clarinet, flute); Victor Feldman (keyboards, vibes); John Pisano (guitars); Red Mitchell (bass); Larry Bunker (drums). *Quietly There; Emily; Groover Wailin; A Time for Love; Sure as You're Born*; and four others. RIVERSIDE RS 3052 \$4.98.

Performance: Fifties-style jazz
Recording: Very good

If you remember the Four Brothers, you'll love this pleasant but innocuous outing by one of the good-but-not-spectacular jazz tenor players from the mid-Fifties. Perkins has been identified with West-Coast jazz for most of his life, and for a while contributed some of the richest improvisations ever to work their way through the overblown fleshiness of the Stan Kenton band. Lately he's been toiling in the studio vineyards, doubling on flute, bass clarinet, various saxophones, and all the sundry wind-blown appliances that have become necessary items in the baggage of the studio-hopping woodwind sideman.

Perkins still plays pretty well and his improvisations are enriched by the warm, dark

tone that always has been a personal trademark. But producer Ed Michel must have thought Perkins couldn't carry it off by himself, and has saddled him with nine tunes by jazz-oriented film composer Johnny Mandel (*Harper, I Want to Live, The Americanization of Emily, etc.*). I've never been much of a Mandel fan (although he produced an unquestioned classic in *The Shadow of Your Smile*) and the collection of odds and ends—film songs, jazz pieces, etc.—included here doesn't exactly increase my affection for his work. I would have been far happier to hear Perkins, Vic Feldman, and their tight, driving rhythm section do some stretching out with the blues.

D.H.

THE THREE SOUNDS: *Soul Symphony*. Three Sounds (Gene Harris, piano; Carl Burnett, drums; Henry Franklin, bass); orchestra, Monk Higgins arr. *Soul Symphony; Repeat After Me; Upper Four Hundred; Popsicle Pimp; Black Sugar*. BLUE NOTE BST 84341

Blue Note



ELVIN JONES
A delightful jazz trip

\$5.98, © LIBERTY LTR 9061 \$6.98, © LIBERTY 1061 \$6.95.

Performance: Safe and cool
Recording: Very good

This one sounds pretty dry and uninvolved to me, despite the considerable promise in its title and in the liner notes. In the end, I'm afraid, it could as well be "Peter Nero Plays André Previn"—or vice versa. Monk Higgins composed the *Soul Symphony*, which, in spite of the labeling, is the whole recording—the other four titles are part of the *Symphony*. He also arranged and conducted the orchestral accompaniment backing the Three Sounds. He has set down some good music here, but it is surrounded by a lot of pap, and the three principal musicians too often sound as if they are reading the *Sunday Times* as they play. Technically, they are good, especially the leader, Gene Harris—it's difficult to tell whether he is improvising very much, but his rhythmic feel and tonal instinct for the jazz keyboard is obvious. The problem is emotional: the *Soul Symphony* seems notably short on soul. The strings and horns sound as if they were tacked on as an afterthought, and I generally have the feeling I've heard all these sounds before. If any new ground is really being broken here, I'm being duped by familiar-looking landmarks and can't recognize it.

N. C.



THEATER • FILMS

DARLING LILI (Johnny Mercer-Henry Mancini). Original-soundtrack recording. Julie Andrews (vocals); orchestra, Henry Mancini cond. RCA LSPX 1000 \$4.98, © TP3 1045 (3/4) \$6.95, © P8S 1596 \$6.95, © PK 1596 \$6.95.

Performance: Mata Poppins
Recording: Excellent

In *Darling Lili*, our plucky old friend Julie "Mary Poppins" Andrews plays a girl who, behind her false front as England's "best-loved singing entertainer," is an undercover spy for Germany during World War I. When Allied Squadron Commander Major William Larabee (Rock Hudson) arrives in Paris to take over the air war, wicked Lili sets out to seduce him in order to obtain military information she can turn over to the Germans. It's all terribly period and arch, and the album comes with a complete blow-by-blow storyboard to help the purchaser follow the story without having to go out and see the picture. The package, unfortunately, also contains a record of Henry Mancini's original score for this dubious project, in the course of which England's "best-loved entertainer" sings sticky songs, vaguely "period" in nature, like *Smile Away Each Rainy Day, The Girl in No-Man's Land, and I'll Give You Three Guesses* (although you probably won't really need all three of them). When Miss Andrews isn't singing, a gypsy violin is sobbing out atmosphere to accompany a so-called "seduction scene," or Gloria Paul is doing her stuff as Suzette Maldue, the Parisian striptease dancer competing with Miss Andrews in the spy department. I don't think I need to tell you who wins. It certainly isn't Mr. Mancini! P.K.

KING'S RHAPSODY (Novello-Hassall). Cynthia Glover, Patricia Kern, Marjorie Westbury, and Robert Bowman (vocals); William Davies (organ); John Palmer (narrator); BBC Concert Orchestra and Chorus, Vilem Tausky cond. EMI TWO 270 \$5.98.

Performance: Soggy valentine
Recording: Perfect

Ivor Novello has been for England what Sigmond Romberg and Rudolf Friml were for my grandmother in the Bronx. The only difference is, Mr. Novello's tunes tend to fly out of your head more quickly, pretty as they are; his operettas have something of the same rich flavor as last week's warmed-over trifle. Yet the whole of Mayfair attended the opening of every one of them, in ecstasies just barely concealed by a faint patina of English decorum, and EMI (distributed here by Odeon) has already released four of the scores on records in its "Nights at the Theatre" series.

King's Rhapsody was Mr. Novello's last opus, inspired by the "lives and love of King Carol of Rumania and Magda Lupescu," according to Mr. Alistair Scott Johnston's rapturous liner notes. Rumania is called Murania, Carol is King Nikki, "a man broken by a tyrant-

STEREO REVIEW

nical and reactionary father" who has to "ascend the throne he despises," and Mme. Lupescu is disguised as "the young and lovely Princess Christiane, who accepts an arranged marriage" because Nikki has for her "the fascination a bad man often inspires in a good woman." Mr. Novello and his lyricist, Christopher Hassall ("My darkest night was turned into day/When the violins began to play") knew their customers and whipped up a tale that provides ballroom scenes, a Muranian national anthem, a costly coronation and one of those infinitely touching moments when poor Nikki—forced to abdicate when his Reform Bill is defeated by the Muranian Parliament—returns disguised as a peasant to watch the crown placed on his little son's head. The BBC broadcast from which the present LP was dubbed is as flawless as a hand-crafted pair of shoes from Jermyn Street, and almost as exciting. It seems that the real King Carol and his Mme. Lupescu "slipped into the Royal Box just as the overture started on opening night" of *King's Rhapsody* and "slipped away almost unnoticed as the curtain fell." It must have taken character to stick around that long. P.K.

NED KELLY (Shel Silverstein). Original-soundtrack recording. Mick Jagger, Waylon Jennings, Kris Kristofferson, and Tom Ghent (vocals); instrumental accompaniment. UNITED ARTISTS UAS 5213 \$4.98.

PERFORMANCE (Jack Nitzsche). Original-soundtrack recording. Mick Jagger, Randy Newman, and others (vocals); orchestra, Jack Nitzsche arr., Randy Newman cond. WARNER BROTHERS 2554 \$5.98.

Performance: First dull, second better
Recording: Very good for both

These are soundtracks from two new films featuring Rolling Stones star Mick Jagger. But don't let the cover of the first one—"Mick Jagger as Ned Kelly"—fool you. Jagger plays Kelly, a nineteenth-century Australian outlaw, in the film of the same name, but he doesn't do much singing. Most of the tunes are performed by Waylon Jennings and Kris Kristofferson, with Jagger's appearance limited to a casual run-through of *The Wild Colonial Boy*.

The other songs were all written by Shel Silverstein, composer of that dynamite hit *A Boy Named Sue*, and Bob Dylan doesn't have a thing to worry about. Silverstein produces predictably dull nonsense, all about the *Stoney Cold Ground* and *Shadow of the Gallows and Lonigan's Widow*—the sort of stuff that used to ring through the rafters of the White Horse Tavern in the dear, dead days of the Fifties when the Clancy Brothers were still in full panoply around Greenwich Village.

Performance comes off much better, both as film and as music. Keep in mind, however, that this is the recording of a film soundtrack, nothing more. Composer-arranger Jack Nitzsche produced most of the material, with the exception of the single tune sung by Jagger, a characteristically gutsy Richard-Jagger line called *Memo from Turner*. Some of the tracks are little more than blues guitar solos, fragments of sitar music, innocuous string ensembles and the like, but the Jagger song, a song performed by Randy Newman (*Gone Dead Train*), Merry Clayton's several appearances, and a brief track by the Last Poets makes it all worthwhile. This is a far more interesting record, obviously, if you've seen the film, but even if you haven't, there is enough musical substance to merit your attention. D.H.

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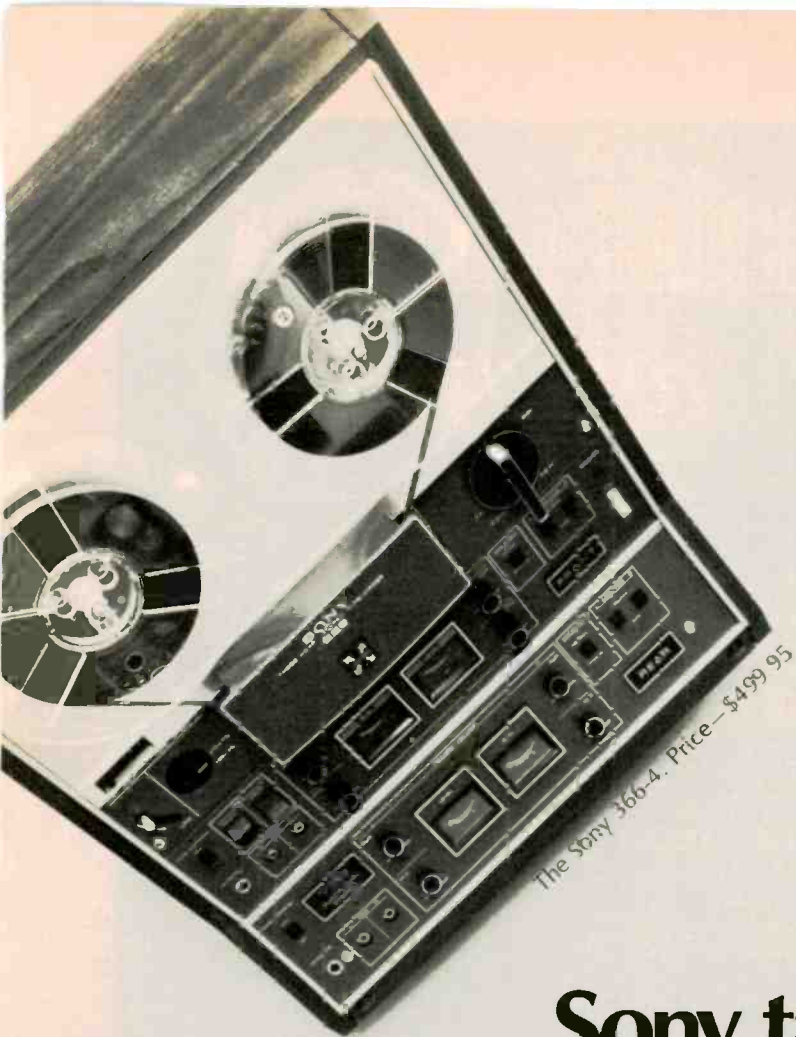
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STEREO TAPE

Reviewed by NOEL COPPAGE • DAVID HALL • IGOR KIPNIS • PAUL KRESH

RECORDING OF SPECIAL MERIT

BEETHOVEN: *An die ferne Geliebte, Op. 98; Schilderung eines Mädchens (WoO 107); Als die Geliebte sich trennen wollte (WoO 132); Sehnsucht (WoO 146); Ruf vom Berge (WoO 147); An die Geliebte (WoO 140); Andenken (WoO 136); Zärtliche Liebe (WoO 123); Adelaïde, Op. 46; Italian Love Songs: Dimmi, ben mio, Op. 82, No. 1; T'intendo, sì, mio cor, Op. 82, No. 2; L'amante impaziente, Op. 82, Nos. 3 & 4; Vita felice, Op. 88; La partenza (WoO 124); In questa tomba oscura (WoO 133).* Dietrich Fischer-Dieskau (baritone); Jörg Demus (piano). DEUTSCHE GRAMMOPHON © 923124 \$6.98.

Performance: Superb
Recording: Excellent
Playing Time: 47'50"

This splendid selection of Beethoven songs, of which the highlight is the song cycle *An die ferne Geliebte*, doesn't represent the heaven-storming composer but rather the more intimate creator concerned mainly with love. They are charming if slight works, and their rendition here is well nigh faultless both on the part of Fischer-Dieskau and his accompanist Demus. Moreover, the sonic quality is unusually good for cassettes; the piano tone barely hints at flutter, and the frequency range from low to high is full and even, with excellent separation between voice and piano. DGG has also outdone itself with its packaging, which includes a tiny cassette-sized booklet (something like the little books that concert singers used to hold in their folded hands while performing), containing twenty-four pages of text and translation. Bravo, DGG! I. K.

RECORDING OF SPECIAL MERIT

BEETHOVEN: *String Quartets: No. 10, in E-flat Major ("Harp"); No. 11, in F Minor ("Serioso").* Amadeus Quartet. DEUTSCHE GRAMMOPHON © 923110 \$6.95.

Performance: Very good
Recording: Good
Playing Time: 51'06"

Explanation of symbols:

- Ⓡ = reel-to-reel tape
- ⓐ = four-track cartridge
- ⓑ = eight-track cartridge
- ⓒ = cassette

The first listing is the one reviewed; other formats (if available) follow it.

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo.

The first Beethoven string-quartet release in cassette format is the brilliant and impassioned Amadeus reading of the virtuosic "Harp" Quartet and the somberly enigmatic "Serioso"—tersest of all Beethoven's works in this form, and one which clearly points the way toward the last quartets and piano sonatas.

The playing is definitely no-holds-barred in its expressive intensity. The performance is unequivocally Central European, with its pronounced tendency for the first violin to



DIETRICH FISCHER-DIESKAU
Well-nigh faultless in Beethoven songs

take the lead, but these quartets take well to this manner, while the homogeneous tonal blend favored by the Budapest Quartet in its prime seems to me better suited for the late quartets.

The sound is bright and clean, yet warm. Tape hiss is audible, but not annoyingly so. Reel-to-reel and disc versions are available only as part of packages containing all four of the "middle" Beethoven quartets. D. H.

BORODIN: *Prince Igor: Polovtsian Dances* (see RIMSKY-KORSAKOV)

CHOPIN: *Piano Concerto No. 1, in E Minor, Op. 11.* Van Cliburn (piano); Philadelphia Orchestra, Eugene Ormandy cond. RCA © RK 1140 \$6.98.

CHOPIN: *Piano Concerto No. 1, in E Minor, Op. 11.* Artur Rubinstein (piano);

New Symphony Orchestra of London, Stanislaw Skrowaczewski cond. RCA © RK 1004 \$6.98, Ⓡ FTC 2088 (7½) \$7.95, Ⓜ R8S 1004 \$6.95.

Performances: Cliburn youthful, Rubinstein mellow
Recordings: Both poor
Playing Times: 41'32"; 40'35"

Artur Rubinstein's third recording of Chopin's E Minor Concerto (his first dates from 78-rpm days, the second from the early Fifties) is a mellow, mature account of the score with a particularly beautifully played slow movement. In contrast, Van Cliburn's is a "younger" approach, a little more impetuous and brilliant in places, but not nearly as well ordered. On the orchestral level, Ormandy's is the more involved accompaniment, Skrowaczewski's being curiously lackluster and dispassionate. Unfortunately, whatever merits either rendition has are seriously compromised by the quality of cassette reproduction. In both, the piano tone is wobbly and emaciated, and the orchestral sound so soupy it should be considered by anybody but the most uncritical as unsatisfactory. Among other problems the Cliburn version has some attenuated left-channel highs on the first sequence. The real shocker, however, is the split-up between sequences on the Rubinstein cassette: RCA has placed all of thirty seconds of the start of the slow movement at the end of the first sequence and the remainder of the movement after the flip-over. Now, really! The best cassette bet for this concerto remains the collaboration of Martha Argerich and Claudio Abbado on DGG 923083, a high-spirited performance that is far superior in sonics to both these sad specimens; and there you'll even find the Liszt First Concerto as a fill-up, all for the same price as either one of these. I. K.

RECORDING OF SPECIAL MERIT

HAYDN: *The Creation (sung in German).* Gundula Janowitz (soprano); Christa Ludwig (mezzo-soprano); Fritz Wunderlich and Werner Krenn (tenors); Dietrich Fischer-Dieskau (baritone); Walter Berry (bass); Wiener Singverein and Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © 3370001 two cassettes \$13.96.

Performance: A-1
Recording: Very good
Playing Time: 109'20"

As I noted in my review of the disc version in the May issue, it is hard to imagine a more beautifully nuanced and splendidly recorded

performance of Haydn's evocation of Genesis than this one. Tenor Fritz Wunderlich died suddenly in 1966 when this recording project was in its initial stages, but he had already taped the major tenor arias; Werner Krenn and the DGG production staff have done an uncannily fine job of dovetailing the tenor recitatives into the whole. Gundula Janowitz is heard at her best with Fischer-Dieskau in the Adam-and-Eve duet toward the close, and Walter Berry is a magisterial Raphael. The choral singing, orchestral playing, and recording are, one and all, superb, and Karajan, eschewing his sometimes fussy ways, is in his very best form. No program notes or text with these cassettes, but a free order card is included. *D. H.*

HAYDN: Symphonies: No. 91, in E-flat Major; No. 102, in B-flat Major. Cincinnati Symphony Orchestra, Max Rudolf cond. DECCA © 10173 \$7.95.

Performance: Clean-cut
Recording: Good
Playing Time: 50'30"

This is the second Max Rudolf-Cincinnati Symphony pairing of Haydn symphonies in the cassette catalog. For me, the comparatively seldom-performed No. 91 recorded here is a cut below the best of the "Paris" and "London" symphonies in both interest and ingenuity, but No. 102 is one of the most striking and substantial of the "London" set. Though clean and brilliant and based on the authentic Haydn texts, the readings by Maestro Rudolf strike me as just a bit dry and lacking in nuance, at least as compared with the disc versions of No. 91 by David Blum and No. 102 by Leonard Bernstein. The sonics are excellent, and the background hiss is noticeably less than what I have encountered on most cassettes heretofore. The tape motion on my review cassette was a mite unsteady at the beginning of No. 91, but flawless through No. 102. No program notes were included. *D. H.*

KHACHATURIAN: Gayne (ballet suite). Leningrad Philharmonic, Gennady Rozhdestvensky cond. **RIMSKY-KORSAKOV: Coq d'Or (orchestral suite).** Lamoureux Orchestra, Igor Markevitch cond. DEUTSCHE GRAMMOPHON © DGG 922022 \$6.95.

Performance: Late-night treat
Recording: Excellent
Playing Time: 49'46"

Those who favor a fattening musical diet will find this program rich in *Schlag*; I loved every self-indulgent minute of it. The *Gayne* ballet suite is sugary stuff from the Khachaturian pastry shop. It is crammed with folk-like melodies and febrile rhythms, but in the hands of a pedestrian conductor it can come out like last week's napoleons. Rozhdestvensky, who occasionally makes Toscanini sound like a slowpoke, wades right into the rattling of the *Sabre Dance* and holds you pinned to your seat until the final note. He plays only the first of the two suites from the ballet, but the way he does it I would gladly have ordered seconds. Instead, there is a *Coq d'Or* suite on side two under the baton of Igor Markevitch. Markevitch is not self-conscious in presenting Rimsky-Korsakov's display of dazzling moments from the opera: he opens all the stops, of which there are plenty, but he does lean too heavily on rhythms that would seem to favor dancers

rather than listeners. I became impatient at times with the regularity of his beat and wished he would set off the fireworks the way Beecham used to. Still, it's a delicious package to enjoy in secret after an austere evening with, say, Buxtehude. This program, by the way, is available on cassette only; DGG does not list a disc of it. Notes are included. *P. K.*

RECORDING OF SPECIAL MERIT

PUCCINI: Madama Butterfly (highlights). Dovunque al mondo; Bimba dagli occhi (Duet); Un bel di; Una nave da guerra (Flower Duet); Lo so che alle sue pene . . . Addio, forito asil; Con onor muore . . . Tu? tu? Piccolo iddio! Renata Tebaldi (soprano), Butterfly; Carlo Bergonzi (tenor), Pinkerton; Fiorenza Cossotto (mezzo-soprano), Suzuki; Angelo Mercuriali (tenor), Goro; Enzo Sordello (baritone),



RENATA TEBALDI
An outpouring of pure vocal gold

Sharpless; Chorus and Orchestra of the Accademia di Santa Cecilia, Rome, Tullio Serafin cond. LONDON © M 31013 \$6.95, ® L 900B (7 1/2) \$7.95.

Performance: A singer's feast
Recording: Very good
Playing Time: 46'02"

The complete recording of *Madama Butterfly* from which these excerpts are taken is something over eleven years old, but the sound, at least as heard here, is more than respectable. The performance, especially by Bergonzi and Tebaldi, is absolutely glorious, an outpouring of pure vocal gold. The remaining participants, including the authoritative conductor, are first-class, but what surprised me was not so much the high quality of the performance but the very clean-sounding cassette reproduction. The only minor constriction comes at the beginning, with the brass intoning the *Star-Spangled Banner*, but everywhere the voices ring out with great clarity and depth. This is the fourth cassette of *Butterfly* highlights; I haven't heard the Price-Tucker version on RCA or the Scotto-Bergonzi on Angel, but the Angel one with De los Angeles and Bjoerling has the same set of excerpts as here, with the addition only

of the Humming Chorus. It also sounds fine technically (although with a brighter ambience), and De los Angeles and Bjoerling are a shade more dramatic than their Italian counterparts. Either way, you can't go wrong. Ampex should be ashamed of its presentation, however, for although one doesn't expect to be provided with a libretto (though other companies are beginning to do it), one has a right to know who all the participants are—Ampex merely lists Tebaldi, Bergonzi, and the conductor and orchestra. *I. K.*

RIMSKY-KORSAKOV: Coq d'Or Suite (see KHACHATURIAN)

RIMSKY-KORSAKOV: Scheherazade. BORODIN: Prince Igor: Polovtsian Dances. Orchestre de la Suisse Romande, Ernest Ansermet cond. LONDON © M 11076 \$6.95, ® L 80076 (7 1/2) \$7.95.

Performance: Tasteful yet intoxicating
Recording: Very good
Playing Time: 55'53"

Scheherazade was the girl who first lured me to listen sympathetically to symphonic music when I was twelve, and there will always be a place in my heart for her. Rimsky-Korsakov found the ideal vehicle for his orchestral tone-painting in the Arabian Nights tales the sultana told her husband night after night to keep him from beheading her. Yet it is one of the most difficult works in the repertoire to bring off. I had always thought the late Ernest Ansermet's approach too bland and not half blood-curdling enough in the *Festival at Baghdad* episode that brings the big work to a climax, and I put my money on Beecham. Hearing it again, though, I find that there are so many voluptuous strands in the tapestry Ansermet weaves that, except for rather sluggish ocean conditions in the early moments of *The Sea and Sinbad's Ship* I am inclined to think more kindly of it now. Certainly it is free of the vulgarities and excesses of the frenetic Stokowski Phase Four affair on London—if also far less dazzling than that performance.

The *Polovtsian Dances* from *Prince Igor*, another pseudo-Oriental celebration of the senses, is the perfect companion piece, and it is brought off brilliantly; the choral parts have never sounded more intoxicating. The sound is superior to what is becoming routine on cassettes at present, and Ampex is to be congratulated for that. How about a few descriptive notes now, you misers? *P. K.*

SCHUMANN: Arabesque, Op. 18; Kreisleriana, Op. 16; Forest Scenes, Op. 82: The Prophet Bird. Artur Schnabel (piano). RCA © RK 1153 \$6.95, ® R8S 1153 \$6.95.

Performance: Seasoned
Recording: Very good, except for slight flutter
Playing Time: 43'58"

It's nice to see RCA getting a little off the beaten track with their cassette repertoire. *Kreisleriana* is new to tape in Rubinstein's mellow account of this poetic work. The pianist's Schumann is quite refined here, not electrifying (as Horowitz's, for example, is) but always sensitive; his *Arabesque*, however, is so leisurely as to almost fall apart. RCA's piano reproduction has a slightly more wavy, glassy, and bright tone and a less full bottom range than the disc equivalent.

lent, but is otherwise satisfactory considering the present state of cassettes. I. K.

ENTERTAINMENT

GREECE MY LOVE! Various vocalists and instrumental groups. *Chasapikos choros; Yiorgo mou, Yiorgo mou; Kleo mes'sti zoi mou; Mouraghio; Ob tahidromos pethane; Apobretismos;* and five others. PHILIPS © 12001 CDE \$5.95.

Performance: Bouzoukis and broken hearts
Recording: Excellent
Playing Time: 47'20"

Recently the folklorists have been bringing back music from modern Greece that is less lusty and less suitable for dancing in the aisles, but more likely to endure, than the stuff that makes the charts. If bouzouki remains your bag, though, there is plenty of it in this pop concert of favorites by various Athenian composers. There are two sentimental ballads by Theodorakis—*Sorrow* and *A Boat on the Shore*—that are striking and tuneful enough to win him new friends everywhere. There are sad, sad songs like *Kleo mes' sti zoi mou* (translated excruciatingly as "I am Crying in My Life") suitable for shedding tears into a wineglass to. There are impressionist pieces by Makopoulos—*Mouraghio* ("Small Harbour") being the dreamiest of them—and other items, from wedding dances to ballads about divorce, to round out this program of "hits of the Hellenes." All are handsomely interpreted by a series of soloists, choruses, and orchestras plainly at home in their country's current musical idiom. The sound is clean and clear, but the only information supplied is in Dutch, or German, or something, so that the English-speaking listener is left entirely on his own. The reason is that this collection is a directly imported European Philips cassette, which is available here not through Philips but through Peters International (figure that one out). P. K.

DICK JURGENS ORCHESTRA: *Here's That Band Again.* Dick Jurgens Orchestra (vocals and instrumentals). *Day Dreams Come True at Night; Josephine; A Million Dreams Ago; I'll Get By; The Object of My Affection; People Will Say We're in Love; One Dozen Roses; Elmer's Tune; Heart of My Heart; We Just Couldn't Say Goodbye; Deep Purple;* and five others. AMPEX © M 5272 \$6.95, ® X 272 (3¾) \$5.95.

Performance: Rinky-dink
Recording: Very good
Playing Time: 42'52"

Only one thing is missing here. Steve Allen's voice should be on this tape, doing his funny old-time radio orchestra introductions: "And now, ladies and gentlemen, for your listening and dozing pleasure, coming to you direct from the Millard Fillmore Room high atop the Aardvark Arms Hotel overlooking the picturesque Rexall Drug Store in beautiful downtown Saginaw, the Dick Jurgens Orchestra. . . ." If you liked the "Me and my Winstons" commercials on television, you'll love this tape. Incidentally, me and some of my smart-ass friends thought the Winston commercials were just about the funniest thing we had ever seen, which, of course, made us watch them (and the "What do you want—good grammar or good taste?" bunch that came after) more carefully—and after

watching them carefully, I gradually became convinced it wasn't a put-on at all. Grown men had actually been seriously at work, and even more seriously spending money, on such stuff. Just as grown men actually put this recording together.

All the same, I don't imagine Dick Jurgens will mind if his work is appreciated on two levels. He'll probably make noises all the way to the bank, as it were. The recording should be a dandy at parties, much better than party records because you're expected to concentrate on those. It's all here, right down to the apparent escapee from the Guy Lombardo Trio on vocals (could be Kenny himself, for all I know) and the fiddled horse whinny to start off *Rag Time Cowboy Joe*. Practice up on your old-time radio orchestra introductions and you're all set for your next party. N. C.



DOLLY PARTON
The sob-sister to end them all

JOHNNY NASH: *Love and Peace.* Johnny Nash (vocals); unidentified accompaniment. *This Little Light of Mine; One Little Candle; It is No Secret; Trees; I Heard a Forest Praying; One God; Love and Peace; I Believe; Rock of Ages;* and three others. JAD © M 51003 \$6.95, ® M 81003 \$6.95.

Performance: Superbland
Recording: Good
Playing Time: 29'13"

According to Paladin of "Have Gun, Will Travel," Herodotus once wrote, "I can condone the things men do in the name of evil, but the gods protect us from the things men do in the name of good." Never was able to find that passage in my copy of Herodotus, but it's pretty spiffy even if Richard Boone ad-libbed it on the spot. And it's very applicable here. That giving a song a set of religious or semi-religious lyrics does not insure it against triteness is illustrated here several times. Since this tape was made after "Let it Be" and others made spiritual rock lucrative, it is naturally suspect—but there's so much schmaltz in the arrangements that there must be some sincerity in it. Mostly the whole thing's an enigma, pitting the clear competence of Johnny Nash's voice against the shallowness of songs like *It is No Secret* and *Trees* or a flood of mushy arrangements built around a Forest Lawn organ and a

bleached choir. The people running Johnny Nash's career should take the advice of some of these songs and repent before it is too late. N. C.

DOLLY PARTON: *The Fairest of Them All.* Dolly Parton (vocals with instrumental accompaniment). *Down from Dover; Mammie; Daddy Come and Get Me; When Possession Gets Too Strong; But You Loved Me Then;* and six others. RCA © PK 1535 \$6.95, ® P8S 1535 \$6.95.

Performance: Tear-jerking
Recording: Good
Playing Time: 29'02"

If you think you've suffered in this life, wait until you open this little old cassette package and meet up with Dolly Parton. Dolly has been through everything. In *Down from Dover* she meets a lad who runs after her, has his way with her, then abandons her. Their child is born dead. In *Mammie*, Mammie loves Dolly but she dies—she was "all I had," according to Dolly. In *Daddy*, Daddy puts Dolly away in an institution, and not a moment too soon, if you ask me. But the troubles of this latter-day Helen Morgan have only begun. Take *Chas*. Dolly cooks his breakfasts, mends his clothes, irons his shirts, rocks his babies, but can never take Chas away from the crippled woman to whom he must remain loyally wedded ("Can she ever love you/The way I love you?"). In *Before You Make Up Your Mind Dolly* gets pregnant and by this carelessness loses still another man. But *Robert* is the *pièce de résistance*, for Robert doesn't know that he is Dolly's step-brother out of some wedlock or other and theirs is an incestuous love that can never be. Dolly is the sob-sister to end them all, and I commend her sad little voice to you with the tears still pouring out of my eyes. P. K.

SILVER METRE. Silver Metre (vocals and instrumentals). *Sixty Years On; Compromising Situation; Cocklewood Monster; Nightflight; Dog End; Ballad of a Well Known Gun; Naughty Lady; Gangbang; Country Comforts; Sugarstar.* NATIONAL GENERAL © M 52000 \$6.95, ® M 82000 \$6.95.

Performance: Staple rock
Recording: Good
Playing Time: 54'49"

Silver Metre is a very electric band, one of those in which distortion is programed into the works. It doesn't have a lot that's new to offer, and it doesn't have a very distinctive sound of its own. It serves up the old sounds fairly well, though, having a couple of interesting sets here in *Nightflight* (good high-voltage organ) and *Country Comforts*, and does *Superstar* better than its "Top-Forty" counterpart. The sounds on this tape are neither innovative nor obviously imitative; they're rather vague, actually. It's difficult to imagine anyone picking Silver Metre up right away as his favorite band, and it's equally difficult to imagine anyone dismissing it as inferior. Bands like this one keep coming along because of the attrition at the top—the best groups keep breaking up and there is an almost constant vacuum. Parkinson's Law applies roughly: rock music automatically expands to fill the space allotted to it in record stores and on the radio, or something. Anyway, if you run an FM rock station, you'll need this one. N. C.

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By CRAIG STARK



TAPE HORIZONS

A CHRISTMAS CASSETTE

CHRISTMAS toys for children are often insubstantial or are things that do not hold a youngster's interest very long. However, there is one present you can give your child for Christmas that will continue to enrich not only his spirit, but his mind and ear as well long after the plastic pieces for games have disintegrated and the department store Santas have disappeared. That present is a cassette recorder. Musical education should begin years before offspring can be trusted with your home component system, and traditionally the solution has been an inexpensive record player. Today, a low-cost cassette recorder may well be a better answer. Based on my experience with a four-year-old daughter, here are some factors to consider in shopping for a cassette recorder to insure your child a Merry Christmas.

If you stick to a brand that can be serviced locally, the \$25-\$40 range is probably the best. (You're likely to need repairs at some point, kids being as they are.) In any case, however, check the recorder out thoroughly before taking it home from the store; on some low-price versions the fast-forward and reverse functions tend to stall toward the beginning and end of a cassette. A mono unit will be perfectly satisfactory; since the stereo tracks on a cassette are adjacent, a mono head with a single gap spanning half the tape width will pick up both tracks. Several models in the price bracket I indicated have some form of automatic recording-level control. For a pre-schooler's use this is almost a necessity. Pop-out ejection mechanisms are rare in low-cost machines, but if loading is straightforward, even a young child can learn to insert and remove cassettes successfully.

I recommend avoiding a playback-only unit for two reasons. First, children love to record and hear their own (and others') voices. This is one of the major reasons why a cassette recorder is preferable to a record player for youngsters. Started young enough, children lack "mike fright" altogether, and my daughter has made up any number of stories on cassettes which my wife and I will treasure, together with dialogues with the dog and her as-yet-inarticulate infant brother. Secondly, while the Harrison tape catalog shows a growing number of prerecorded childrens' cassettes (a Sesame Street release is among those available), you'll still want to dub many young people's classics from borrowed LP's and FM broadcasts. Many low-cost cassette recorders lack an auxiliary input jack, but if they come supplied with the usual high-output crystal or ceramic microphone, you may be able to use its input for direct dubbing from a component system if a patch cord with the proper connectors can be obtained.

I recommend "name brand" blank cassettes not so much for reasons of fidelity as of durability. Several manufacturers have cassette splicers for effecting repairs should a tape break. In order to save batteries, you can buy an inexpensive a.c. adaptor. Its low voltage will pose no shock hazard should the child unplug it from the recorder. A final suggestion: while you're visiting this season, get Grandmother to read Dr. Seuss' *Fox in Socks* and other favorites onto a cassette. This can ease later bed-time ordeals.

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