

Stereo Review

DECEMBER 1972 • 60 CENTS

PREVIEW OF 1973



PHONO AUX 1
FM AUX 2
SELECTOR

TAPED REC IN CHANNEL 1
TAPED REC IN CHANNEL 2
TAPED REC IN CHANNEL 3
TAPED REC IN CHANNEL 4

STEREO
MONO
TUNING

FM 88 90 92 94 96 98 100 102 104 106 108 MHz
AM 55 60 70 80 90 100 110 120 130 140 150 KHz

STEREO
MONO
TUNING

LEFT - RIGHT
BALANCE

TREBLE
TONE

BASS
TONE

STEREO REV
MONO
MODE

TAPE REVERSE
TAPE EJECT
TAPE PAUSE
TAPE STOP
TAPE PLAY
TAPE F.W.
TAPE R.W.
TAPE FF
TAPE REW

LOUDNESS

TUNING

POWER OFF

LOUDNESS

TAPE REVERSE
TAPE EJECT
TAPE PAUSE
TAPE STOP
TAPE PLAY
TAPE F.W.
TAPE R.W.
TAPE FF
TAPE REW

SHERWOOD 8-7800A STEREO/DYNAQUAD RECEIVER

SPEAKERS

OFF A-B

BALANCE

TONE

LOUDNESS

STEREO
MONO
TUNING

LEFT - RIGHT
BALANCE

TREBLE
TONE

BASS
TONE

STEREO REV
MONO
MODE

TAPE REVERSE
TAPE EJECT
TAPE PAUSE
TAPE STOP
TAPE PLAY
TAPE F.W.
TAPE R.W.
TAPE FF
TAPE REW

LOUDNESS

TUNING

POWER OFF

LOUDNESS

TUNING

POWER OFF

LOUDNESS

TAPE REVERSE
TAPE EJECT
TAPE PAUSE
TAPE STOP
TAPE PLAY
TAPE F.W.
TAPE R.W.
TAPE FF
TAPE REW

SHERWOOD | S 7100A



AUX FM

101 100 99 98 97 96 95 94 93 92 91 90 89 88 87 86 85 84 83 82 81 80 79 78 77 76 75 74 73 72 71 70 69 68 67 66 65 64 63 62 61 60 59 58 57 56 55 54 53 52 51 50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0

SELECTOR



TAPE CASSETTE

STEREO PHONES

SPEAKERS



BASS

TREBLE

LEFT - RIGHT

BALANCE



— TONE —

SHERWOOD | S 7200

FM STEREO



TUNING

LOUDNESS

POWER OFF

BASS

TREBLE

LEFT - RIGHT





The Sherwood
EXCELLENCE in
Machines

Specifications: Model S7100A Receiver

AMPLIFIER SECTION:

POWER OUTPUT (IHF): 70 watts total. POWER OUTPUT—RMS both channels driven: 27 watts x 2 @ 4 ohms, 1 KHz. 22 watts x 2 @ 8 ohms, 1 KHz. 14 watts x 2 @ 8 ohms, 20-20,000 Hz. 18 watts x 2 @ 8 ohm rated output, 0.20% @ 10 watts. HARMONIC DISTORTION: 0.9% @ 8 ohm rated output, 0.20% @ 10 watts. POWER BANDWIDTH: 15-50 KHz—0.9% dist.

TUNER SECTION:

FM SENSITIVITY (IHF): 1.9 uv (—30 dB noise & dist.). CAPTURE RATIO: 2.8 dB. DISTORTION: 0.5% @ 100% mod. ALTERNATE-CHANNEL SELECTIVITY: 50 dB.

Model S7200 Receiver

AMPLIFIER:

POWER OUTPUT: Music Power 150 watts total (IHF). RMS POWER OUTPUT (both channels driven): 50 watts x 2 @ 4 ohms, 1 KHz. 40 watts x 2 @ 8 ohms, 1 KHz. 32 watts x 2 @ 8 ohms, 20-20,000 Hz. HARMONIC DISTORTION: 0.7% @ 8 ohm rated output, 0.20% @ 10 watts. POWER BANDWIDTH: 12-35 KHz—1% dist.

TUNER SECTION:

FM SENSITIVITY (IHF): 1.8 uv (—30 dB noise & dist.). CAPTURE RATIO: 1.9 dB. DISTORTION: 0.25% @ 100% mod. ALTERNATE-CHANNEL SELECTIVITY: 60 dB.

Model S7900A (& S8900A) Receiver

AMPLIFIER:

POWER OUTPUT: (IHF): 280 watts total. POWER OUTPUT—RMS both channels driven: 90 watts x 2 @ 4 ohms, 1 KHz. 65 watts x 2 @ 8 ohms, 1 KHz. 60 watts x 2 @ 8 ohms, 20-20,000 Hz. HARMONIC DISTORTION: 0.3% @ 8 ohm rated output, 0.10% @ 10 watts. INPUT SENSITIVITY (for rated output Phono: 1.5 mv, 3.8 mv, 8.0 mv (switchable) Aux: 150 mv. POWER BANDWIDTH: 7-60 KHz 0.5% Dist.

TUNER SECTION:

FM SENSITIVITY (IHF): 1.7 uv. (—30 dB noise & dist.). CAPTURE RATIO: 1.9 dB. DISTORTION: 0.15% @ 100% Mod (Mono). SPURIOUS RESPONSE REJECTION: —95 dB. ALTERNATE-CHANNEL SELECTIVITY: 65 dB. STEREO SEPARATION: 40 dB @ 1 KHz. FREQUENCY RESPONSE: Mono, 20-20 KHz ± 1 dB. 20-15 KHz ± 1 dB.

PRICE: \$429.95 (S8900A) \$459.95 (S7900A)

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ZERO 100**

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less base and cartridge



FORMERLY HI FI/STEREO REVIEW

Stereo Review

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EDITORIALLY SPEAKING

By WILLIAM ANDERSON

FROM ANKA TO ZUKERMAN

WHETHER it is because we feel ourselves uneasily perched on the knife-edge of a historical watershed of some kind, because we have ingeniously saddled ourselves with a plumber's bag full of psycho-social snooper-scopes designed for the surveillance of the spirit, or because our hurried, harried modern lives force us to surrender more and more of our physical and mental privacy every day, it is difficult to see ourselves as any other than the most cosmically self-conscious generation this planet has ever known—cosmic because our unflagging concern with the kind of figure we are cutting breaks not only geographical but temporal boundaries: it is no longer merely a question of what friends, relatives, and neighbors think of us, but what the *world* thinks, what *posterity* will think. How can we justify ourselves and our actions to the good people of Minsk, how ensure the admiring veneration of our as yet unimaginable great-grandchildren?

One of the unadvertised benefits of being Editor of a magazine is the Privilege of the Second Guess: since, for a number of reasons too complicated to go into here, this page is the last in any given issue to be pinned, so to speak, to the wall, I have the opportunity in it of casting an eye over the whole of the rest of the issue, of taking one last look at an *almost* finished product, making a comment here, picking up a stitch there, and otherwise discovering What It All Means. One of the things it means this month is the paragraph on self-consciousness above, a line of thought that spiraled up out of a reading of Music Editor James Goodfriend's column on *Significance* (see page 58) in which he comments on two recent musical surveys. The first of these, which I would call emblematic of the Old Self-Consciousness, had readers of the *Schwann Record & Tape Guide* address themselves to the proposition "Composers I Like Least." The second, which I judge to be (witting or not) a product of the New Self-Consciousness, asked music critics to supply the publicity wing of Washington's J. F. Kennedy Center with their nominations for the most "significant" musical works of the past quarter-century.

On the surface, these two projects might appear to differ not so much in kind as in quality—the opinions of a group of professional music critics may be thought to sit a little heavier in the eternal scales than those of mere amateur listeners. But there is more to it than that. While the *Schwann* poll seems to be an unexceptionable exercise in old-fashioned prejudice, of no more harm or lasting import than, say, a letter to the editor, what a difference that word "significance" makes in the Kennedy Center survey! How it rings with the hollow vanity of the time-capsule, how weighty it is with the sands of time—and how presumptuous. The critic, poor soul, has his problems, among them a collection of temptations that might challenge a St. Anthony. Vanity may trap him into leading a parade of useless learning, exasperation turn his attention from performance to performer, boredom lead him to review the audience. Pride, however, is the greatest trial, tempting him to toss the duties of his office aside entirely, persuading him that 'tis better to be right than useful, more noble to address oneself to the history books than to one's own time. But the history books are really none of our business. Posterity will make up its own mind about us, discounting most of what we have to say about ourselves, ignoring our most earnest instructions, finding amusement in our ridiculous nominations for "significance." That is as it should be; if it were otherwise, our concert halls and record catalogs would today be filled with the works of Niels Gade, Joachim Raff, and other long-dead heroes. All we owe the future is as honest a portrait of our time as we have time for while going about our business as best we can—an incidental record. I should imagine, not unlike the *STEREO REVIEW 1972 Index* in this issue, with its remarkable roster of names from Anka to Zukerman.



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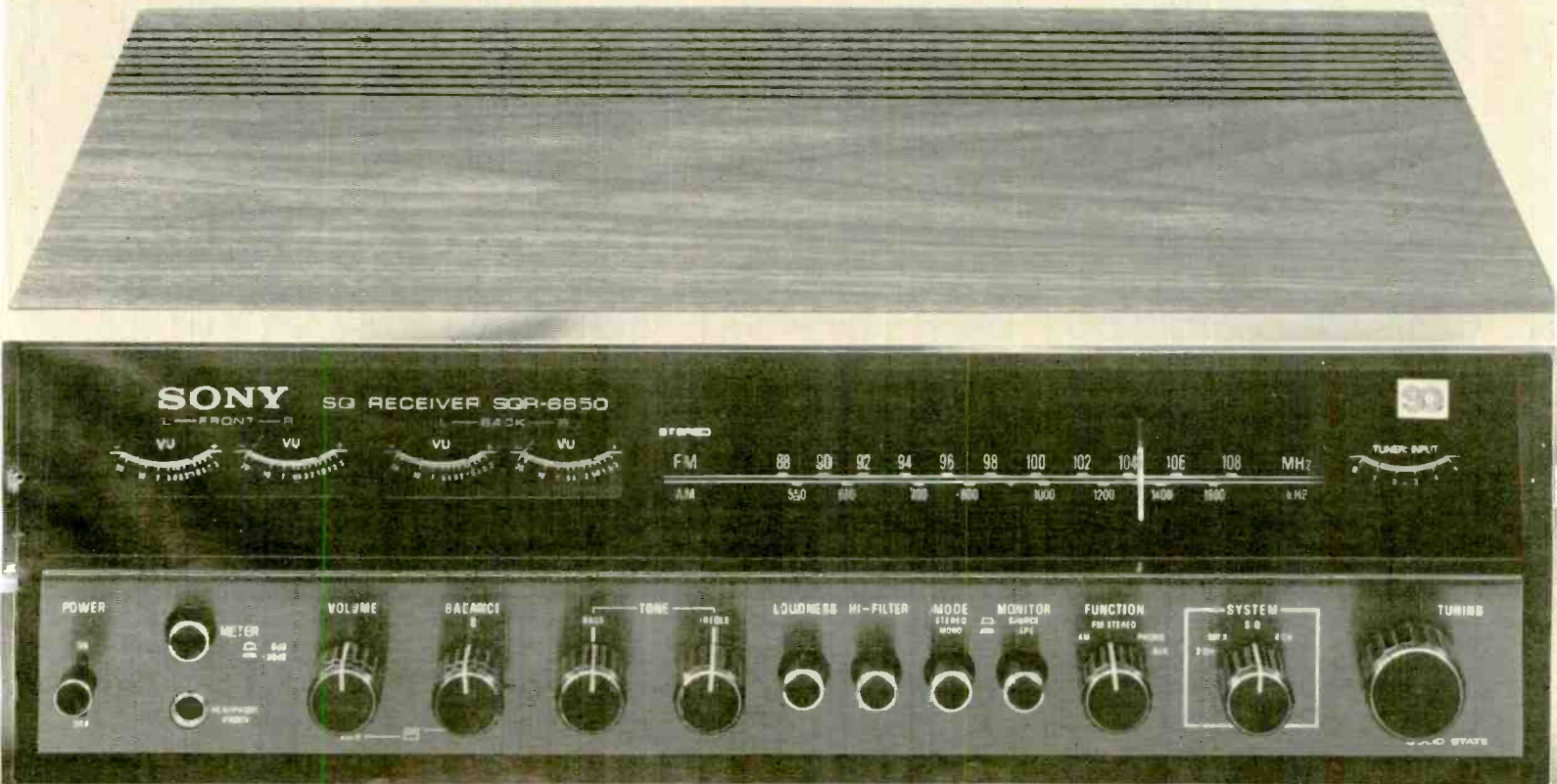
FM reception is superb: 2.2uV IHF sensitivity, 70dB selectivity, for example. And the preamp section has all the controls for stereo, four-channel, or mono: high filter, loudness compensation, independent bass and treble controls for front and back.

That leaves only cost as your excuse. And it's a weak one. The SQR-6650 costs hardly more than stereo receivers of comparable facilities and specifications, \$329.50*.

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LETTERS TO THE EDITOR

Root-ing for Goodfriend

● James Goodfriend's "Joseph Haydn" (October) may be the best article to appear in *STEREO REVIEW* since his "Antonio Vivaldi" (June). Since I am not a practicing musician but only a music lover, such articles increase my ability to enjoy the music I listen to. Especially helpful were the inserts "The Baroque Solo Concerto" and "A Note on Sonata Form." I certainly hope Mr. Goodfriend is planning to write more such articles. They are one of the prime reasons I am a subscriber.

GARY ROOT
Homer, Mich.

Sunny Haydn

● I enjoyed reading James Goodfriend's article "Joseph Haydn," especially because of his emphasis on Haydn's sunny, buoyant, and basically balanced outlook. Being an avid reader of musical biography and memorabilia, I have too often read of the tragedy of musicians' lives; indeed, it almost seems to be a prerequisite for greatness. It's good to be reminded that happier souls can make it.

RODNEY L. PUNT
Los Angeles, Cal.

Tone-Control Uses

● I'd like to add a comment to Julian Hirsch's article on tone controls (October). For those who want to use the loudness or contour control at middle or lower volume, try using the low-cut (rumble) filter at the same time. This may cut back the boom. If the reproduction still has too much coloration for your speaker, room acoustics, or taste, then all controls can be returned to normal.

CHAIM SIEGEL, *Sales Manager*
Imperial Sound, Inc.
Tulsa, Okla.

Love Letter

● How do I love thee? Let me count the ways. . . .

I love thee for always putting the index on page 3, where it can be found, and for organizing it so an article can be found.

I love thee for printing your articles in one continuous piece, with no maddening skips, hops, and jumps throughout the magazine.

I love thee for numbering as many pages as possible, even most ad pages.

I love thee for printing an index to advertisers.

I love thee for emotionally charged yet intelligently reasoned criticism, which is how good criticism should be, even though I am sometimes in disagreement with a view, which is how *I* should be.

I love thee for recognizing that your readers include both duffers and experts, and for how you give each his due without attempting the self-defeating task of being "everything to everyone."

I love thee for Paul Coker, Jr., who never fails to delight.

I love thee for Igor Kipnis, who never fails to illuminate.

I love thee for Julian Hirsch, who never fails to clarify.

I love thee for little goodies like the Gottschalk thing.

I love thee for tackling big, controversial subjects, and for pursuing them in depth.

I love thee for never inserting postage-paid reply cards, those maddening cardboard things that render a magazine impossible to open and read flat. . . . oops! The October issue just arrived!

Oh, well, I still love thee.

ROGER TORKEISON
Chicago, Ill.

The Cleveland on Tape

● In his "Best of the Month" review of the Mahler Sixth Symphony performed by George Szell and the Cleveland Orchestra (October), David Hall speculates upon the existence of equally fine broadcast tapes in the Cleveland archives. Yes, indeed, such tapes *do* exist; virtually every work performed in concert by the Cleveland Orchestra since September, 1965, under either Szell or distinguished guest conductors, has been recorded by radio station WCLV-FM for the syndication service of the orchestra. While I assume this is standard practice with all the major American orchestras, these well-engineered concert tapes from Severance Hall are surely among the most important of their kind. For whatever reason, many of the works Szell performed superbly were never committed to commercial discs, and therefore it is to these tapes that we must look for the only available Szell recordings of the Mahler Ninth, *Das Lied von der Erde* (two performances, with Richard Lewis and either Janet Baker or Maureen Forrester), the Mozart and Verdi Requiems (the latter

with Tucci, Baker, Duval, and Talvela), the Brahms *German Requiem* (Janowitz and Krause), the *Missa Solemnis* (Endich, Koppleff, Haeffliger, and Flagello), the Bruckner *Te Deum*, a *Harold in Italy* (with Skernick), and a Sibelius Fourth, the last two of which are substantially superior to any commercially available competition. Among other Cleveland Orchestra performances not to be found on commercial discs is the Dvořák Cello Concerto, which Rostropovich has done twice in Cleveland in the last three seasons, once with Szell and once with Leinsdorf. This list only skims the surface of the well over five hundred Cleveland broadcast tapes, many of which are worthy to join Columbia's Mahler Sixth on commercial records. I urge all serious collectors to buy the Mahler and write Columbia requesting the release of other Szell-Cleveland performances from the same source. It would be unspeakable to have to wait for the formation of a George Szell Society in 2001.

G. V. STOLCALIS
Parma Heights, Ohio

Norma Deloris and Artie

● After reading his review in the October issue, I doubt that Peter Reilly really listened to Peggy Lee's new album entitled "Norma Deloris Egstrom . . ." etc. First, he mentions the song *I'll Get By* favorably twice, and the song is not on the recording. Second, he does not mention the stunning arrangements by Artie Butler. I know, Mr. Reilly knows, and countless others know that Peggy Lee is a great singer and actress, but it is Artie Butler's arrangements that make this particular album outstanding, and one of her finest.

JAMES SHUPE
New York, N.Y.

Mr. Reilly replies: "Obviously, with readers like Mr. Shupe around, I'll never get by with such rampant sloppiness. But, in a way, it serves nicely to demonstrate what I meant about hearing 'standards' too many times—play an instrumental version of I'll Get By and, say, Always consecutively and you'll see what I mean. Which of course rather defeats my point about Lee's superior performances of such standards. Oh, well, we can't all be Bobby Fischers.

"As to Artie Butler (who, by the way, is listed in the credits at the end of the review, along with the correct titles) and his fine arrangements: I made no special point of them since they are but another typical instance of Peggy Lee's control of her environment. Literally dozens of people have arranged for her, but what finally emerges in performance is always inimitable Lee. To press the Piaf analogy (both as performer and as person) a bit further: the song Les Trois Cloches at one time seemed to be a joint effort with Les Compagnons de la Chanson. Les Compagnons are still around, but forgotten; Piaf is dead and lives on through her performances. Should we credit Les Compagnons or Piaf for this?"

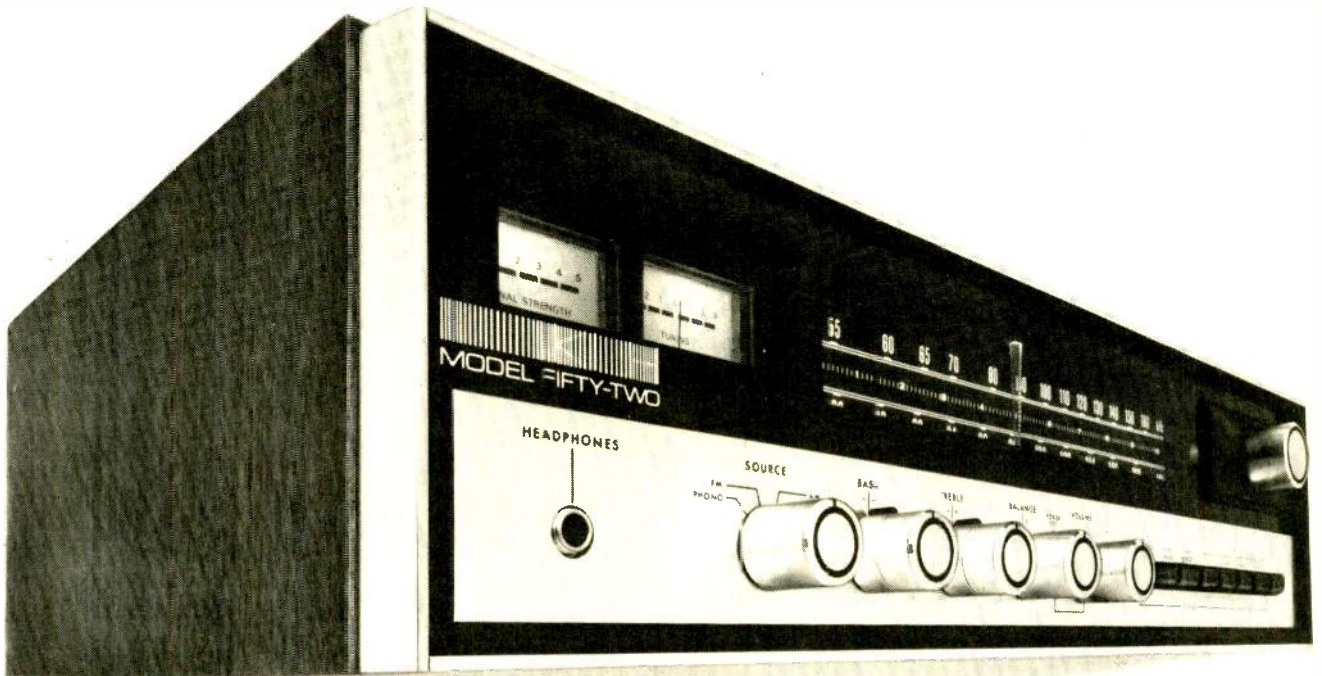
De-Warping Discs

● Here is an interesting method for flattening warped 78-rpm records not mentioned in reply to Robert Fried's question in the October "Audio Questions and Answers" column (I don't know whether this would work for LP's). A 78 warped to soup-bowl shape can sometimes be restored by placing it under

(Continued on page 8)

At last a serious rival to the KLH Model Fifty-One.

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When it comes to power, performance and overall product integrity, KLH's classic Model Fifty-One is a tough stereo receiver to beat. At \$259.95[†], it literally wipes out its competition. We just could not make a better AM/FM stereo receiver for the money.

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KLH RESEARCH AND DEVELOPMENT CORPORATION

[†]Suggested retail price. Slightly higher in the west.

the broiler in an oven for about seventy seconds. It then becomes fairly pliable. If you quickly and gently take it out, place it on a flat surface (Formica is good), and pile about fifty more 78's on top of it for a couple of minutes, it comes out perfectly flat. Do only one at a time, of course. Timing is critical—a few extra seconds and the oils in the shellac ooze out. A half-minute extra and all you can do is make an ash try (a poor one at that—it leaks from the center hole).

A friend accomplishes the same thing by holding the record over a top burner, rotating it until it is soft, and then piling records on it. This method often proves extremely hard on the thumbs.

BILL FRASE
Minneapolis, Minn.

Organ Notes

● Lester Trimble's review of Anthony Newman's latest record, "Music for Organ" (October), reaffirms my high esteem for your record reviews. Mr. Newman has been getting extensive and often extravagantly favorable coverage in a number of magazines and newspapers. Mr. Trimble's review sounds one of the few dissenting notes on Newman's interpretations.

As an organ buff I have been a bit bewildered by Newman's favorable press, for I find most of his interpretations not only "mediocre and unappealing" (to quote Mr. Trimble) but also historically and stylistically incorrect. Bach could not possibly have played his works at Newman's tempos because Baroque organs have a considerably stiffer action than their modern counterparts. In playing Franck's organ chorales, Newman often ignores the composer's tempo markings and departs from Franck's practice of playing the chorales *legato*; these works definitely should not be played in the *staccato* style that Newman employs.

Mr. Trimble questions the "aggressively tart sounds" and wonders if this is due to the Noack organ or Newman's registration. He suspects the latter, which is almost certainly the case. Although I have not heard the Noack organ at the Trinity Evangelical Lutheran Church in Worcester, Mass., I am familiar with several other Noack organs, and none of them produce only "tart" sounds. In an interview on WGBH-FM (Boston) Newman stated that he considers reed stops indispensable in many organ works. Thus, when his often excessively reedy registration is combined with his exaggeratedly detached style and rapid tempos, the music sounds rather choppy and harsh. Under such conditions any other results would be surprising.

RUSSELL R. MILLER
Wayland, Mass.

"Troubadettes, Troubadoras . . ."

● Noel Coppage's article in the September issue ("Troubadettes, Troubadoras, and Troubadines . . .") is highly offensive garbage. Review a troubadour or troubadette on the individual's merits, not on his or her sex. The entire piece is running-scared male chauvinism at its very worst.

Mr. Coppage's ultimate idiocy is the statement that "they sure make pretty music." *Pretty?* I'm forty-two and grew up listening to mostly pretty music, pretty to the point of being maudlin and disgusting, and as far as I could ever make out, this pop music was written by the boys in Tin Pan Alley. Think back to the piffle that was pop music from the

Thirties to the mid-Sixties—it was turned out by males.

If STEREO REVIEW is a magazine which would like to be taken seriously, it's an impossibility with the ilk of Coppage writing for it. Send him back to *Playboy* or *Esquire*.

BARBARA K. DREW
San Francisco, Cal.

Mr. Coppage replies: "(1) Ms. Drew, if she is consistent, must be trying to close down Ms. and muzzle Germaine Greer, since they too are talking about our views of sex roles and what they do to us as a society. (2) No matter how determined one is to be offended by something, one should at least read it like it is and not wrench concepts out of thin air by taking things out of context, as Ms. Drew did with my use of 'pretty' in the last sentence of the article. (3) I didn't come from Playboy or Esquire, but the fact that Ms. Drew lumps them together for condemnation as equally repugnant sexist sheets says something about how carefully she reads anything and how fair-minded she is willing to be on this subject. For Ms. Drew's information, Esquire retains a fem-lib columnist and it doesn't sprinkle its pages with pictures of naked broads."

● In Noel Coppage's article on the troubadettes (September), it is stated that Joni Mitchell is a songwriter in the same class with Cat Stevens and Jimmy Webb—a foolish statement indeed. In actuality, Joni's writing and performing ability make these two "troubes" seem quite mediocre, and indeed, lost in the increasingly bland world of contemporary music. I do enjoy listening to Cat Stevens. But, like a breath of clean air, all of us need a reminder now and then of the purity we once knew. Joni's uniqueness is just that.

PAUL ROOT
San Gabriel, Cal.

Homer Rodeheaver Remembered

● I read with interest William Anderson's editorial in the September issue ("Amazing Grace Notes") and was happily surprised to see that someone else in these United States still remembers Homer Rodeheaver. At thirty-five I am too young to have had the privilege of crawling under the Big Revival Tent to hear the baritone in person, but I can remember hearing his records on my grandfather's Victrola as a very young lad. What a fine collection of records he had! But alas, most have been lost over the years and only a few scratchy, cracked, and warped discs remain for my enjoyment. These I have put on tape so that they will not be entirely lost.

RAYMOND G. SWADLEY, JR.
Clarksville, Tenn.

Beverly Sills' Decorations

● I'm so pleased that George Jellinek liked my chamber-music recording ("Beverly Sills Concert," August). I can't remember when I had more fun doing anything. Just one little point I'd like to clarify: although Roland Gagnon "decorates" me, I'm afraid he should not be blamed for (or credited with) the doodles in the Mozart-Adam piece. The music came from the Chamber Music Society of Lincoln Center—Charles Wadsworth, who heads the Society, gave it to me and I sang it note for note as written. I think it was the Schirmer edition.

BEVERLY SILLS
New York, N.Y.

Who's Who in Rock

● The controversy over Joel Vance's recent article "Who's Who in Rock Right This Minute" (August) would make the Pope's endorsement of the Pill seem as mundane as the evening weather report by comparison.

Despite the cries of disgust, bad taste, no taste, and complete lunacy hurled at Mr. Vance by fellow critics and readers, I would like to face the bricks and tomatoes with him. Readers confuse one man's opinion with the gospel truth, and doubtless would contest the latter if given the chance.

So please, fellow connoisseurs of good taste, remember that it's just one man's opinion, and stay loose.

DALE PIZZINI
Salem, Va.

This correspondence is now closed.

Liszt "Stereo Firsts"

● I am at a loss to understand how Bernard Jacobson can claim that the three Liszt symphonic poems on Bernard Haitink's recent Philips recording (August) are all "stereo firsts." Apparently he knows how to use the Schwann catalog, since he does note the absence of the *Dante Symphony* in his review. How then can he say that all three of the symphonic poems on the Philips record are "firsts" when stereo versions of the *Battle of the Huns* conducted by Ansermet and Scherchen are listed quite plainly in Schwann? Certainly, considering the superiority of Scherchen's performance over Haitink's, Mr. Jacobson's admission that he has never even heard of the Westminster recording is a clear demonstration that he can hardly be taken seriously as an expert on recordings of Liszt.

Although Haitink's use of a large-scale organ in the concluding passages is more effective than Scherchen's console, in the battle sequence which makes up the better part of Liszt's score—where it really counts—Haitink's performance is about as exciting as watching paint dry.

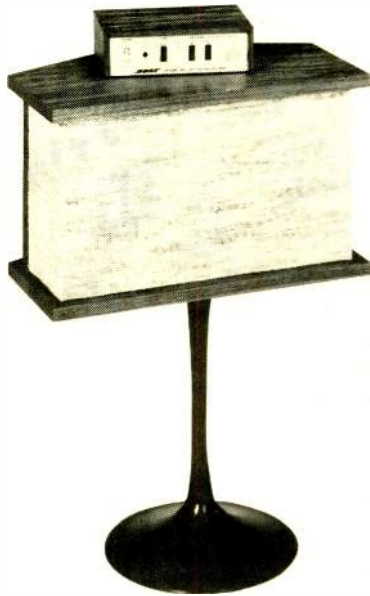
STEVEN J. HALLER
Detroit, Mich.

Mr. Jacobson replies: "I'm sorry—I looked up Hunnenschlacht in Schwann under its original title, which is the way I always think of it. Schwann has it in English, and so I didn't notice the listing. But this does not amount to an 'admission' that I 'never even heard of the Westminster recording.' I have listened to it more than once, but in mono, and I rashly concluded when I couldn't find it in the catalog that it was one of the many recordings to have suffered deletion because they were made in mono only. As for the performance, my original comments indicated that I was not entirely enchanted with Haitink's treatment of Hunnenschlacht and Ce qu'on entend sur la montagne, though I greatly admire his performance of Von der Wiege bis zum Grabe. However, I cannot agree that Scherchen's reading is as clearly superior as Mr. Haller finds it. That is a question of taste. So far as the discographical facts are concerned, it is good to know that there are knowledgeable record collectors out there waiting to help us when we blunder."

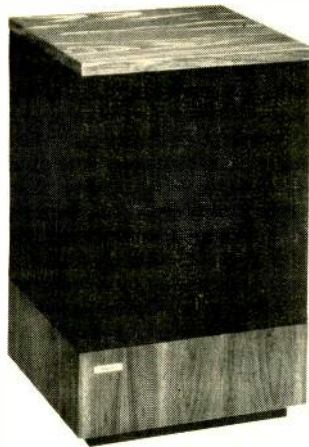
Greener Grass?

● I must side with the young avocado tree that Paul Kresh mentions as being favorably
(Continued on page 10)

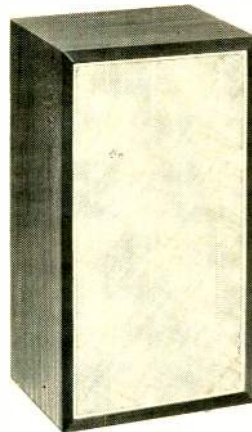
Twelve years — Five major advances



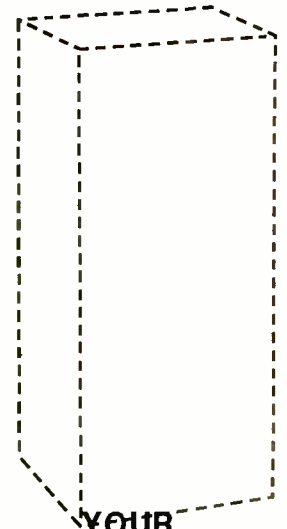
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impressed with the soundtrack of *Silent Running* (August). True, the director of *Silent Running* was one of the special-effects men involved in the filming of *2001*, but his use of special effects here, though lacking the technical perfection of *2001*, does not detract from the film's message. It is my suggestion that Mr. Kresh stick to reviewing movie music and avoid reviewing movies he has little empathy for.

KIM LEVITT
San Diego, Cal.

Mr. Kresh replies: "I guess it would be wonderful—for the movie industry—if critics only reviewed movies for which they had 'empathy.' Personally, I find it helpful in writing about movie music to have some understanding of the purpose for which the music was composed in the first place. Having gone to see *2001* three times of my own volition, I expected to like *Silent Running* even though it was panned by most reviewers. But even my avocado tree was not that enthusiastic."

"The Philistine Backlash"

● Concerning "The Philistine Backlash" ("Editorially Speaking," August), I congratulate William Anderson on his insight. The "fault" lies not only in this nation's musical illiteracy, however, but also, and perhaps more fundamentally, in this nation's visual bias. How often is anyone reminded that "hearing is believing?" As further evidence of the accuracy of Mr. Anderson's statement that music is useful, I would direct the reader's attention to a review of Mozart quartets for flute and strings performed by the Grumiaux Trio in the same issue. I haven't a more useful record in my collection: a veritable (at the risk of starting something) "sound for sore ears."

G. F. DEHMCKE
Clinton, N.J.

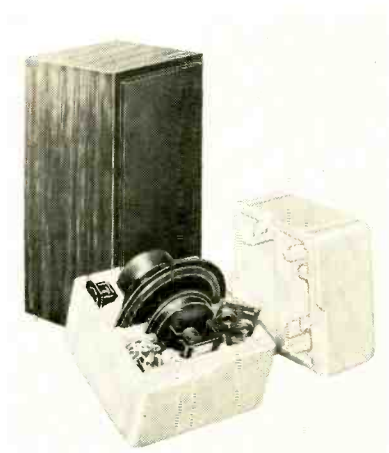
Musicals: What Next?

● "Now, what do we lovers of American musical comedy want next?" is the question with which Robert Connolly ends his review of the two new *Show Boat* recordings from Stanyan in the July issue. Well, first of all, we want more Kern—*Music in the Air* most especially. *The Cat and the Fiddle* would be most welcome, as would sound tracks from such movies as *Cover Girl*, *You Were Never Lovelier*, and *Swing Time*. Then we want more Rodgers and Hart (we need all the Rodgers and Hart we can get!), particularly *A Connecticut Yankee*, of which there was a 78-rpm Decca recording with Vivienne Segal (the one and only), Vera Ellen, Dick Foran, and others. Then there's *I Married an Angel*, but no movie soundtrack, please. *Too Many Girls* also had fine songs, but again the movie track wouldn't be satisfactory. And there were other scores by this duo, probably the greatest team America has produced. There's a sheaf of fine songs tucked away in *Revenge with Music* by Schwartz and Dietz; ditto *Flying Colors* and *At Home Abroad*. The Cole Porter legacy hasn't yet been sufficiently represented, and the same goes for George Gershwin.

These shows deserve to be recorded complete, since these composers and lyricists were the top creators of the recent past, exhibiting the wit, charm, and taste that seem sadly lacking, for the most part, from the musical shows of today.

ROBERT B. HOWLAND
Chicago, Ill.

STEREO REVIEW



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Concord Mark 7 Stereo Cassette Deck



● CONCORD's new Mark 7 stereo cassette deck is equipped with Dolby B noise-reduction circuitry and switchable bias and record equalization for chromium-dioxide and iron-oxide tape formulations. The six pushkeys controlling the transport include a PAUSE function, and an automatic end-of-tape shutoff (which also disengages the tape-drive mechanism) can operate in all modes. The Mark 7 has two recording-level meters positioned to read point-to-point,

and a pair of sliders to adjust input-signal levels. Left- and right-channel microphone jacks are located on the control panel. The frequency response of the Mark 7 is 30 to 15,000 Hz. Wow and flutter are 0.13 per cent, and the signal-to-noise ratio is 48 dB (56 dB with Dolby). The deck employs a 105-kHz bias frequency. Output levels are nominally 1 volt. Dimensions, with wood base: 7 $\frac{1}{4}$ x 11 $\frac{3}{4}$ x 3 $\frac{1}{2}$ inches. Price: \$229.95.

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Beyer DT 900 Stereo Headphones



● REVOX is importing the Beyer DT 900 stereo headset, a lightweight (9

ounces) design with plastic-covered foam cushions that isolate the ear from outside sound. A springy headband joins the earcups, which can be slid several inches up and down the ends of the band for fit adjustment. The dynamic elements within each earcup have 1 $\frac{1}{8}$ -inch dome diaphragms. Frequency response is 30 to 18,000 Hz, and a 1-milliwatt input produces an output level of 114 dB.

Power-handling capability is approximately 200 milliwatts. The phones can be operated from both low and high source impedances. The cable that connects the phones to the headphone jack is over 6 feet long, and ends in a standard three-conductor phone plug. The DT 900 is available with red or orange earcups. Price: \$25.50.

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TDK C-180LN Cassette



● TDK has brought out the first three-hour cassette to become available here, the C-180LN. The cassette uses the TDK low-noise high-density oxide formulation on a special backing material. Tape thickness is approximately 0.25 mil. The cassette's internal mechanism is

the same as for the other cassettes in the TDK premium line. Playing time is 1 $\frac{1}{2}$ hours per side. As with the other TDK cassettes, the manufacturer guarantees to replace any defective units at no charge. Price: \$6.75.

Circle 117 on reader service card

Lenco L85 Turntable



● BENJAMIN is importing the Lenco L85 turntable, a single-play 33 $\frac{1}{3}$ and 45 rpm unit with an integral tone arm. A 16-pole synchronous motor drives the plat-

ter through a belt linkage; the entire motorboard "floats" on four viscous-damped spring assemblies, the tension of which can be varied by means of adjustments underneath the base. An electronic speed control acts over a range of ± 3 per cent. The 12 $\frac{1}{2}$ -inch platter has stroboscope markings for both 33 $\frac{1}{3}$ and 45 rpm molded directly into its rim, and they are illuminated by a strobe lamp recessed in the motorboard. An adjustable counterweight on the tone arm serves for initial balancing, and a slider that moves along a calibrated portion of the tone-arm shaft sets tracking force (0 to 5 grams). The anti-skating compensation employs a thread-suspended counterweight that pulls sideways on a cali-

brated lever arm. The damped raising and lowering cueing mechanism for the tone arm makes use of a serrated lift bar on which the arm can be positioned for accurate cueing of 12-, 10-, and 7-inch discs. A small attachment is provided for the bar to cover the serrations when desired. Rumble (unweighted) for the L85 is -45 dB, and wow and flutter are 0.08 per cent (weighted). The turntable comes already mounted on a walnut base that is approximately 18 $\frac{1}{4}$ inches wide and 14 $\frac{1}{2}$ inches deep. The overall height is roughly 5 $\frac{1}{2}$ inches. Price: \$179.95. The detachable plastic dust cover shown pivots backward on friction-clutch hinges. It is optional at \$19.95.

Circle 118 on reader service card

Lafayette LR-4000 SQ Four-Channel Receiver



● LAFAYETTE's new LR-4000 four-channel AM/stereo FM receiver is the first such product available with "full-logic" SQ decoder circuitry built in. Lafayette's two-mode "Composer" circuit is also provided for enhancing and deriving a four-channel effect from two-channel program material. The amplifier section is rated at 57 watts continuous per channel with 4-ohm loads, or a total

of 228 watts for all four channels, with harmonic and intermodulation distortion 1 per cent or less. Frequency response is 20 to 20,000 Hz ± 1 dB, and signal-to-noise ratios for the magnetic-phono and high-level inputs are 60 and 70 dB, respectively. The bass, treble, and mid-range tone controls, as well as the volume and balance controls, are split-knob

(Continued on page 14)

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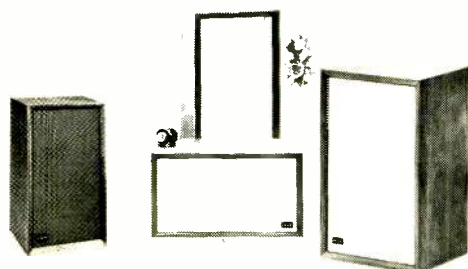
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and the capture ratio is 1.5 dB. The alternate-channel selectivity is 60 dB, and stereo FM separation is 40 dB at 400 Hz. Spurious-response rejection is 95 dB. The receiver has signal-strength and channel-center tuning meters. The LR-4000 measures 21 x 5 $\frac{1}{4}$ x 13 inches with wood cabinet. Price: \$499.95.

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Philips GA 212 Electronic Turntable



● NORELCO has brought out the Philips GA 212 turntable, a single-play design including integral tone arm that is driven by a servo-controlled d.c. motor with electronic switching for the two operating speeds of 33 $\frac{1}{3}$ and 45 rpm. The servo speed regulation limits drift to less than

0.2 per cent and permits variation of the two speeds over a range of 3 per cent by means of individual controls on the motorboard. The anti-static record mat on the 11 $\frac{1}{2}$ -inch platter has large stroboscopic markings that facilitate correct speed adjustment. The platter is linked to the motor pulley through a polyurethane belt drive.

The construction of the GA 212 is based on a free-floating interior frame, isolated from the motorboard by shock mounts, to which the platter bearing well and tone arm are attached so that the two move as a unit. The tone arm has an adjustable, elastically decoupled counterweight for initial balancing once the cartridge has been installed, and a slider that moves along a calibrated portion of the tone-arm shaft to set tracking force (0.5 to 4 grams). A separate knob for anti-skating compensation is calibrated

for both spherical (conical) and elliptical styli. The cartridge shell has a removable mounting slide and comes with a gauge for setting stylus overhang. Proximity switches set the platter in motion at the desired speed and also stop it. In addition, there is an automatic end-of-disc shutoff tripped by a nonmechanical photoelectric system. A rocker switch operates the hydraulically damped tone-arm cueing mechanism. Wow and flutter for the GA 212 are under 0.1 per cent, and the rumble is -40 dB (NAB weighting). Domestic and European alternating current can be accommodated without modification. A wooden base and detachable plastic dust cover hinged to swing upward from the front are supplied with the turntable. Overall dimensions with dust cover are 15 $\frac{1}{2}$ x 13 $\frac{1}{4}$ x 6 $\frac{1}{4}$ inches. Price: \$149.50.

Circle 120 on reader service card

Sansui Model SC700 Dolby Cassette Deck



● SANSUI now has a stereo cassette deck incorporating Dolby B-Type noise-reduction circuitry. The Model SC700 utilizes a d.c. electronically controlled motor operated by five transport pushkeys, with a PAUSE control included.

Automatic end-of-tape shutoff, which acts in any operating mode, also disengages the drive mechanism. The Dolby circuitry is switchable, as is the strength of the record-bias signal, which can be pushbutton-set for best performance with standard tapes or chromium-dioxide formulations. Dual recording- and playback-level controls are concentrically mounted and friction-clutched so that both channels can be readily adjusted simultaneously. A unique feature is a center-channel microphone input with its own level control. This enables a third microphone to be used for live recording, with its signal mixed equally into the two recording channels, and it also permits mixing of

a stereo line input and a mono microphone input. The three microphone inputs and a stereo headphone jack are located at the right-front edge of the deck. Indicator lights show when the record mode and Dolby circuits are operative; the illuminated recording-level meters are angled slightly from the horizontal for better visibility. The SC700 has a frequency response of 40 to 16,000 Hz with chromium-dioxide tape, and wow and flutter of less than 0.12 per cent (weighted). Signal-to-noise ratios are better than 56 to 58 dB with Dolby, and more than 50 dB without. The unit measures 4 $\frac{1}{2}$ x 14 $\frac{1}{4}$ x 10 $\frac{1}{2}$ inches with wood base. Price: \$299.95.

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FM Atlas and Station Directory

● A NEW forty-eight-page paperback publication entitled *FM Atlas and Station Directory* devotes thirty pages to outline maps of all fifty states plus Canada and Mexico, showing the locations and broadcast frequencies of all FM stations now (or soon to be) on the air, with indications of low-power and education-

al stations. The pages immediately following list the stations alphabetically by country, state (or province), and city, giving frequency and call letters, effective coverage radius in miles, stereo broadcast capability, and noting whether transmissions are vertically polarized for improved reception by automobile antennas. Where appropriate, the listings also state the type of programming each

station specializes in by means of letter symbols for classical, rock, jazz, gospel, and soul. All symbols and notations are fully explained, and some brief guidance notes on improving FM reception are included. The *FM Atlas and Station Directory* can be ordered by mail for \$2.50 postpaid from: Bruce F. Elving, FM Atlas Publishing Co., Box 24, Adolph, Minn. 55701.

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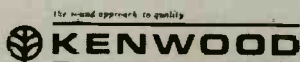


KR-6200 . . . 240-WATT (IHF), FM/AM STEREO RECEIVER (Left): With direct coupling, advanced new PNP can-type transistors, and KENWOOD's exclusive new double-switching demodulator, the KR-6200 provides excellent broadcast reception, exceptional stereo performance, and outstanding dependability for the heart of your stereo system. **SPECIFICATIONS:** FM Sensitivity $1.7\mu\text{V}$ ■ S/N Ratio 66 dB ■ Capture Ratio 1.5 dB ■ Selectivity 65 dB ■ RMS Continuous Power Output 45 watts per channel, both channels driven into 8 ohms, from 20-20k Hz ■ THD & IM 0.5% ■ Frequency Response 20-40k Hz ■ Power Bandwidth 13-30k Hz.

KT-6005 . . . FM/AM STEREO TUNER (Top Right): KENWOOD's advanced double-switching demodulator (DSD circuit) and new block filter design assure excellent stereo separation and crisp, clean sound in FM-stereo reception. Other features include MPX filter, FM muting, linear frequency dial scale, signal strength and zero-center tuning meters. **SPECIFICATIONS:** FM Sensitivity $1.5\mu\text{V}$ ■ S/N Ratio 70 dB ■ Capture Ratio 1.3 dB ■ Selectivity 80 dB.

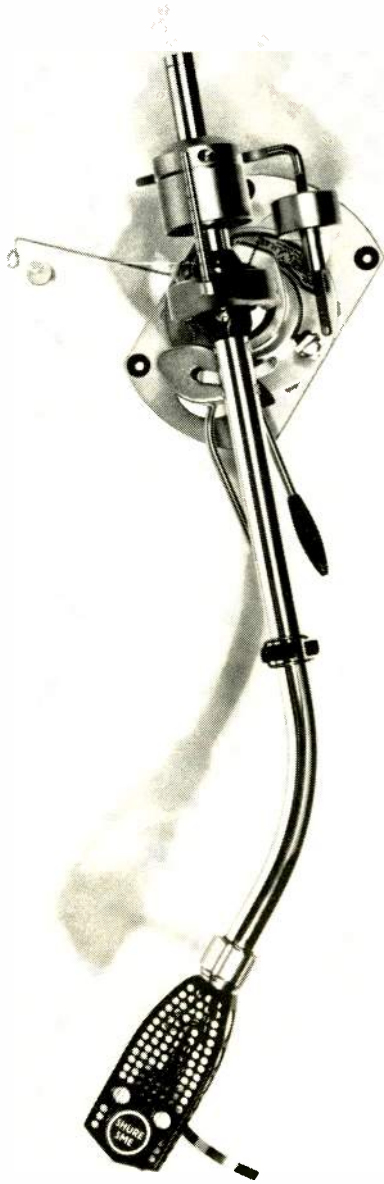
KA-6004 . . . 220-WATT (IHF) STEREO AMPLIFIER (Lower Right): Direct coupling in the power amplifier stage assures flat frequency response, low distortion and high damping factor. KENWOOD's exclusive dual protection circuit prevents damage to transistors and speakers. Terminals for 2-system tape monitor, 2 phonos, 2 aux, tuner, mike, and 2 sets of stereo speakers provide a flexible control center for a sophisticated sound system. **SPECIFICATIONS:** RMS Continuous Power Output 40 watts per channel, both channels driven at 8 ohms, from 20-20k Hz ■ THD 0.5% ■ IM 0.3% ■ Frequency Response 20-40k Hz ■ Power Bandwidth 10-50k Hz.

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AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN *Technical Editor*



Four-Channel FM

Q. *Most of the new tuners and receivers seem to have a jack for future four-channel adapters. What are the prospects in this area?*

SEYMOUR HELM
Portland, Oregon

A. Confused. As of the moment there are perhaps a half dozen mutually incompatible discrete four-channel FM systems proposed. Some of the designs were produced by private inventors, some by major electronic companies. In general, it's safe to say that they all propose a variant of the stereo broadcast system now in use and will *not* make present stereo or mono receivers obsolete. In any case, discrete four-channel broadcasts require FCC approval and I suspect it will be several years before a system is given the okay for anything but experimental use.

In regard to the jacks, it is assumed that whatever the design of the four-channel decoder, it has to be fed the FM audio signal before it encounters the tuner's stereo multiplex demodulator and de-emphasis network. It's easy enough for a designer to connect a jack at that point in the circuit, but there's some question in my mind as to whether there may not be special requirements in regard to audio bandwidth or phase shift that can result in some tuner designs being a lot more "adaptable" than others.

Combined Record/Erase Heads

Q. *How does the performance obtained from the combined record/erase heads found in some tape decks compare with that resulting from having separate heads for each function? Would there be a compromise in performance?*

J. M. SINGLETON
Athens, Ala.

A. There is no reason for there to be any compromise in performance caused by combining the record and erase functions in one head. The fact

that a single record/play head cannot do both jobs equally well may have misled you. In the combined record/play head, a compromise results because the same head gap and coil are used for both functions. However, the record/erase head is, in effect, two separate heads in one shell. I have asked Craig Stark to discuss the matter in more detail in a future "Tape Horizons" column.

More Ham Interference

Q. *Recently I was having great difficulty with amateur radio transmissions coming through my hi-fi system. I wrote to the FCC and was sent some material that may be of interest to you. I am enclosing it in this letter in hope that it may be of some help to other poor souls who are having trouble with hams in their hi-fi.*

PAUL HUNT
Brooklyn, N.Y.

A. Having looked over the FCC material sent to me by Mr. Hunt, I find several cautions in order. In a paragraph devoted to transistor amplifiers, they suggest adding r.f. chokes and capacitance in the phono input stages. While this procedure may cut down or eliminate the interference, it can also radically change the frequency-response characteristics of most magnetic phono cartridges. For an audiophile, the results of the "cure" the FCC suggests may be as disturbing as the original disease. I have suggested to the FCC that they refer complainants to the article on r.f. interference that ran in our November 1972 issue. It would make a far better mailing piece than the present one, which was composed by somebody who apparently was not aware of the nuances of solid-state amplifier design.

Cassettes in Cars

Q. *In your opinion, which is the best automobile cassette player? (Price is no object.) And are the publi-*
(Continued on page 20)

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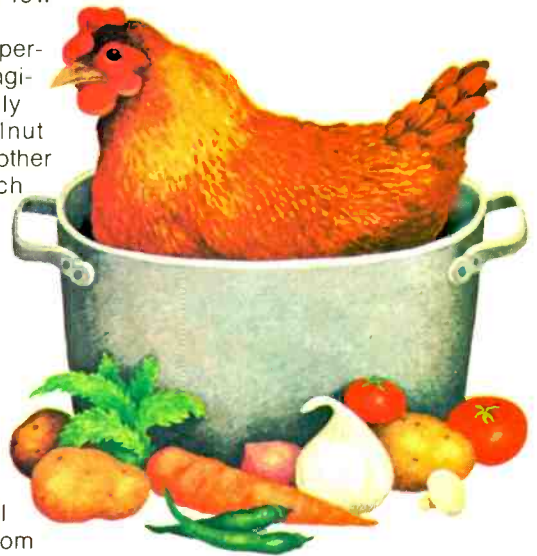


Two cars in every garage. And a chicken in every pot. There's no reason today why everyone who listens to music shouldn't enjoy stereo in his home the way it was meant to be heard. The way the professionals and buffs do. With a stereo system made up of separate components (which can be as basic as a receiver and two speakers).

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separate tuner, amplifier and speakers, Superscope offers an exciting new line of quality stereo components starting as low as \$79.95 for our amplifier.

Not only are these new Superscope components brilliantly engineered, but they're beautifully styled with handsome walnut cabinets (an option with most other brands). Most important, each Superscope stereo amplifier, tuner and receiver carries a *three-year guarantee on parts and labor*. Is the high degree of reliability and quality at so modest a price an impossible dream? Not at all. It's an absolute reality at your Superscope dealer.



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gives you the most stereo for the money.

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And that's true on the basis of features as well as specs. The Model CR2743 receiver has a full function jack panel. Built-in Sylvania PQ4 matrix four-channel capability. FET's. Ceramic IF filters. D'Arsonval tuning meter. Plenty of pushbuttons, switches, and knobs for all functions. And so on.

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No need to be. Sylvania's not exactly a new name in audio. We were one of the first in the field. It's just that we haven't been emphasizing the component end of it.



But now we're in the component business in a big way. With great values. Like the CR2743 receiver. Or our CR2742, which is the most receiver for \$199.95*. We've got speakers that are getting rave reviews in the stereo mags. And of course, we've got Dual and Garrard and BSR

stereo receiver for \$279.95? Pioneer?...

McDonald automatic turntables.

But don't believe a word you read. Go look at the equipment yourself. Listen to it. See how much you get for how little.

On this basis, any choice but a Sylvania has to be second choice.

*Based on manufacturer's suggested retail price.

Brand	Model	Manufacturer's Suggested retail price	Amplifier			Tuner	
			Continuous (RMS) per Channel 8 ohms	T.H.D. %	IM %	FM Sensitivity (IHF)	Capture Ratio (IHF)
Sylvania	CR2743	\$279.95	50/50	<0.5	0.5	1.9 μ V	1.5 dB
Marantz	2230	349.95	30/30	0.5	0.5	2.0 μ V*	2.5 dB
Kenwood	KR5200	349.95	33/33	0.5	0.5	1.8 μ V	2.0 dB
Pioneer	SX727	349.95	40/40	<0.5	0.5	1.8 μ V	2.0 dB
Panasonic	SA5800	299.95	27/27	0.5	0.7	1.8 μ V	1.5 dB
Fisher	301	349.95	45/45 (4 ohms)	<0.5	0.8	2.0 μ V	2.8 dB
Sansui	4000	349.95	45/45	<0.8	0.8	1.8 μ V	1.0 dB

These data were obtained from manufacturers' literature

* RF input for 30dB quieting

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cized merits of chromium-dioxide tape and the Dolby circuit noticeable or superfluous in a car player?

JAY BEATTY
Arlington Heights, Ill.

A. We haven't checked any car tape players and therefore cannot recommend specific units. However, it seems to me that it would be wise to buy a car player whose manufacturer also has a component hi-fi line. In this way you stand a much better chance of having a quality product to start with—and getting adequate service if anything goes wrong later.

The answer to the second part of your question, oddly enough, involves a psychoacoustic phenomenon called "masking." In most cars, normal road and wind noises are usually sufficient to mask the frequencies above 7,000 Hz or so. This means that problems of hiss and treble loss originating in the tape or the player will simply not be audible. It is probably for that reason that no one has produced a cassette player for the car with Dolby noise-reduction circuits. As to whether a premium tape with an extended high-end response will provide better sound—this too depends both upon the noise level in your car and the characteristics of your player and its speakers.

Foreign Test Reports

Q. I know there are audio magazines published all over the world and I'm sure they do test reports similar to the ones done by Hirsch-Houck labs. Have you ever considered reprinting these reports as supplements to your own?

PAUL MELTON
New York, N. Y.

A. There are several things wrong with that idea. For one thing, the European equipment sold in the U.S. may not have the same specifications, even though the model numbers are the same. We have encountered several cases in which a product designed for the European market differed substantially from the U.S. equivalent. In addition, the techniques of measurement and the technical standards used (usually DIN) are not easily convertible to the standards used in the U.S. And finally, the needs and tastes of the European market and reviewers—which would be reflected in the report—are simply not the same as the needs and tastes of the U.S. consumer.

Because the number of questions we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!

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Indianapolis **WFMS** 95.5
Kansas City **KMBR** 99.7
Los Angeles **KSPA** 107.5
Louisville **WSTM** 103.1
Milwaukee **WBKV** 92.5
Newark **WVNJ** 100.3
Oklahoma City **KFNB** 101.9
Phoenix **KXTC** 92.3
Pittsburgh **WKJF** 93.7
Portland **KJIB** 99.5
Providence **WPJB** 105.1
Sacramento **KCTC** 96.1
San Diego **KYXY** 96.5
San Jose **KPSJ** 106.5
Seattle **KIXI** 95.7
Toledo **WCWA** 104.7
Tulsa **KRAV** 96.5
Washington, D.C. **WJMD** 94.7
Youngstown **WQOD** 93.3

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AUDIO BASICS

By RALPH HODGES

TUNERS AND THEIR METERS

EVERYONE has noticed that most FM tuners and receivers have meters — sometimes one, frequently a pair — to serve as visual aids in adjusting the tuning knob for optimum reception. But why should a single control need *two* such aids? If their indications conflicted, it would clearly be impossible to satisfy the demands of both. On the other hand, if the meters always agree (as they should), isn't one of them superfluous?

As it happens, the meter labeled "center-tune" or "center-of-channel" is the more important one for critical tuning. Because an FM audio signal is broadcast not at a single frequency but over a band of frequencies 150,000 Hz wide, there exists the possibility of losing either the upper or lower extremes of the band (which would cause severe distortion) unless the tuner's circuits are zeroed in on its exact center. This condition is assured for every station on the dial when the center-tune needle is brought to the clearly marked mid-point area of the meter's scale. (If the mid-point is ambiguous for some reason, you can note the needle's position when the tuner is turned off and use that as a reference.) The other meter, designated "signal-strength," gives an indication of how *much* of a station's broadcast signal the tuner is picking up. Its full name, *relative signal-strength meter*, means in practice that most such meters tend to read about the same for all strong local stations, and that they differentiate most between the weaker signals that are harder to home in on accurately. Signal-strength meters are also useful for antenna orientation, but the user should know that the reception of the strongest signal is not necessarily synonymous with reception of the least multipath distortion.

As mentioned earlier, the two meters *should* agree on what is a correctly tuned-in station: if they don't, something, somewhere may be wrong—a misadjustment within the tuner or perhaps a failing circuit component. In a sense, the two meters keep a check on each other, and on the performance of the tuner section. For example, if a broadcast that seems to satisfy the center-tune meter nevertheless misbehaves audibly (by being excessively hissy, raspy-sounding, or reluctant to stay in stereo mode), a low or fluctuating reading of the signal-strength meter tells you that this is probably a reception problem rather than a malfunction of your equipment. You can then take steps to improve your antenna installation or to make sure that your present one is set up, connected, and directed properly. If, in the end, you have to give up on a station as being too weak and/or far away to be listenable, at least you'll know why.

One final note: the tuning-indicator lights becoming popular under various proprietary names ("Perfectune," "Acritune," *etc.*) are also center-of-channel indicators. They are a clever go/no-go innovation that gets around the inconvenience of having to stoop and squint at a small pointer in twilight illumination, and they sacrifice nothing in accuracy, even if they lack some of the "aura" and professional appearance of the flickering meter needles.

What's a 4-channel system without a 4-channel deck?

Not very complete. Because so much of the 4-channel music available is on discrete 4-channel tape. That's also one of the reasons Panasonic picked discrete as the standard for our 4-channel equipment. Including our 4-channel cartridge decks.

We have two. The RS-847US plays 4-channel and 2-channel cartridges, automatically. No switches to turn. No knobs to set. You've also got controls for continuous play. Or automatic eject. A digital program indicator. Plus one program selector button to control all eight tracks. And inside that lovely walnut cabinet,

there's an AC hysteresis synchronous motor. So voltage variations won't cause wow and flutter.

But maybe you're tired of listening to pre-recorded music. You want to make some of your own. Then you need a deck that records as well as plays back. Like our RS-858US. It could be your own sound studio for 4-channel and 2-channel tapes. The 4 output level controls let you blend the sound any way you want. And the 4 separate VU meters let you see what you're doing. There's even a headphone selector switch so you can monitor the sound on the front or the back speakers.

Of course, you also get a lot of extras on the RS-858US. Like a locking fast forward button. And an Automatic Timing counter. To help you find out where you are on the tape. You see how much time has elapsed. In minutes.

Our 4-channel components play discrete, matrix, stereo and monaural. They even enhance the sound of stereo with our Quadruplex™ circuitry. See our other components with our decks at a franchised Panasonic Hi-Fi dealer. Because what's a 4-channel deck without a 4-channel system.

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Dual 1218, \$155.00



Dual 1229, \$199.50

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Others are content with just the knowledge that they have a turntable everyone recommends as the very finest available.

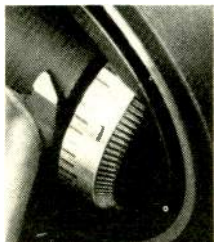
But all Dual owners have two things in common: a sizeable investment in their record collection and an interest in protecting it. They all realize that since the turntable is the only component that handles records, it's the only component that can damage them.

So even if equipment details don't ordinarily interest you, we suggest you think for a moment about your investment in records and some of the unhappy things that could be happening to them. You may find the following information of considerable interest.

It's up to the tonearm.

If the tonearm does its various jobs properly, your records can last a lifetime.

Stylus pressure in all Dual models is applied around the pivot, maintaining perfect dynamic balance of the tonearm.

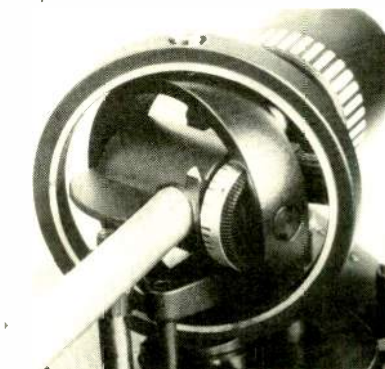


The tonearm must apply just the right amount of pressure to the stylus, keep this pressure equal on both walls of the groove, and follow the stylus without resistance as the groove spirals inward. Then the stylus will be able to respond freely to all the twists and turns in the record groove.

Otherwise, there's trouble. Especially with the sharp and fragile curves which produce the high frequencies. Instead of going around these peaks, the stylus will simply lop them off. And with those little bits of vinyl go the lovely high notes, the record and your investment.

Twin-ring gyroscopic gimbal suspension.

The gyroscope is the best known scientific means for supporting a precision instrument that must remain perfectly balanced in all planes of motion.



Gyroscope twin-ring gimbal of Dual 1229 and 1218 tonearms. Tonearm pivots vertically along axis of inner ring; horizontally along axis of outer ring. All four suspension points have identical low-friction needle-point bearings.

In the gyroscope gimbal used by Dual, the low-mass tonearm is balanced within two concentric rings, and pivots around their respective axes on identical low-friction needle-point bearings.

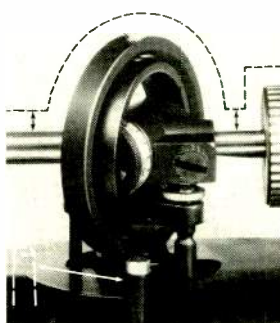
Every Dual gimbal is individually assembled and tested with gauges specially designed by Dual for this purpose. This assures that horizontal bearing friction will be less than 0.015 gram, and vertical friction less than 0.007 gram.

Only when such consistency is combined with low bearing friction can the calibrations for stylus pressure and anti-skating be truly accurate.

Perfect vertical tracking in single play.

Ideally, a stylus should track a record at the same angle at which records are cut. But the conventional

Mode Selector of 1229 parallels tonearm to record in single play; moves tonearm up to parallel center of stack in multiple play. In 1218, the Tracking Angle Selector is designed into the cartridge housing.



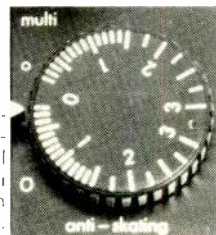
automatic tonearm is designed to track at the correct angle only when playing the center record of the stack. In single play, such tonearms are tilted down.

In the Dual 1229, however, the tonearm is designed to parallel a single record on the platter. For multiple play, the tonearm is moved up by the Mode Selector to parallel the center of the stack. In the Dual 1218, a similar adjustment is provided within the cartridge housing.

Anti-skating for both stylus types.

The elliptical stylus traces the groove wall with a narrower edge than most of the conical stylus, and thus presses slightly deeper into the inner wall of the groove as the tonearm is pulled inward during play.

Separate anti-skating calibrations for conical and elliptical stylus are provided on all Duals.



As a result, more friction is created, increasing the inward pull of the groove on the stylus. The difference in this friction between the conical and elliptical stylus is very slight, but still significant with low bearing friction tonearms.

For this reason, Dual has long provided separate anti-skating calibrations for each type of stylus.

How to learn still more about turntables.

If you want to learn more about Dual precision, we suggest you write for our full-color brochure. We'll also send you complete reprints of test reports from independent labs. And an article from a leading music magazine that tells you what to look for in turntables.

Better yet, just visit your franchised United Audio dealer and ask for a demonstration. He'll really appreciate it. Almost as much as your records will.



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As for the experts, they expressed their pleasure in more measured phrases such as, superb transient response, excellent high frequency dispersion, exceptionally smooth frequency response and unusually free of coloration.

Obviously, a speaker like the ADC 303AX doesn't just happen.

It is the result of continually designing and redesigning. Measuring and remeasuring. Improving and then improving on the improvements. All with only one goal in mind...

To create a speaker system that produces a completely convincing illusion of reality.

And we believe that the key to this most desirable illusion is a speaker that has no characteristic sound of its own.

We've even coined an expression to describe this unique quality... we call it, "high transparency".

It's what makes listening to music with the ADC 303AX like listening back through the speaker to a live performance.

And it is this very same quality that has made our very remarkable crowd pleaser the choice of leading audio testing organizations.

Finally, when you consider that this unparalleled combination of popular acceptance and critical acclaim is modestly priced at only \$100*, you begin to appreciate just how very remarkable our crowd pleasing ADC 303AX really is.

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TECHNICAL TALK

By JULIAN D. HIRSCH

● **QUADRASONIC DISCS—SEMIFINAL COMPETITION:** During the past couple of years I, like many of my readers, have been trying to keep up with the continually evolving quadrasonic scene. Although I—and the editors of *STEREO REVIEW*—have been acquiring and listening to new decoders and records as fast as they have become available, until now the magazine has devoted little of its equipment test program to purely quadrasonic components. The editors preferred to maintain a low profile and an open mind—at least until the dust settled!

At this writing (early September), the quadrasonic atmosphere is still rather murky, but the major contenders for dominance of the market seem to be becoming visible. The anticipated battle between discrete and matrixed systems is just ahead, and it is too early to hazard a guess as to its outcome. Among the matrix systems, it seems that the CBS SQ system will be the eventual winner. The tremendous technical and marketing “clout” of CBS, backed up by a rapidly growing software catalog (rather than any clear performance superiority in the SQ system) can be given major credit for this situation.

As Technical Editor Larry Klein and I have pointed out on several occasions, all matrix systems are more or less “compatible,” in that they will produce *some* kind of quadrasonic effect with programs encoded by another system, or even with most ordinary stereo material. A number of records have been released with Sansui QS and Electro-Voice encoding, and both of these companies manufacture and market four-channel receivers and decoders. Since co-existence between these several matrix systems will be a fact of life for some time to come, we have made rather extensive comparisons between them. In addition we have compared them with two versions of the JVC-designed discrete-disc system and the RCA Quadradiscs that are used

with it. In the process of evaluation, we listened to a sizable percentage of the available records for all the systems, totaling about fifty discs.

As a preliminary, it would be appropriate to consider what four-channel discs are meant to do. Assuming that having four channels is a good thing, it is agreed by all that the *ideal* way to record and reproduce four channels of information is with a discrete system, in which each channel remains completely independent of the others throughout the recording and reproduction process. However, because of the technical problems of inscribing four independent channels in a single record groove, to say nothing of transmitting them over an FM station, most companies have chosen to approximate the desired results through a *matrixing* technique. Thus, by combining (encoding) the four channels with the correct amplitude and phase relationships, a conventional two-channel stereo program can be created. During playback, a complementary process (decoding) is used to recreate the original four channels with almost the original separation.

Now, it is fundamental that no unaided matrix system can extract four totally independent channels from a matrixed two-channel source. The designers can achieve high isolation (or separation) between some pairs of channels, but only at the sacrifice of isolation

between other pairs. The differences among the competing matrix systems (SQ, E-V, and QS) relate principally to how and where channel separation is compromised to achieve the desired end result and to what degree the encoding-decoding process is susceptible to electronic enhancement of that separation during playback.

All matrix proponents stress the “compatibility” of their systems. As they use the term, it means that an encoded record can be played back through a two-channel or a mono system with little or no loss of program content or listening quality. In gen-

TESTED THIS MONTH



Lafayette SQ-L Decoder
Electro-Voice EVX-44 Decoder
Sony SQD-2000 Decoder
Panasonic SE-405 Demodulator
JVC 4DD-5 Demodulator

eral, they all achieve this level of "compatibility." A by-product (and a very important one) of the compatible matrix is its ability to be broadcast in stereo over FM radio without special processing or additional FCC authorization, and then to be decoded into the four channels in the listener's home by the same equipment used to decode the discs.

There are several other forms of compatibility, however, that are much less publicized. Consider, if you will, the following list of requirements for a *totally* compatible stereo/quadrasonic disc system (that is, compatible with just about anything one can imagine). They are not listed in any particular order of importance. Note that *none* of the available systems satisfies *all* these requirements.

1. There should be no sacrifice of content or quality when played through a two-channel *or* a mono system.

2. FM broadcasting should be possible without special processing or FCC authorization.

3. It should be possible to tape-record (before decoding) from the disc or off the air without loss of the potential quadrasonic qualities of the program.

4. No special phono cartridge should be required (we will stipulate that some form of decoder or demodulator is permissible).

5. There should be no degradation of bandwidth, dynamic range, noise level, playing time, or record life (and preferably no increase in record cost) over present-day stereo records.

6. The playback in four channels should have directional properties identical to those of the dis-

crete master tape. In addition, if two different matrix systems are truly compatible with each other, directional integrity will be preserved when playing records of either one through the decoding matrix of the other.

7. The equipment should be able to handle present mono and stereo records and yield a sound quality at least as good as that of contemporary stereo components. (Enhancement of stereo material by rear-channel synthesis is a desirable characteristic, although it may perhaps be a little unfair to make it a requirement.)

8. The equipment cost to the consumer (beyond the additional amplifiers and speakers required for any quadrasonic system) should be moderate, and consistent with the improvement in listening pleasure. (Almost anything can be achieved with sufficient monetary expenditure, but a viable system must be within reach of the average consumer.)

To assess the current status of the quadrasonic field, we have evaluated the Sony SQD-2000 "SQ" decoder, the Electro-Voice EVX-44 "Universal" decoder, the Lafayette SQ-L decoder, and the latest CD-4 demodulators from Panasonic (SE-405) and JVC (4DD-5). Although Sansui has announced a new matrix system claimed to have outstanding separation properties, the equipment was not available at the time of our testing. We did experiment with a QS-1 (the first Sansui decoder), and it turned out to be a highly competitive performer for which no apologies need be made, even in the present state of quadrasonic development.

EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

Evaluating the Quadrasonic Systems

● IN OUR first tests of quadrasonic decoders (October 1971) we measured the amplitude and phase of each output with several types of input signals. But the complexities of the logic systems used in some newer decoders, to say nothing of the CD-4 subcarrier system, make such an approach impractical without the use of an actual recording encoder to synthesize an input signal. It seemed more to the point to use commercial record releases (and such test records as might be available) and investigate the four output signals from the decoder.

Our task was greatly simplified by the use of an unusual audio-system accessory, the Pioneer SD-1100 Stereo Display. The SD-1100 is a versatile cathode-ray oscilloscope which, among other things, can display simultaneously the amplitudes and spatial distribution (azimuthal bearings) of *all* channels of a four-channel system when connected to the four preamplifier output jacks. A dot in the center of the screen extends to form a radial line with a length proportional to the program level. An upward (0 degree) deflection corresponds to a center-front output, and a downward-pointing (180 degree) line indicates a

center-rear signal. Other directions are indicated in a similar manner, with a 45- or 315-degree line corresponding to a right-front or left-front signal, a 135- or 225-degree line to a right-rear or left-rear signal, *etc.* The amplitude (length) of the deflection always indicates peak program level, and the angle of the line is the direction of the apparent sound source in the horizontal plane relative to the center of the room.

The displays, as described, apply only to an idealized and discrete quadrasonic signal. Any crosstalk between channels produces a thickening or smearing of the line, often to the point where an entire quadrant or more is filled. With actual program material, the usual appearance is that of an animated, luminous Rorschach pattern cavorting about the cathode-ray-tube screen. No matter how complex the program, the recording engineer's use of "pan pots" or any change in position of the performers in respect to the audience produce unmistakable shifts in the display.

Of course, we *listened* to all the material, but the scope
(Continued on page 34)

ELAC MIRACORD: 4 GREAT REASONS TO BUY 'NOTHING'

We believe each of these automatic turntables comes closer to "NOTHING" than any other in its price class. ("NOTHING", of course, is the elimination of anything that interferes with the perfect reproduction of stereo sound. And in automatic turntables, "NOTHING" is everything.)

Only other question is—how automatic do you want it? All four Elac/Miracord turntables feature advanced push button operation that lowers the tone arm so gently you can't tell when the stylus touches the groove.

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1. 770H. Top-rated in 1972 report. Superb performance and unique features such as digital readout of speed and built-in elapsed time stylus use indicator. There's "NOTHING" else in its class.
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and quality at significantly lower price.

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BENJAMIN

We put more engineering in... so you get more music out.

HOW TO GROW INTO A HARMAN/KARDON RECEIVER.

Growing into one of our new Harman/Kardon Multichannel receivers is easy.

Growing out of it is almost impossible.

In fact, if you bought a Harman/Kardon receiver right now, you'd probably have to wait years for the rest of the world to catch up.

And while you're waiting, you can do some advancing on your own.

Step 1.

Because of your investment in stereo records and tapes, what you need first is a great stereo receiver.

Which means you go out and buy the Harman/Kardon 50+, 75+, 100+ or 150+ Multichannel receiver.

Let's take the 75+ as an example. It's practically identical to the H/K 930 which has been reviewed by experts like Julian Hirsch in *Stereo Review* (May '72) to perform "as well as any receiver we have tested. In some areas it is a little better than its competitors, and in others it has few peers."

Which would be enough for most people. But there's more.

You don't get short-changed on stereo power as you do on some other

four-channel receivers.

When you switch them into stereo, you disconnect the two back channels and their amplifiers. So you're only left with the power from the two front channels.

The Harman/Kardon receiver, on the other hand, has a unique bridging circuit that combines the power from all four channels into two. In such a way that you pick up even more power. For example, from 18 watts RMS per channel in four channel, the 75+ more than doubles to 45 watts RMS per channel in stereo.

Step 2.

Now that you've got one great stereo system, why stop there?

Having one Harman/Kardon Multichannel receiver can be like having two of something else.

If you have two extra speakers, connect them to your receiver and with a mere flick of a switch you create two entirely different stereo systems. Each with separate tone controls.

So while you're happily enjoying Humble Pie in the living room, someone else can be listening to Roberta Flack in the den.

Step 3.

Set up all four speakers in one room and you move on to "enhanced stereo." Where you play stereo...tapes, records or FM through four channels.

And again your Harman/Kardon receiver does it like no other system.

Instead of using a conventional matrix circuit to synthesize the two back channels, the Harman/Kardon uses a wide band phase shift network. This provides enhanced four-channel sound that adds a new dimension to stereo music.

Step 4.

You advance to true four-channel sound. SQ records, tapes, FM...you're equipped to handle them all.

And once again, you're better equipped to handle them.

Harman/Kardon Multichannel receivers are the only ones with 2 SQ modes: SQ matrix and SQ matrix blend.

SQ matrix best reproduces the ambiance of music recorded live in concert halls. SQ matrix blend is best for playing hard rock, contemporary music and music where a soloist is

predominant.

Which means you finally have a piece of equipment that won't make you treat the New York Philharmonic the same way you'd treat Elton John.

Step 5.

You're also ready for discrete four-channel sound.

But the rest of the world isn't as ready as you are.

Your receiver can play the discrete tapes on the market now. And if and when discrete four-channel records arrive in quantity, you can get our simple hide-away decoder. It just plugs in.

In all, you can grow into any one of four new Multichannel receivers ranging in watts from 50 to 140, and in dollars from \$250 to \$600.

Whichever you choose, you can count on the one thing no self-respecting music buff can afford to ignore.

A future.

For more information, write Harman/Kardon Inc., 55 Ames Court, Plainview, N.Y. 11803*

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The receivers you won't outgrow.



*Distributed in Canada by Harman/Kardon of Canada Ltd., 9249 Cote de Liesse Road, Montreal, 760 Quebec.

display eliminated any directional ambiguities or errors that could have resulted from the specific speakers being used, their placement, or the room acoustics. It was interesting—and often frustrating—to try to correlate what we heard with what we saw on the scope screen.

Our test set-up consisted of a Pioneer QC-800A four-channel preamplifier and a QM-800A four-channel power amplifier. The two tape-monitoring circuits of the preamplifier, plus their counterparts in the individual decoders, permitted us to plug in all the decoders and instantaneously compare any one of them to any other. Matrixed records were played with a good conventional magnetic cartridge. The Panasonic CD-4 demodulator was used with another cartridge (a Technics 450-C, supplied with the SE-405 Demodulator) in a separate tone arm. The JVC CD-4 demodulator was tested with a JVC 4MD-20X cartridge which we installed in one of our standard tone arms.

The closest approximation to a four-channel test record in our possession is a pair of test discs (URQ 100-104) produced by United Recording Corp. of Hollywood, Calif. They contain four sides of identical material recorded through SQ, QS, the old E-V system, and the Denon UMX matrices (the last system has no commercial distribution in this country and was therefore not evaluated). A series of pulsed tones at various azimuth angles permit assessment of the decoder's accuracy in preserving directionality.

The bulk of our listening was done with commercial record releases, including several dozen SQ discs on the Columbia, Vanguard, Epic, Ampex, and Monument labels, several Sansui QS records from Sansui and Project 3, and E-V encoded records from Project 3, Ovation, and Crewe. For the CD-4 system, our test material was limited to a couple of special demonstration discs from JVC and the two initial releases of RCA Quadradiscs.

Photographs of the screen of the SD-1100 illustrate many of the salient characteristics of the different sys-

tems, and the variations in the outputs of the several decoders with the same input signal. Only a motion picture could do justice to the constantly changing patterns, but a few suitable musical passages, as well as the URQ test tones, lasted long enough for us to photograph them.

Except for the URQ test discs, our records contained only approximate clues (or none at all) as to the intended directionality. On the reasonable assumption that the Sony SQD-2000 (the most advanced SQ decoder presently available) would give the best results with SQ discs, we observed the scope patterns with it, looking for general azimuthal distribution, and frequently switched to one of the other decoders to see if the pattern shifted. Sometimes the position shifts were also very audible, but we found the scope presentation usually to be more revealing than our listening impressions. On occasion, however, the audible differences were more apparent than the visual display would suggest.

We tried to avoid making judgments on the sound character or musical merits of the records. Much of the quadrasonic repertoire in our possession is not the sort of material we would listen to for pleasure, which was probably just as well, since there was therefore little danger of our becoming involved with the music on the aesthetic level.

We judged the quadrasonic performance of the CD-4 system by the same techniques, except that no direct comparison was possible with any of the matrix systems, and the choice of program material was decidedly limited. Fortunately, the spatial properties of the discrete CD-4 outputs were usually instantly recognizable as such, and in most cases one would have little difficulty in identifying a CD-4 presentation by ear.

Since all matrix decoders can be used to recover ambience information (or random directional effects) from normal stereo material, we checked all of them to see how they processed FM broadcasts and stereo records. The CD-4 system does not have this capability, although it is perfectly satisfactory for two-channel stereo operation.

Lafayette SQ-L Decoder



● LAFAYETTE'S SQ-L is a "universal" type of matrix decoder, with switch selection of two matrices identified as COMPOSER A and COMPOSER B, plus a third matrix for SQ-encoded material. It incorporates a partial, or "front-back," logic system to improve separation from front to rear.

The SQ-L, in its wood-grain-finish metal cabinet, measures 3 x 8³/₄ x 8⁷/₈ inches, and its circuits include twenty-eight transistors and seventeen diodes. The front-panel FUNCTION selector, in addition to choosing one of the three matrices, has an F + R position in which the front and back speakers on each side carry the same signals (essentially two-channel stereo with four speakers). There is also a DISCRETE input for high-level four-channel sources such as tape players. A SOURCE/TAPE pushbutton connects either the normal signal inputs or those from a two-channel or four-channel tape recorder playback to

the SQ-L circuits. There is also a master volume control affecting all channels.

On the rear panel of the SQ-L, in addition to all the inputs and outputs, there are two small SENSITIVITY slide switches. These adjust both tape and normal inputs to low or high gain, according to the needs of the associated amplifiers. There is also an unswitched a.c. outlet. The price of the Lafayette SQ-L, including all interconnecting cables, is \$79.95.

● *Specifications and Quadrasonic Performance.* The rated front-channel output of the SQ-L is 1 volt with the master volume at maximum. The rated input sensitivity, through the source or tape inputs, is 100 millivolts (high) or 500 millivolts (low) for rated output. The discrete inputs, not affected by the sensitivity switches, require 500 millivolts for a 1-volt output.

Our tests essentially confirmed Lafayette's specifications. Depending on the selected mode, an input of 0.44 to 0.57 volt was required for a 1-volt output (low sensitivity). In high, 80 to 100 millivolts was required for a 1-volt output. Inputs up to 5 volts could be accommodated at reduced volume settings without clipping, and the maximum undistorted output was 8 volts. Both figures are well above any levels likely to be encountered in practical sys-

(Continued on page 38)

Marantz stereo gives you tomorrow's sound right now!

Marantz' new Model 4100 Control Amplifier is the heart of a component system you can live with for years to come. Because it works *three* ways.

At the twist of a knob, the Model 4100 changes from a 120 Watt RMS 2-channel stereo control amplifier to a 100 Watt RMS 4-channel control amplifier or a 120 Watt RMS 4-channel adaptor/amplifier—all with less than 0.3% distortion.

And Marantz components synthesize 4-channel sound from any stereo source, decode any matrix-encoded disc or FM broadcast, and accept

optional SQ* matrix decoders and CD-4** demodulators. This Marantz-exclusive decoder feature provides built-in snap-in, snap-out adaptability to any future 4-channel matrix development. Which means that Marantz components will never grow obsolete. And neither will your library of records and tapes.

Also available: the Marantz Model 4060 4-channel Console Amplifier (60 Watts RMS). It's another member of the Marantz family of 2 or 4-channel receivers, amplifiers and adaptors starting at just \$149.95. See your Marantz dealer now.

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We sound better.



OPTIONAL MARANTZ MODEL SQA-1 DECODER (shown) is just one of a variety of optional matrix decoders which snap instantly into *exclusive* SQ* decoder pocket found on all Marantz 4-channel equipment.

ILLUMINATED MODE FUNCTIONS

PUSHSWITCH TAPE MONITORING

THREE HORIZONTAL SLIDE-TYPE BALANCE CONTROLS

FOUR ILLUMINATED LEVEL METERS

FRONT AND REAR HEADPHONE OUTPUTS

FIVE-POSITION MODE SWITCH Offers following operational modes: MONO to all four channels, STEREO to front and rear channels, DISCRETE 4-channel; VARI-MATRIX synthesized 4-channel or enhanced stereo; SQ matrixed 4-channel. (With optional decoder.)

REMOTE CONTROL SWITCH Assigns balance, volume, and loudness control to optional Marantz Model RC-4 Remote Control.

CONTINUOUSLY-VARIABLE DIMENSION CONTROL

SEPARATE BASS AND TREBLE CONTROLS FOR FRONT AND REAR CHANNELS

MAIN/REMOTE PUSHSWITCHES FOR SPEAKERS

*SQ is a trademark of CBS Labs, Inc.
**CD-4 is a trademark of Victor Co. of Japan

the Sansui Seven

Here is another wonder from Sansui. Who else but Sansui engineers could have achieved it? We've highlighted seven significant features of the many that will make this total-capability FM/AM Stereo Receiver the most wanted instrument of its kind. Actually there are more than 30, many of them Sansui exclusives, that set the SEVEN off from others. Yours for \$459.95.

- 1. DIRECT-COUPLED POWER AMPLIFIER WITH AUTOMATICALLY RESTORING DOUBLE-PROTECTED OUTPUT.** Direct coupling from one end of the power amplifier to the other yields unimpaired damping factor and transient response at exceptional power bandwidth and phenomenally low distortion levels. Both quick-acting fuses and relay circuits protect both amplifier and speakers if failures occur, with automatic self-restoration if the problem is transient.
- 2. FULL-FEATURED JACK FIELD FOR DOLBY, QUADAPTERS AND MORE.** Connect any noise-reduction adapter, Dolby or other, and activate it with push-button convenience for tape recording. Go to four-channel stereo simply by connecting an adapter and rear-channel amplifier any time you wish, again with pushbutton activation. Connect two tape decks through a choice of regular pin jacks, three-contact phone jack or DIN multiple connector. Connect two phonographs. In addition, quick connect/disconnect links between amplifier and preamp sections permit separate use or addition of other add-on devices.
- 3. CERAMIC FILTERS AND IC's IN FM IF.** For exceptional selectivity and rejection characteristics with full bandwidth, minimum phase shift and remarkable freedom from distortion. The IC embodies a 3-stage differential amplifier. Two ceramic resonators filter each of three stages.
- 4. SIGNAL-GRABBING FM FRONT END WITH DUAL-GATED MOSFET, 4-GANG TUNING CAPACITOR AND WIDE-DIAL LINEAR FM SCALE.** A sophisticated two-stage RF amplifier and mixer stage uses a low-noise MOSFET in conjunction with three costly, special-purpose silicon transistors and a 4-gang frequency-linear tuning capacitor. That's why the SEVEN is outstanding with respect to sensitivity, IM distortion and image ratio, and offers a dial scale precisely calibrated in 250kHz steps for pinpoint tuning.
- 5. TRIPLE, STEPPED EQUALIZER-TYPE TONE CONTROLS.** Separate treble, bass, and midrange tone controls, the first two calibrated in 3dB steps, the midrange in 1dB steps, for custom tailoring of response across the full audio spectrum.
- 6. THREE-STAGE, DIRECT-COUPLED EQUALIZER/PREAMP AND CONSTANT CURRENT DRIVER AMPLIFIER.** High signal-to-noise ratio, high stability, extremely wide dynamic range and elimination of crossover distortion, as well as other types, all contribute to an exceptionally clean, effortless, unclipped sound. Broad frequency response beyond the audio extremes also prevents phase shift at the low or high end of the spectrum, to add to the exceptional purity of reproduction.
- 7. NEW-DESIGN, QUALITY AM TUNER.** AM reception is not just an "also" on the SEVEN: learn again how good AM can sound, at its best. An RF preselector-amplifier combines with a 3-gang tuning capacitor and an IF section that includes a 2-resonator ceramic filter for ideal bandpass characteristics. A 2-stage Automatic Gain Control Circuit acts on both RF and IF sections for constant volume regardless of signal strength. A whistle filter eliminates other-station beat interference.

MORE THAN SEVEN—Other features of the SEVEN include: **Sharp-cutoff, Negative-feedback High and Low Filters.** Low-distortion circuitry using especially designed transistors provide 12dB/octave characteristics.

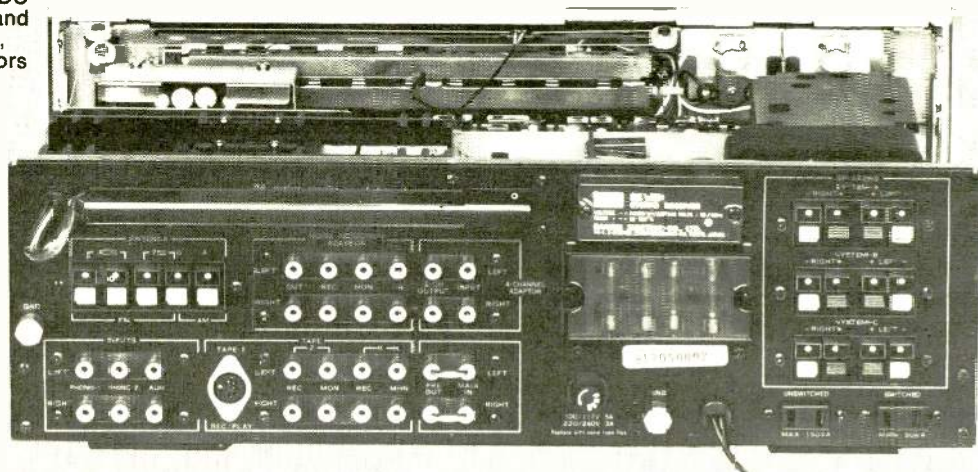
Brute-strength Power Supply. High plus-and-minus DC power supplies with constant-voltage stabilization and ripple filter applied to the equalizer/control circuits, plus 4 bridge rectifiers and 2 huge 4,700-mf capacitors for the power amplifier. All for clean, rock-steady handling of signals with ample power reserve.

Two Large Tuning Meters. One for signal strength, the other for center channel, for precision tuning.

FM Muting Switch. Off for hunting distant stations; on for velvet-quiet tuning.

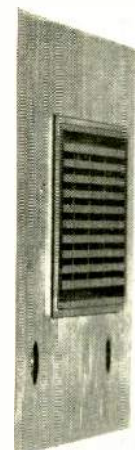
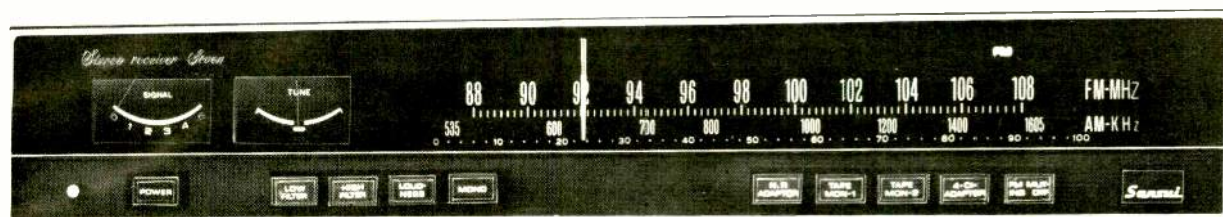
Three-System Speaker Selector Off for headphone-only listening; also A, B, C, A+B and A+C.

Adjustment-free Sharp-cutoff Filter for Multiplex Carrier. **Front-panel Headphone Jack, Grounding Terminals, Switched and Unswitched AC Outlets, One-Touch Connector Terminals for Speakers and Antennas, 300-ohm/75-ohm FM Antenna Inputs, Loudness Switch . . . and more, more, more.**



Sansui

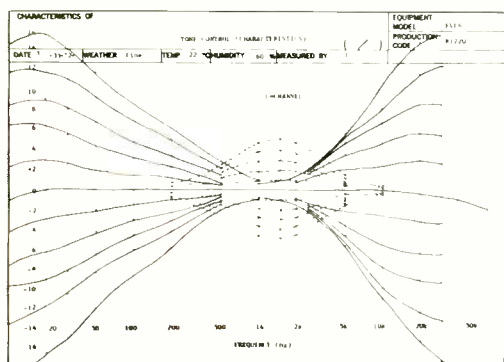
and its seven wonders



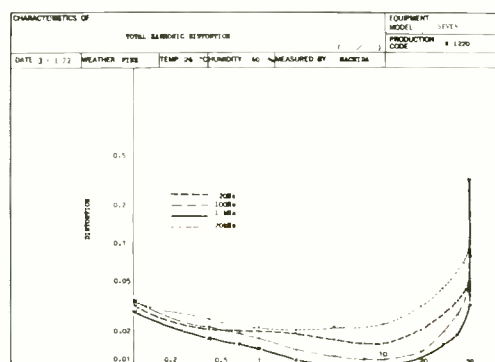
SPECIFICATIONS

Power Output
 IHF Music 160 watts, 4 ohms
 Continuous RMS 47/47 watts, 8 ohms
Power Bandwidth, IHF 10 to 50,000 Hz, 8 ohms
Frequency Response, Overall 15 to 40,000 Hz +1dB, -1.5 dB (1 watt)
Distortion, Overall
 Total Harmonic IM below 0.3%, rated output
 below 0.3%, rated output
Hum and Noise, Overall (IHF) 80 dB (AUX input)

FM Sensitivity (IHF) 1.8 microvolts
FM Signal/Noise better than 63 dB
FM IF or Spurious-Response Rejection better than 100 dB
FM Capture Ratio below 1.5
AM Sensitivity 46dB/m (bar antenna)
AM Selectivity better than 30dB (± 10 kHz)
Phono Input Sensitivity 2.5 mv
Phono Input Maximum 100 mv



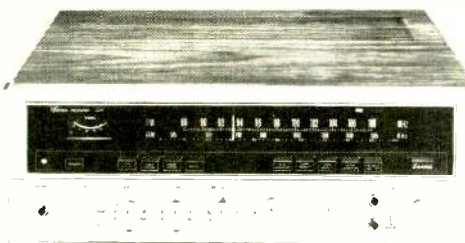
Action of the Triple-range Tone Controls



Total Harmonic Distortion vs. Power (20 to 20,000 Hz)

THE SANSUI MODEL SIX:

There's great news for those who want the essential performance capability of the Model SEVEN, but whose power-output requirements are somewhat less demanding. Look into the Superb Sansui SIX, close relative of the SEVEN with basically the same design, features and performance capability. **\$389.95.**



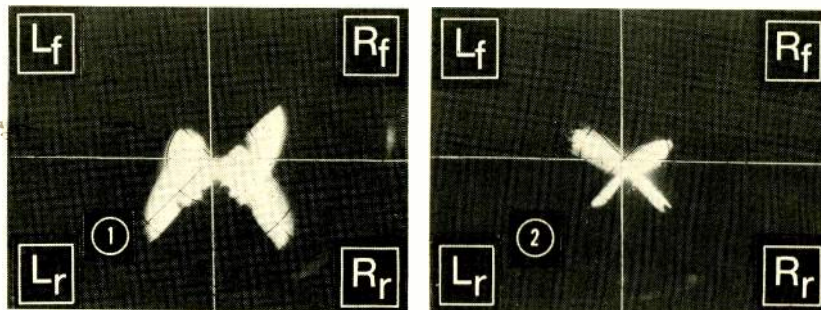
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Fig. 1. As the oscilloscope display shows, the Lafayette SQ-L works well with SQ material, giving a well-defined pattern with comparatively little front-to-rear spillover at the sides.

Fig. 2. In its COMPOSER A setting, the SQ-L surprisingly does a nearly perfect job of decoding a Sansui-encoded (QS) recording.



tems. The distortion at 1 volt, rated at 0.2 per cent, was only 0.049 per cent. The unweighted noise was 65 dB below 1 volt (exactly as rated) at maximum volume, and -77 dB at minimum volume.

The Lafayette SQ-L, with SQ test tones, produced a more defined "butterfly" pattern than the other partial-logic SQ decoders we tested. Fig. 1 shows the four distinct lobes, with good separation from side-to-side in the back as well as in the front. The front-rear blending on the sides is characteristic of the SQ "semi-logic" system.

The two COMPOSER settings of the function switch did not behave quite as we expected: COMPOSER B, according to the instruction manual, supplies a small amount of difference signal to the back speakers for ambience enhancement of normal stereo material. It did supply it, but at such a low level that the effect was inaudible—and it was only faintly visible on our scope display as well. For all practical purposes, this mode gives straight two-channel stereo sound.

COMPOSER A appears, in most respects, to be like other rear-channel synthesizers, generating considerable ambient material from stereo programs and doing a creditable job of simulating real quadrasonic sound. Lafayette also suggests its use for decoding "other" (unspecified) matrices. To our amazement, it did a well-nigh perfect job on Sansui QS material, producing an ideal "X" pattern from the QS section of the URQ record (Fig. 2). Not only is this a correctly oriented pattern, but its isolation in all directions was at least as good as that observed on a full-logic SQ decoder with the SQ encoded material. We had not suspected from our limited prior experience with it that the QS matrix was even capable of this very high caliber of performance.

Many records have already been released with QS encoding, and the Lafayette SQ-L may well be the best (and certainly the cheapest) QS decoder available, as well as being an above-average SQ decoder. A good job!

For more information, circle 105 on reader service card

Electro-Voice EVX-44 Universal Decoder



● ELECTRO-VOICE was one of the first companies to offer a proprietary quadrasonic matrix system, which has since been backed up with a number of encoded discs by Enoch Light on Project 3 as well as artists on the Ovation, Crewe, and other labels. Shortly thereafter, the CBS "SQ" system was announced, and E-V entered into a cross-licensing agreement with CBS. Not being committed exclusively to SQ, E-V decided to develop a more flexible "universal" matrix decoder that would do a satisfactory job with their own somewhat revised system as well as with SQ. Other companies attacked the problem too, but E-V took a unique approach—a *single* matrix that would be effective with at least two types of encoded material with no switching of its playback parameters.

The result is the new EVX-44 Universal Decoder, a compact four-channel control center only 8 x 2³/₄ x 7 inches. As with all the matrix decoders we have seen, its input signals are meant to come from the tape-recording outputs of an amplifier or receiver, and the front-channel outputs of the decoder return to the amplifier's tape-monitoring inputs. A second stereo amplifier, for the back channels, receives its inputs from another pair of high-level output jacks on the EVX-44. The amplifier or receiver tape-monitoring facility taken up by the installation of the decoder is replaced by suitable jacks and

switching on the EVX-44, which also has four-channel inputs to be used for any *discrete* program source such as a Q-8 cartridge player.

On the front panel there are two selector knobs. One connects the inputs of the decoder to the program outputs or to a four-channel tape recorder. The other has three DECODE positions and a DISCRETE position that by-passes the matrix and carries the signals unmodified through the decoder.

The DECODE positions provide the matrix parameters for the "new" E-V system, whose amplitudes and phase angles have been designed to accommodate both E-V and SQ encoding. One provides unaided decoding, and the other adds partial "front-back" logic. This separation enhancement feature increases the front-to-back isolation (when it senses that a center-front soloist is present in the recording) with some sacrifice of the rear side-to-side isolation. The feature can be set to operate automatically or it can be switched on permanently. A large knob operates the master volume, controlling all four channels and all inputs. It also operates the power switch. The price of the EVX-44 decoder is \$99.95.

● *Specifications and Quadrasonic Performance.* At the maximum volume-control setting, the EVX-44 has a gain of 1 and is rated for inputs up to 4 volts. (Our test sample clipped at 3 volts input, a very safe figure.) The hum and noise in the output at maximum volume was unmeasurable—less than the 80-microvolt specification, and better than 80 dB below a 1-volt output. The total-harmonic distortion at a 0.25-volt input/output is rated at less than 0.1 per cent. In our tests it was only 0.0085 per cent at a 1-volt output.

(Continued on page 40)

Our PRO-B V was too good to change. So we improved it.



The new PRO-B VI.

Our PRO-B V has long been regarded by the independent test labs as the best dynamic stereophone on the market.

Audio magazine found it "exceptionally flat over most of the range of importance." Stereo & HiFi Times called it "a superlative phone that will do all that your best equipment can ever ask." FM Guide reported that "The bass of the PRO-B V is a vast improvement over the already impressive bass of the PRO-B. And the consumer labs that we're not permitted to quote were even more impressed.

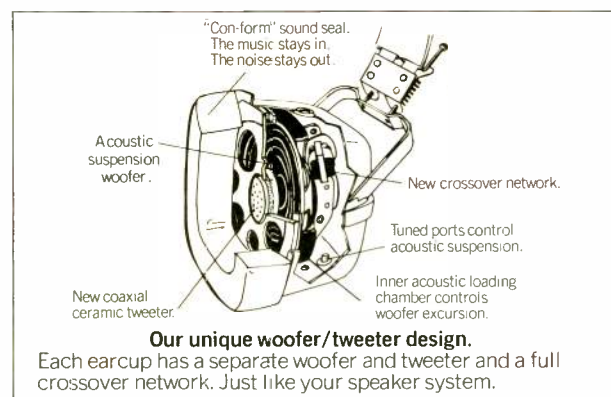
With all this, we could have left well enough alone. Especially with our separate woofer/tweeter design. But we didn't. We added an inner acoustic chamber to control the woofer excursion and take full advantage of its acoustic suspension design. We developed a new coaxial tweeter. And we further refined the crossover network.

The result: The PRO-B VI. With a frequency response so smooth, from the deepest lows to the highest highs, that it rivals the finest electrostatic stereophones.

The improvements didn't stop with performance. For

greater convenience, we've added a swivel clip to the fifteen foot coil cord. Clip it to your pocket or belt, and you can move around freely without any tug on your head.

Oh yes, there is one important feature that we didn't change. The price. It's still only \$59.95.



Superex Stereophones

Superex Electronics Corp., 151 Ludlow Street, Yonkers, New York
In Canada, William Cohen Corp., Montreal.

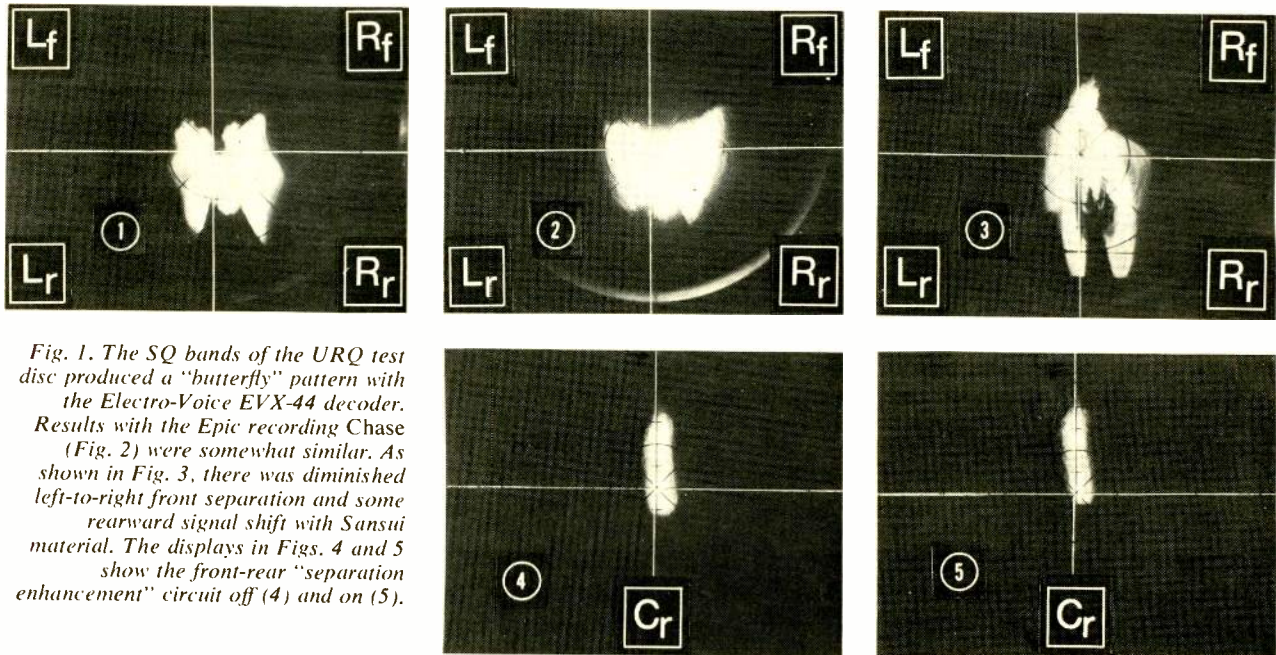


Fig. 1. The SQ bands of the URQ test disc produced a "butterfly" pattern with the Electro-Voice EVX-44 decoder. Results with the Epic recording Chase (Fig. 2) were somewhat similar. As shown in Fig. 3, there was diminished left-to-right front separation and some rearward signal shift with Sansui material. The displays in Figs. 4 and 5 show the front-rear "separation enhancement" circuit off (4) and on (5).

With SQ-encoded records, the EVX-44 produced a correctly oriented sound pattern, with strong left-to-right separation in front and somewhat less across the two rear channels. There was only a moderate amount of front-to-rear separation along the sides. This appears to be typical of an SQ decoder with simple front-back logic. A time exposure photo of a scope display of the four basic tone directions, L_f , R_f , L_r , R_r (to be read as left-front, right-front, left-rear, right-rear), on the SQ band of the URQ record is shown in Fig. 1. This pattern, resembling a butterfly, showed up on our screen whenever we played the URQ record on an SQ decoder with partial logic (for example, the competitive Sony SQD-1000). Note the absence of signal between the left- and right-front axes, indicating good front-channel separation, and the varying degrees of "fill-in" between the other axes.

We had a commercial SQ record whose opening seconds contain ideal test material. The recording of *Chase* (Epic EQ-30472) opens with trumpets sounding sequentially in each corner, followed by a rapid skipping of trumpet notes from corner to corner. It is not hard to recognize superior "discreteness" when listening to this record, and on the Pioneer SD-1100 display it produced a

pattern (Fig. 2) closely resembling that of the test tones in Fig. 1.

Although the EVX-44's "universality" certainly has not compromised its SQ performance, it proved to be something less than ideal when decoding the Sansui QS matrix. As Fig. 3 shows, there was little front left-to-right separation with the URQ record, and the L_r and R_r signals were shifted considerably rearward from their intended positions. There was, however, a good output null at center-back, where there should be no output from any of the four corner signals.

As a rear-channel synthesizer with stereo material, the EVX-44 did a fine job (the same could be said of *all* the matrix decoders in our test group). The "separation enhancement" worked very well, even when the decoder was used as a synthesizer. Fig. 4 shows the EVX-44 output from a center-front test tone (URQ) without the enhancement. Note the appreciable center-rear output, extending downward from the center of the display. Switching in the enhancing circuit (either on a full-time or automatic basis) produced the pattern of Fig. 5, with the center-rear output significantly reduced.

For more information, circle 106 on reader service card

Sony SQD-2000 Decoder



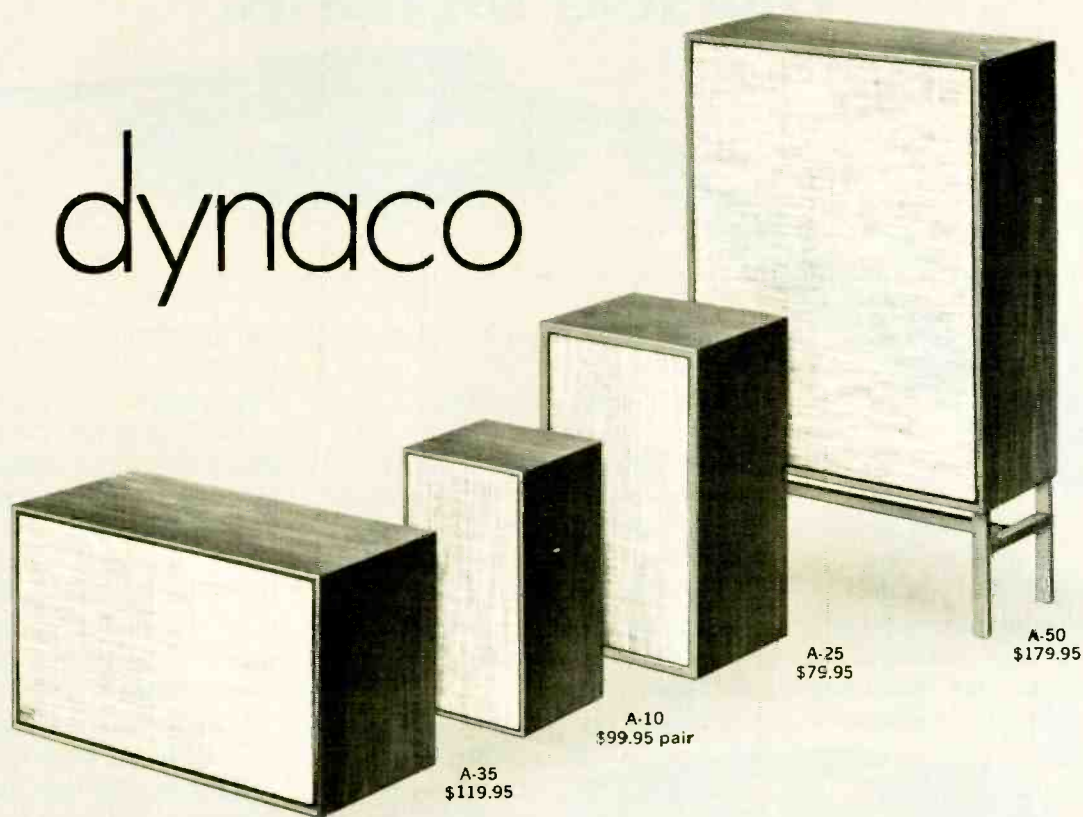
● EARLY public showings of the CBS SQ system revealed that a full left-to-right separation was maintained, in the rear channels as well as the front, but that the front-to-rear separation was only 3 dB. By taking advantage of certain psychoacoustic effects, and selecting the appropriate phase relationships between the outputs, the

channel isolation seemed to be considerably better subjectively than the 3 dB figure might suggest. However, it was also claimed—and demonstrated—that, with the addition of a complex and expensive "logic" system, the decoder's separation in all directions could be made to sound audibly equivalent to the specific master tape being demonstrated.

Sony, working closely with CBS to develop a line of hardware for the SQ system, initially produced a moderately priced decoder (the SQD-1000) that incorporated a partial front-back logic system. This improved the isolation from center-front to center-rear at the cost of a slight (and insignificant) loss of side-to-side separation, but it still fell well short of the performance demonstrated by CBS's laboratory-model "full-logic" system.

(Continued on page 44)

dynaco



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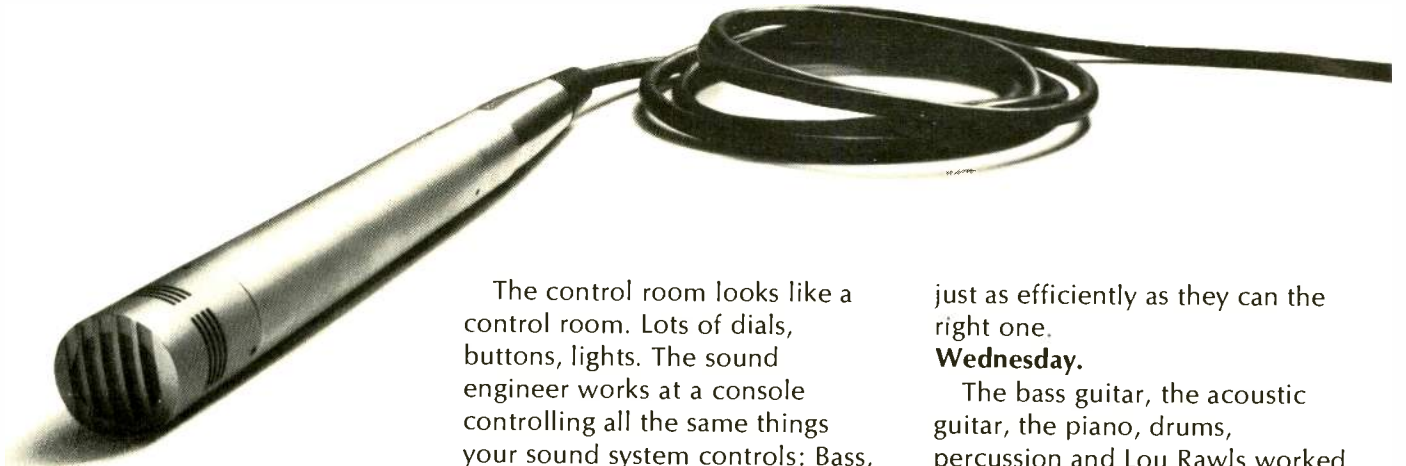
The DYNACO loudspeaker systems have won unparalleled reputations for clarity, smoothness, precision and above all, **value**. Markedly similar sonics and closely matched characteristics for the most natural stereo and 4-D sound permit them to be used in any combination. The A-10: **Best Buy**. More realism for under \$50 than ever before. A-25: Unquestionably the greatest value. Extra power handling plus the deepest bass at less than \$80. New A-35: The most accurate. Refinement of the A-25 in a larger dual-section cabinet for comparison at 3 times its \$120 price. The A-50: Two woofers for those who want even more bass output and power handling capability at under \$180. Each exemplifies DYNACO's value-conscious, no-nonsense approach to high fidelity—pure, articulate, balanced sound.

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In Canada write: DYNACO OF CANADA LTD., Montreal, 760, Quebec, Canada

Wednesday for piano. Thursday for horns.



► Close your eyes. Lou Rawls is singing. He says, "Believe in me." And you do. An acoustic guitar, way off to the left somewhere, scratches the back of your ear. Trap drums hug the bass guitar in the center of the sound. Strings, woodwinds, percussion, trombones, fourteen different pieces of pure sound come together.

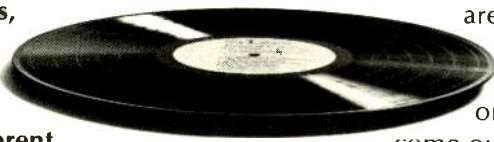
And you're there with them— hearing, sharing, capturing a moment that never happened.

They don't make records like they used to.

Until very, very recently the goal of any musical recording was to recreate an event that had happened somewhere. The "live" performance was perfection; the only purpose of recording was to record.

It's not that way any more. Not with the new music.

The last album you bought, the one with fifteen or twenty artists performing together, likely took a month to record, another month to mix. Many of the musicians performed as soloists, the rest in small groups. Only three people were there from the first day to the last: The arranger, the producer and the sound engineer.



The control room looks like a control room. Lots of dials, buttons, lights. The sound engineer works at a console controlling all the same things your sound system controls: Bass, treble, volume, balance, etcetera. The only difference between your system and this one is a little more sensitivity, capacity, precision and maybe two or three hundred thousand dollars.

The control room and the studio are acoustically isolated. Very important. The only way sound can come out of that studio is through a speaker in the control room. See those beauties all in a row? JBL speakers, thank you.

Out in the studio, there are yards and yards of cloth hung here and there between musicians, over instruments and next to microphones. The cloth dampens sound. It keeps each instrument's sound near the microphone assigned to it. That's important. Musical instrument microphones are very precise and very literal and can pick up the wrong sound



just as efficiently as they can the right one.

Wednesday.

The bass guitar, the acoustic guitar, the piano, drums, percussion and Lou Rawls worked the same session.

The tambourines start in the big studio but are banished to the isolation booth because their sound is leaking into other microphones.

Look at the five microphones on the drums; three for the traps and two for the bass drums. Each is there to retrieve a particular tonal quality.

See the mike inside the piano, under the top, over the sound? If you really want to hear good piano, that's the place.

Thursday.

Horns, woodwinds, strings— each takes his turn until all have had their say.

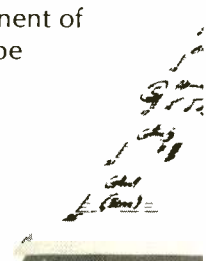
Finally, fourteen channels are filled, each with a component of the total sound, ready to be blended.

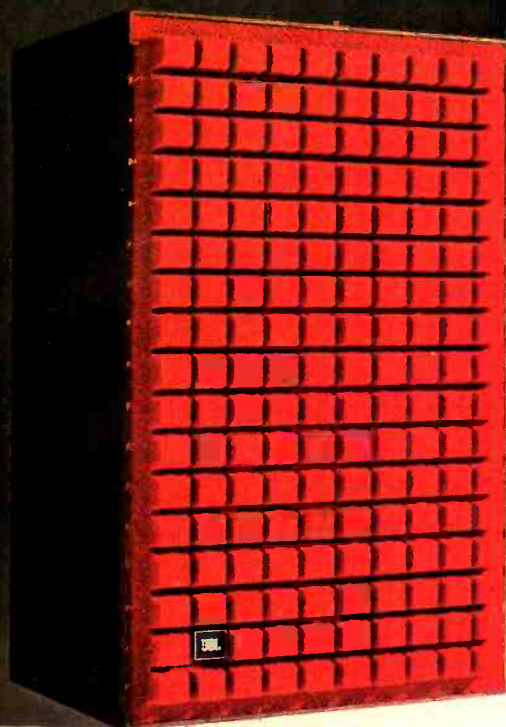
Monday.

The mix-down begins. Fourteen tracks heading toward two.

Each monitor speaker holds a separate sound. And now each is heard in turn, solo and then in unison.

The sound engineer steps to the podium and brings up the bass guitar for rhythm. It goes in the center of the stereo perspective. He tightens it slightly, adding equalization at 50 Hz.





L100 CENTURY

A runaway best seller. The beautiful twin of JBL's compact professional studio monitor. Now the mightiest bookshelf ever produced. Easily handles 50 watts of continuous program material, although it takes only 1 watt to produce 78db sound pressure level at 15 feet. Oiled walnut enclosure and a new dimensional grille that's more acoustically transparent than cloth and happens in colors like Ultra Blue, Burnt Orange or Russet Brown. 14"x24"x14". \$273.



L200 STUDIO MASTER

Just like JBL's professional studio monitor only more so. High acoustic output, uniform spatial distribution, smooth frequency response and the extraordinary capability of handling a full 100 watts of continuous program material, yet produces 80db sound pressure level at 15 feet with only 1 watt input. Graceful tapered form, oiled walnut enclosure and sculptured Crenelex grille in Smoke or Raven or Aegean or Burgundy. 33"x24"x21". \$597.



Guitars over there. Woodwinds here. How do they do that? Besides the left-channel and right-channel placements, the sound engineer uses tiny delays in sound and drops in volume to place the sound "away" from you or "near" you. Your brain does the rest, putting each sound in stereo perspective.

center with a bit of echo to make it fuller. French horns left and right and the sweetening process: Bass trombones for resonance. An oboe solo for delicacy and a room full of strings — violins, cello, viola — to make the whole thing smooth and round.

And, finally, all monitor speakers are in agreement. One last button is pushed, and the master recording is made.

That's all there is to it.

The art of recording is changing. The business is changing. More creative scope, more ideas, more discipline. A whole new incredibly complex art form has emerged.

We're glad to be a part of it. In fact, most major recording studios in the world produce their records mastered on JBL monitors.

James B. Lansing Sound, Inc.
3249 Casitas Avenue
Los Angeles 90039



Traps left and traps right. A little equalization to brighten them; some echo to give them depth.

Now the bass drum; then the acoustic guitar on the left with the piano on the right to balance it.

Wednesday, again.

The tambourine comes into the

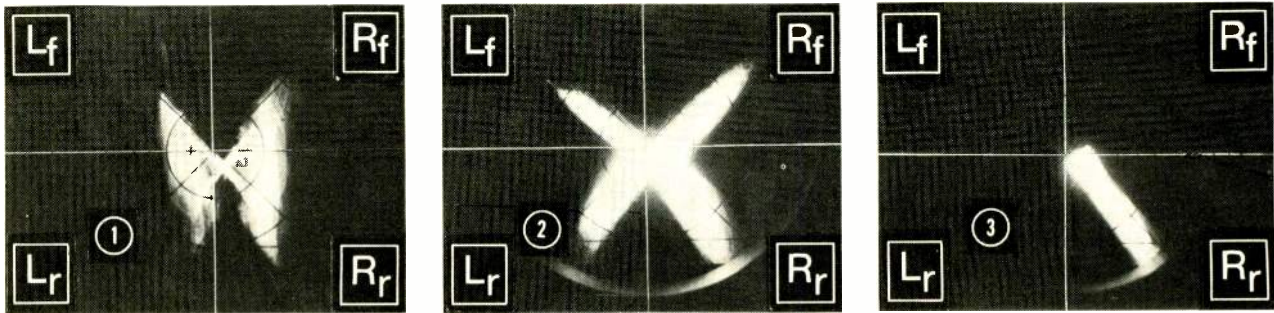


Fig. 1. The "butterfly" separation pattern of the SQ system shows up when the Sony SQD-2000 plays the URQ test record. The apparent loss of front-to-rear separation may have been a property of the test program. The Fig. 2 display is more typical, with excellent separation into four distinct quadrants. In Fig. 3, a right-rear-only signal on the URQ disc is correctly decoded.

Sony has now produced a full-logic decoder, the SQD-2000. Not only does it have the front-rear logic system, but a waveform comparator monitors the signals and adjusts the relative front-to-rear gain as required to enhance front-to-rear separation (the side-to-side separation requires no enhancement). The process is continuous and automatic, and its effectiveness can be judged from Sony's specifications for the SQD-2000, which show 20 dB separation from any speaker to any adjacent speaker, 14 dB between the two rear speakers, and 15 dB from center-front to center-rear. No circuit details have been released, but one measure of the unit's complexity is its semiconductor complement: three IC's, two FET's, ninety-nine transistors, and seventy-two diodes!

The Sony SQD-2000 measures $15\frac{3}{4} \times 5\frac{7}{8} \times 12\frac{7}{8}$ inches and weighs about 14 pounds. Its front panel, matching the finish and style of other Sony components, carries an impressive array of controls that reflect its versatility. Like all matrix decoders, it uses the tape-monitoring circuits of an associated amplifier or receiver for its inputs and front-channel outputs. Rear-channel signals are supplied to a separate stereo amplifier, which need only be a basic power amplifier since the SQD-2000 has individual front-panel level adjustments for each channel, a master volume control for all four channels, and bass and treble tone controls for the back channels.

Four illuminated meters indicate the individual channel levels before they reach the master volume control. A MODE selector offers a diversity of operating conditions. In NORMAL, each input channel, after matrix processing, goes to the appropriate output jack; MONO parallels all four inputs and feeds the common signal to all outputs at a -6-dB level; FRONT REV is similar to NORMAL, but with the left-front and right-front channel outputs interchanged; and BACK REV does the same for the rear channels; F/B REV shuffles all channels, in effect rotating the channels 180 degrees around the listener.

The SYSTEM selector sets up either SQ or MTX decoding (MTX is an undefined matrix for processing other than SQ material, or for synthesizing the rear channels from stereo programs), 2 CH for conventional stereo through the front channels only, and two four-channel high-level inputs for discrete external sources such as tape players. One set of inputs is in the rear of the unit, and the second is through a pair of stereo phone jacks on the front panel next to the selector. Finally, there are two sets of tape-monitoring circuits and switches for separate two-channel or four-channel recorders.

In the rear of the SQD-2000 are the expected multitude of jacks, plus a control to reduce high-level input signals to a suitable level for the decoder circuits. There are two pairs of rear-channel outputs, at different levels to match power-amplifier characteristics. Finally, a phase-inverter switch reverses the phase of the two front-channel outputs to match a rear-channel amplifier whose output is inverted relative to that of the front amplifier. There is also a single unswitched a.c. outlet. Price: \$299.50.

● **Specifications and Quadrasonic Performance.** The rated input sensitivity of the Sony SQD-2000, with all controls at maximum, is 0.25 volt (0.75 volt with tape inputs), and the level adjustment in the rear permits any larger signal to be accommodated without overload or distortion, using the meters to set the maximum operating levels. At maximum, the SQD-2000 has a gain of 1 and can supply a 0.25-volt output level at all outputs except for the DIN tape recorder connector, which operates at a 30-millivolt level. The high-level rear-channel output is 2 volts for the accommodation of a low-sensitivity power amplifier.

Our measurements confirmed the gain and output ratings of the SQD-2000, with 0.25 volt corresponding to a 0-dB meter reading. The weighted hum and noise is rated at 80 dB below 250 millivolts. We found the noise level, even unweighted, to be essentially unmeasurable—less than 90 microvolts. The harmonic distortion, specified at less than 0.1 per cent at 0.25 volt, was only 0.047 per cent at that level, and 0.065 per cent at a 1-volt front-channel output. The output waveform clipped at 1.3 volts (front) and 0.65 volt (rear, low level).

The "butterfly" pattern of Fig. 1 shows the strong side-to-side separation in the front and rear channels afforded by the full-logic system of the SQD-2000. The apparent slight front-to-rear spillover along the sides may have been a peculiarity of the URQ test record, and does not do justice to true audible performance of this decoder. A better idea of its potential can be gained from Fig. 2, the four opening trumpet blasts of *Chase*. Allowing for the inevitable "smearing" of a time exposure photo, this is as close to discrete quadraphony as we have seen. Another typical response to the URQ record is shown in Fig. 3, a right-rear tone appearing exactly where it belongs, with negligible spillover to the other channels.

With discs using other recording matrices (E-V and Sansui QS), the SQD-2000 had the expected effect—very listenable pseudo-quad but a thoroughly scrambled directionality. The MTX switch position does a good job of rear-channel synthesis, and in most cases would be preferable to the SQ matrix when playing records not made with SQ parameters.

Any undesirable side effects that arose from the action of the logic circuits of the SQD-2000 were almost always imperceptible to the ear. Occasionally we could hear a slight level shift in some channels as another channel took control of the system. However, this happened so infrequently that we did not find it bothersome. On the display scope, however, the gain-riding action was very evident, with a constant bobbing and weaving of the center of the light pattern as the control circuits operated. Switching to one of the other SQ decoders immediately stabilized the pattern—but it also markedly diminished the apparently discrete character of the sound.

For more information, circle 107 on reader service card

(Continued on page 50)

STEREO REVIEW

An acoustic achievement destined to become the universally preferred sound reproduction system.

Too often these days superlatives are used to camouflage mediocrity. Let's just say, you'll be excited with the magnitude of the achievement of the three new Pioneer series R speaker systems, once you hear them. We built in the sound most people prefer when compared with the conventional speakers now available.

Pioneer has incorporated many meaningful refinements to achieve this exceptional sound reproduction.

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We'd be happy to send you complete specifications on the R series. But first make this test. Compare the R700 (\$229.95), R500 (\$159.95), R300 (\$119.95) with similarly priced speaker systems at your Pioneer dealer. It's their absolute superiority in sound reproduction that will convince you to buy them.

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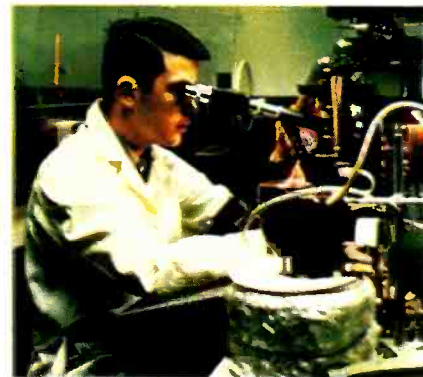
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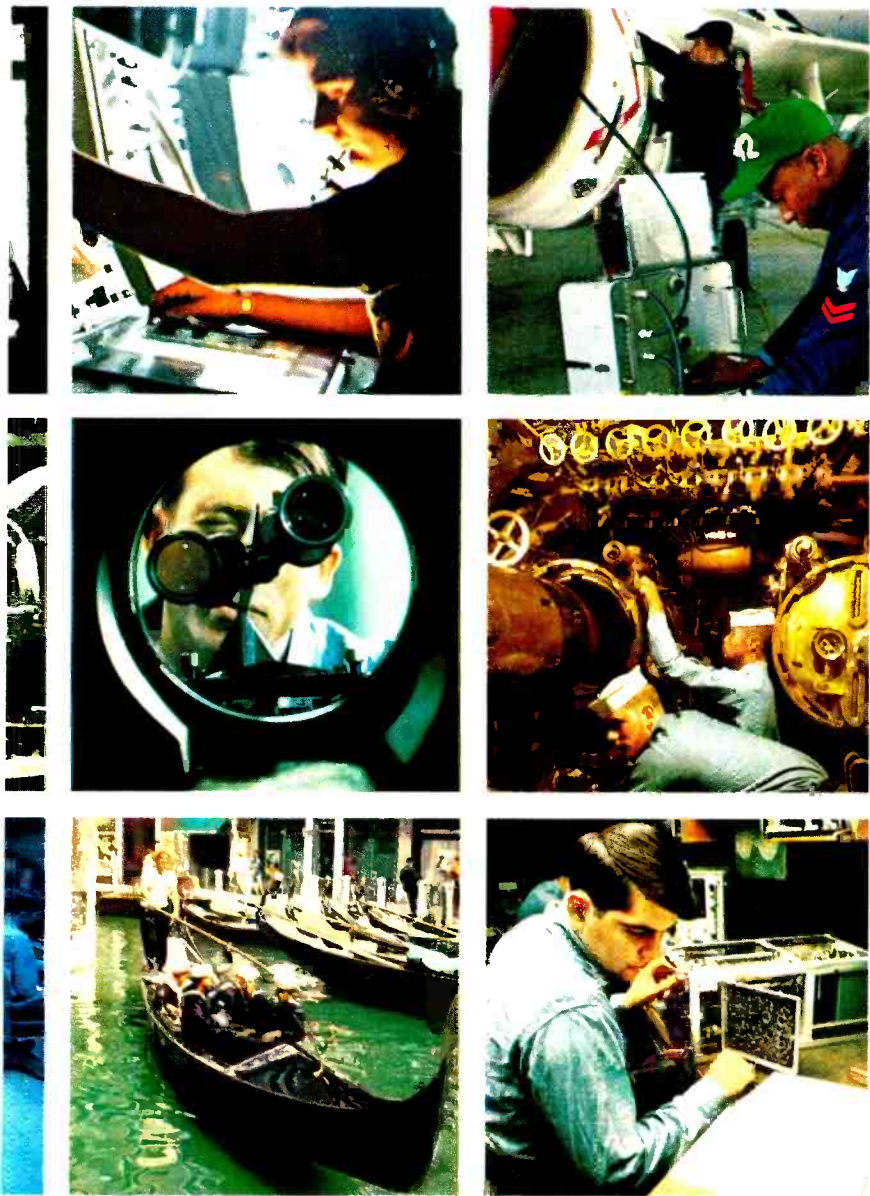
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Two CD-4 Discrete-Disc Systems

● **REGULAR** readers of *STEREO REVIEW* have been aware of the JVC-developed CD-4 discrete record system for some time, since it was first announced and publicly demonstrated several years ago. These and subsequent demonstrations of the CD-4 proved convincingly that it worked, and worked well. However, there were serious doubts on the part of many observers as to its technical and commercial feasibility, and it was clear that without the support of at least one major U.S. record company it could never become a success in this market. With the entry of the RCA Quadradisc into the four-channel arena, the CD-4 system emerges as a major contender against the CBS-backed SQ matrix system. While RCA concentrated on the problems of record production, the necessary hardware was developed in Japan by JVC and Panasonic.

The CD-4 system uses an approach somewhat analogous to FM's multiplex stereo-transmission system. The record groove carries the usual left- and right-channel stereo signals, and they are playable through any standard stereo or mono system just as they are on any ordinary stereo record. However, the left "channel" actually carries a combined left-front and left-rear or *sum* signal, and the right "channel" carries the sum signal for right-front and right-rear.

A 30-kHz (30,000 Hz) subcarrier is also recorded on each groove wall of the disc. The left-channel subcarrier is frequency-modulated with a left-front minus left-rear (or difference) signal, and the right channel subcarrier is modulated by the right-channel difference signal. Each subcarrier channel carries the full audio range, and at full modulation it swings from 20 to 45 kHz.

When played back, the signal is processed by a rather complex demodulator. The two high-frequency subcarriers carrying the difference signals are separated from the composite signal by filters, and the audio signal is extracted from the subcarriers by a phase-locked-loop FM detector. A noise-reduction circuit follows. At this point, the detected *difference* signals are combined in a matrix with the *sum* signals from the "normal" audio channels. By adding and subtracting the various signals in the proper manner, the four original channels are recovered.

● **Phono Cartridge Requirements.** The requirement for a system frequency response extending from low audio

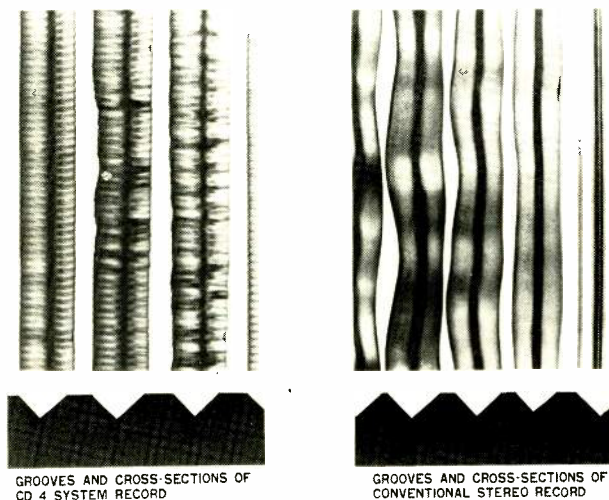
to about 45,000 Hz would seem to present a serious phono-cartridge problem. Test records with a 50-kHz response have been available for some time, but they can easily have their high frequencies "wiped clean" if they are played with some low-priced cartridges. This problem has been attacked on several fronts in the CD-4 development. For one thing, the subcarrier is frequency modulated, and the phase-locked-loop demodulator can operate satisfactorily over a wide range of input-signal levels, just as the limiters of an FM tuner permit it to respond equally well to signals whose amplitudes span a range of over 100,000 to 1.

The Shibata stylus, which has a modified bi-radial shape designed to reduce the pressure on the groove walls at a given tracking force, provides extended high-frequency response. RCA's improved record materials (the formulation of which is not yet final as of this writing) are more resistant to wear and the accumulation of static charges. Although some of the Japanese cartridges developed for this application are fairly expensive, the fact that a satisfactory cartridge is included in the moderate price of the Panasonic decoder indicates that this system is applicable to moderately priced (and possibly even low priced) playback equipment.

One cannot simply connect *any* phono cartridge (even one designed especially for this service) to any CD-4 demodulator and expect optimum performance. Carrier level and separation adjustments must be made in the demodulator, with each individual cartridge having its own specific settings. These adjustments are made using a special 7-inch record with test tones in the left-front and right-front channels so that the front-to-rear separation can be maximized aurally without the use of test instruments. The record was included with both of the CD-4 demodulators tested.

Under some conditions, while making our tests, we encountered an unpleasant "shattering" distortion that resembled phono-cartridge mistracking when playing high-level, high-frequency material. Since this disappeared when we switched to two-channel operation (with either the Panasonic or JVC demodulator), the distortion was clearly in the demodulator circuits. It could be eliminated by suitable adjustment of the carrier-level control on the demodulator, although this potential problem and its cure are not mentioned in the instructions for either unit. This points up some of the compromises between recorded level, high-frequency front-to-back separation, and distortion involved in the CD-4 system. In practice, the distortion is reduced or eliminated by a small sacrifice of high-frequency separation (which still remains better than that achieved by the matrix systems). It would be possible to have maximum separation and low distortion if the recorded level were reduced somewhat, but this could result in a sacrifice of signal-to-noise ratio. Obviously, however, the CD-4/Quadradisc system, like the matrix systems, is still in the process of development, and further improvements—in recordings, demodulators, and phono cartridges—are a certain prospect.

Our recent tests of several high-quality magnetic-phono cartridges showed measurable output to beyond 40,000 Hz. To see how they would perform with the CD-4 system, we played our records with several top-ranking cartridges, including the ADC XLM, Empire 1000ZE/X, and the Shure V-15 Type II (Improved), using the magnetic inputs of the Panasonic unit. All of them produced enough 30-kHz output to activate the 4-CH RADAR light on the demodulator panel, although a slight readjustment of the carrier threshold adjustment was needed to accommodate the lower output level of the Empire cartridge. (Continued on page 53)



The high-frequency groove modulations of the CD-4 disc are clearly visible as a separate "carrier" signal in addition to the normal stereo modulations of the grooves. The CD-4 and "conventional" grooves shown do not contain the same program.

Only the sound is heavy.

Koss breaks the lightweight sound barrier with a revolutionary new High Velocity Stereophone.

Up until now a lightweight phone meant a lightweight sound. But not any more. Because Koss engineers have developed a micro/weight, high velocity type stereophone that sounds like a heavyweight. And that's an achievement no music lover will take lightly.

Unique electro-acoustical design.

Unlike conventional stereophones which contain the sound waves in a sealed acoustical chamber, the new Koss HV-1 High Velocity Stereophone vents the back sound waves to the rear. Without raising the resonance or inhibiting transient response. This unique electro-acoustical design concept provides not only unusual lightness and hear-thru characteristics, but also the exciting, full-range Sound of Koss as well.

Superb tonal quality.

And by substantially reducing the mass of the moving diaphragm assemblies used in the HV-1, Koss has been able to achieve a wide-range frequency response of unusual fidel-



ity. Delicate overtones, which add to the faithfulness of the reproduction are retained. Yet, bass response is extended, clean and "unmuddied."

Stylish low-silhouette design.

Designed to fit close to the head, the new Koss HV-1 Stereophone has a stylish, low-silhouette design without the cone-type projections found in other headphones. This slim design permits unusually fine acoustical tuning of the element chamber at the factory. Which means that, unlike other lightweight phones, every Koss HV-1 Stereophone provides the breathtaking Sound of Koss. And that's not something to treat lightly.

Designed for unprecedented comfort.

You'll listen in comfort hour after hour. Because the new Koss HV-1

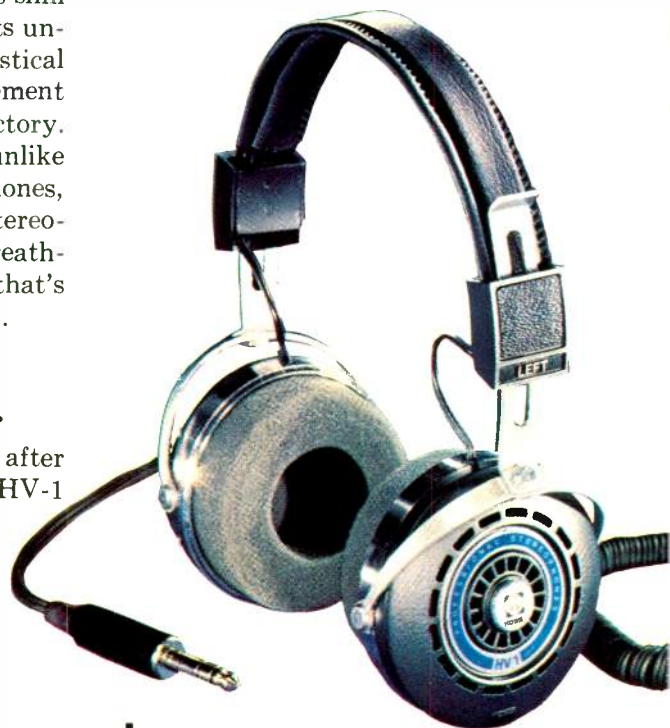
is lighter than 10 ounces. And because it has the perfect balance you expect in a Koss Stereophone. Not to mention a glove soft vinyl-covered headband and acoustical sponge ear cushions.

Hearing is believing.

Listen to the Koss HV-1 Stereophone at your favorite Hi-Fi Dealer or Department Store.

And get the whole story on the heavy Sound of Koss by writing Virginia Lamm, c/o Dept. SR-372.

We won't take your interest lightly either.



 **KOSS HV-1 stereophone**
from the people who invented Stereophones.



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ess gets it together

ess has all you need to turn on
sound as clear as light

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Our initial subjective impression was that, in sound quality, noise, and channel separation, all three magnetic cartridges were indistinguishable from the two special cartridges supplied with the demodulators. Their elliptical styli, though perhaps not as well suited for this purpose as the Shibata stylus, seemed perfectly able to extract the necessary information from the record groove—and they did so at tracking forces between 0.5 and 1 gram. Some magnetic cartridges may cause the front and rear channels to be interchanged when playing a CD-4 record in the four-channel mode (because of their phase polarities); this can, however, be easily corrected.

When we optimized the demodulator adjustments for each cartridge, using a CD-4 four-channel test record, the effective separation of the ADC, Empire, and Shure cartridges appeared to be similar to that of the two specially designed cartridges, whether judged by ear or by the oscilloscope display. Even when we did not perform the calibration for each cartridge, there was no indication of loss of separation, either aurally or on our display scope. Evidently the demodulators can tolerate a fair amount of misadjustment, and still be more “discrete” than the matrix systems we have seen. Since none of the conventional cartridges were intended to perform at ultrasonic frequencies, however, these findings should not be interpreted as an endorsement of any of them for use with the CD-4 system.

We were concerned about the effect of record wear, possibly resulting in partial or complete loss of the 30-kHz subcarrier and/or degradation of the difference-channel signals—especially in view of the 2-gram tracking force of the 450-C cartridge supplied with the Panasonic unit. One of our first tests, therefore, was to monitor the subcarrier level at the cartridge output using a test instrument called a wave analyzer. We played the first three minutes of the RCA Quadradisc APD1-0001 (their first commercial release) *one hundred times in succession*. Considering that there was no “resting” time between plays, this can be considered a very much accelerated wear test, representing far more use than most records *ever* receive in home music systems.

At the end of the one-hundred plays, the subcarrier level was fluctuating slightly, dipping to 3 dB below its original reading. But the circuits of the demodulators are capable of functioning with far larger variations, and hence their operation was totally unaffected. In listening to this portion of the record, we could not hear the slightest degradation of sound; in fact, it was not possible to detect by ear the transition from the “worn” section to the remainder of the record, which had been played only a couple of times.

● **Quadrasonic Performance.** Although our choice of program material was somewhat limited, the discrete nature of the Quadradisc records was instantly apparent on both demodulators, which performed equally well on all our tests. A few bands of the first release (RCA APD1-0001, “Love Theme from The Godfather”) were obviously engineered to convince doubting listeners that the sound could indeed be shifted from speaker to speaker, but other selections were recorded in a fairly straightforward manner. The sound quality was first rate, and the overall effect was not too different from that of a good SQ disc with a full-logic decoder, except that a solo instrument would occasionally appear in one speaker with all the others carrying a heavy load. In other words, the Quadradisc can provide discrete material from *all* speakers *simultaneously*—something no matrix system (with or without logic) can do.

We also played the second release (RCA ARD1-0002, “Ormandy and the Philadelphians”). This disc appears to have been assembled from older multi-channel mas-

ters that were remixed for quadrasonic purposes. Its oscilloscope vector display was unlike that of any of the matrixed records, with considerable two-channel interplay between left center and right center (the sides of the room, rather than the frontal area), frequently combining with the full orchestra across the front 180 degrees of the listening area. The rear channels were used mostly for rather low-level ambience or reverberation effects, with occasional discrete contributions by some individual instruments.

The total effect was most pleasant and listenable, but it only rarely exploited the potential of a fully discrete system. Although it sounded quite different from any of the matrixed records we listened to, it seems likely that this resulted from the recording/mixing technique rather than from the CD-4 system itself. The general sound quality, freedom from distortion, and low noise levels were up to contemporary recording standards, and one would never suspect from hearing this Quadradisc that such an unusually complex processing had been applied to its production and reproduction. Although the early JVC demonstration records were cut at a fairly low level, RCA has managed to record their Quadradiscs at what seems to be essentially normal level.

In view of our original reservations as to the practicality of the CD-4 system with its complex subcarrier arrangement and the need to record and play back a 45,000-Hz signal, we were not prepared for the high level of performance of the new software and hardware. Previously we had tended to discount the discrete disc as a laboratory curiosity. We can no longer do so.

Panasonic SE-405 CD-4 Demodulator



● THE Panasonic SE-405 is one of the two latest CD-4 demodulators. It measures 4 x 8 x 12 inches and has a single front-panel function control in addition to the push-button power switch. The switch positions are STEREO for normal discs and 4 CH AUTO. The presence of the subcarrier on a disc lights a 4 CH RADAR indicator on the panel and switches in the demodulator circuits. If the subcarrier level is too low, or if it is absent, the SE-405 automatically switches back to normal stereo. The third switch position is 4 CH AUX, for external tape players or other discrete four-channel programs, which are passed directly through the unit to the output jacks. In the rear of the SE-405 are the phono-input jacks plus the four AUX inputs and the four outputs.

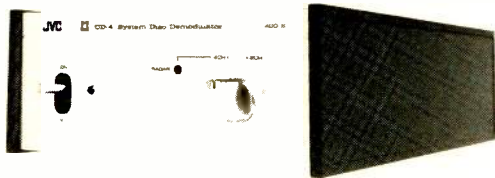
The SE-405 is normally supplied with a 460-C semiconductor phono cartridge, manufactured by Technics (a Matsushita subsidiary); our test unit was accompanied by a 450-C, which we were told is essentially similar to the 460-C. The cartridge, which tracks at about 2 grams and has a Shibata stylus, uses strain-gauge elements: as the resistances of the elements are varied by stylus deflections, they modulate a d.c. current supplied by the SE-405. The SE-405 will also work with suitable magnetic cartridges (when the d.c. supply voltage is shut off by operating a slide switch). An unswitched a.c. out-

(Continued overleaf)

let is also located in the rear of the demodulator. The preliminary instructions accompanying the SE-405 provided no specifications as to the semiconductor count and the like, but we were told that its electronic functioning is essentially identical to that of the JVC unit. Price: \$134.50 (including cartridge).

For more information, circle 108 on reader service card

JVC 4DD-5 CD-4 Demodulator



● THE JVC 4DD-5 CD-4 demodulator is similar in design and function to the Panasonic SE-405. It is slightly smaller ($6\frac{7}{8} \times 3\frac{3}{8} \times 12\frac{3}{4}$ inches), weighs 5 pounds, and is intended for use only with magnetic phono cartridges. The front panel has a power switch and a two-position selector for 4 CH AUTO and 2 CH operating modes. In 4 CH AUTO, the presence of sufficient 30-kHz carrier signal in the cartridge outputs lights a CD-4 RADAR indicator and activates the demodulator circuits. When an ordinary stereo record is played, it is heard through all four speakers, with the rear channels identical to the front.

The 2 CH mode can be used in two ways. A slide switch in the rear of the unit, in its "off" position, disables the

demodulator circuits and again provides two-channel reproduction through all four speakers. In its "on" position, the switch bypasses the 4DD-5 entirely, and delivers the phono-cartridge outputs to a pair of 2 CH DIRECT outputs in the rear, which are meant to be connected directly to the amplifier's magnetic-phono inputs. Also in the rear of the 4DD-5 are the phono-cartridge input jacks, the four high-level output jacks, and the left and right separation screwdriver adjustments. Underneath the unit is an eleven-position 30-kHz LEVEL adjustment.

The semiconductor complement of the JVC 4DD-5 includes six IC's, six FET's, twenty-seven transistors, and twenty-three diodes. The unit has a rated phono-cartridge input sensitivity of 1.5 millivolts, and a 100,000-ohm input impedance. The nominal output is 0.3 volt at a 5,000-ohm impedance, and the rated signal-to-noise ratio is 60 dB.

We tested the unit with the JVC 4MD-20X, a high-quality magnetic cartridge with a Shibata stylus, designed specifically for CD-4 use. The 4MD-20X is rated for a stylus force between 1.5 and 2 grams; we found 1.5 grams to be optimum. It is possible that the JVC cartridge, a more expensive unit than the Technics 450-C supplied with the Panasonic system, may be superior in some aspects of its performance, but since we did not make any measurements on the cartridges, we can only report that both of them sounded fine with both CD-4 and standard stereo records.

The price of the JVC 4DD-5 CD-4 demodulator alone is \$99.95, and the optional JVC 4MD-20X phono cartridge is \$69.95.

For more information, circle 109 on reader service card

Quadrasonic Discs: Summary and Conclusions

● FULL compatibility, as defined in Technical Talk on page 30, has not been achieved by any quadrasonic system (and probably never will be), but most of the criteria have been met, or can be, by one or more of the systems now in use. A major stumbling block is the FM broadcast question, which for the present rules out the CD-4/RCA Quadradisc system except in two-channel form, since the high-frequency subcarriers cannot be accommodated. When—and if—FCC approval of one of the several proposed four-channel broadcasting systems becomes effective, this problem will disappear. In the meantime, of course, matrixed records can be (and are being) broadcast in unaltered form, and they can be decoded into four channels at the receiving end.

Tape recording from a matrixed disc is straightforward, but it is unlikely that any home tape machine in the foreseeable future will have the frequency bandwidth necessary for the CD-4 system. The only recourse would be to demodulate the program first and then record it on a four-channel tape recorder.

Our tests suggest that the Quadradisc/CD-4 system may *not* need a special phono cartridge for satisfactory operation, since some of the better stereo cartridges seem to be fairly compatible with its technical requirements. However, it is important to keep in mind that none of the manufacturers of CD-4 demodulators are willing to guarantee that their products will perform properly with conventional stereo cartridges, and the manufacturers of stereo cartridges are similarly reluctant to claim CD-4 compatibility for their products. Our findings, therefore, should be viewed as a bit of background information rather than any recommendation for such a combining

of components. Another point at issue in the discrete Quadradisc format has been the question of limited playing time per side. RCA announced in late September that it has successfully reached its goal of 25 minutes per side with the four-channel disc "The Fantastic Philadelphians, Volume 2."

We are satisfied that none of the quadrasonic systems examined involves any significant sacrifice of performance or record life. All the quadrasonic records play well through two-channel systems (or mono systems, for that matter), and the hardware does a fine job of playing stereo or mono records. In addition, all the matrix systems can synthesize a fairly good quadrasonic effect from most two-channel material (something the CD-4 system does not presently offer, but there's no reason why synthesizer circuits cannot be built into future CD-4 adapters).

Although some of today's decoders are fairly expensive (especially the Sony SQD-2000), integrated circuits are being developed that should substantially reduce the cost of a full-logic SQ decoder, and there is no reason why the same thing cannot be done for the CD-4 system when its market grows sufficiently.

The issue of inter-system compatibility has not been resolved. Our tests indicate that a matrix decoder that will accept any current system is possible given *switch* selection of the parameters of the decoding matrix, but it has not been achieved in a fully *automatic* form. Although we were not too impressed with the quadrasonic performance of a simple unaided SQ system, it is considerably improved with the addition of front-rear logic.

(Continued on page 56)

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The full-logic system used in the SQD-2000 gives essentially "discrete" results on certain types of program material. Even though it can function with full effectiveness only when a solo instrument or voice controls it (with massed orchestral music we cannot hear any advantage in its use), this is not a serious fault: when all four channels are heavily loaded we find that the subjective effect of even a discrete program sounds rather blended. On the other hand, we would expect dramatic readings or recorded plays to be extremely effective with a full-logic SQ or a CD-4 system, both of which would be able to place voices quite accurately almost anywhere in the room. The CD-4 system, however, can have four voices appearing *simultaneously* from different areas; the matrix systems, with or without logic, cannot.

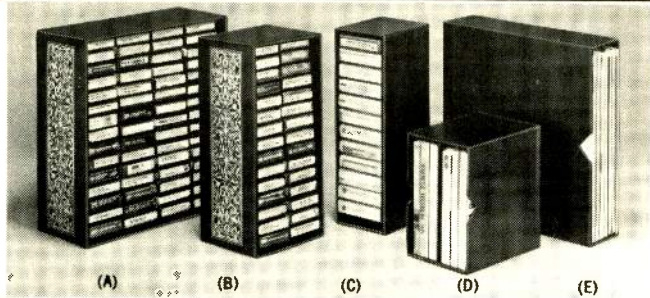
If strict adherence to the program directionality embodied in the master tape is a key criterion, the CD-4/Quadradisc combination ranks at the top. A full-logic SQ system comes so close to meeting this requirement on some program material, however, that we doubt most people would be able to hear the difference. Our ears—and eyes—tell us that the E-V matrix, with its semi-logic, cannot do this, nor can the SQ, for that matter, unless it is played through the equivalent of a full-logic SQD-2000 decoder. Sansui, we were told at the time of this writing, *does* intend to keep a hat in the matrix-decoder ring, and we were tantalized by our tests of Lafayette's SQ-L decoder (set to COMPOSER A) with Sansui encoded discs: it is seemingly comparable to a full-logic SQ system!

Finally, after all the pluses and minuses have been totaled, we find we are still at the mercy of the recording artists, engineers, and record manufacturers. After listening to some fifty quadrasonic records, we are painfully

aware that some are superb, most quite ordinary, and some terrible—*regardless of the system employed in their production*. Just as a good mono recording sounds better than a mediocre stereo recording, it is still true that a really good two-channel record is more pleasant to listen to, and probably more natural sounding, than some of the less distinguished four-channel releases. But, until you have heard a good quadrasonic recording properly reproduced, you haven't heard *real* high fidelity!

As a closing comment on compatibility, we suspect that both the SQ and the CD-4 systems will survive their imminent confrontation in the market place. It has been proposed that a combined record—with matrix encoding by the SQ system *and* the subcarrier modulation of the CD-4 system—would make it possible for the listener to enjoy either type of reproduction, depending on his tastes and willingness to invest in equipment. It would certainly result in impressive record economies, both for the manufacturers and dealers and for the often neglected consumer.

THE past history of cooperation (?) between CBS and RCA makes this a dim prospect indeed, even if there were no serious technical problems. A more likely solution, we think, would be universal decoders containing both matrix and CD-4 circuits (switch-selected, or perhaps even automatically switched). Today, such a device would be prohibitively expensive, but trends in integrated-circuit development make it reasonable to expect that such a device could be sold in a few years for the price of the matrix decoder alone—perhaps under \$100. Both the industry and the public would benefit from such a development. Any takers?



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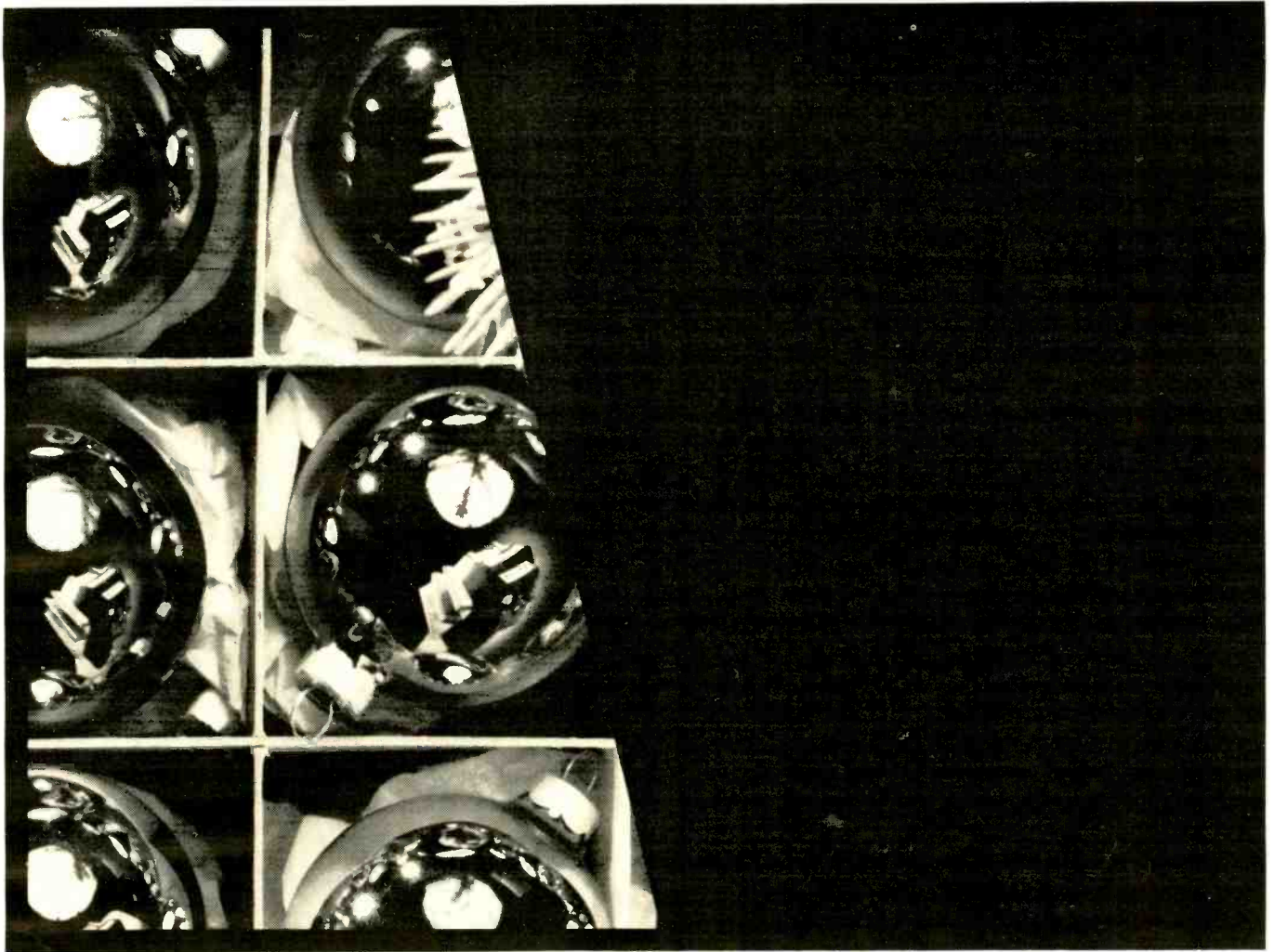
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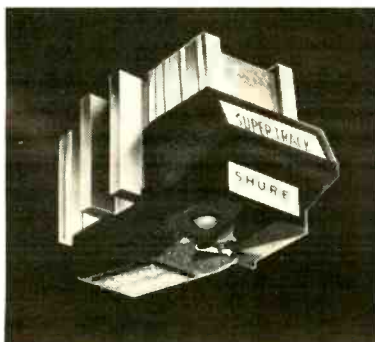
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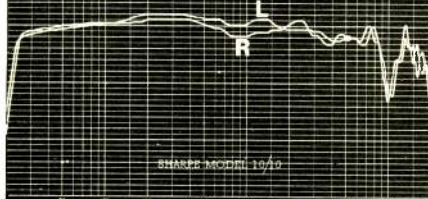
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GOING ON RECORD

By JAMES GOODFRIEND

Music Editor



SIGNIFICANCE

RECENTLY the John F. Kennedy Center for the Performing Arts conducted a poll of "music critics and publishers" to determine, among other things, what that group considered to be the most significant musical works of the past twenty-five years. The poll was part of a programming gimmick for the Center, and there are a number of reasons to question the meaningfulness of the results. (For example, out of five-hundred people asked, just seventy-six replied.)

The results seem to me to be patently nonsensical. The winners, in order, were Britten's *War Requiem*, Penderecki's *St. Luke Passion*, Bernstein's *Mass*, and, tied for fourth place with three other works, *Jesus Christ Superstar*. Lest anyone think that I am drawing distinctions among these works, let me assure him, on the contrary, that what I find is a parallel. Not the questionably significant one that all four works are ostensibly religious in nature, but the (to me) more realistic one that all four have been beneficiaries of the sort of high-powered publicity that every once in a while hurricanes its way through the usually quiet world of classical music. In other words, the "music critics and publishers" chose, as the most significant works, those that in recent years had received the biggest hype. That says something. That's significant.

I submit that, at least when dealing with the music of one's own time—and to a correspondingly lesser degree in dealing with the music of a more distant past—the significance of any piece of music is largely determined by who is doing the signifying. For example, there is no question that, had a good-sized sampling of *composers* been polled, Arnold Schoenberg would have emerged from the voting as one of the most significant musical figures of the century. And yet Schoenberg, in a recent poll of composers most roundly hated (conducted by the *Schwann Record & Tape Guide*),

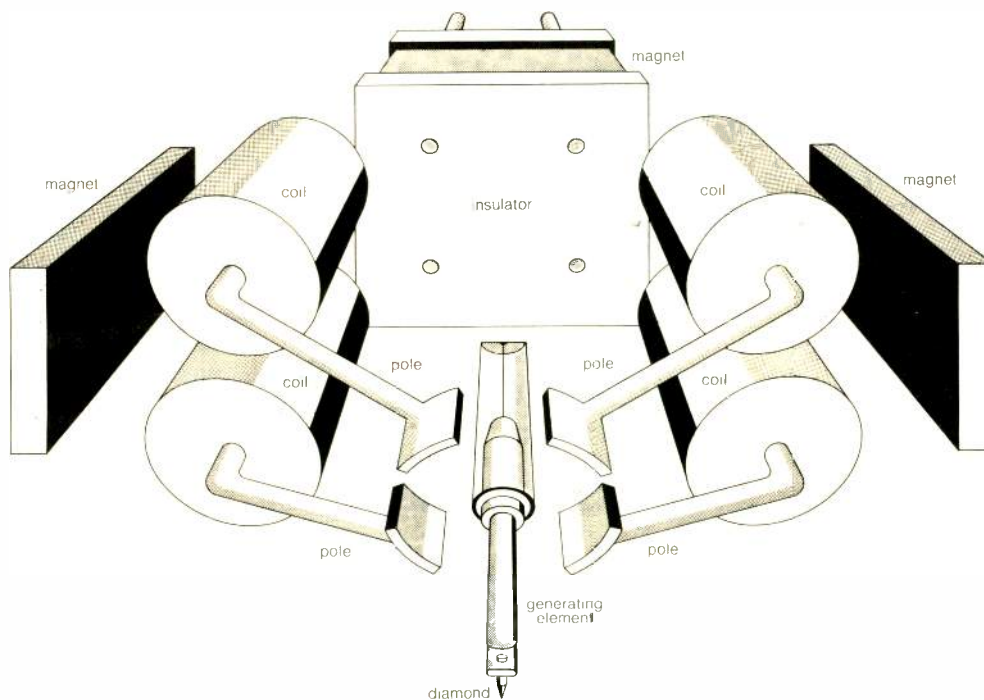
had the dubious honor of winning *that* contest hands down. The composer most profoundly *disliked* by . . . whom? Why, by the people who find it worth their time and trouble to write to Schwann about such things—in other words, passionately involved record collectors, probably nary a composer among them. There may be some special sort of significance in being so hated, but I don't think that's what we're talking about. Records of Schoenberg's music are in the catalog not because of such hatred but in spite of it.

Even granting the positional bias of the signifier, what does a work have to have to *make* it significant? I tend to doubt that popularity is a necessary characteristic. One might argue that a work has at least to be heard around and about for it to achieve significance. There is some point there. I might possibly feel that Luigi Nono's opera *Intolleranza* is one of the most "significant" works of our time, but I can't feel it very strongly, for I've never had the opportunity to hear the work. But even that argument pales. *Intolleranza*, if it indeed is a significant work, will find its champions; they will get the word about and, eventually, they will get the work about. Historically, it will either prove itself or disprove itself, popularity never entering into the question. After all, Erik Satie is a composer whose significance is far out of proportion to his popularity, then or even now; and Rachmaninoff is a composer whose popularity was (and is) all out of proportion to his musical significance.

Significance, I think, is based on three things: the intrinsic quality of a work; what it says about human existence or its own hour of human existence; and what problems or new directions it poses for musicians, most visible later in the direct influence it has had on other composers. To be realistically considered a signifi-

(Continued on page 60)

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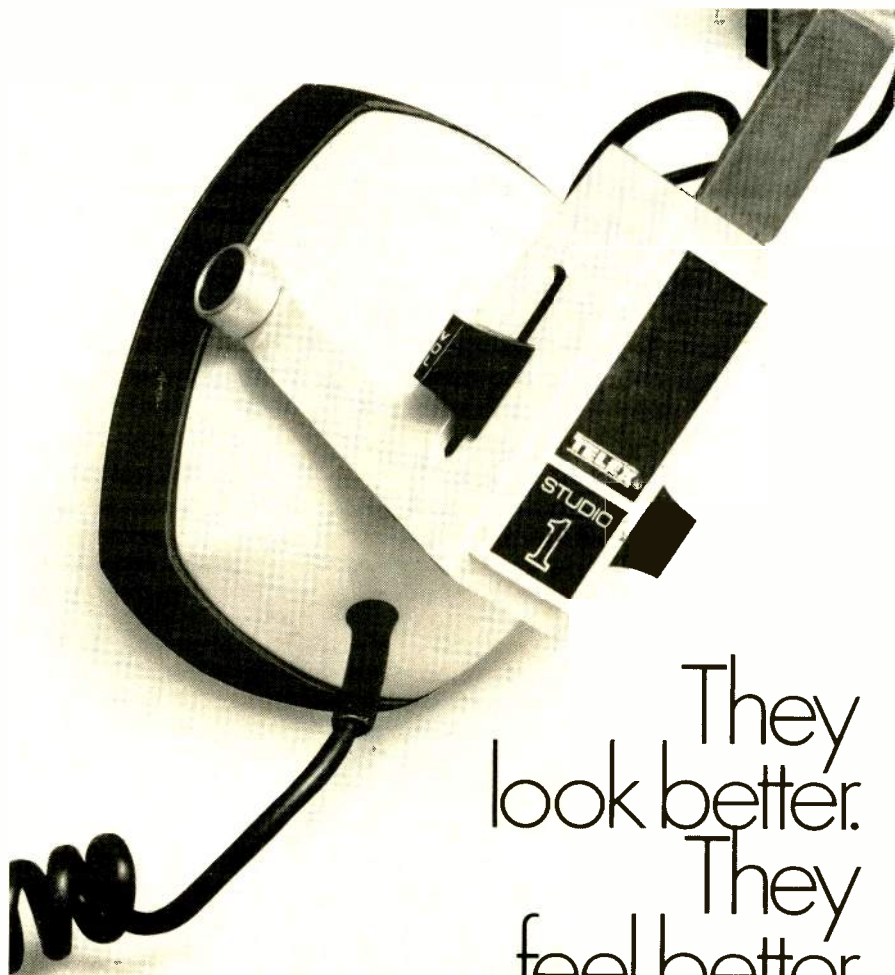
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cant work (significant, that is, in more ways than just in the composer's development) a composition has to score high in at least two of these categories.

Many fail on the first count. Anyone who has had any contact with musicological research knows that obscure works are often turned up that seem to anticipate important musical developments known from later works. They may indeed have influenced those later, better-known works and thus have been compositionally important in their time, but they have passed into obscurity not by chance but because they lack intrinsic quality. These are not significant works.

Most works that are significant are so for purely musical reasons, but there have been some that have combined an intrinsic musical quality with an extramusical significance too strong to be ignored. That is the only argument for Britten's *War Requiem*, for Bernstein's *Mass*, and for Webber and Rice's *Jesus Christ Superstar*, for none of them are likely to have any lasting influence upon the course of musical composition. *Mass*, for example, though it is expressive of its time (through the use of the clichés of its time), never rises above its time to say anything important about it. The music of Charles Ives, on the contrary, will continue to say something—something far less obvious, of course—about its time and its milieu. The *Concord Sonata*, to me at least, is a significant work.

AND so, in assigning significance to the works of one's contemporaries, those same criteria must be used, even though one will be less sure of the real quality of the work, more on the fence about what its musical influence might turn out to be, somewhat vague as to whether it is expressive of its time in any real way. The critic and composer Constant Lambert was going about things the right way, back in 1934, when he wrote that the two most significant composers of the first part of the twentieth century would prove to be Sibelius and Bernard van Dieren—even though each year makes that conclusion less likely.

It seems obvious to me, then, that anyone choosing the most significant works of the last twenty-five years would have to include, for example, Strauss' *Four Last Songs*, Stravinsky's *Agon* and *Requiem Canticles*, Schoenberg's *Violin Phantasy*, Varèse's *Déserts*, Vaughan Williams' *Sixth Symphony*, Stockhausen's *Gruppen*, Henze's *Elegy for Young Lovers*, Duruflé's *Requiem*, Ellington's *Liberian Suite*, Bernstein's *On the Town*, the Beatles' *Sergeant Pepper's Lonely Hearts Club Band*, and, well (relenting a little), Penderecki's *St. Luke Passion*. As conscious as I am of my own positional bias, I can't see how anyone can possibly disagree.

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Prokofiev's CLASSICAL SYMPHONY

THE music of Prokofiev that we know, abundant as it is, nevertheless represents but a small portion of his total output. The *Classical Symphony*, a product of the years 1916-1917 when the composer was in his mid-twenties, carries the opus number 25. Actually, Prokofiev had composed more than a hundred works before he was twenty, but as his own severest critic he allowed none of these to be published. So by the time of his F Minor Piano Sonata of 1909, which he allowed to see the light of day as his Opus 1, he was a seasoned and experienced composer, and in practically all musical forms to boot.

Prokofiev dedicated his *Classical Symphony* to Boris Assafiev, a writer on musical subjects who used the pen name Igor Glebov. The first performance was given in Petrograd (now Leningrad) in April, 1918, with Prokofiev himself conducting. Almost immediately afterwards, he left Soviet Russia to begin the peregrinations in Western countries that were to last for nearly two decades.

The spring and summer months of 1918 found Prokofiev laboriously making his way from Russia to the United States, by way of Siberia and Japan. San Francisco was the first he saw of America, and then in September he arrived in New York "penniless and friendless." According to his biographer Nestyev, Prokofiev carried with him "the scores of the *Scythian Suite*, the First Piano Concerto, the *Classical Symphony*, and several piano pieces," along with sketches for an opera on Gozzi's *The Love for Three Oranges*. To try to raise some cash, he gave a piano recital in New York on November 20, 1918, and three weeks later, on December 10, he appeared as soloist in a Carnegie Hall concert (with Modeste Altschuler and the Russian Symphony Orchestra) that introduced both the First Piano Concerto and the *Classical Symphony* to the United States.

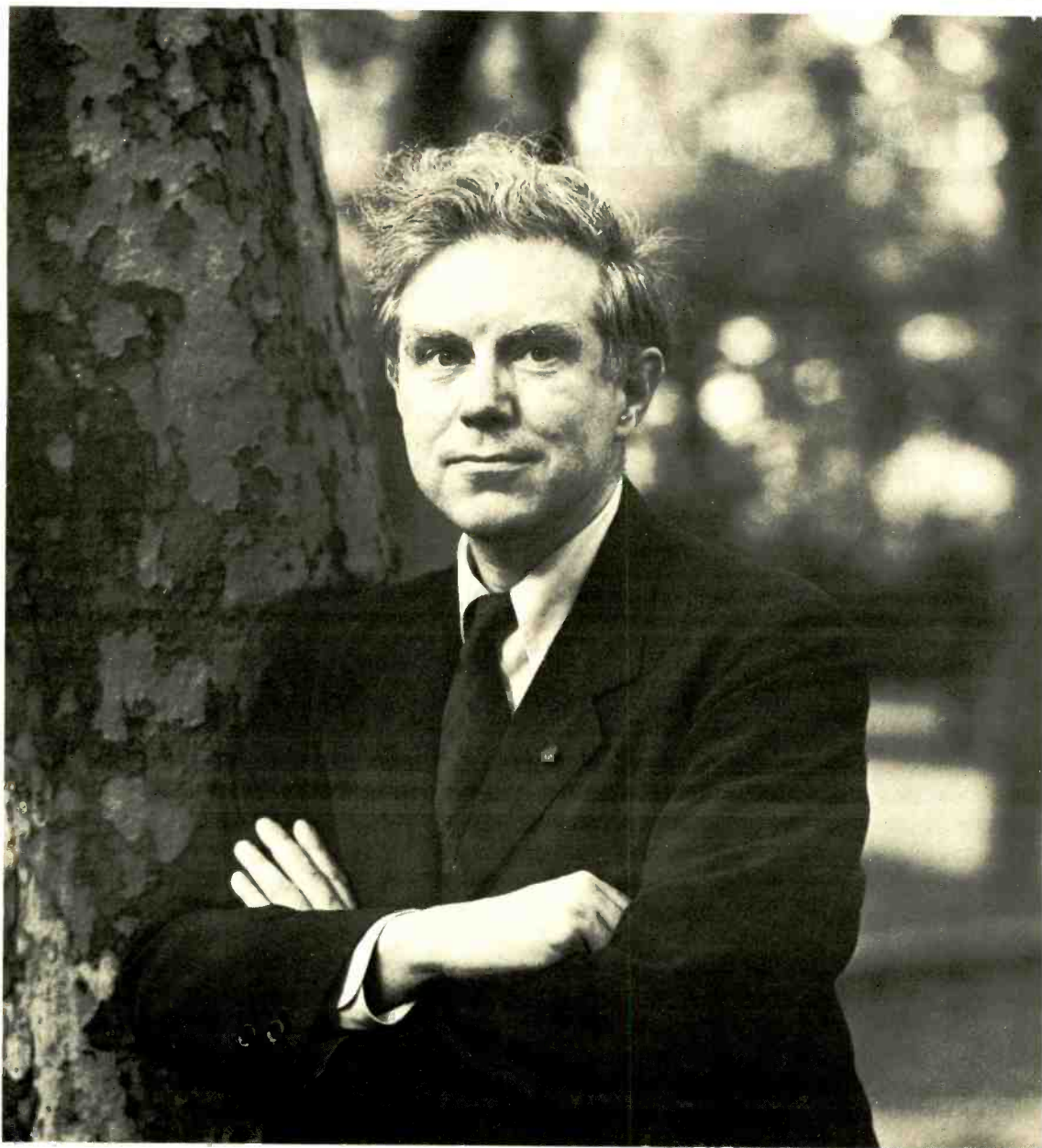
That the latter is rooted in eighteenth-century symphonic style is apparent, and not least in the composer's precise scoring for an orchestra of Mozartean proportions: strings and timpani, with pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets. The opening *Allegro* movement is in textbook sonata form, with clipped phrases and

a condensed structure. The slow movement, *Larghetto*, is in simple rondo form, with a suggestion of eighteenth-century ornamentation in the working out of the theme and its development. In place of the usual eighteenth-century Minuet as the third movement, Prokofiev introduced a Gavotte (which he was to quote many years later in his *Romeo and Juliet* Ballet), and the Rondo Finale, marked *Molto vivace*, is a headlong romp of irrepressible spirit.

OF the dozen or so currently available recorded performances, four stand out, in my judgment: Leonard Bernstein's (Columbia MS 7159), Efrem Kurtz's (Seraphim S 60172), Gennady Rozhdestvensky's (Melodiya/Angel SR 40061), and Johannes Somary's (Vanguard Cardinal VCS 10099, also available as a quadrasonic release—VSQ 30011, Sansui matrix). Bernstein, as a protégé and pupil of Koussevitzky's, might be expected to view this score as Koussevitzky did: as a vehicle for uninhibited orchestral virtuosity. Instead, Bernstein largely tones down these elements and produces a reading of genial grace and sophistication. Playing and recording, except for a slight tubbiness in the reproduction, are both fine. Kurtz delivers a carefully inflected, admirably direct account that benefits from unusually clear sound. Rozhdestvensky, after a disappointingly uneventful reading of the first movement, moves on to a vital, electrifying performance of the final three. The Moscow Radio Symphony Orchestra has its moments of roughness, but the pulsation of life is in this performance. Somary's is, in some respects, the most interesting reading of them all. Utilizing the smaller resources of the English Chamber Orchestra, he presents the score in a more intimate and subtle light than any conductor I've ever heard, on or off records. His tempos are on the slow side, but I do not find this objectionable, and the quality of the recorded sound is pellucid.

Open-reel collectors have available only a rather bland performance conducted by Ansermet (London L 80087), and cassette devotees must content themselves with the only available performance in this configuration: Frühbeck de Burgos' rather ordinary one (Angel 4XS 36427).

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ELLIOTT CARTER

"...the most important and interesting thing that music can do is to deal with the question of continuity.... And making all of this significant. It seems to me that this is the musical language—not just the language of sound itself."

By LESTER TRIMBLE

THERE IS probably no period in the history of Western music when composers were called upon to make so many profound aesthetic choices and decisions, amid so many conflicting pressures, as in the present era. In music, the twentieth century has been one of continuous ferment, change, and innovation, with style following on the heels of style, and system breeding system. Elliott Carter, who was born in New York City in 1908, has lived through much of this, and, like most American composers, he has been sensitive to the changes taking place in both the world of people and the world of music (if one may place a slightly artificial division between the two). Unlike many composers, however, he has responded to changes in his worlds neither by leaping on fashionable bandwagons (in the words of the visionary architect Frederick Kiesler, "trying to be the first to be second"), nor by clinging to an accepted style or method with the drowner's grasp which is powered by fear, dogmatism, or both.

In behaving thus, he has become something of an admired mystery. It would be hard to find a single musician, American or European, who would place him otherwise than at the very peak of the pyramid of creative excellence. But how did he come to be there? How has he managed to create a musical style, a technology, a language so entirely his own without either losing touch with the mainstream of contemporary expression or being drawn into some "school" to which he would be just one more contributor?

Wilfrid Mellers, in his book *Music in a New Found Land*, quotes a revealing statement made by Carter:

The tendency to fad has been greatly encouraged by the promulgation of systems, particularly harmonic systems. Many recent composers, following Schoenberg, Hindemith, and Messiaen, have gained renown by circulating descriptions of their systems even in places where their music was not known. This kind of intellectual publicity can lead to a dead end even more quickly than the older fads derived from the actual sound of music in styles the composer did not even bother to explain. . . .

Obviously the only way to withstand the disturbing prospect of being swept away by a change in fad is to plunge into the even more disturbing situation of trying to be an individual and finding one's own way, not bothering too much about what is or will be sanctioned at any given moment by the profession and the public. (emphasis added)

As the statement of an intellectually courageous position, that would be hard to beat. It also provides an important clue to the enigma that seems to surround Elliott Carter's personality, musical and otherwise. He wishes to be an individual, and he

has succeeded. There is nothing so truly radical as asserting an absolute individuality, and nothing so rare as doing it successfully.

Elliott Carter is of moderate height, and, once he has taken off the rumpled, bulky tweed jacket he most often wears, he appears a bit frail. He speaks quietly but rather quickly, sometimes hesitating momentarily, then suddenly launching into a long, intricate, completely grammatical sentence which ends only when his breath runs out and he begins another. The delivery is gentle, elegant, and seemingly discreet. Yet, before many moments have elapsed, you realize that a thread of steel runs through every sentence. Uncompromising ideas come forth, stated with almost audacious frankness and positiveness, but the surface of the discourse remains gentlemanly and unruffled—almost detached or abstract—because of his habit of speaking in the third person. If you ask him a question, the reply will be immediate—and voluminous. There will be an initial moment when the pale, transparent blue eyes look at you with a sense of direct, though dispassionate, contact. Then the eyes look away—not so much outward to some distance as inward to his own mind, where, you sense, he really spends his time—and the long sentences rustle forth, the verbal equivalent of many passages in his music.

I had my first long private conversation with Carter a year or so ago at his country home in Waccabuc, New York, where I posed a number of questions to him about his music and his general artistic attitudes. One of them had to do with the fact that, no matter how "advanced" his music has come to be, it does not seem that he has ever made a sharp break either with his own creative past or, for that matter, with the continuing, flowing historical past of Western music as a whole. Though his music is extremely advanced, it is not usually referred to as "avant-garde." Carter apparently understands this very well:

Well, you see, one of the characteristics of the avant-garde in the twentieth century is the idea of repetition. My music has consistently avoided this notion. You could almost say that the avant-garde started with Satie in his *Parade* and in that funny piece *Relâche*, and with Stravinsky in his *Rite of Spring*. In the *Rite*, there are patterns that just repeat over and over again. Well, obviously, it's a scandal if you repeat *anything* sixty times in front of an audience. And this particular kind of scandal has been, in itself, repeated hundreds of times throughout the twentieth century. This is the way to be an avant-garde composer—you repeat an effect until it becomes appalling.

But repetitiveness, in itself, is the basic avant-garde ploy. And, since I, personally, have been concerned with progression and change, my music does not sound like

most avant-garde music. I've been more interested in how things act: how they change and develop and shift and contrast. In this rather simple way, my music is related to the historical past—to Bach, Beethoven, Mozart, Wagner, Brahms (even in Mahler there was an attempt at constantly progressive change)—rather than to the sort of neo-primitivistic thing the avant-garde composers are doing.

John Cage, for instance, is just as concerned with repetition as Satie was. Or take any one of the important composers today—even composers like Stockhausen. There's the notion that you get stuck on an idea and keep at it until it's a static thing—I suppose in a certain sense it's ecstatic. I find this inhuman. I find this repetitive rhetoric frightening. It seems to have overtones of Fascism.

Carter's sensitivity to anything that calls up echoes of Hitler or of Fascism provides another important clue to his character. Both the Spanish Civil War and the rise of Nazism were events that took place while he was a young composer living in Europe. There is no doubt, when one speaks to him about these things, that their impact on him was violent and unforgettable. You could say this about many people, of course, but in Carter's case these awesome happenings were so interwoven into the fabric of his own life that they took on special immediacy.

Carter's father was a wealthy man, a lace-curtain importer whose business took him to France four times a year. He had inherited the business from his own father, and it was a foregone conclusion that when his son, Elliott, Jr., was grown, he would continue the family tradition and become the head of E. C. Carter and Son, Inc. As preparation for that time, and while he was still a small child, Elliott, Jr. was taught French. Indeed, he could write in French before he could write in English. This has had an obvious effect on the composer's intellectual life; he is almost as fascinated by languages and by literature as he is by music, and he has maintained,

throughout his life, an enduring feeling for things French—a feeling compounded in equal parts of likes and dislikes.

The composer was born in an apartment house on 95th Street near Riverside Drive in New York, and, except for one brief period in his infancy, when the family moved to Brooklyn, he lived the life of a well-to-do boy in Manhattan. It must have been a pleasant life, even in some ways an exciting one. Though his father had no intention (then or ever) of allowing him to become a musician, he was apparently not alarmed when the *New York Times* picked up and published the story of a little boy named Elliott Cook Carter, Jr., who could identify all the family phonograph records before he could read English. Had the father gotten the message at that point, his son's life might have been totally different. He didn't, however, and Elliott was allowed to have piano lessons as a child and on through his years at the Horace Mann High School.

During those years the roots of Elliott Carter's life as a composer were put down. Even though more than four decades have passed, the composer's face lights up when he speaks of his adolescence, and he muses over the period with a sort of wonderment, as if it had happened only yesterday and he was not yet able to believe in his good fortune. Helen Carter, the composer's sculptress wife, is likely to say, with a gleam of amusement in her eyes, "Now, Elliott, you're not going to tell all about Horace Mann again!", knowing full well that the story is, indeed, going to be told.

It was in those four halcyon years (1923-1926) that Carter, through Eugene O'Neill, Jr., son of the playwright, and other friends, made the acquaintance of Charles Ives, Edgard Varèse, Henry Cowell, and other important and fascinating people. Ives became a genuine friend to the fifteen-year-

*Two recording sessions:
Carter with Erich Leinsdorf
and Jacob Lateiner
recording the Piano
Concerto; and with Aaron
Copland and Leonard
Bernstein recording the
Concerto for Orchestra.*



old boy, taking him to concerts of avant-garde music, encouraging his interest in contemporary music generally, showing him his own scores (Carter still has many autograph copies which were given to him as gifts), and even playing four-hand piano music with him when he was a guest at the Ives home. It was Ives who urged him to pursue a musical career, and it was in Ives' company that Carter heard the premiere of Varèse's *Intégrales* at the Wanamaker Auditorium, Stravinsky's *Rite of Spring*, and, indeed, all the newest music. There was also the *scandale* of George Antheil's *Ballet mécanique* (the only *scandale* he ever witnessed in New York, Carter says, and it was all pre-arranged) in which the music was not played by player pianos, as had been intended, but by live pianists, among whom was Aaron Copland. "A big propeller also blew air at the audience every so often," adds Carter matter-of-factly.

These were the Twenties in New York, and music was everywhere, with a profusion and intensity of excitement which has never recurred. Modern-music concerts were a new thing then, as was modern painting. People were truly fascinated by it all. Musical premieres and the openings of painting shows were *events*. When Koussevitzky brought chamber concerts to New York, houses were sold out. When Claire Reis organized the League of Composers Concerts, houses were again sold out, even when the house was the Metropolitan Opera. Berg's *Wozzeck*, Stravinsky's *Oedipus Rex*, Schoenberg's *Die Glückliche Hand*, Prokofiev's *Le Pas d'acier*, Martha Graham's ballet for Stravinsky's *Rite of Spring*—these were among the League's offerings at the Metropolitan Opera House. The Pro Musica Society was similarly active, and published a quarterly magazine, a set of which Carter still maintains in his library.

If Elliott Carter's New York life provided him with an enriched musical and intellectual diet, his family's connections with Europe did no less to expand his knowledge and human sensibilities. In the summer of 1920, when he was only twelve years old, his father took him on a summertime tour through France and Germany. They visited the only recently silenced battlefields of the First World War, such as Verdun and Metz, and the experience was one that imbedded itself in Carter's mind forever. He is still not sure whether his father didn't spring these particular facts of life on him at too tender an age. It was Carter Sr.'s desire that his son should know the ugliness of war so that he would hate it. The trip accomplished its purpose.

THROUGHOUT the Twenties, the adolescent Carter continued to spend his summers in Europe. In 1926, when he was seventeen years old, he went on a music-buying spree in Vienna and brought back with him every bit of music by Webern, Schoenberg, Berg, and Scriabin that he could find. This music could not be bought in the United States, nor was it to be found in American libraries. If you wanted it, you *had* to buy it in Europe. In the late Twenties, when he was an undergraduate student at Harvard, Carter spent summers in Munich, attending festivals of Wagner, Mozart, and Strauss operas conducted by Richard Strauss himself. All year 'round, the budding musician saturated his mind and his ears with music. He was already fascinated by rhythm, a preoccupation which has led him in recent years to compose some of the most rhythmically complex music in existence. At age eighteen, when he was still only a freshman at Harvard, he set himself the problem of analyzing the polyrhythms in some of the Scriabin scores he had brought back from Vienna. These scores are still in his New York library—piano pieces such as *Vers la flamme*, Op. 72, and the *Étude*, Op. 42, No. 1—with Carter's own pencilled analysis of the rhythms in the margins.

Far from making life at Harvard easier, Carter's precocious, omnivorous interest in modern music made things difficult. Except for Walter Piston, the faculty was extremely conservative. They could not understand how he could care for this new music, and as a result he decided not to major in music at all. Instead, he took an A. B. in English literature and studied such basic musical subjects as *solfe-gio* and piano on his own at the Longy School in Cambridge.

But then he had not gone to Harvard because of its music department in the first place. He had chosen it for a completely different reason: because



it was in Cambridge, and Koussevitzky and the Boston Symphony Orchestra were just next door. It was his unappeasable appetite for hearing new music that dictated the choice. Harvard did, nevertheless, play its part in his musical development. In extracurricular hours, he played chamber music in ensembles around the Boston-Cambridge area, sang in the Harvard Glee Club, and made the acquaintance of a number of unusual people who led his insatiable curiosity toward the study of such things as Renaissance, Oriental, and Arabic music. Colin McPhee was one of these people, and from him Carter learned a great deal about Polynesian music. Laura Williams was another. At her invitation he spent a whole summer in Tunisia copying down Arabic music in order to preserve it.

All this time, Carter had been composing on his own. Not, perhaps, very much, but enough that his commitment grew deeper and deeper. His very first pieces had been composed as early as his sixteenth or seventeenth year. He had shown them to Henry Cowell, who made no secret of the fact that they showed a talent far more developed than one would expect in someone so young. Nevertheless, through his early years at Harvard, Carter was still a bit uncertain whether or not he should commit himself to a musical career. But by 1931, the die had been cast, and Carter spent his postgraduate years at Harvard as a composition student. Walter Piston taught him harmony and counterpoint, A. T. Davison choral composition, and the visiting British professor Gustav Holst composition.

By 1931, when Carter began his graduate studies, the United States was deep in the Great Depression. The vibrant, exciting musical life he had so much enjoyed gradually dwindled to a faint echo. He followed his graduate work with three more years of study with Nadia Boulanger in Paris, but the Depression had hit Europe too, and musical life there was far less interesting than it had been. He returned to New York in 1935 after having labored assiduously over the exercises Mlle. Boulanger assigned, and looked for constructive criticism. Boulanger had not been able to discern the dimensions of the young composer's talent. This is perhaps not impossible to understand, for Carter's was both a late-blooming and an extremely complex gift. He has said, when asked how he differed from Boulanger's other American students, "I'm a radical, having a nature that leads me to perpetual revolt." This, in itself, would have been enough to make the authoritarian Frenchwoman wary, for she was not intrigued by stubbornly individualistic students. In a broader sense, though, Carter's music had not yet revealed anything like



The French composer-teacher Nadia Boulanger is greeted by former pupil Elliott Carter during a late-Fifties New York visit.

the full sweep of the creative imagination of which he was soon to be capable.

In early scores, like the ballet suite *Pocahontas*, which he wrote on commission for Lincoln Kirstein's Ballet Caravan in 1939, he composed in an idiom then considered very avant-garde, and the work brought him one of his earliest successes. It was placed in the repertoire of the Ballet Caravan, and Carter was appointed Musical Director of the company. In 1942, while spending a winter in Santa Fe, he composed his First Symphony. This was premiered two years later by Howard Hanson with the Eastman-Rochester Symphony Orchestra. The *Holiday Overture* followed in 1944, stimulated by Hanson's performance of the symphony. His music was considered "difficult" by prevailing standards even then, and an older colleague said of this robust, open, and "American" overture, "Another typical Carter piece, too complicated to understand." Then came another ballet, *The Minotaur*, which was commissioned by the Ballet Society of New York and given its premiere in the spring of 1947. The critic Cecil Smith, writing in the *Theatre Arts Monthly*, gave a description of *The Minotaur* that was generally pertinent for the style of Carter's music in these years, observing that it had some of the "rhythmic élan of Stravinsky and some of the constructional solidity of Hindemith without sounding like either."

Despite the fact that Carter's music was played more and more in the decade and a half between 1935 and 1950, the progress of his career was essentially slow and more than a little difficult. In

retrospect, it is hard to see why this should have been so. The word generally applied to such periods in a composer's life is "neglect," and it happens to the best, *not* to the worst, composers. But it is hard for a creative man to endure, and even at the present time, though Elliott Carter is accepted as one of the very finest composers this country has ever produced—one of the finest composers in the world, in fact—its impact still resonates in his thought. I questioned him about his relationships with his students and with his colleagues, and he grew especially thoughtful:

Well, certainly, in a sense, young composers tend always to put older composers on the spot, and make them feel as if what they had done was no longer of any relevance. This is always a disturbing experience. But I'm not so sure I haven't felt I was on the spot all my life, and that this feeling has nothing to do with being young or old. There was always the *threat* to my music in one way or another. There were always people who made me realize they thought my music was irrelevant and that if I, myself, were to think much about it, I might be convinced they were right.

I guess in everybody's life, in every way, there's a constant testing to see whether this is *really* the significant thing you think it is; a constant questioning, and a constant reassessment of it. And this is a healthy thing. As you get older, though, it becomes a little more annoying than it was at one time. When you're younger, you can always give up composing and learn how to be a taxi driver. I doubt if I could, myself, now.

One of the most difficult things to know about Elliott Carter is what impact his wealth has had

Carter in his New York apartment on May 2, 1960, after the announcement that his Second Quartet had won the Pulitzer Prize.



Wide World Photo

upon his career as a composer. Regarding his childhood and adolescence, the message is clear and simple: only a well-to-do youth in the United States' most culturally advanced city could have had access to the intellectual advantages that he enjoyed. However, the \$500-per-year stipend that Carter's father allotted him for his Boulanger years in Paris would have been a pittance even in 1932. Carter apparently had to make additional money by copying music, singing in choirs, and doing a bit of choral conducting besides. He's been quoted as saying about that period: "It's hard to live on the margins of life, and it's foolish for wealthy parents to be so difficult."

IN later years, Carter has continued to live what seems, in many of the visible ways, a financially unostentatious existence. His summer home and studio in Waccabuc, New York, are lovely, but a deliberate simplicity seems to be the rule there. So, too, in his New York apartment. On the other hand, Carter and his wife still travel a great deal, and the unusually independent flavor of their life gives every evidence of affluence above the norm. It is therefore obviously not a need for income that has led Carter to continue teaching over so long a period of time. Most often limiting himself to two-year periods of service, he has taught at such schools as St. John's College in Annapolis, the Peabody Conservatory, Columbia University, Yale, and presently at the Juilliard School and Cornell. He likes the contact with students, even though their challenges to "professorial" authority are sometimes a bit unsettling.

Though Carter's music had brought him a solid reputation among advanced musicians by the middle Forties, his real step into the forefront of American composers came with his Sonata for Cello and Piano (1948) and the String Quartet No. 1 (1951). In these works, the full power of his original intellect and unique musicality came to a fulfillment, and an almost Beethovenian force stepped out upon the world's stage.

The sonata was written for the American cellist Bernard Greenhouse, and Carter's very first thoughts about the character of the relationship between the sounds of the piano and those of the stringed instrument were to lead him in a direction he has been exploring ever since. He concluded that since there were such great differences in expression and sound between the two instruments, the most meaningful thing to do would be to make these differences one of the major points of the Sonata, to "characterize" the instruments, so to speak. Thus, for example, the opening *Moderato*



Christian Steiner

The Nonesuch recording of Carter's two string quartets won a STEREO REVIEW Record of the Year Award for 1971. In good humor at the presentation are, left to right, Editor William Anderson, Carter, and Teresa Sterne, Director of Nonesuch Records.

has the cello playing a long, expressive *cantilena* line while the piano goes along in a regularly paced pattern of staccato quarter-note quintuplets. By the rhythmic device of "metrical modulation" (which Carter first used in writing this piece and was later to develop greatly in his String Quartet No. 1), an extremely flexible and subtle structuring of the time element in the music evolved. Carter says that he wanted the musical context to indicate "that the extreme dissociation between the two [instruments] is neither a matter of randomness nor of indifference, but to be heard as having an intense, almost fateful character." This he achieved. He also, as a byproduct of his rhythmic methods, built in a congeries of syncopations so subtly and pervasively throughout the texture that the work immediately announces itself as being by an American composer without having any aura of "Americana." It is as if the spirit of jazz were in the music's very fiber.

The String Quartet No. 1 put the seal of greatness on the composer's name. It won First Prize in

the *Concours international de quatuor* in Liège, Belgium (1953), against competition from composers of some twenty countries. Despite its great complexity, it was hailed as a masterpiece even by critics one would have expected to be bewildered by it. Complex or not, it is audacious, original, communicative music that reaches out to the listener with a compelling dramatic force.

Considering the sureness of hand that informs every note of this extraordinary score, it was a source of great surprise to me to learn that Carter had felt anything but the most complete certainty about the progress of the piece as he was composing it. We had been talking about the problems of continuity in music, and I casually asked him, along the way, if he kept notebooks, as some composers have done. His answer uncovered some fascinating information about his work methods:

Yes, I do something that Stravinsky showed me he did—I date everything as I write, so that I have a sort of diary of the whole piece when it is finished. I don't work on a piece consecutively, from beginning to end—or, at least, very seldom. Until about ten years ago, I always wrote the end first, and the beginning as the last thing. It was hard to know how to begin a piece, but once I had written a lot of it, I finally knew how to begin it—it became obvious, really. But now I don't do that. I don't know why.

Actually, I start with a certain poetic idea of what the rhetoric and expression of the piece should be like, and this forces me to find some sort of musical material that will allow this to come out. It's the fight to get this material into shape that takes a lot of work. The poetic vision of the piece sometimes lasts for years. My pieces have sometimes taken three or four years to write, and this vision is as vivid at the end as it was at the beginning.

It seems to me that the most important and interesting thing that music can do is to deal with the question of continuity. How does it go along? There's been very little novelty in the conception of continuity in contemporary music, generally. On the other hand, there's

Carter's music has not lacked the appreciation of other eminent composers, including his friend Igor Stravinsky; the late composer called Carter's Double Concerto a masterpiece.





In 1961, Carter's *Double Concerto* was recorded for the first time on the Epic label (the disc is now out of print). At the recording session, clockwise from Carter in the front, are Gustav Meier, conductor, Ralph Kirkpatrick, harpsichordist, and Charles Rosen, pianist. The work was dedicated to the two soloists.

A CARTER DISCOGRAPHY

● *Concerto for Orchestra* (1970). New York Philharmonic, Leonard Bernstein cond. (with a work by W. Schuman). COLUMBIA M 30112.

● *Concerto for Piano and Orchestra* (1965). Jacob Lateiner (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. (with a work by Colgrass). RCA LSC 3001.

● *Double Concerto for Harpsichord, Piano, and Two Chamber Orchestras* (1961). Paul Jacobs (harpsichord); Charles Rosen (piano); English Chamber Orchestra, Frederick Prausnitz cond. (with *Variations for Orchestra*). COLUMBIA MS 7191.

● *Eight Etudes and a Fantasy* (1950). Dorian Quintet (with Woodwind Quintet and a work by Henze). CANDIDE 31016. New York Woodwind Quintet (with works by I. Fine and Schuller). CONCERT-DISC 229. New York Woodwind Quintet (with a work by Q. Porter). CRI 118.

● *Heart not so Heavy as Mine* (1939); *Musicians Wrestle Everywhere* (1945).

Canby Singers (as part of a collection of vocal music). NONESUCH 71115.

● *String Quartet No. 1* (1951). Walden Quartet. COLUMBIA CML 5104. Composers Quartet (with String Quartet No. 2). NONESUCH 71249.

● *String Quartet No. 2* (1959). Composers Quartet (with String Quartet No. 1). NONESUCH 71249.

● *Sonata for Cello and Piano* (1948). Bernard Greenhouse (cello); Anthony Makas (piano). With the *Sonata for Piano*. DESTO 6419. Joel Krosnick (cello); Paul Jacobs (piano). With the *Sonata for Flute, Oboe, Cello, and Harpsichord*. NONESUCH 71234.

● *Sonata for Flute, Oboe, Cello, and Harpsichord* (1952). Paul Jacobs (harpsichord); Instrumental Ensemble (with the *Sonata for Cello and Piano*). NONESUCH 71234. Robert Conant (harpsichord); Instrumental Ensemble (with a work by H. Shapero). COLUMBIA CMS 6176. Sylvia Marlowe (harpsichord); Instrumental Ensemble (with works by Falla, Rorem, and Sauguet). DECCA

710108. Robert Levin (harpsichord); Boston Symphony Chamber Players (with works by Ives and Q. Porter). DEUTSCHE GRAMMOPHON 2530104.

● *Sonata for Piano* (1946). Beveridge Webster (piano). With the *Sonata for Cello and Piano*. DESTO 6419. Beveridge Webster (piano). With works by Copland and Sessions. DOVER 7265.

● *Symphony No. 1* (1942). Louisville Orchestra, Robert Whitney cond. (with a work by Haieff). LOUISVILLE 611.

● *Variations for Orchestra* (1955). New Philharmonia Orchestra, Frederick Prausnitz cond. (with the *Double Concerto*). COLUMBIA MS 7191. Louisville Orchestra, Robert Whitney cond. (with a work by Helm). LOUISVILLE 583.

● *Woodwind Quintet* (1948). Dorian Quintet (with *Eight Etudes and a Fantasy* and a work by Henze). CANDIDE 31016. Boston Symphony Chamber Players (with works by Beethoven, Brahm, Copland, V. Fine, I. Fine, Mozart, and Piston). RCA LSC 6167 three discs.

been a great deal of novelty, especially in recent times, in the use of *sound*. But the concern with special, unusual *sound* is a concern only with *momentary* effects. These, on the whole, have no future and no past. They can do very little more than produce a sense of surprise.

To make a long stretch of time into something viable and interesting is not necessarily to make it all go along in a perfectly logical system, from step to step, but to deal with it in such a way that when the continuity is broken this becomes a significant thing in the context of the whole. I'm always concerned with context—with preceding and succeeding ideas. Making things that go along, changing in very slight degrees, bit by bit. Or dealing with things that change abruptly. And making all of this *significant*. It seems to me that *this* is the musical language—not just the language of sound itself.

It is not surprising, considering the amount of technical cerebration required for the composition of any of his pieces, that Carter has not been a prolific composer. He has not aimed for quantity, but quality, and the consistent mastery displayed in

everything he has written in the past two decades more than validates his aim. A year after the String Quartet No. 1, Carter produced a taut and colorful work called *Sonata for Flute, Oboe, Cello, and Harpsichord* (1952), which promptly won the Walter W. Naumburg Musical Foundation Award. The work was commissioned by the Harpsichord Quartet of New York, and it employs the instruments that make up that ensemble. Carter's idea, in this piece, was to stress the many tone-colors available on the modern harpsichord, treating the other three instruments, for the most part, as a frame for the keyboard instrument. At the time it was written, the introduction of the harpsichord into the world of modern music had not progressed very far, and the *Sonata* presaged not only many other contemporary works for that instrument, but its use in popular music as well.

The *Variations for Orchestra*, commissioned by

the Louisville orchestra, was completed in 1955 and premiered a year later. Then came the Second String Quartet (1959), and with this work even more prizes and accolades came Carter's way. The Second Quartet received two awards in the United States—the 1960 Pulitzer Prize and the award of the New York Critics Circle—and was voted the most outstanding musical work presented in Europe at the UNESCO-sponsored International Rostrum of Composers. In this work, the composer continued his idea of “characterizing” instruments, and each of the four stringed instruments is given distinctively individual rhythmic and motivic materials to play. Carter has used the theatrical expression “type-casting” to describe this characteristic.

The process is pushed to an even greater extreme in the Double Concerto for Harpsichord and Piano with Two Chamber Orchestras (1961), commissioned by the Fromm Music Foundation. Here Carter employs two independent instrumental groups antiphonally. One is headed by the solo harpsichord and the other by the solo piano. Each instrumental group is different from the other, and even the musical intervals played predominantly by each of the groups are carefully differentiated. So, too, with rhythms and meters. Igor Stravinsky called the work a masterpiece, and few have disagreed with him.

Carter's Piano Concerto (1965), dedicated to Stravinsky as an eighty-fifth birthday offering, was commissioned by Pianist Jacob Lateiner under the auspices of the Ford Foundation. Again, there is an exceedingly intricate “scenario” underlying the work's structure. The result is a concerto that has nothing whatsoever in common with the bravura concerto of the nineteenth century. The piece is in two movements, and Carter has described the strongly posed opposition between the solo and the orchestral parts (in this case, one would hardly call the orchestral part an “accompaniment”) by a characteristic anthropomorphizing phrase—the orchestra, he says, is “teaching the piano how to be, until it goes it own way.”

The composer's most recent grand-scale work is the Concerto for Orchestra (1970), commissioned by the New York Philharmonic for its 125th anniversary celebration. It would be wrong to call any one of Carter's works a “culmination,” since he proceeds in such a straight line from composition to composition, setting himself problems in any new piece that were suggested to him by the work preceding, but for the time being, this Concerto provides the capstone to his complex and elegant mode of musical thinking. The work is characteristically and magnificently rich. The orchestra, thanks to the

immensely subtle and intricate treatment accorded it by the composer, surges, shouts, bangs, and whispers like some live creature, pulsating with a unique vitality. Like most of Carter's music since the late Forties, the Concerto was an instantaneous success both with the New York Philharmonic's audience (not one known to adore most contemporary scores) and some of the critics as well. Leonard Bernstein was conductor for the premiere and for the Columbia recording subsequently released. Pierre Boulez has since presented the work with the Cleveland Orchestra. Since the Concerto is, in sound, such a blockbuster, it is not surprising that its complexity on paper is also little short of staggering. It took a music copyist eight months of continuous work to copy out the score for Carter's publisher, and Carter himself spent a year proof-reading it for the published edition. There's clearly a price to be paid for thinking complex thoughts!

MOST of the honors and awards available to distinguished American composers have been showered on Elliott Carter, especially in the past two decades: Guggenheim Fellowships, Composer in Residence at the American Academy in Rome, an honorary doctorate from the New England Conservatory of Music, election in 1956 to membership in the National Institute of Arts and Letters, and, most recently, the National Institute of Arts and Sciences' 1971 Gold Medal Award for “distinguished achievement in the arts.”

And yet, when Carter talked to an Italian composer friend, Goffredo Petrassi, as recently as two years ago, honesty prompted the following exchange:

“You must be getting lots of performances of your pieces in America, especially the ones for orchestra, now that people know your name,” said Petrassi.

“I get no more performances now than I used to,” confessed Carter.

“But that's unbelievable,” said Petrassi. “Now that I'm known as one of the important composers in Italy, every single one of my orchestral works, and my operas, are performed in Italy almost every year. And Italy is a small country!”

It may be a small country, but it's Italy. The United States is a country musical enough to produce fine composers, but apparently not yet musical enough that it has learned what to do with them.

Lester Trimble, a Contributing Editor of STEREO REVIEW, has received many honors as a composer, among them an appointment as Composer in Residence for the New York Philharmonic.



Audiophiles wait for the good word during one of the technical seminars held at the New York High Fidelity Show in October.

1973 * AUDIO PREVIEW * 1973

A quick look at some of next year's equipment

By **RALPH HODGES** Associate Technical Editor

IF YOU follow the news about home audio in the popular media, you know that it is always just at the point of "coming of age." It's a phrase I don't particularly like; it not only smacks of careless hyperbole, but is always an oversimplification as well. Nonetheless, I think it fits the situation coming up in 1973 a bit better than it has at any time in the past, and I'll try to explain why.

The year 1972, like a number of years before it, was one of sharp transition. Four-channel stereo (or quadrasonic, or quadraphonic sound) was not always uppermost in everyone's mind, but it did pose a lingering question that manufacturer and consumer alike had to come to terms with. It appears that most manufacturers have made their moves. Many have embraced the four-channel idea wholeheartedly, as if it were the sign and seal of redemption for sins past and the guarantee of indulgence for the future. Others, while expressing a public scepticism, have nevertheless maintained a cautious interest. But some hard decisions can now be said to be out of the way, and the entire high-fidelity industry seems to feel—and look—a good deal the better for it. In my opinion, the new products coming up for 1973 are uniformly more intelligently designed, better suited to their intended tasks, and just generally more what they ought to be than what was available only a short twelve months ago.

But four-channel has not been the *only* recent de-

velopment calling for design innovation. The new tape types, to give but one example, require special record biasing and equalization, and both cassette and open-reel tape decks have had to grow in complexity to accommodate them. Here, as in quadrasonics, a sort of universal format has sprung up almost spontaneously. The switches for "special" and "standard" tapes and for Dolby noise reduction are ubiquitous in 1973 equipment, and no one, I trust, is still bewildered by them or in doubt as to their functions.

It is clear that the agreements on features and approaches among manufacturers have in some cases made excellent sense from the flexibility and human-engineering points of view. In others it was obviously the easy way out, adopted by each manufacturer to ensure that his product lacked nothing the competition's had. But however it came about, the new features *did* get added, the final designs *were* completed, and the new products began making their appearances at audio shows, at press conferences, and in advertising pages. Let's see how some of them look.

Receivers

You can tell at a glance that 1973's receivers have felt more of the impact of four-channel developments than any other product. The concept—actually a marketing consideration—of the receiver as the electronic component complete in itself obviously dies hard, and no one

seems ready to give it up altogether. Somewhere along the line most manufacturers decided that a quadrasonic receiver must have, as a practical minimum, a built-in matrix decoder (preferably the one likeliest to win final general acceptance) along with two more amplifiers, augmented volume, balance, and tone controls, numerous inputs and outputs in quadruplicate, and the complex switching necessary to accommodate all the operating options without quite frightening the user away. Furthermore, it should be able to appeal to a broad segment of the market, to the tentative beginner just starting out with two channels as much as to the jaded audio aristocrat in search of new thrills. And the receiver shouldn't have anything superfluous or inconvenient to use in either application.

A substantial number of manufacturers have solved the dilemma of choosing a matrix system by incorporating at least two: the CBS SQ and another, usually unnamed, matrix for the decoding of other encoded material and the enhancing of two-channel sources. This latter matrix turns out in many cases to correspond closely with the encoding/decoding parameters promulgated by Sansui. Both these and the SQ system have been adopted as disc standards by the Phonograph Record Association of Japan, which partly explains their popularity. And as for SQ in particular, if some manufacturers are not themselves quite ready to concede the matrix battle to CBS, they apparently think the public will soon do so.

Two of the new receivers, the Lafayette LR-4000 and the Sony SQR 6650, are noteworthy for containing the "full-logic" SQ decoding circuits, which should begin appearing quite rapidly now with the availability of the three SQ integrated-circuit chips. Other manufacturers are using "semi-logic" SQ plus an "enhancement" matrix in full lines of receivers; these include Fisher ("Studio-Standard" series), Sanyo, Kenwood, Harman-Kardon, Pioneer, Rotel, Toshiba, and, I'm certain, many more. JVC and Panasonic, affiliated as they are with the CD-4 discrete-disc system, provide only an enhancement matrix in their new four-channel receivers, and offer separately the add-on CD-4 demodulators reviewed by Julian Hirsch in this issue. The Marantz 4430 and 4415 receivers have built-in matrix circuits with continuously variable rear-channel separation, and a space about 4 x 5 inches underneath each receiver that will accept a decoder "package" of the customer's choice (at the moment of this writing, only SQ "semi-logic" is available, at about \$50). For those consumers who plan to start modestly with two channels and expand later, almost all the quadrasonic receivers permit connecting the front and rear power amplifiers together so that the unit's full output is available in ordinary stereo. Harman-Kardon is among several manufacturers who claim that power output can be somewhat more than effectively doubled in this mode of operation if the connection is made properly (the company's Models 150+, 100+ and 75+ put a strong emphasis on output power capability by employing two completely separate power supplies).

The Pilot name, once one of the most respected in components, has recently reappeared, and can be seen on two quadrasonic receivers and a number of two-channel models. Another new entry in the U.S. market is the four-channel Dokorder MR-800Q, with its less frequently used controls mounted on a tilt-down panel beneath the tuning dial so that they can be completely concealed whenever you wish.

H. H. Scott's matrix decoder/enhancer, called the "Quadrant" circuit, is built into the new Model 554. And KLH has the SQ-equipped four-channel Model 54 as well as the stereo Models 52 and 55. Sansui, meanwhile, continues with its successful QS matrix, now built into the QR-6500 receiver with switching for three different decoding modes. And then there is Electro-Voice's EVR-4X4, with the EVX-44 "Universal" decoder, and the Realistic Model QTA-750.

Passive matrix systems, of the sort developed by Dynaco to go in the speaker lines, permit two-channel receivers to play the four-channel game on a limited basis. Sherwood has incorporated such circuitry in the S-7900A receiver, as has Sylvania with the Models CR2743W and CR2742W. The latter company also offers a speaker-matrix adapter (Model PQ4) as an accessory. Magnavox has a similar unit, the Model IK8911.

It is perhaps unfortunate that the interest in four-channel equipment has put conventional stereo equipment somewhat in the shade. There have been worthy two-channel receivers too numerous to mention brought out recently by many of the well-known manufacturers, and by many less familiar names (in this context, at least) such as Kirksaeter, Tandberg, Benjamin, Yamaha, Braun (Regie), Onkyo (also with a four-channel model), and Magnavox, a company that is long-established in the console business but new to components. Heath's superb AR-1500 receiver is now available factory wired for about \$650. And JVC has a new model, the VR-5660, with a digital tuning read-out that tells you the time when the right button is pressed.

There is also one two-channel receiver I must mention specifically, because it may come as something of a shock to audiophiles who encounter it unprepared. The Kenwood KR-6170 (which Kenwood asks that we refer to as "Jumbo") has the usual receiver features and then some: a complete percussion-sound "rhythm composer" with six switchable beats and a tempo adjustment, frequency equalization for same, guitar inputs, variable reverberation, and a two-hour timer for turning the whole incredible thing off at a preselected moment. It's a great unit for an aspiring electronic one-man band.

Tuners

Perhaps for the foreseeable future, any report on the new tuners has to start—and almost stop—with the new Sequerra FM tuner and the Sony ST-5555. The Sony has, if my count is correct, *one hundred* tuning pushbuttons, arranged in vertical columns of five that are calibrated (the columns, that is) in megahertz (MHz) from 88 to 107. Pushing the correct button (0.1, 0.3, 0.5, etc.) in the appropriate column firmly locks in any station you desire. Stations can be pre-programmed in a memory bank of unlimited (at least for FM purposes) capacity, and a scanning function lets you run through these stations in the order in which they were punched in.

The Sequerra tuner, which is priced at about \$1,600, has illuminated digital frequency indicators, a small oscilloscope display for tuning, multipath indication, and antenna orientation, and built-in Dolby-B noise-reduction circuits (to my knowledge the only addition to this category since the Harman-Kardon Citation Fourteen). It also has a four-channel audio display via the oscilloscope, and a *single* control knob.

There are more, of course. Dynaco's exceptionally

A PAIR OF RECEIVER EXTRAVAGANZAS



The distinguishing features of many new receivers are "up front" where they can be seen. The four-channel Dokorder MR-800Q has a novel flip-down control panel. The Kenwood KR-6170 has only two channels, but keeps both very busy.

good FM-5 tuner can now be had with AM (the AF-6 is \$199.95 kit, \$299.95 wired), and Pioneer, Dokorder, and Akai have new models that look attractive in the lower price range.

There has also been a sudden resurgence of the tuner-preamplifier format, a combination that I believe was first offered by McIntosh. Now Altec has brought out the 780A, with digital frequency read-out, continuous scanning both up and down the FM band, and two magnetic-phono inputs, as well as a full complement of the expected preamplifier features. Sony's STC-7000 lacks the digital readout, but it is otherwise similar.

Amplifiers and Preamplifiers

Without doubt, high-power basic amplifiers were the surprise success story of 1972. It is hard to say whether their virtues became apparent to audiophiles because of the experiences of rock groups or other professional users, but their acceptance has generated a good deal of activity among manufacturers who were not seriously involved in the power race a year ago. An example is the Scott 357B stereo receiver, which is rated at 100 watts per channel continuous into 8 ohms. However, although this is an unusually—probably uniquely—muscular receiver, it is a little shy of the output levels we're talking about with basic power amplifiers.

The present high-power trend probably started with Crown (the DC 300) and SAE (the Mark III), both well above 100 watts per channel in output. A short time later the Marantz 250 appeared, and it has now been joined by the Marantz 500 for a doubling of output capability. The Phase Linear 700 then upped the ante to over 350 watts per channel, and there we have hovered for a time. For 1973, a new company, Cerwin-Vega, has announced a 400-watt-per-channel stereo unit, a mono amplifier more than twice as powerful, and an unusually extensive line of speaker systems. Crown has unveiled the M 600, a mono model of just that rated wattage, with illuminated peak-reading output indicators. There are also several smaller companies who will provide super power on a special-order or regular-production basis.

Not to be overlooked is the Dynaco Stereo 400, which is the only high-powered *kit* I know of. The wired unit (\$499.95) will be available late this month, the kit (\$399.95) somewhat later. Its output capability, of course, is revealed by its model number. Bose is scheduled to begin giving details on *its* high-power amplifier right about now, and EPI should also be making an announcement. Panasonic, meanwhile, is bringing out

some sophisticated new power amplifiers and preamps.

At lower price levels, the Superscope amplifiers (and tuners and receivers) are new and interesting, and ESS (Electrostatic Sound Systems) has both a preamplifier (\$289) and a 250-watt-per-channel power amplifier which seems to be reasonably priced (\$500) for what it offers. Phase Linear is working on a super-preamp that numbers among its features a noise-reduction circuit for noisy program material.

Not a great deal has been happening in the field of preamplifiers, integrated amplifiers, and four-channel variations on them in the recent past. Pioneer's QC-800A is still the only quadrasonic preamplifier that is readily available, and the same company's QM-800A is one of the few choices for a corresponding four-channel power amplifier. Akai, JVC, Heath, Hitachi, Scott, Kenwood, Marantz, Lafayette, Realistic, and (whew!) Sony have all had four-channel integrated amplifiers of greater or lesser power-output capability for some time. Many of these companies also offer quadrasonic "converters"—four-channel control units containing amplifiers for the rear channels and, frequently, matrix decoders of one sort or another. Sansui has long been incorporating its QS matrix into a number of these devices. But, for *new* new products in this area, the market has been slow, though there are ample signs of a picking-up for 1974.

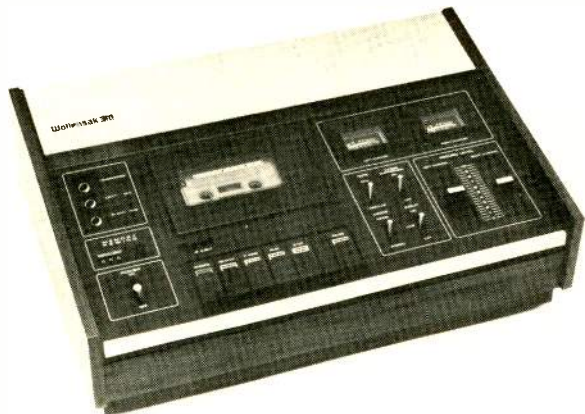
Speaker Systems

The question of dispersion—the angle over which a speaker radiates some or all of its output—has been generating much editorial and advertising copy lately. EPI (Epicure), for example, is offering their new Micro-Tower 75 and MacroTower 175 speakers, both of which, like the recently introduced Design Acoustics D-12, Akai NDS-80, and Sansui SF-2, attempt to sound the same from any direction and encourage sound reflections within the listening room. The Micro/Acoustics FRM-1, the ADC 120, and the AR-LST are designed to yield a hemispherical or "semi-hemi" dispersion pattern. Fisher has coined the term "controlled dispersion" for its new "Studio-Standard" speakers, the Models ST-550, ST-530, and ST-500.

Finally, there are those who would banish the speaker as an apparent sound source altogether by directing much of its output *away* from the listener, so that it reaches him only as a reflection—or reflections—from the walls. New entries in this party are the Applied Physics Laboratory's APL-16 and KLH's BMF, which was developed from artificial-reverberation experiments in typical listening

A TRIO OF ADVENTUROUS CASSETTE UNITS

The year 1973 will bring yet a third generation of cassette-deck designs to the audio market. Wollensak's 4770 (below) has a new transport and a built-in dynamic noise-suppression system. Harman-Kardon concentrates on performance and circuit refinements in its Model 100 (lower right). And the Concord-Nakam Studio Z (right) is apparently the product of an all-out effort to build the "ultimate" in cassette decks.



rooms. The Empire Grenadier 9500 design consists of two wide-dispersion, three-way speaker systems in the same cabinet for mono or stereo applications. Leslie has the most unusual approach to dispersion of all: a driver-deflector assembly that rotates as the speaker plays.

Dispersion characteristics have received due attention in electrostatic designs as well. The Crown Auralinear line of hybrids (conventional cone drivers reproduce the low frequencies) follows in the steps of the B & W 70CA, with electrostatic panels arranged in a convex array that spreads a wide beam of sound throughout the listening area. The Dayton-Wright XG-8 Mark II, the second-generation version of a successful full-range electrostatic design from Canada, does the same, and also seals the panels in an envelope of electrically insulating gas said to increase efficiency and maximum output capability. The new SAE Mark XII is a three-way hybrid with a wide-dispersion electrostatic tweeter array.

As usual, smaller speakers are attempting to maintain or even increase usable frequency response (especially in the low bass) as their proportions diminish, and succeeding rather well too. The diminutive Acoustic Research AR-7 is a good example, as is the Sony SS-7100. Both the Concept EQ-5 and the Servo-Sound systems have electronic equalization. The Servo-Sound speakers incorporate motional-feedback circuits intended to correct for any errors in the voice coil's movements at the amplifier itself, as well as to extend frequency response. Scott's new "Design" series of speaker systems follows conventional principles, although the top-of-the-line Design 71 has two 1-inch dome tweeters to maintain high-frequency response. An increasing number of smaller, high-quality units is being made available by Infinity Systems.

Within the avant-garde we have the Electro-Voice Interface:A, which, in addition to electronic equalization, has a specially designed cone structure critically loading a vent for the 8-inch woofer. The system's two small tweeters face to the front and rear. Also, Saul Marantz and speaker-designer Jon Dahlquist have entered into collaboration to produce the Phased Array Model 10, a five-way dynamic system of unusual appearance, and the almost-full-range electrostatic Model 1, which employs a small ceramic tweeter for frequencies above 12,000 Hz. ESS (Electrostatic Sound Systems) has added a unique four-channel modular speaker array to its line of dynamic and electrostatic hybrid systems.

Other speakers I have seen but not heard as yet include the new Pioneer line with its striking two-tone grille cloths, the 1973 Altec systems with their vacuum-formed grille panels, and the JBL "Prima" L25 speaker, which has a double-wall laminated plastic enclosure (available in several colors) with plastic foam between. And there are so many, many more!

Record Players

The requirements of good turntable design are well known, and new models are frequently no more than reflections of the manufacturer's ability to transfer the features and performance of last year's top-of-the-line models into this year's middle-line. We've already seen in these pages the recent offerings of Dual, Garrard, and Miracord, as well as P.E.'s 3060. BSR's new 710X resembles the 810X, but is less costly. Otherwise, the latest introductions are manuals. Sony's Model 2250 is a direct-drive design (which means that the platter is connected directly to the armature of the motor) complete with tone

arm, wood base, and dust cover. The Thorens TD-125AB Mark II has an improved version of the oscillator-driven drive system that powered the previous model, as well as a new tone arm with unusually elaborate anti-skating calibrations. Lenco's L85 semi-automatic turntable is now the top model in that manufacturer's line, and the Philips GA 212 is a very strong entry in the catalog of lower-price units. Also, Miracord has announced their low-cost (under \$100) Model 625.

One of the most intriguing turntables scheduled to appear in 1973 is a semi-automatic model from B & O with a straight-line-tracking tone arm. A photo-electric mechanism in a "feeler arm" determines the cueing point for the record on the platter and even sets the correct playing speed.

As Julian Hirsch mentions in his test report this month on two CD-4 "discrete" four-channel demodulators, phono-cartridge manufacturers are giving serious thought to products that will play the high-frequency modulations of the new "Quadradiscs." Pickering has let it be known that it has a cartridge that will do so, although it is not available to consumers just yet. The higher-price models of the new Audio Technica line, comprising eight cartridges from \$9.95 to \$150, will have the Shibata stylus that was designed especially for the discrete disc.

Toshiba's new Model C-401S operates on the electret-condenser principle employed by Sony, Electro-Voice, and Realistic in several of their consumer microphones. It comes with a battery-powered polarizer/preamplifier unit. A new magnetic cartridge said to be superior in tracking ability is being manufactured by Ortofon. And ADC has introduced four models in the "Q" series, especially designed to be used with tone arms that have somewhat more than ultra-low mass and bearing friction. Finally, the new Decca London cartridge departs from the conventional stylus-cantilever design to permit locating the electrical generating system closer to the stylus tip.

Tape Equipment

It was inevitable that someone someday would take hold of the cassette concept and push it to its furthest limits. This has come to pass with the Concord-Nakam Studio Z, a cassette deck that is a technological "ex-

travanganza" of the first magnitude. It has two motors, three head gaps (permitting off-the-tape monitoring), dual-capstan drive, Dolby-B noise reduction *plus* a dynamic noise-limiting system, adjustable record-head azimuth with built-in indicator lights for calibration, and a vast multitude of automatic and convenience features. All for less than \$1,000, and well worth it.

Elsewhere on the cassette scene, there is no evidence that any serious manufacturer has failed to provide Dolby noise reduction circuits and switchable bias and equalization for chromium-dioxide tape in at least one of his machines. JVC's top models substitute the ANRS noise-suppression system for Dolby, but the two are said to be reasonably compatible. The Sansui SC700 deck is notable for its microphone/line mixing provisions, and Akai's GXC-65D has a glass and crystal-ferrite record/playback head, a limiting circuit (called ADRS) that prevents high-frequency overload of the tape while recording, and a mechanism that automatically flips the cassette over for the playing of side two. Heath now has a truly unique product, a cassette deck with Dolby noise reduction in *kit* form. The Model 1000 is Harman-Kardon's new top-of-the-line unit, with electronics especially designed for phase linearity and low noise.

A new, less-expensive Wollensak (3M) cassette deck is now available either with Dolby-B circuits or a dynamic noise-suppression system of the type developed by Philips of Holland. Philips, incidentally, the licenser of the cassette format, still insists on its technologically problematic configuration for quadrasonic recording (four *tiny* little tracks running one way, four the other), and so far no manufacturer has been able to bring such a recorder to the marketplace.

Reel-to-reel tape decks are rather too complex for annual model changes, so for the most part 1972's new machines are also 1973's. You've already learned of the four-channel units with Sel-Sync features from Sony, Teac, and others. Another discernable trend, started by Teac, is the physical separation of the electronics from the transport, as in the new Dokorder 9100 tape deck. The Dokorder also has complete facilities for adjusting the recording characteristics to any type of tape, via a built-in oscillator and calibration read-outs on the recording-level meters during playback. The JVC RD-1553 is similarly equipped.

Conclusions

The foregoing vision of things to come in the audio component field does not pretend to be any more than its limitations of time, space, and manufacturer cooperation can make it. Since it is designed specifically to call attention to the novel and the very new, it leaves out that whole host of products that offer nothing (!) but the ability to perform their assigned tasks with near-flawless precision and a minimum of fuss. And then there are the so-called accessory items that won't interest everybody, but will be indispensable for many (here I'll mention Sony's brand-new, integrated-circuit, full-log SQ decoder, the SQD-2020, and Stanton's Dynaphase Sixty Five L-4C four-channel head-

phones, because there just seems to be no other place for them).

So, this is not quite 1973 laid bare, but it is a small intimation of what awaits a shopper the next time he enters his dealer's showroom, and a preview of what will be keeping our testing program busy for the next year or so. My advice to you is to look closely at both the new and the not-so-new, with the skeptic's eye for good sense and ultimate practicality. Indulge yourself with gimmicks and innovations if you can afford to. But don't, in any event, get sidetracked in your quest for perfection. Remember, the real name of the game has always been *higher fidelity*.

GRAND OPENING!

J MARKS' HALL OF OBSCURITY

A GALLERY OF BEAUTIFUL LOSERS

SOME OF THE minstrels who have been undeservedly cast in the role of beautiful losers in the race for popular acclaim deserve a second hearing. Many of these obscure groups which made the curious, thankless sounds of New Pop have noiselessly vanished, but their music lingers on, like phonographic fossils, buried alive in rich, black vinyl.



● For instance, there's RANDY BURNS AND THE SKY DOG BAND (Mercury SR 61329), which is such a fine collection of songs that it's difficult to understand how it was overlooked in the first place. At the top of the list are Randy's originals *Song of Vermont*, *Waiting for an Old Friend*, and *Seventeen Years on the River*. Burns has a large, dramatic voice with just enough folk wrinkle to lend it a feeling of authenticity. Good timing has always been a fluke in the music business. Had Randy Burns come upon the scene on the right label around the time of the James Taylor thing, he'd probably be a star.



● Female vocalists have had a special magnetism in rock—if and when they could clamor/clamber above the din of male-dominated music. Such a lady is VICTORIA, who wrote and recorded some very serene songs on her album "Victoria" (San Francisco SD 206) with producer David Rubinson. It's very difficult to understand why Victoria's plaintive blend of Joni Mitchell and Joan Baez hasn't caught the public's attention, especially in view of her moody and musically complex songs such as *Now You're Gone* and *One Way Road*. But derivative styles, no matter how uniquely blended, appear to be suspect among young listeners. A reason, no doubt, why another fine vocal lady, Ronee Blakley (Elektra EKS 75027), also passed unnoticed in the night.



● A brief quasi-stardom was enjoyed by the INCREDIBLE STRING BAND. As impossible as it seems, they were really popular for a moment in rock-pop time, but they started getting tedious. A great deal of self-conscious transcendentalism was mixed into their perversely pre-Baroque pop, making it mock-sacred instead of mod-sacrilege. In this kind of situation, it's very fortunate that Elektra has pulled together the highlights of their uneven career. A two-record set delivers the best of the String Band—sans Hinduism. Called "Relics" (Elektra 7E 2004), it includes *The Letter*, *This Moment*, *Maya*, *A Very Cellular Song*, *First Girl I Loved*, and other songs of very high creative caliber.



● Before the Fall, when we were still young and closer-spaced, there was the incredible voice of TIM BUCKLEY, which has been all but forgotten since he trooped off to become a jazz singer. But who can ever forget how beautiful *Pleasant Street* was and the unique way Timmy sang those innocent songs back in the days of "Goodbye and Hello" (Elektra EKS 7318). Buckley's melodic lines always moved along as if carried by a warm wind, despite Larry Beckett's Emersonian lyrics and some of the heavy-handed messages. *Morning Glory* is still one of the best outdoor tunes of all time and Tim is still a minstrel of amazing range and power.



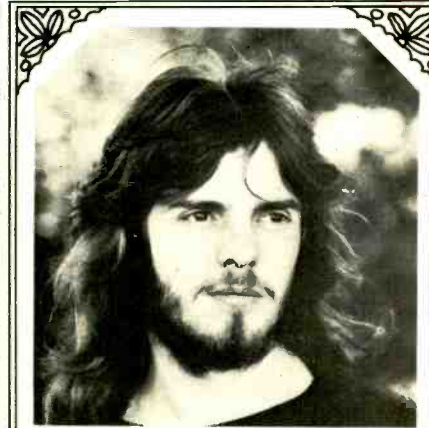
● The English group called FAMILY is zero in America. Lead vocalist Roger Chapman provides a constant force in Family's ever-changing tonal world. Chapman's is a strange, almost grotesque voice, haunted by echoes of old gramophone singers, an effect that is especially noticeable in a song like the lamentation *3 X Time*. Then, suddenly, that same rumpled voice takes on an earthy bark as it tackles a high-energy number like *Variation on a Theme of the Breeze*. Musically and instrumentally, Family is one of the most progressive groups going. The latest album, called "Family Entertainment" (Reprise RS 6340), is flashier, but also weaker than the funkier collection called "Music in a Doll's House" (Reprise RS 6312).



● TOM RAPP is the spirit behind Pearls Before Swine and the supernova of nonstars. Until a new collection of greatest nonhits is released, "The Use of Ashes" (Reprise S 6405) will demonstrate the virtues of this noblest of ignored pop groups. For Rapp is unquestionably the most brilliant of all the unrecognized young songwriters around. *Rocket Man* is a glorious little aria, and *Another Time* and *The Jeweler* are probably the most emotionally involved tunes written in the past couple of decades. In lines like "Love lives forever till it dies" Rapp suggests that he is perhaps the most impressive lyricist since Dylan, and melodically there simply is no one except Neil Young who even begins to match Rapp's emotional power. When it comes to losers, he's a real winner!



● Barbara Mauritz, of a group called LAMB, ought to have all the prominence of a full moon. The group's first album, "Cross Between" (Warner Bros. 1920), revealed a unique and puzzling sound, rather like a musical portrait of Tammy Wynette by Salvador Dali. In songs like *Flying* and *Flotation*, Lamb creates an abiding sense of wonder. Barbara, who writes most of the material with Bob Swanson, has a voice that is beautiful in the sense that Bob Dylan's is. Lamb's second collection, "Bring Out the Sun" (Warner Bros. 1952), shows the enormous latitude of her vocal abilities, a jazz singer messing around with country mannerisms. But throughout all the songs Barbara retains her finely tuned and massive talent.



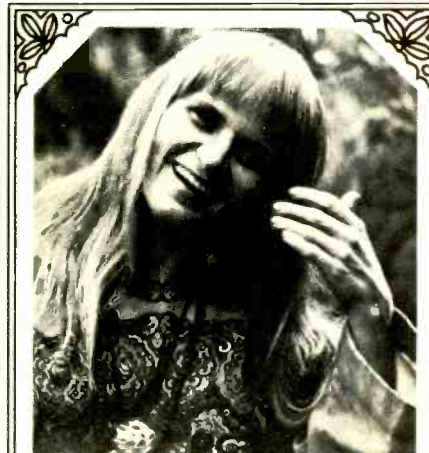
● IAN MATTHEWS has been successfully swept under the musical carpet on two occasions. The first was with his promising debut album on Vertigo, "If You Saw Through My Eyes" (Vertigo VEL 1002). It was perhaps inevitable that some of us would miss the expressive naturalness of his vocal style and the fresh melodic content of his songs then, but it's downright peculiar that his second album, "Tigers Will Survive" (Vertigo VEL 1010), with its wholly perfected production techniques and magnificent musicality, also missed public notice by several light years. Matthews is a writer of exceptional songs. *Southern Wind* is as infectious as anything by Neil Young, and *If You Saw Through My Eyes* is in that beautiful tradition of pop-pastoral.



● CHRIS FARLOWE is another peculiar vocalist. With the help of Robert (*Jesus Christ Superstar*) Stigwood, he surfaced briefly with an album called "From Here to Mama Rosa" (Polydor 24 4041). The backing group, called the Hill, is made up of such English lads as Steve Hammond and Bruce Waddell. Also on the team are drummer Colin Davy, pianist Peter Robinson, and a cellist named Paul Buckmaster, who is the same chap who masterminded the incredible arrangements on all the Elton John albums. Chris Farlowe is a major force that misfired. *Fifty Years* is a superior non-hit if ever I've heard one. And the whole album is far better than 80 per cent of the product being pumped out by the record companies today.



● Among the most noncommercial of the stars is one JOHN FAHEY, a pre-eminent guitarist-composer. "The Yellow Princess" (Vanguard VSD 79293) is a crystalline world under a glass bell; "Requia" (Vanguard VSD 79259) is cloudless and elegantly wrought of electricity, cacophony, and what appears to be cocaine. Fahey blends electronics with sweeping guitar fingering which is so flabbergasting that it's often difficult to believe that mere human digits are producing the sound. In a less complex mood, Fahey turns to *such* airy lyricism that one feels more in the presence of a classical composer than an unfamous pop virtuoso.



● Another missing musical link is a stupendous vocalist and fine composer named JUDY MAYHAN whose career has moved unsteadily from magnificence to mousiness. Her album "Moments" (ATCO SD33 319) was bypassed entirely by all but a handful of critics. Since those long-ago days, Judy has not made much of a showing and her recent efforts have been flat and disappointing. But her early collection, including the original *Begin Again* and the standard *You Are My Sunshine* in a fantastic slow-tempo version, is a strong entry in the nonhit lineup.



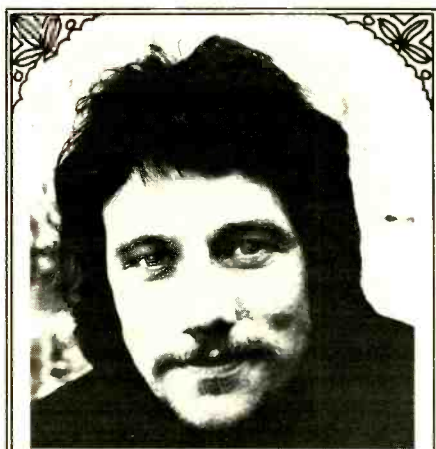
● JENNIFER WARREN has made a career out of trying. First on London and now on Reprise, she has been singing her way into oblivion ever since the early Sixties. Her latest album, "Jennifer" (Reprise MS 2065), was produced by John Cale, and on it she suddenly comes into her theatrical own, moving through classics by Jim Webb, Donovan, and Jackson Browne with a dramatic toughness and tenderness which are absolutely overwhelming, and which should surely reverse the gears of fortune and take her from this Hall of Obscurity.



● Everybody in the world of pop took it for granted that abundantly talented Candy Givens would inevitably be elevated to the status of such goddesses as Grace Slick and Tracy Nelson, but Candy seems to have missed the last rainbow to Valhalla. Her group, ZEPHYR (Probe 4510), made a strong first stand and then faded fast, as their song says, *Boom-Ba-Boom!* A second album wanted to be a powerhouse but turned out to be a partywaist. Still and all, Candy resounds with full energy on cuts from her first effort—such as *Hard Changin' Woman*—and she is still worthy of that pantheon no matter what Mother Erda and the Norns over at *Rolling Stone* have to say about it.



● Missing the boat isn't a trip unique to Candy. In the heyday of progressive rock, a group called the UNITED STATES OF AMERICA (Columbia CS 9614) made an enormous impact on a tiny audience by virtue of its staggering invention and imagination. Headmaster Joseph Byrd introduced electronic music to rock 'n' roll, not to mention the influences of such utter strangers as Charles Ives and Béla Bartók. Dorothy Moskowitz did some uncanny singing on a tune about Forty-Second Street hustlers and the American Metaphysical Circus. All in all, the U.S.A. was one of the best and biggest ones that got away. Byrd now teaches art at a California university.



● JIMMY CAMPBELL's "Half-Baked" (Vertigo VEL 1000) nimbly rides the line between producer Don Paul's heavy-handed orchestrations and Jimmy's theatrical prowess as a writer of very special songs, such as *Green Eyed American Actress* and *Dulcie*, easily one of the all-time glorious failures. Campbell's melodies operate somewhere in the highlands of lyricism, saved from sentimentality by his caustic sense of self-mockery. In a song like *In My Room* he successfully brings off a simplicity which is like a verbalized Matisse painting; he draws a slow, poetic circle around a single idea both in the tune and in the lyrics. One of the brightest of the dark stars.



● KAREN DALTON is a bona fide nonhitter. Hearing her sing is a bit like tasting your first olive. When she sings *In My Dream*, she sounds like Neil Young on a bad day, but you really begin to realize what she's all about when you listen to her version of the old Holland, Dozier, and Holland tune *How Sweet It Is*. Karen is simply a psyched-out jazz singer, a latter-day Billie Holiday gone mad. Her album "In My Own Time" (Paramount PAS 6008) gives us a dandy dose of durable Dalton, with fine production by Harvey Brooks and outstanding backing by expert sidemen—not to mention liner notes by no less than Fred Neil.



● I keep predicting triumph for SAVAGE ROSE, but it doesn't seem to happen. This budding bastion of progressive music is from Denmark and circles musically around the Koppel brothers, Thomas and Anders, who create most of the material and are the leaders of the band. But the non-star here, unquestionably, is Anisette, whose vocal range is absolutely glorious. The early album "In the Plain" (Polydor 24-6001) is superior to the somewhat commercial "Refugee" (Gregar GG 104). But both albums are positively bound for glory.



● Another fine young group called STRAWBS leaped into thin air with the carefully ignored album "From the Witchwood" (A & M SP 4304). Composed of five Britishers teeming with revolutionized medieval melodies, Strawbs dealt with music not quite like that of any other pop group. Vocally it resembled the Renaissance madrigals of Gesualdo, and instrumentally it was concerned with the music of autoharp, celeste, dulcimer, clarinet, banjo, sitar, Moog, harpsichord, and Mellotron. Strawbs offered us the unique new direction in music which everyone always talks about, but nobody took it. Let's try it once more, with feeling.



● The group most mentioned when people are talking about beautiful losers is a San Francisco band which flashed momentarily at the very top: MOBY GRAPE. (It had five singles in one week lit by the whole fiery furnace of Columbia's promotion circa 1967!) The high combustion lasted about as long as a Fourth of July rocket, but the embers linger on: "Great Grape" (Columbia M 31098) assembles the enduring nonhits by the group, while their first album remains a joy forever: "Moby Grape" (Columbia CS 9498).



● There is also the boy wonder himself, name of LOUDON WAINWRIGHT III. He knocked out a lot of people with a very understated and unpretentious first album (Atlantic SD 8260) that featured tunes like *School Days* (which contains some of the most poetically refined lyrics in pop) and *Bruno's Place* (a song in the form of a narrative poem). "Album II" (Atlantic SD 8291) pressed its luck and pushed unpretentiousness to the point of pretentiousness. But the cumulative impact of Loudon Wainwright III is laudable in the sense that he is one of the very few inimitable talents of the decade.



● ALAN GERBER's album on Shelter Records (SMAS 8909) shows off his marvelous merits as both a writer and singer of songs. *She Said, He Said* is an exceptional bit of esoterica. Like most of Gerber's songs, it is so warm and communicative that it's hard to understand its obscurity. But Gerber tunes resolutely resist stardom. I have a hunch, however, that Alan Gerber is not long for the Hall of Obscurity, for his name is being whispered about with a vengeance that can only result in fame, fortune, and infamy.



● If Gerber is the patron saint of the Church of Musical Losers, then MR. & MRS. GARVEY and Good and Plenty are its Father, Son, and Holy Ghost. The Garveys made an album for Epic (BN 26403) which is a devious delight, compounded of such weirdnesses as *It's Quite a Lovely Painting*, *Mrs. Custer*, and *Fugacity*. All the material was written by Pat and Victoria Garvey, who also do the vocals with the immaculate skill of a young vaudeville team. Bob Johnson took time off from Dylan back in May 1968 to produce this rather whimsical blend of camp and contempt.



● GOOD AND PLENTY's album "The World of Good and Plenty" (Senate Records S 21001) drums up a simpler sound than the Garveys', but it is sometimes just as amusing, especially in *You Can't Keep Me*, and Ginny Plenty's marvelously anarchistic vocal in the idiom of Beatrice Kaye on *The Guy Who Did Me In*. It should be number one in these nostalgic days. Producer Tony Romeo wrote most of the material, which was probably just too sassy and *soigné* for the Sixties.

J Marks is himself responsible for a beautiful loser called "Rock and Other Four Letter Words," a Columbia album described by Karlheinz Stockhausen as "glorious" and by Rolling Stone as "garbage."

KATIA RICCIARELLI

“...I’m not the ‘new’ anybody!”

By SUSAN GOULD



FOR almost a year now, the name of one musical figure has been recurrently on the tongues of Italians in every walk of life. That name, Katia Ricciarelli, belongs to a twenty-six-year-old Italian soprano who became a nationally known celebrity in a single evening, a rare feat for an opera singer nowadays, even in Italy. She accomplished this by astounding millions of television watchers with her exceptionally beautiful and technically perfect singing of the little-known aria “*Non sole tetre immagini*” from Verdi’s *Il Corsaro* in November 1971 in the second of seven Sunday-night broadcasts of the RAI Competition for New Verdi Voices. Since then, one American audience has been able to hear the voice that has been dubbed “next in line after Tebaldi, Scotto, and Freni”: Miss Ricciarelli made a very successful American debut in September, opening the 1972 season of the Chicago Lyric Opera in Verdi’s *I due Foscari*. And the rest of America can hear her in her recording debut, a recently released RCA disc, “Great Verdi Arias,” reviewed elsewhere in this issue.

Encountered during her Chicago performances, the young lady was very tired (“more from the interviews than from the singing”) but very happy. “People had warned me,” she said, “that the acoustics were bad in the Chicago theater, that the public was cold, and that the critics would be very hard on me. Instead, I thought the theater was wonderful, the public extremely warm and enthusiastic, and the critics quite kind. And the people of the theater were all marvelous—efficient, disciplined, professional, down to the last stagehand and chorus member. Of course, I was nervous, especially since in all the twelve days of rehearsal I had not had the courage to let my voice go, to sing out, and I was singing this role for the first time. Some people had thought the role of Lucrezia too heavy for my voice, but though it has its dramatic moments, numerous high notes, and lots of florid passages, I found it essentially lyric, and, after all, working on the agility required for those florid passages is good for the voice. It is not a part I would want to sing often, but you can’t always have only those roles that fit your voice perfectly, or you’d never sing anywhere.”

The life story of Katia Ricciarelli is familiar to the entire Italian public because after her television appearance every magazine in Italy seemed to be printing articles about the young opera star born in the town of Rovigo, near Venice. Her Tuscan parents, apparently fans of Tolstoy, named her Katyusha, a diminutive that was further abbreviated to Katia. The Italians, reading the numerous articles, took her to their hearts when they learned of the struggle and sacrifice she and her mother had to endure so that she could continue her musical studies. (Her father had died when she was two.) From the time she was a child, Katia wanted desperately to sing opera, and she was determined then—as she is now—to be “a great soprano.” When she was fourteen, her voice, though immature, so impressed the singing teacher

Iris Adami Corradetti that she told Katia to return to study with her when she reached eighteen. And Katia did, having finished high school and earned the necessary funds by working as a cosmetics salesgirl and in an electronic supplies factory. Accepted as a student at the Benedetto Marcello Conservatory of Venice, she commuted from Rovigo for the first year, then moved to Venice, where her mother joined her some time later. Aside from the daily vocal lessons, she took a full musical curriculum, and graduated *summa cum laude*. Her excellent preparation and diligent study are obvious in the musicality and taste of her singing.

Miss Ricciarelli began singing professionally in October 1969, when she made her debut, as Mimi in *La Bohème*, at Mantua, and her career moved along nicely. By January of 1971, when she sang two performances of *Il Trovatore* with Richard Tucker at Parma, she was becoming known in operatic circles, but had not yet made an extraordinary impact. Then came the TV competition. Even before it was announced that she had won officially, Katia was deluged with offers of contracts from all over Italy and the rest of Europe as well. Wisely, she turned down those for which she felt she was not yet ready. Record companies began vying for the voice described as “the phenomenon of the Seventies,” willing to take a chance on a singer relatively unknown outside of Italy, one who had not yet sung in any of that country’s major opera houses. She ultimately signed a five-year exclusive contract with RCA Italiana.

SHORTLY after witnessing Miss Ricciarelli’s initial TV appearance, I went to Treviso to hear her in *Otello*. Although it was her first attempt at the role of Desdemona, it did not alter my original enthusiasm for the beauty of her voice and the intelligent way she uses it. After the opera we had an informal interview over dinner, during which our musical talk was interspersed with comments about pasta, wine, and artichokes. Miss Ricciarelli is attractive: blondish hair, blue eyes, small features in an almost childish round face (but look out for that determined jaw), of medium height and, let us say, healthy proportions. I found her to be a pleasant young person with a sense of fun and the desire to enjoy herself, yet very serious about the career she wants so much, and for which she has already worked so hard. She has been catapulted into fame so suddenly that she must be doubly careful about the roles she chooses and the image she creates.

“Please, for goodness’ sake, don’t write that I am ‘the new Callas’ or ‘the new Tebaldi,’ the way some journalists have,” she said quietly, but firmly, almost as soon as we were introduced. “I am Katia Ricciarelli, with my good points and bad, but I’m not the ‘new’ anybody!” We discussed her voice and potential repertoire. “I would say that I am a lyric soprano and that in time I

(Continued on page 84)



may become a *spinto*, but for now I have the voice for Desdemona, Mimi, Medora in *Corsaro*, Leonora in *Trovatore*—all the parts I have done—and certain Bellini and Donizetti operas: *Capuleti e Montecchi*, *Sonnambula*, and *Parisina*. Other Verdi works would include the Requiem and *Don Carlo*—no, I don't think Elisabetta is heavy since she has only a few dramatic moments, and most of the opera in which to rest for the final aria. Even Desdemona has her dramatic moments, and must show her claws in Act III—she is not the 'stupidina' some people think she is. Oh yes, I will also be doing Verdi's *Giovanna d'Arco* in Venice and Rome."

In June of this year (after she had made her Rome Opera debut in *Giovanna d'Arco*) I had the opportunity to talk with Katia at greater length in Venice when she returned there for her first Verdi Requiem. The performance had been a rousing success, and the next day Katia was relieved to be able to relax at home, away from the relentless pursuit of the *paparazzi*—freelance photographers who sell their pictures to the popular magazines. She greeted me in a long robe and slippers, asking forgiveness for the informality: "I'm tired from the performance last night, and I slept late. I probably won't go out at all till dinner."

KNOWING that she is a Capricorn (born on January 18), and that Capricorns are noted for not liking criticism, I asked if she reads her reviews, and if she takes kindly to advice. She replied: "If I'm given constructive criticism, of course I accept it, if it is given in good faith by someone who knows what he's talking about—I need good advice. And if someone says he liked or didn't like how I have sung something, he should also tell me the reason. But if I were to listen to *all* the suggestions people give me, by now I'd have jumped into the Grand Canal," she concluded, laughing.

I continued, "Speaking of the Canal, a lot of water has gone under the bridge—sorry, I can't resist saying it—since I first spoke with you in December. Do you feel you have changed much?" "As a person, I think I am the same, but as an artist, I think—I hope—I have grown," she answered. "I feel more at ease on stage and even accepting applause—the contact with the public, once one is used to it, and especially if one wants it, as every performer must, is a very beautiful part of stage life. My voice has also grown, and it most likely will not be truly mature for another three or four years. When I was much younger my voice was very small and a real *lirico-leggero*, going up to high F, but it was immature. Then, studying with Signora Corradetti, I could feel it constantly developing, growing in power as well—not that I have enormous volume even now, but then it was really a light voice, while now I am a lyric who one day will be able to move on to other repertoire. Someday, say in three or four years, I would like to do *Traviata*, if I have matured enough vocally and artistically. Don't panic, I said three or four years! Remember I turned down *Ballo in maschera* when La Scala offered it to me for my debut, and instead I'll make my Scala debut in the 1972-1973 season in *Suor Angelica*. And that season I'll also be doing Elsa in *Lohengrin* at Torino and Giulietta in Bellini's *Capuleti e Montecchi* here in Venice. But before all that, this summer I am singing Perosi's *Risurrezione del Cristo*, and I will work on *I due Foscari* for my American debut in Chicago. Before I leave, I have to sing in the Verdi Requiem under Abbado with La Scala

as part of the music festival during the Olympics at Munich."

"But Katia, I haven't heard you mention the word 'vacation,'" I said. "I know that from now until the Perosi concerts you will be busy preparing and then recording a disc of love duets with Placido Domingo and then doing a scene from *La Bohème* for the TV film *The Life of Puccini*. Don't you rest?"

"I do have at least a week or two between engagements, to rest and to study—I'm always studying—and my spare time is taken up mostly with studying and sleeping. No, I find I have no time for the things I enjoy—reading, hearing classical music other than opera, art, going dancing, or going out to the country. After a performance, if I don't have to sing again soon, I like going out to eat with friends and talking and just relaxing—everyone needs to let go sometimes! But aside from not really needing a long vacation, I can't disappear or go out of circulation at this early stage. The public expects much more of me since I won the TV Verdi Competition and had so much publicity than if I had just continued as I was, building a good career that might also have led to fame, but more slowly. I am sure I can handle the career and the fame, but it is a tremendous responsibility. Shall we take a coffee break?"

Almost immediately Katia's mother appeared with two cups of typically excellent Italian espresso coffee. Continuing our discussion, I asked, "Now that you have made one recording and are about to do another, tell me, how did you feel in front of the microphone? Not all voices are 'phonogenic'—how is yours?"

"Well, as far as the acoustics are concerned and the recording itself, I found myself right at ease. I'd been warned not to be upset if at first my voice sounded strange to me, or if I couldn't hear myself at all. Instead, my voice felt and sounded fine—to me, at least—and I was able to relax almost right away, which was to my advantage. The only thing that bothered me, though I got used to it soon, was that the conductor was so far from me: that is to say, I was singing way, way down at the end of the room, up high, and he was at ground level at the other end. So the sound arrived a bit late, and I had to adjust myself to the rhythms, so we would be together." She smiled and said, "One other thing, and it may sound silly, but the recording studio gave me a funny feeling when I first walked in, it was so white that it looked like an operating room. For a moment I really felt rather lost."

KATIA RICCIARELLI gives the impression that she very rarely feels lost. She is aware of her superior vocal gifts and wants to use them. She is self-assured, but anxious to improve with study and hard work in order to reach the success she (and nearly everyone who hears her sing) is sure she deserves. She is the most promising soprano, and among the most promising voices in all categories, to come out of Italy in recent and not-so-recent years. Italian critics are resigned to the fact that their country produces many beautiful young voices that are quickly exhausted. In Katia Ricciarelli they recognize an exceptional one and have unanimously expressed the hope that she will let herself develop properly, that she will not take on too many or too diversified roles, or roles not suited to her voice, so that ten, fifteen, and twenty years from now we will still be talking in the present tense about the beautiful voice of Katia Ricciarelli.

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



CLASSICAL

KATIA RICCIARELLI: AN IMPRESSIVE DISC DEBUT

Her album of Verdi arias for RCA augurs well for the career of a young Italian soprano

KATIA RICCIARELLI is a young soprano who won a series of singing contests and subsequently became a television sensation in Italy, where they still love their singers. Notwithstanding this somewhat "show-biz" background, she now seems to be headed for a serious operatic career: after successful stage appearances at La Fenice in Venice and at the notoriously exacting Regio of Parma, she was well received in her American debut in Chicago in September, opening the current season in Verdi's *I due Foscari*.

Her debut recital, recorded by RCA Italiana and just now released domestically, is all Verdi—which is not surprising, because Miss Ricciarelli appears to be a natural Verdi singer in the Muzio-Caniglia-Tebaldi tradition. Come to think of it, with the possible exception of the meteoric Anita Cerquetti, there has not been a really outstanding representative of that breed among Italian sopranos since the emergence of the young Renata Tebaldi some twenty-five years ago.

To put it as simply and directly as possible, Signorina Ricciarelli's gifts are spectacular. Her voice is warm, velvety, and full, with cleanly focused tones that do not thin out on top. She is also a musicianly singer who attacks her notes with a minimum of sliding. She displays a good command of dynamic shadings, and she knows how to exploit the natural melancholy coloration of

the voice in the appropriate passages. Her technique bespeaks good schooling, particularly her nice command of *fioriture* and her commendable trill. There is a certain tentativeness in her characterizations, but her instincts are good and the overall artistry is impressive.

I would imagine that the distinguished and scholarly Gianandrea Gavazzeni, who is the conductor in this program, was helpful in choosing the unusual repertoire, for it shows the voice off to advantage. Miss Ricciarelli manages the tricky tessitura of the *Don Carlo* aria and the delicate *Ave Maria* from *Jerusalem* (the French version of *I Lombardi*) without shrillness and, after a deliberate and somewhat cautious "*D'amor sull' ali rosee*," she disposes of the challenging cabaletta with boldness and *brio*.

The *Ave Maria* from *Otello* may not, perhaps, be the last word in smoothness, but the tone is very lovely throughout, as it is (somewhat lightened) in the *Giovanna D'Arco* excerpt. And though the interesting aria from *Il Corsaro* (it is harp-accompanied, and a melodic anticipation of *Il Trovatore*) lacks the exquisite polish given it by Montserrat Caballé, it offers many virtues of its own.

This is most certainly an impressive debut. Miss Ricciarelli may well become the operatic superstar of the Seventies, but then again she may not; it is too early to say. It is



KATIA RICCIARELLI
Her gifts are spectacular

foolhardy nowadays to make predictions about careers, so many of them lately having foundered, so to speak, while still in harbor. But Miss Ricciarelli does have many of the qualities of which great singing careers are made.

The orchestral backgrounds and the engineering in this recording are good without being outstanding in any way—there seems to be a hint of haste in the technical production. What's the rush? She's only twenty-six!

George Jellinek

VERDI: Great Verdi Arias. I Masnadieri: Tu del mio Carlo al seno . . . Carlo vive. I Vespri Siciliani: Arrigo! Ah parli a un core. Il Corsaro: Non so le tetre immagini. Otello: Ave Maria. Giovanna D'Arco: O fatidica foresta. Il Trovatore: D'amor sull' ali rosee . . . Tu vedrai che amore in terra. Don Carlo: Non piangere mia compagna. Jerusalem: Ave Maria. Katia Ricciarelli (soprano); Rome Philharmonic Orchestra, Gianandrea Gavazzeni cond. RCA LSC 3329 \$5.98.

THE BOSTON POPS TRIES OUT A NEW RECIPE

TV's French Chef makes a delightful debut in a thoroughly youthful program for Polydor

THE idea of bringing together Boston's best-loved orchestra and that city's equally adored "French Chef" for an "Evening at Pops" over educational television was as happy a thought as has perhaps originated at the Hub of the Universe in years. Luckily, Polydor had the wit and the presence of mind to make a recording of the event, so that those who enjoyed it could hear it again and those who missed it could make up for what might otherwise have been a serious loss in their lives.

Julia Child, whose hard-breathing Back Bay soprano and high-handed way with a fish and a wine sauce are well known to her TV devotees across the land, hurls herself into the narration of *Tubby the Tuba* with her customary abandon, improving on George Kleinsinger's text as she goes along just as she would any other recipe. Her carefree approach makes the story of the frustrated tuba who never gets a chance to shine in a solo at orchestral performances sound more delightful than it ever has in performances by those selfconscious "professional" narrators traditionally linked with *Tubby* in the concert hall.

Tubby is one of those works, like Prokofiev's *Peter and the Wolf* and Britten's *Young Person's Guide to the Orchestra*, that is meant to teach

children about music in a way that is palatable to adults. In this case, the album can be recommended wholeheartedly to "children of all ages," as they say, opening as it does with the "French Chef" Theme and providing a generous bill of fare made up not only of *Tubby the Tuba* but of the theme from *Sesame Street* and such favorites (one supposes) of the young as *I'd Like to Teach the World to Sing* (from the catchy Coca-Cola commercial with the same name) and Melanie's *A Brand New Key*—not to mention a pair of Leroy Anderson favorites and that Fiedler perennial, the tango *Jalousie* in his famous arrangement for ballroom pachyderms. Two excerpts from *The Nutcracker* and Meredith Willson's *76 Trombones* round out a generous album that comes complete with a text and a picture of Ms. Child in a blue evening gown and a Brand New Hairdo.

Paul Kresh

EVENING AT POPS. Morris: "French Chef" Theme. Kleinsinger: Tubby the Tuba. Raposo: "Sesame Street" Theme. Backer: I'd Like to Teach the World to Sing. Safka: A Brand New Key. Anderson: Bugler's Holiday; A Trumpeter's Lullaby. Gade: Jalousie. Tchaikovsky: Dance of the Sugar Plum Fairy; Dance of the Toy Flutes (from Nutcracker Suite). Willson: 76 Trombones. Julia Child (narrator, in Tubby); Chester Schmitz (tuba, in Tubby); Boston Pops Orchestra, Arthur Fiedler cond. POLYDOR PD 5032 \$5.98.

JULIA CHILD: customary abandon in *Tubby*



Michael Pierce/WGBH



J. GEILS BAND:
energy close
to overwhelming

POPULAR

J. GEILS BAND IN THE PARTY ALBUM OF THE YEAR

Atlantic's new recording of a Detroit concert may just lift them into the lovely limelight

"FULL HOUSE," the J. Geils Band's new album for Atlantic, is far and away the most reassuring bit of rock-and-roll madness I've heard in months, with the possible exception of the great "Slade Alive." It also offers final and conclusive proof, if any is needed at this point, that these guys are the first white band since the Stones to forge a truly convincing personal identity out of the blues, and that they are potentially the finest band in the country as well.

Recorded before an audience in Detroit (a city noted for great rock-and-roll crowds, as witness that legendary Stones bootleg disc), Geils and company tear into a selection of tunes from their previous releases with an energy that is at times close to overwhelming. It would be pointless to single out individual contributions in depth—this is a *band* in the best sense of the word—but let me note briefly that Magic Dick's harp work verges on the unbelievable, that guitarist Geils' solos are a model of economy and controlled passion, and that the rhythm section made up of Danny Klein, Seth Justman, and Stephen Bladd rocks like mad.

Best of all, for the first time we have a record that does lead singer Peter Wolf justice; his vocals here are far superior to what he's done in the studio, but, more important, we get some representative samplings of his outrageous in-person jive patter. The only thing missing, in fact, is the sight of him leaping around the stage like an undernourished James Brown.

What will determine the final verdict on the band is how their writing develops. Until now, their originals have been cast largely in the mold of the blues and r-and-b numbers they perform with such obvious relish, and it's a bit disappointing that they haven't gotten into anything new this time out. But what the hell, the Stones didn't start composing seriously until their *fifth* album. Besides, if "Full House" can do commercially for J. Geils what a similar concert record did for the Allman Brothers (a group that, in terms of rock-and-roll savvy, isn't fit to wipe the sweat off Peter Wolf's forehead), then I think we can expect some surprises from them on their next try. In the meantime, this has got to be the party album of the year. *Steve Simels*

J. GEILS BAND: "Live," *Full House*. Peter Wolf (vocals); Seth Justman (keyboards); Magic Dick (harp); J. Geils (guitar); Danny Klein (bass); Stephen Bladd (drums and vocals). *First I Look at the Purse; Homework; Pack Fair and Square; Whammer Jammer; Hard Drivin' Man; Serves You Right to Suffer; Cruisin' for a Love; Looking for a Love*. ATLANTIC SD 7241 \$5.98.

(Continued overleaf)

JACKIE AND ROY AND THE APOTHEOSIS OF POP

A new pop-symphonic fusion is the duo's most ambitious musical challenge yet

FORGET about fads, popularity polls, and Top-40 charts that are here today and gone by Friday. None of these temporary yardsticks by which the world customarily measures popular music apply to the beauty, the truth, and the lasting musical craftsmanship of Jackie and Roy. Sailing like supersonic starships across cosmic barriers, these two mellifluous voices have always been ahead of their time. They are still ahead of their time, but anyone lucky enough to spend the forty minutes or so that it takes to listen to "Time and Love," their latest and greatest album, will experience the rare privilege of being permitted to catch up to them.

That this disc deserves to be called a milestone in recording history—and in the history of popular singing as well—is immediately apparent with the opening measures of *Day by Day*, Stephen Schwartz's symphonic rock aria from *Godspell*: I doubt that even Schwartz himself ever dreamed that this song could be sung so majestically. Further, Don Sebesky has arranged the kind of reverent string introduction for it that deserves to be accompanied by the most sublime of sunsets.

Perhaps the single most imaginative thing in the album is the way the Kral's jazz-waltz their way through a delicious musical banquet by Dave Brubeck called *Summer Song*, Paul Desmond blowing a hot counter-chorus of Gershwin's *Summertime* in the background, and everyone joining in very close Hi-Lo's harmony for the finale. It's the kind of thing that brings tears to the eyes—and so is *Heading*, a gorgeous Thoreauvian picnic for urban-crisis victims looking for inner peace. (This one also nails down Roy Kral's reputation as an able composer and introduces his wife Jackie as a promising lyricist.)

Another ambitious undertaking is a four-minute homage to Villa-Lobos' *Bachianas Brasileiras No. 5*, in which soft guitar clusters rock Jackie's voice as it takes the melodic leads, shifting rhythms and harmonies as gracefully as if they were tennis balls. The lesser peaks in this mountain range of musical expression are no less impressive, shining as they do with joy and intelligence. There are Leonard Bernstein's *A Simple Song* (from the revolutionary *Mass* he wrote with Stephen Schwartz), a must-hear new arrangement of *Lazy Afternoon*, and a fabulous composition called *We Could Be Flying*, in which the kind of hell breaks loose that



JACKIE CAIN AND ROY KRAL: *out on the point*

will have you believing you are on that trip in the final reel of *2001*.

This is not a jazz album, nor is it a rock album, but it beautifully delineates Jackie and Roy's unique grasp of both musical forms. In the most unexpected places, their voices leap-frog into rhythm changes that jolt the listener into musical understandings he never had before, bringing a new awareness to his appreciation of music by elevating it well above the general run of prepackaged idiot's delight. It is an album that I find faultless, inspiring, and simply gorgeous. Jackie has never been in better voice, which is like saying that Artur Schnabel has never played better piano. But there is a new coolness, a new control that are mind-blowing: I cannot conceive of better singing anywhere. If there is such a place as Heaven, this is the music played there: it is a journey into inner space, peaceful, verdant, and beautiful, not like anything you've ever heard before. And it's the best album I've heard all year.

Rex Reed

JACKIE AND ROY: *Time and Love*. Jackie Cain and Roy Kral (vocals); Don Sebesky arr. and cond. *Day by Day*; *Time and Love*; *Summer Song*; *Bachianas Brasileiras No. 5*; *A Simple Song*; *Heading*; *Lazy Afternoon*; *We Could Be Flying*. CTI 6019 \$5.98, ⓑ CT8 6019 \$6.98. © CTC 6019 \$6.98.



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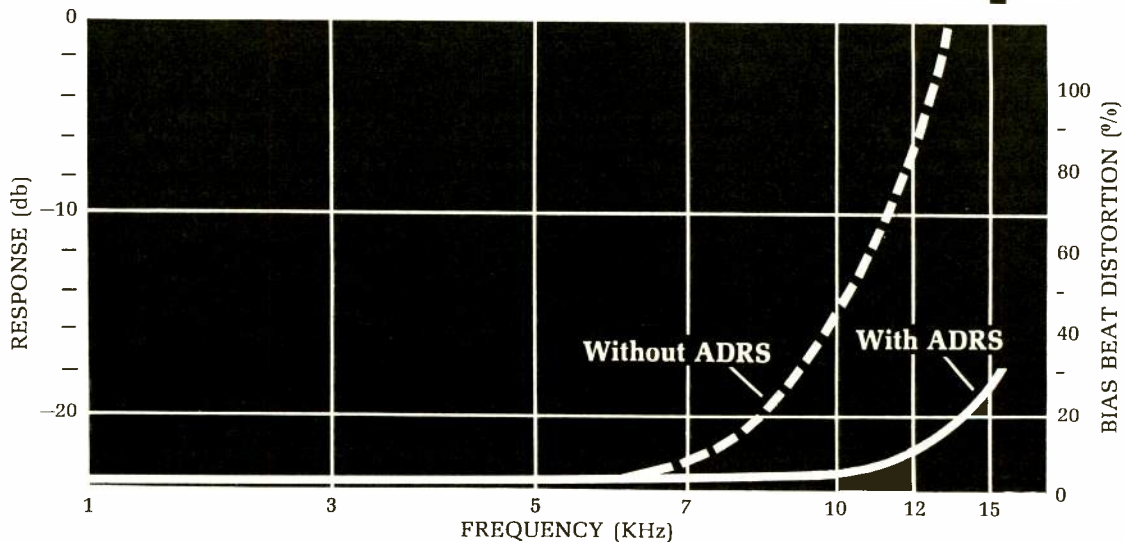
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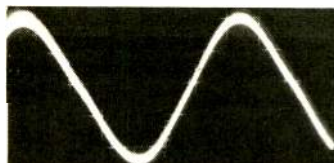
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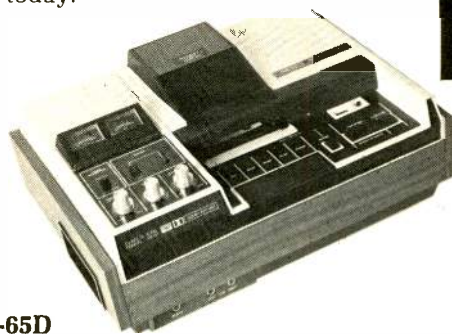
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RECORD REVIEWS POPULAR

ROCK • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

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

ERIC ANDERSEN: *Blue River*. Eric Andersen (vocals, guitar, piano, harmonica); various musicians. *Is it Really Love at All*; *Pearl's Goodtime Blues*; *Wind and Sand*; *Faithful*; *Blue River*; *Florentine*; *Sheila*; *More Often Than Not*; *Round the Bend*. COLUMBIA KC 31062 \$5.98, Ⓞ CA 31062 \$6.98.

Performance: **Personal**
Recording: **Very good**

One so wants to like Eric Andersen, at least one who became what they call *aware* during the Sixties folk craze. That voice! If Dylan's growth could have been arrested at a certain point—well, that's part of it, and so is the technically botched but insightful, instinctive harmonica playing. Eric has always rewarded his fans' hopes by writing about one decent song per album. This time he has done somewhat better.

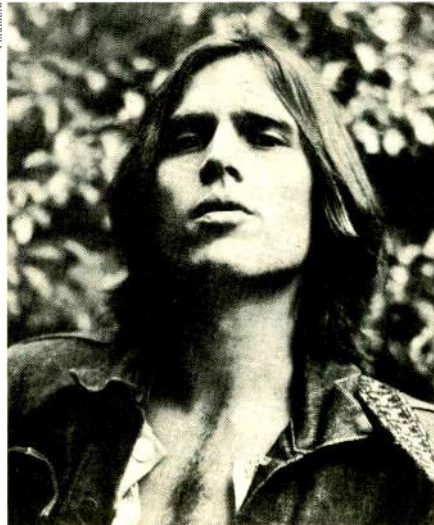
The mild hype that preceded this one called it his best album ever, and it may be. It could, and should, be a lot better still. One problem is that the best song in it, *More Often Than Not*, is the only one Andersen didn't write—David Wiffen did. Andersen's version exudes the resignation the song calls for, but don't close the gates until you hear Fred Neil sing it. *Sheila*, a junkie's lament that uses one of those good old folk-melody rewrites, is the most striking of Andersen's songs, although *Blue River*, with Joni Mitchell singing counterpoint in the background, and *Round the Bend* perhaps represent the thing Andersen does best at the moment—to incorporate gospel and rock influences into ornate folk-like songs that fumble toward rousing choruses. On the other hand, *Is it Really Love at All* sounds like something Paul Williams might have written for the Carpenters, and *Pearl's Goodtime Blues* called for Andersen to do two things he can't do: write a chop-licking, leering rocker and then sing it.

The album *is* quite good as Andersen's albums go, and not bad alongside the current

batch of other people's albums. I'll continue to listen to it after this review is dropped into the editorial maw and I no longer have to listen to it. That's saying a lot these days. *N.C.*

RECORDING OF SPECIAL MERIT

THE BRIDGE: *The Bridge in Blue*. The Bridge (vocals and instrumentals). *Bruno's Place*; *I Feel Free*; *School Days*; *Baby What You Want Me to Do*; *Glad to See You Got*



ERIC ANDERSEN
Fine gospel-rock-folk mix

Religion; *Uptown*; *Hospital Lady*; *Man in a Band*. BUDDAH BDS 5107 \$5.98, Ⓞ M 85107 \$6.95, Ⓞ M 55107 \$6.95.

Performance: **Well, all right!**
Recording: **Good**

Formerly known as the Brooklyn Bridge, one of the first large bands to combine rock, pop, and jazz, this group has hungered after a change of style almost from the time of its first success in 1968. The Bridge always contained excellent young musicians, and lead singer Johnny Maestro is one of the all-time best voices of pop-rock.

The Bridge's unhappiness about their musical direction and their efforts to change it over the last three years for a time made their albums schizophrenic; both the "heavy" and the "straight-ahead" styles suffered. Finally, ridding themselves of producer misdirection and other fetters, the group made the hinge turn last year with a fine and completely ignored single, *Wednesday in Your Garden* (it's available on an LP called "The Johnny Maestro Story," a 1958-1971 retrospective). Maes-

tro's voice got grittier without losing its marvelous flexibility, and personnel changes added to the band's punch.

This album is the first complete statement of their new personality, and it's a success. The arrangements are inventive, the playing is energetic and skillful, and Maestro is as good as ever, which is to say very, very damn good. The band isn't completely comfortable with its new face yet, and some of the music shows more of an eagerness to declare than a mastery of the declaration—but that mastery will come. Almost all the songs are by Loudon Wainwright III (the band writes little original material), and I think it would have been a better album if it included songs by other writers. But that variety also will come as their confidence gains. They do a fine, creative variation on Jimmy Reed's *Baby What You Want Me to Do*—a nice surprise—and I think they'll come up with more nice surprises, given a little time. *J.V.*

RECORDING OF SPECIAL MERIT

TIM BUCKLEY: *Greetings from L. A.* Tim Buckley (vocals, twelve-string guitar); Chuck Rainey (bass); Joe Falsia (guitars); Ed Greene (drums); other musicians. *Move with Me*; *Get on Top*; *Sweet Surrender*; *Nighthawkin'*; *Devil Eyes*; *Hong Kong Bar*; *Make it Right*. REPRIS BS 2631 \$5.98.

Performance: **Superthroat sings again**
Recording: **Fine**

One expects something arty from Tim Buckley, so the rollicking rock beat and the unintellectual cast of the lyrics of these songs will put some people off. Those who can make the adjustment will hear some fine music here. Buckley is puzzling, subtle, and extremely promising as a songwriter (*Make It Right* is the best of these), but who notices that when he sings the way he does? I've heard him perform impossible vocal feats in three or four albums now, and I still come up winded every time I replay certain bands on this album. He creates a sort of bulging vocal effect, as if some gentle pressure from the inside—applied with incredible delicacy—is stretching the voice slightly beyond its normal proportions. David Crosby attempts something similar, but he doesn't come close to what Tim does. Buckley, even with *Make It Right* in the can, doesn't figure to be very commercial, of course, since it takes such a fine adjustment on the listener's part to make connection with him. But my job isn't to pick the moneymakers. My job is to pick the good ones. And I pick this. I do pick this. *N.C.*

(Continued on next page)

Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- ⓐ = stereo cassette
- = quadrasonic disc
- Ⓡ = reel-to-reel quadrasonic tape
- ⓑ = eight-track quadrasonic tape
- Ⓒ = quadrasonic cassette

Monophonic recordings are indicated by the symbol Ⓜ

The first listing is the one reviewed; other formats, if available, follow it.

JIM CROCE: *You Don't Mess Around with Jim*. Jim Croce (vocals, guitar); unidentified accompaniment. *You Don't Mess Around with Jim*; *Tomorrow's Gonna Be a Brighter Day*; *New York's Not My Home*; *Hard Time Losin' Man*; *A Long Time Ago*; *Walkin' Buck to Georgia*; *Time in a Bottle*; *Rapid Roy (The Stock Car Boy)*; and three others. ABC X 756 \$4.98, Ⓜ M 8756 \$6.98, Ⓢ M 5756 \$6.98.

Performance: **Vaguely imitative**
Recording: **Good**

If Jim Croce doesn't make it this way, perhaps he can pursue a career as a ghost writer. Despite the fact that he sings not quite like anyone else (well, maybe a little like Rusty Draper), he writes songs in the manner of a number of contemporary stars—now like James Taylor, now like Gordon Lightfoot, now like Cat Stevens—except his songs aren't quite as good as theirs. They do have an individual trait: he insists on a verse-chorus arrangement and seldom messes around with bridges. Sometimes the choruses are awkward, and rarely worth repeating.

Hey Tomorrow, written in 1969, easily outclasses the other songs—most of which waste some good acoustic guitar work by Croce and some tasteful arrangements. If you want to conclude that Croce wrote better before he was bombarded by certain influences, it's all right with me. N.C.

TONY DARROW: *A Very Special Love*. Tony Darrow (vocals); orchestra. Lee Holdridge cond. *It's All in the Game*; *You Send Me*; *Forget It*; *A Very Special Love*; *Part of Me*; *For Your Love*; *Until I Run Out of Tears*; *Icy Stone*; and three others. ROULETTE SR 3008 \$4.98.

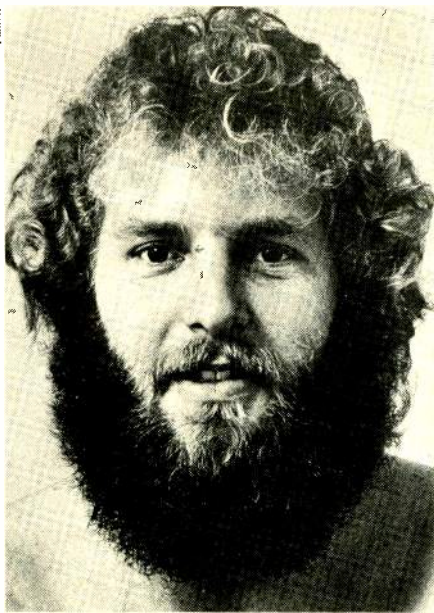
Performance: **Easy listening**
Recording: **Good**

"A Very Special Love" is a very schmaltzy album by a very syrupy singer. They tell me love songs are coming back, and that's good, but I can think of any number of them that are better than the eleven songs Tony Darrow croons on this album. Darrow is a pleasant enough singer. He sings in tune and with feeling, and what he lacks in sophistication and phrasing he makes up with sincerity. But there's something musty here, like the smell of mothballs. Most of the songs contained are old fossils from the Fifties that weren't much to listen to the first time around. Songs like *A Very Special Love* and *It's All in the Game* bring back brutal memories of ponytails and Troy Donahue-Connie Stevens movies. A doodling chorus here, a simulated guitar beat there, and suddenly these old songs have a contemporary air—but it backfires. Instead of making them sound relevant, these trappings only serve to remind us how forgettable and second-rate the material was back at the soda shop in the early Fifties. I'd like to hear Tony sing something worth listening to. R.R.

JACKIE DeSHANNON: *Jackie*. Jackie DeShannon (vocals); Arif Mardin and Tom Dowd arr. and cond. *Paradise*; *Brand New Start*; *Full Time Woman*; *Vanilla Olay*; *Would You Like to Learn to Dance*; *Peaceful in My Soul*; *Anna Karina*; and five others. ATLANTIC SD 7231 \$5.98, Ⓢ TP 7231 \$6.95, Ⓢ CS 7231 \$6.95.

Performance: **Familiar**
Recording: **Good**

Jackie DeShannon, the poor man's Bobbie Gentry, has taught me through endless recordings that what she does she does well, but that it is fruitless to expect anything more. Consequently, this new Atlantic disc offers no surprises, just more of the same. That does not mean it isn't pleasant. Jackie occasionally surges to something resembling passion (as on the moving and infectious *I Won't Try to Put Chains on Your Soul*). And she is always soft, feminine, warm, and professional. She also can be relied upon to explore, develop, and expose the work of some of the best young composers on the contemporary folk scene—such writers and artists as Neil Young, Steve Goodman, John Prine, and Van Morrison. (Unfortunately, Morrison's *I Wanna Roo You*, on this set, is not one of his best.) But the trouble with all of these singers in the easy-listening-troubadour-pseudo-rock genre is that they wear on me after two or three songs. There is no spice, no variety, no shifting of mood, no excitement, no versatility. After a



TOM FOGERTY
A successful "personal-statement" album

couple of hearings, everything Jackie DeShannon sings sounds exactly alike. This album is proof that playing it safe can have dire consequences. R.R.

NEIL DIAMOND: *Moods*. Neil Diamond (vocals); orchestral accompaniment. *Song Sung Blue*; *Captain Sunshine*; *Porcupine Pie Canta Libre*; *Morningside (For My Children)*; and three others. UNI 93136 \$4.98.

Performance: **Background pop**
Recording: **Very good**

I might as well tell you in front that I think Neil Diamond is a crashing bore. His songwriting can be impressive; *Song Sung Blue* on this album, and such pieces as *I'm a Believer* and *A Little Bit Me, A Little Bit You* from the past are pretty fine examples of the sweeping-melody genre of pop song-writing. But his voice is about as fulfilling as a tie game between the Jets and the Colts, his rhythms as energetic as Joe Namath trying an end run on gimpy knees. It's okay, I suppose if you like to have music humming away in the background to shut out the sound of garbage trucks, but just don't make the mistake of listening too closely. Don H.

RECORDING OF SPECIAL MERIT

JOHN FAHEY AND HIS ORCHESTRA: *Of Rivers and Religion*. John Fahey (guitar); Chris Darrow (guitar, fiddle, dobro, mandolin); Joel Druckman (bass); Jack Feierman (trumpet); Nappy LaMare and Alan Reuse (banjos); Joanne Grauer (piano, calliope); Joe Darensborough (clarinet). *Steamboat Gwine Round de Bend*; *Deep River*; *Ol' Man River*; *Dixie Pig Bar-B-Q Blues*; *Texas and Pacific Blues*; *Funeral Song for Mississippi John Hurt*; and four others. WARNER BROS. MS 2089 \$5.98.

Performance: **Masterly**
Recording: **Excellent**

To my knowledge, this is the finest production job a John Fahey album has received, and there isn't much more to ask for. One of the cleanest, most eloquent guitarists I've ever heard, Fahey doesn't just pick the guitar, he relates to it the way Manitas de Plata and a very few others have. Fahey's style is slow and spacey. Everyone who has written about him has mentioned the sense of space he creates, and Nat Hentoff goes to some length about it in the sleeve notes (on the inner wrapper!), but it's all true. And what Fahey calls his "orchestra" is of course a minor assortment of assisting instruments chiming in here and there, never to any very great extent. The guitar is set out in front of a spartan background, and it enunciates each note with the kind of purity and precision that turns other guitarists' knees to jelly and their hearts to scheming. Fahey is at least part classical guitarist, although his interests run to what I suppose we could call Americana (the Southern Division being emphasized here), and he turns out to be one of the brightest nonconformists around. Above all, he is extremely skilled at playing in an extremely difficult way—simply. N.C.

RECORDING OF SPECIAL MERIT

TOM FOGERTY. Tom Fogerty (vocals and guitar); orchestra. *Lady of Fatima*; *Wondering*; *The Me Song*; *Everyman*; *Train to Nowhere*; and five others. FANTASY 9407 \$5.98, Ⓢ M 89407 \$6.98, Ⓢ M 59407 \$6.98.

Performance: **Excellent**
Recording: **Excellent**

This disc is one of those "personal-statement" albums, but it's the kind that makes the genre worthwhile. Tom Fogerty is a talented man who has enough solid composing, arranging, and performing credentials to justify his claim to your attention while he "expresses himself." He's not Jimmy Webb—at least not yet. But everything he touches, including the production of this record, is complete and largely successful.

I found myself more attracted to his serious work, such as *The Me Song* and *Here Stands the Clown*, which have an interesting wryness of style and delivery, than to more serious efforts like *The Legend of Alcatraz*, which has its moments but is often stiff and overdignified, and *Lady of Fatima*, which I found just puzzling. Harmonica freak that I am, my favorite track was bound to be *Everyman*, which is a dynamite c-&-w song in which Fogerty sings joyously and plays the harmonica rapturously. But there isn't anything here that I didn't enjoy at least in part. My single carp is that with so many excellences going

(Continued on page 96)



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RCA's four-volume series titled "This is the Era of Memorable Song Hits"—one volume each for the 1930's, 1940's, 1950's, and 1960's—is at its best unmemorable and at its worst a hoax. To boot, it is a clumsy and unnecessary hoax, stemming, I think, from a fuzzy idea of who the audience for this series would, could, or should be.

The two discs of each volume contain twenty songs that were popular during the subject decade, sometimes performed by the artist who originally made the tune famous. Few of the selections are over three minutes long (and there are only five per side). To give the impression that there is more music on the discs than there actually is, the old trick (used by many companies even for new releases) of widening the grooves on each selection has been used. This may result in some enhancement of sound—I don't know—but it looks like fast-buck flim-flam.

Considering RCA's enormous catalog of truly memorable performances dating back to the early years of the century, it is surprising, depressing, and irritating that they have pulled so much second- or third-rate stuff from the vault for this series. Two things seem to have gone wrong here: either RCA had the right title in its bulging storehouse, but not the right version, or they had the right material and didn't use it. I can think of no artistic reason, for example, why Tony Martin's recording of *Just a Gigolo* is used in the Thirties set when the original performance by Bing Crosby is also in RCA's vaults. Conversely, they do not own Tony Bennett's hit version of *Cold, Cold Heart* or Hank Williams' *Your Cheatin' Heart*, so they use "substitute" performances by Eddy Arnold—but not Arnold's own hits like *What's He Doing in My World* or *Make the World Go Away*.

In the Forties volume they throw in a Tommy Dorsey or a Glenn Miller record wherever they can, whether it does the trick or not; this set also includes Pat Suzuki perkying her way through *How High the Moon*, but it is in no way comparable to the great original hit by Les Paul and Mary Ford for Capitol.

Not a single Presley record is included in the Fifties set—why? (If there were contractual difficulties, they should have been resolved, for there are no Fifties without Elvis.) The magnificent Sam Cooke is heard in *Cry Me a River* (a Julie London original), and although he does a fine job with the tune, his real hits from the late Fifties and early Sixties—great stuff like *Another Saturday Night*, *What a Wonderful World This Would Be*, *Good Times*, or *A Change Is Gonna Come*—are not included.

By the time the series reaches the Sixties, the short-sightedness of the project becomes—well—disgraceful. The memorable tunes of the Sixties were almost all rock, but RCA did not have any marked success in the rock field except with the Jefferson Airplane (who are not, of course, included). So we get junk like *In the Year 2525* by Zager & Evans, Connie Smith rehashing Pet Clark's *Downtown*, and three cheapo run-throughs by the Living Voices and the Living Planos—studio musicians slightly above the Muzak level who do quickie sessions for RCA's budget label, Camden.

Labels have hot and cold periods. Sometimes they can't do anything wrong, and

they come up with hit after hit; other times they can't do anything right, and if they have one hit single every three years there are celebrations and tears of joy. RCA was as hot as anyone in the Thirties and Forties; almost all the great and popular artists of those decades recorded for them. Yet the sets representing those decades, which should be the strongest of the series, are flabby and unsatisfying because of their omissions.

This stuff is what the boys on the inside call "catalog product." No new recording was done for these albums, so the cost of production is lower than doing fresh re-

MEMORABLE SONG HITS OF FOUR ERAS



Sometimes (sigh) even
Nipper can be a
bad, bad dog

Reviewed by JOEL VANCE

ording, which means the profit is greater, provided the company has the clout to get its product into the stores, which RCA has and does. But, then again, once in the stores, who is this series supposed to sell to? Not kids; they couldn't care less (unfortunately) about the tunes—even the good ones—of the Thirties and Forties, and they won't, believe me, go near the Sixties volume. Is RCA looking for "mom and pop" sales? Maybe, but they have already reissued almost everything they have in their cellars by Benny Goodman, Tommy Dorsey, and Glenn Miller. Did RCA hold back things in the fear that this series would conflict with their "Vintage" series? But, then again, to whom are they trying to sell the "Vintage" series?

Nobody seems to have asked or thought about these questions before dealing out this mess—and so what, say I, that it's available at a bargain price? I am led to several alternative conclusions: (1) that somebody at RCA (maybe even several somebodies) tried to do a pop-department version of the highly successful old repackage-the-classics trick, but without really understanding how and why that works; (2) that they didn't know what they were doing before they began to do it; or (3) that they did know and thought, "Aw, hell, the public won't catch on." Any way, these albums end up, for me, as just four more Polish jokes I didn't need.

RCA went through an image updating not too many years ago, with the result that "Nipper," the overfed dog listening to "His Master's Voice," disappeared from the label. But his spirit appears still to be lingering

around the corridors and in some of the offices. And sometimes, as we all know, even Nipper can be a bad, bad dog.

THIS IS THE ERA OF MEMORABLE SONG HITS: The Decade of the Thirties. *Stormy Weather; Orchids in the Moonlight; Just a Gigolo* (Tony Martin). *Goodnight Sweetheart* (The Melachrino Strings). *Beer Barrel Polka* (Glahé Musette Orchestra). *Mexicali Rose; Moonglow* (Ames Brothers). *Boogie Woogie; Marie* (Tommy Dorsey). *Is It True What They Say about Dixie?* (Phil Harris). *Let's Put Out the Lights and Go to Sleep* (Lena Horne). *Lady of Spain* (Hugo Montenegro). *Donkey Serenade* (Allan Jones). *Indian Love Call* (Jeanette MacDonald & Nelson Eddy). *Music Goes 'Round and 'Round* (Art Mooney). *How Deep Is the Ocean* (Eddie Fisher). *Red Sails in the Sunset* (Vaughn Monroe). *The Peanut Vendor* (Perez Prado). *South of the Border* (Sons of the Pioneers). *Sunrise Serenade* (Glenn Miller). RCA VICTOR VPM 6058 two discs \$5.98.

THIS IS THE ERA . . . : The Decade of the Forties. *Prisoner of Love; Because; Till the End of Time* (Perry Como). *Don't Fence Me In* (Sons of the Pioneers). *Racing with the Moon; Riders in the Sky; Ballerina* (Vaughn Monroe). *I'm Looking Over a Four Leaf Clover; In a Shanty in Old Shanty Town* (Art Mooney). *Chattanooga Choo Choo; Jingle, Jangle, Jingle; I've Got a Gal in Kalamazoo* (Glenn Miller). *Paper Doll; To Each His Own* (Ames Brothers). *Deep in the Heart of Texas* (Duane Eddy). *There Are Such Things* (Tommy Dorsey). *Sentimental Journey* (Dinah Shore). *Cocktails for Two* (Spike Jones). *Cruising Down the River* (Crew-Cuts). *How High the Moon* (Pat Suzuki). RCA VICTOR VPM 6059 two discs \$5.98.

THIS IS THE ERA . . . : The Decade of the Fifties. *The Thing* (Phil Harris). *Cold, Cold Heart; Your Cheatin' Heart* (Eddy Arnold). *Blue Tango; Love Letters in the Sand* (Hugo Winterhalter). *Stranger in Paradise* (Caterina Valente). *Volare* (Domenico Modugno). *Day-O* (Harry Belafonte). *The Three Bells* (The Browns). *Patricia; Cherry Pink and Apple Blossom White* (Perez Prado). *Heartaches; You, You, You* (Ames Brothers). *Anytime* (Eddie Fisher). *Poor People of Paris* (Melachrino Strings). *Rock and Roll Waltz* (Kay Starr). *Don't Let the Stars Get in Your Eyes; Hot Diggity!* (Perry Como). *Personality* (Tommy Leonetti). *Cry Me a River* (Sam Cooke). RCA VICTOR VPM 6060 two discs \$5.98.

THIS IS THE ERA . . . : The Decade of the Sixties. *Hello, Dolly!* (Carol Channing). *In the Year 2525* (Zager & Evans). *Love Theme from "Romeo & Juliet"* (Living Planos). *The Lion Sleeps Tonight* (Tokens). *Ballad of the Green Berets* (Barry Sadler). *Big Bad John* (Jimmy Dean). *Laughing; These Eyes* (Guess Who). *Strangers in the Night; Last Date; A Lover's Concerto* (Floyd Cramer). *Downtown* (Connie Smith). *Get Together* (Youngbloods). *I Can't Stop Loving You* (Eddy Arnold). *Going in Circles; Grazing in the Grass* (Friends of Distinction). *Harper Valley PTA* (Dolly Parton). *Georgy Girl* (Carol Burnett). *Dominique; Walk Right In* (Living Voices). RCA VICTOR VPS 6061 two discs \$5.98.

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for him, I'm surprised that Fogerty doesn't try for more resonance in his voice. If he can't achieve it himself, why not twist a few dials in the recording booth? It may not be nice, but it is possible to fool with Mother Nature.
P.R.

RECORDING OF SPECIAL MERIT

ARETHA FRANKLIN: *Amazing Grace*. Aretha Franklin (vocals); various accompanists. *Mary, Don't You Weep; Precious Lord, Take My Hand; You've Got a Friend*; and eleven others. ATLANTIC SD 2 906 two discs \$9.96.

Performance: **Aretha goes home**
Recording: **Good**

Aretha Franklin's roots, of course, are in gos-

pel music, yet we have had surprisingly few opportunities to hear her work in this medium. Atlantic has more than compensated by providing this brilliant two-disc set in which Miss Franklin performs soulfully (spiritually, brilliantly—pick your own adjective, they all apply) with the Southern California Community Choir under the direction of a gospel-music veteran, the Reverend James Cleveland.

She runs the gamut from pop-style, gospel-influenced numbers like Carole King's *You've Got a Friend* and the Rodgers and Hammerstein golden chestnut *You'll Never Walk Alone* to more traditional items like *Mary Don't You Weep* and *What a Friend We Have in Jesus*. The *pièce de resistance*, however, is a weeping, wailing, preaching, absolutely

definitive version of *Amazing Grace* that should send those Scottish bagpipers who recently had a hit with this venerable old hymn back to the Highlands. A brilliant album and a necessary adjunct for those who would understand the fullness and the intensity of Aretha Franklin's singing. Don H.

J. GEILS BAND: *"Live," Full House* (see **Best of the Month**, page 87)

JACKIE AND ROY: *Time and Love* (see **Best of the Month**, page 88)

KINDRED: *Next of Kin*. Kindred (vocals and instrumentals). *Movin' On; One More River; Questions and Conclusions; I'm Sorry; Music in Your Heart*; and four others. WARNER BROS. BS 2640 \$5.98.

Performance: **Ultra-conservative**
Recording: **Very good**

Warner Brothers' promo writers make a big thing of the fact that Kindred's first album (not this one) was produced by Chuck Negron of Three Dog Night. Not very strong Big Thing material, you say? Well, no. But they even make a moderately big thing of the assertion that Kindred does not sound like a dull imitation of Three Dog Night, as some have charged. I'll accept that—they sound to me much more like a dull imitation of an anonymous amalgam of rock styles, a more anonymous amalgam than Three Dog itself represents (I'm told this is mathematically possible). Kindred's strongest bid for consideration is the quality of its girl singer, Gloria Gaioni, who doesn't do what Barbara Mauritz (of Lamb) does as well as Barbara does it, but who could certainly sing the fleas off any particular Dog. Unlike their patron group, however, she and her friends don't have top-commercial-quality songs to sing. They make do with their own stuff, pleasant but innocuous soft-hard rockers. *You Better Get Small* is as good as any of them, and features Gloria nicely. I don't think the group will be able to pass off this stylelessness as style, though, and if that fails the whole ship goes down.

N.C.

BONNIE KOLOC: *Hold On to Me*. Bonnie Koloc (vocals); instrumental accompaniment. *Sailing Ship; Burgundy Wine; The Lover in Winter Plaineth for the Spring; Hold on to Me; Sweet Mama*; and five others. OVATION □ OVQD 14-26 (Sansui) \$5.98.

Performance: **Appealing**
Recording: **Very good**

Bonnie Koloc has an easygoing style that falls agreeably on the ear, and uses it to project folksy songs in arrangements that are an odd mixture of traditional balladry and Dixieland swagger with just a touch of rock rhythm tossed in to bring the mixture up to date. Her voice is a Jody-Collinsish kind of instrument, but she can push it into an upper register for sustained notes in the blues-singer tradition in a way that is all her own and especially appealing. The songs she sings are vaguely folksish in feeling, the most interesting ones being character studies of eccentric ladies. *Angel from Montgomery* is about an old woman whose memories include an ancient love affair with a cowboy, and who wishes she had "one thing to hold on to." Then there's *Jamaica*, a nautical girl whose quest for fulfillment takes up quite a few stanzas. I felt more
(Continued on page 98)



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at home with *Sweet Mama*, a "lovin' lovin' lady" who, like all of Bonnie's subjects, has more than a little trouble with her men. *Diamond Lil* deals with a typical male subject in Miss Koloc's world, a whiskey-guzzling gambler who specializes in breaking hearts, and who is advised—too late, apparently—that "a man should never gamble more than he can afford to lose." *The Lover in Winter Plaineth for the Spring* is her own setting of a sixteenth-century poem, and rather lovely. What all this is doing in quadrasonic sound I have no idea, since the arrangements are fairly simple and straightforward and Miss Koloc would sound just as winning in mono. But if you like to hear accompaniments coming at you from all directions, that is what happens here. P.K.

LORI LIEBERMAN. Lori Lieberman (vocals); instrumental accompaniment. *Killing Me Softly with His Song; Michael and the Children; And the Feeling's Good; Double-Decker Jet Plane; My Lover Do You Know;* and five others. CAPITOL ST 11081 \$5.98.

Performance: **Glum**
Recording: **Good**

Lori Lieberman is a lovely blonde with long hair, blue eyes, and a voice that has a little of Judy Collins in it, along with a slight hint of Sonny's Chér. If there is such a thing as cool intensity, that is what she brings to a song, and it is a satisfying quality the way she projects it. Miss Lieberman, however, is unduly hemmed in by her material, which is mostly created by two chaps named Charles Fox (words) and Norman Gimbel (music), who run their own publishing firm and are therefore, perhaps, too eager to set their words in type while they still need work with a pencil. "Touch the words that tremble on my fingers/And speak them while the morning lingers" is not exactly the *dernier cri* in originality, even when Miss Lieberman murmurs it throatily in her own French translation. The trouble is, most of these are songs of the New Masochism (every man a loser), with a musical range so narrow it is suffocating. The lyrics deal with summer rain, life's pain, and similar easy rhymes that reek of second-hand sentiments and pseudo-feelings. One of the songs is by Miss Lieberman herself. It is an invitation to some victim or other to "take away your love for me" and get out of her life. I didn't have to be asked twice, but would be glad to come back if the girl gets herself some suitable material for what sounds to me like a real talent. P.K.

RECORDING OF SPECIAL MERIT

VAN MORRISON: *Saint Dominic's Preview.* Van Morrison (vocals, guitars); Doug Messenger (guitar); Jack Schroer and Jules Bressard (saxophones); various other musicians. *Jackie Wilson Said (I'm in Heaven When You Smile); Gypsy; I Will Be There; Listen to the Lion; Saint Dominic's Preview; Redwood Tree; Almost Independence Day.* WARNER BROS. BS 2633 \$5.98.

Performance: **Intense**
Recording: **Very good**

"Saint Dominic's Preview" is self-indulgent, oddly paced, and a bit sterile, and yet something in my viscera insists it's Van Morrison's best album, at least his best since "Astral Weeks." It's too moody and eclectic to get much of a critical grip on. *Listen to the Lion*

and *Almost Independence Day*, the two most important songs, wax and wane for ten and eleven minutes respectively, covering little musical ground but slowly and almost hypnotically working up an effect. Morrison probably never sang better, and he has an intense, sensitive, very personal vocal style. Until now I had been willing to assume it was mainly a function of the way he *sounds*—the sheer physical characteristics of his throat—but this album demanded control and technique, and he had both when he needed them.

Gypsy is the most intelligently constructed song, but, like some others, it is so carefully arranged that it banishes all spontaneity. It may be that Morrison's affinity for saxophones leads to that; if you're going to use the damn things, you have to use them carefully, and if you use them too carefully you seem mechanical. So it is that *Almost Independence Day* is the heart of the album. Morrison brings off a difficult job of playing vocals against six- and twelve-string guitars at a



VAN MORRISON
Sensitivity, control, technique

slow, demanding tempo in an elusive melody.

It's an album that won't come to you; you have to go to it. It won't take you raw (just home, say, from a Woody Allen movie) and put you in a mellow mood. You have to psych yourself a bit before starting to listen. But if you make the proper preparations, I'll bet my Groucho Marx poster it will work on you. N.C.

CARROLL O'CONNOR: *Remembering You.* Carroll O'Connor (vocals); orchestra. *Sweet and Lovely; So Rare; What Is There to Say; Love Is Here to Stay;* and eight others. A & M SP 4340 \$5.98, Ⓢ 8T 4340 \$6.98, Ⓢ CS 4340 \$6.98.

Performance: **Would yez please just stifle yourself, Carroll!**
Recording: **Elaborately nostalgic**

Carroll O'Connor's brilliant comic creation Archie Bunker is not to be found here. Instead, O'Connor adopts the Behanish role of a run of the mill singing Irish raconteur, a type that has driven me out of more bars than a guilty conscience has. Sentimental long-windedness is their besetting sin, and by the time any one anecdote is concluded you have had to endure such a welter of supposedly funny

detail that you laugh much more in relief than in amusement. Like all too many Irishmen, O'Connor also seems to believe that he can sing. Each song here is prefaced by a lengthy and tedious "evocation" of the year in the Thirties during which it was popular. Thirty-seven, for instance, is "evoked" by dropping such names as Janet Gaynor, Toscanini, Father Divine, etc. This mushy, old-time-radio ploy serves as a prelude to a performance of *So Rare*. It isn't. Nor is anything else on this album. O'Connor's speaking voice has an irritating theatricality about it, and his singing voice is barely professional.

The album was inevitable, I suppose. Currently in circulation is an "Archie Bunker Cookbook," "Archie Bunker for President" stickers and lapel buttons, and a paper-back anthology of his "Wit and Wisdom." I'm sure that we can soon expect something like a "Meathead" sweatshirt and an "Editt" apron. The whole thing is merely another example of greedy promoters trying to wring the last ounce of profit from a popular sensation. And under these pressures O'Connor has become another show-biz shoemaker who can't stick to his last. I hope that O'Connor's Bunker impersonation goes on forever—and likewise that he never records another album like this one. P.R.

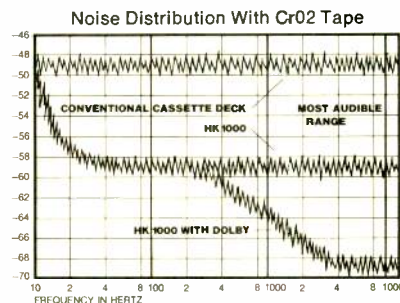
PEOPLE'S VICTORY ORCHESTRA AND CHORUS: *Weltschmerzen.* The People's Victory Orchestra and Chorus (vocals and instrumentals). *Memories; Vietnamese Lady; Ikey Tells of a Certain Sailor Rose; Goodbye to the War, Goodbye to the Violets; Must I Go Back to Mother Again;* and five others. THE PEOPLE'S MUSIC WORKS (220-16 Hempstead Ave., Queens Village, N.Y. 11429) \$3.00.

Performance: **Dangerous cargo**
Recording: **Terrible**

I don't know what they're up to in Queens Village, a New York suburb that used to be famous for its peace and quiet, but it might not be a bad idea for Mayor Lindsay to send an expeditionary force out there one of these days and find out what's happening before it's too late. If this recording is any indication, the "People's Victory Orchestra and Chorus," with Lord knows what sinister political group behind them, are filling the air of Queens Village with the sounds of bugles, cowbells, bird-whistles, and firecrackers. These professional lease-breakers apparently have recorded their more spectacular efforts at disturbing the peace in some kind of basement recording studio—with wool gloves over all the microphones, so you can't understand a word they say or sing. It all seemed to be some kind of spoof—but on what? I did catch a couple of words of *Vietnamese Lady*, something like "American soldier, he help you out, maybe have a baby—yeah!" but that couldn't be right, could it? Then there were a number of nautical effects in a piece with the curious title *Ikey Tells of a Certain Sailor Rose*, which apparently concerned an ocean-wide search for a tattooed lady, but again I could have been mistaken, and would be relieved to find out that I was. Of the rest, I could make but little. At one point I thought I was overhearing a take-off on country music, but I believe it turned out instead to be a soul number in praise of the virtues of Rockaway Beach. Solos and distant choruses came and went as if on a badly tuned radio, and in the end, as some vague instrumental group tin-
(Continued on page 100)

Never before has this little noise accompanied this much music.

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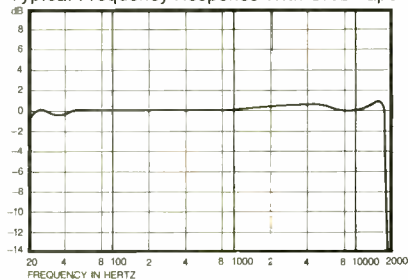
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kled away at a tune I could neither hum nor recognize, but which was dreamily called *The Sea, the Land, the Moon*, I decided to trade in this headache for a cold compress. If you would like to investigate the mystery for yourself, the address that came with the record is given above (the price is \$3.00 an album—or two for \$5.00). Order at your own risk, not mine! Records like this, though not marked with suitable warning, might be injurious to your health. P.K.

RASPBERRIES: Raspberries (vocals and instrumentals); orchestra. *Go All the Way; I Saw the Light; I Can Remember; Get It Moving*; and five others. CAPITOL SK 11036 \$5.98, Ⓢ 8XK 11036 \$6.98, © 4XK 11036 \$6.98.

Performance: **Routine**
 Recording: **Good**

"Scratch this sticker and sniff" is the instruction on an oval sticker affixed to the front of this album. Guess what! No need to sniff after you've scratched it. The room is soon swarming with a miasma of artificial raspberries. I put the disc next to the renowned Ben Atkins "Patchouli" album on my fire escape and closed the windows tight. As long as a week afterward, someone put a leaflet under my door describing the penalties for transporting fallen women across state lines.

I cannot decipher the reason for the release of this album, which must hit some new low in rock banality. No selection communicates anything more than that the participants desire to play rock music. In this case it might be best to leash such desires. Society has rights, too. P.R.

RECORDING OF SPECIAL MERIT

PAUL ROBESON: *Songs of My People*. Paul Robeson (vocals); Lawrence Brown (piano). *Git on Board, Li'l Chillun; Were You There?; Dere's No Hidin' Place; Deep River; Witness; On Ma Journey; Swing Low, Sweet Chariot; Ezekiel Saw de Wheel; Nobody Knows de Trouble I've Seen; I Want to Be Ready; Sometimes I Feel Like a Motherless Child; Joshua Fit de Battle ob Jericho; Hear de Lam's a-Cryin'; Weepin' Mary; Steal Away; Bye and Bye; I'm Goin' to Tell God All o' My Troubles; Li'l Gal; I Got a Home in-a Dat Rock*. RCA Ⓢ LM 3292 \$5.98.

Performance: **Treasure-trove of spirituals**
 Recording: **Good restorations**

From the time he gave his first recital at New York's Greenwich Village Theatre on April 19, 1925, Paul Robeson was a familiar figure in the studio, making records of spirituals with his friend and accompanist Lawrence Brown, who joined in vocally when the spirit moved him. Mr. Brown, who came back to New York from Europe in 1925 for his father's funeral, met Robeson, then "the most popular man in Harlem," when he saw the celebrated singer standing on the corner of 135th Street and Seventh Avenue in Manhattan and went up to shake his hand. Robeson invited him to dinner, after which they went over some songs together. Then Brown sent him a book of his arrangements of spirituals, and from then on Brown was Robeson's official pianist. Between 1925 and 1929 they made more than a score of recordings together, and these have been assembled from the private collection of R. Peter Munves for the present album.

Robeson, born in Princeton, New Jersey, in 1898, is seventy-five today, and was still in marvelous voice when he gave his last concert (at A.M.E. Zion Church in New York) in 1958. But to hear him in this collection is a remarkable experience. He is not just singing spirituals; he is projecting the whole history of his people's suffering in the way he sings them. Yet that way is so unpretentious, so light, and so artless that the listener is completely disarmed. The voice, as well as the level of recording noise, varies almost disconcertingly, since the dubbings have not been arranged in chronological order, but that matters little. To hear him sing the spirituals we all know by heart—*Swing Low, Sweet Chariot* and *Sometimes I Feel Like a Motherless Child*—is affecting enough; only Marian Anderson can move us more profoundly with these songs. But toward the end of the album there are performances wherein Robeson adds a trace of the theatrical to his characteristic ease of manner; to *Li'l Gal*, for example, an extra overtone of sadness and longing; to *I Got a Home in-a Dat Rock* a shadow of menace in its famous line about "the fire next time." Mr. Brown's high, funny little voice is heard to droll effect a number of times in *Witness, Ezekiel Saw de Wheel*, and *Hear de Lam's a-Cryin'*, but is always a vocal footnote and never intrusive. The record is Robeson's, and even those who despised his politics should delight in the treasure of his voice as it comes down to us through these musical heirlooms. P.K.

ROLLING STONES: *Exile on Main Street*. Rolling Stones (vocals and instrumentals). *Rip This Joint; Rocks Off; Hip Shake; Casino Boogie; Tumbling Dice; Sweet Virginia; Torn & Frayed; Black Angel; Loving Cup; Happy; Stop Breaking Down; Shine a Light; Soul Survivor*; and five others. ROLLING STONES COC 2 2900 two discs \$9.95, Ⓢ TT2 2900 \$9.95, © CST 2900 \$9.95.

Performance: **Disappointing**
 Recording: **Okay**

Well, everybody else has been doing two-record sets, so I suppose the Stones thought they had to or should or could. The band consistently rocks, Richard's guitar is consistently good and snarly, but for all the "y'al's" and "hey bay-beh's," the band doesn't really fly. There isn't anything to compare with *Brown Sugar* or *Can't You Hear Me Knockin'* from "Sticky Fingers." Like Stephen Stills on his double-LP set, the Stones spread themselves too thin this time. They have also made the mistake of thinking that scatological words are funky. First Lennon and McCartney and now the Stones—is everybody going through his second childhood? J.V.

RECORDING OF SPECIAL MERIT

LEON RUSSELL: *Carney*. Leon Russell (piano and vocals); various accompaniments. *Tight Rope; Out in the Woods; Me and Baby Jane; Manhattan Island Serenade; Cajun Love Song; Roller Derby; Carney; Acid Annapolis; If The Shoe Fits; My Cricket; This Masquerade; Magic Mirror*. SHELTER SW 8911 \$5.98, Ⓢ 8XW 8911 \$6.98, © 4XW 8911 \$6.98.

Performance: **Really fine**
 Recording: **Excellent**

It's an old line, but Leon Russell grows in
(Continued on page 102)



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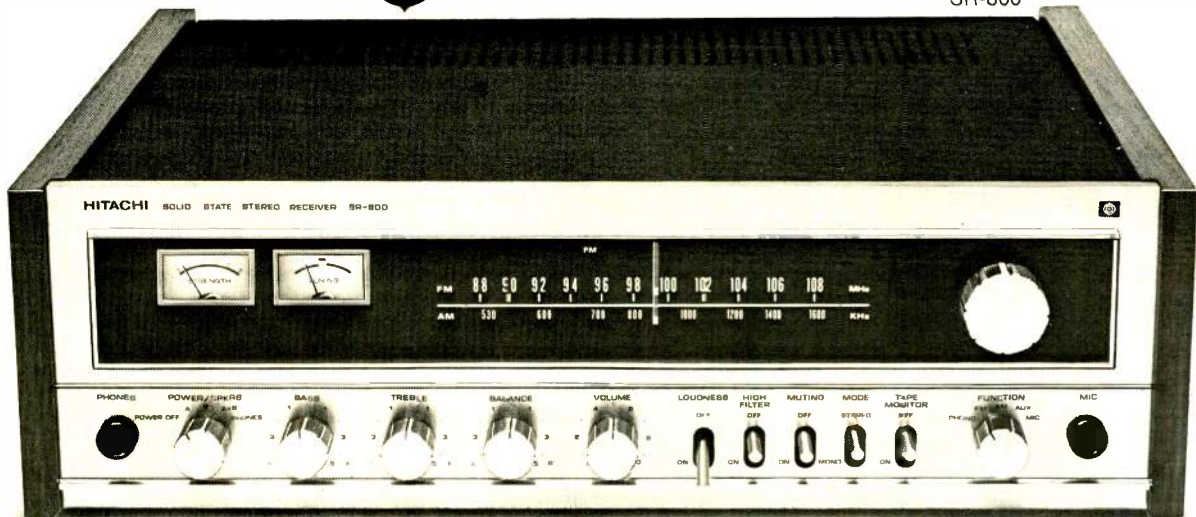
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artistry with each album. With his whorehouse piano style and Oklahoma accent, he's very much his own man and his own musician; it becomes a question of what he wants to do with himself, and he seems always to make the right decision. "Carney" is like "Rubber Soul"; there isn't a unifying theme, but you come away from it thinking there is. Perhaps that's because of the role Russell portrays here, casting himself as a wanderer making entries in a musical diary. God knows almost everyone has tried to play that role, but Russell brings it off well.

With the exception of *Acid Annapolis*, a sound collage that could be inserted into a cheapo space movie, all the songs are by Russell, and some of them are very good indeed. *Roller Derby* is a lot of fun, *My Cricket* is touching, *Tight Rope* is a bouncy thing with nice rhythm breaks. Only Russell can sing so insinuatingly, which fits in perfectly with the "Carney" role. He could be a folk hero or he could be the Illustrated Man. Tempting, a little scary, a little sad, and damn good—Leon Russell can take care of himself. J.V.

CARLOS SANTANA & BUDDY MILES: *Live!* Carlos Santana (guitar), Buddy Miles (drums and lead vocals), Luis Gasca (trumpet), Coke Escovedo (timbales), Gregg Errico (drums), Neal Schon (guitar), Ron Johnson (bass), Robert Hogins (organ), Hadley Caliman (sax, flute); Victor Pantoja, James Mingo Luis, and Michael Carabello (congas). *Marbles: Lava: Evil Ways: Faith Interlude: Them Changes: Free Form Funkafide Filth.* COLUMBIA KC 31308 \$5.98.

Performance: **Alright already**
Recording: **Okay**

I'm not crazy about Carlos Santana—he doesn't do anything wrong, but he doesn't move me—and I've always thought Buddy Miles, as drummer and singer, highly overrated. This album, a "live" performance, doesn't change my opinion. As a drummer, Miles is always doing cheapo flashy stuff, always scrambling eggs on the snare and floor tom-tom. Santana's guitar sounds as though it plays only plays one pre-programmed solo. The band behind them is energetic and works hard, but that doesn't save it. So you should save your money. J.V.

SEALS AND CROFTS: *Summer Breeze.* Jim Seals and Dash Crofts (vocals and instrumentals); orchestra. *The Euphrates; Say; Hummingbird; Yellow Dirt;* and six others. WARNER BROS. BS 2629 \$5.98.

Performance: **Very good**
Recording: **Excellent**

This is very good folkish c-&-w work by a team whose selfconscious purity of attack often threatens to lapse into pop pomp. When Seals and Crofts are good (and that's quite often on this album, as in *The Boy Down the Road*), they project a fine and lovely lyric line combined with excellent instrumental work. When they are not so good, as in *Hummingbird*, their work sounds alternately pussyfootish and demi-grand. Fortunately, this doesn't happen often, but when it does you find yourself having doubts about the bands that you did enjoy. P.R.

RECORDING OF SPECIAL MERIT

SHA NA NA: *The Night Is Still Young.* Sha Na Na (vocal and instrumentals). *Sunday Morn-*

ing Radio; Sea Cruise; Bounce in Your Buggy; You Can Bet They Do; (The Vote Song); Oh! Lonesome Boy; It's What You Do with What You Got; Glasses; In the Still of the Night; So Fine—You're So Fine; It Ain't Love; Sleepin' on a Song; Bless My Soul. KAMA SUTRA KSBS 2050 \$4.98. © M 82050 \$6.95. © M 82050 \$6.95.

Performance: **Neat-o**
Recording: **Good**

This is the best Sha Na Na album so far, the right balance of oldies, original material by the group, and bubblegum tunes written by two masters of the genre, Bobby Bloom and Jeff Barry (the latter produced the record). *Bounce in Your Buggy* is good enough to be released as a single. Pianist Scott Simon is a developing composing talent, but so far he has largely confined himself to two subjects, the Midwest and the radio, sometimes combining them. *Sunday Morning Radio* is good, but it belongs in another context, maybe a musical stage revue. Simon has also written a very funny doo-wop spoof called (*The Vote Song*). Jocko Marcellino, the group drummer, contributes *It Ain't Love*, and singer Bowzer essays his own tune *Glasses*, which is also very funny and also belongs in a stage revue. With this album the group proves that their enormous entertainment impact on stage can be translated to recording. J.V.

IKE AND TINA TURNER: *Feel Good.* Ike & Tina Turner and the Ikettes (vocals and instrumentals). *Chopper; Kay Got Laid (Joe Got Paid); Feel Good; I Like It; If You Can Hully Gully (I Can Hully Gully Too); Black Coffee;* and four others. UNITED ARTISTS UAS 5598 \$5.98.

Performance: **Below par**
Recording: **Very good**

Tina Turner's role as songwriter comes under scrutiny here, for she sings only one song (*She Came In Through the Bathroom Window*) that she didn't have a hand in writing. There are some nice moments, but she's going to have to deal with melodies some day if this aspect of her career is to amount to anything. Too many of the songs sound alike, and the album sounds too much like one long vehicle for Tina's shouts and animal noises. Nobody makes a better animal sound than Tina, understand, but even a sex queen needs a change of pace now and then. My favorite cut is *You Better Think of Something*, which has Ike twisting knobs at the plush Bolic Sound studio to play a tune on what sounds like feedback noise (Ike rightly lists himself as an engineer in the credits). *If You Can Hully Gully* moves along smartly, too, and shows just how well Tina can communicate her special appeal when she has only sound to work with. The album is a solid rocker, but not among their best. N.C.

JENNIFER WARREN: *Jennifer.* Jennifer Warren (vocals); orchestra. *In the Morning; Empty Bottles; Sand and Foam; Last Song; These Days;* and five others. REPRISE MS 2065 \$5.98. © M 82065 \$6.98, © M 52065 \$6.98.

Performance: **At times compelling**
Recording: **Excellent**

The liner of this disc contains a portrait of Jennifer Warren in her own words. On performing: "It's an incredible rush, that first (Continued on page 104)

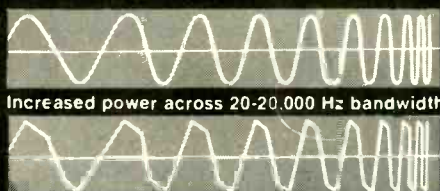
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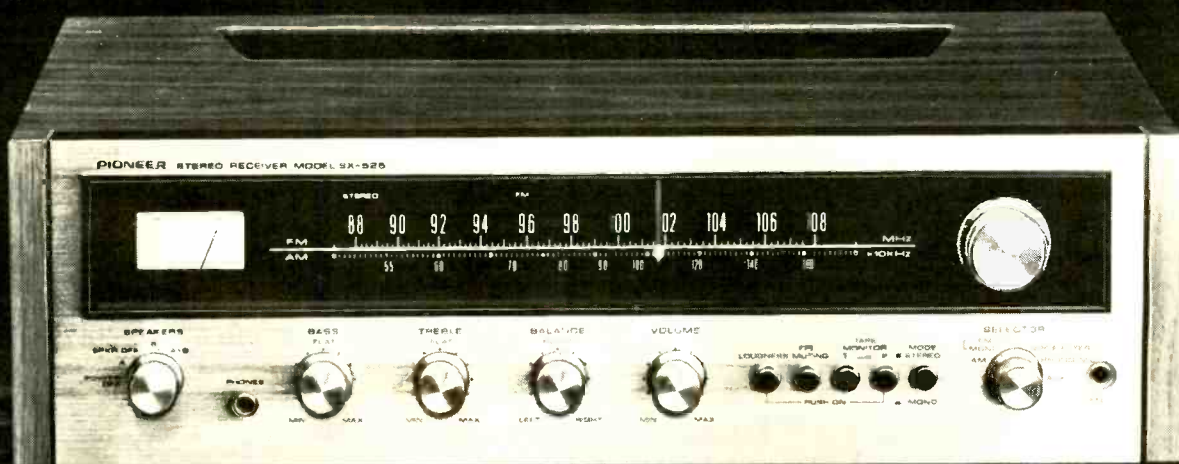
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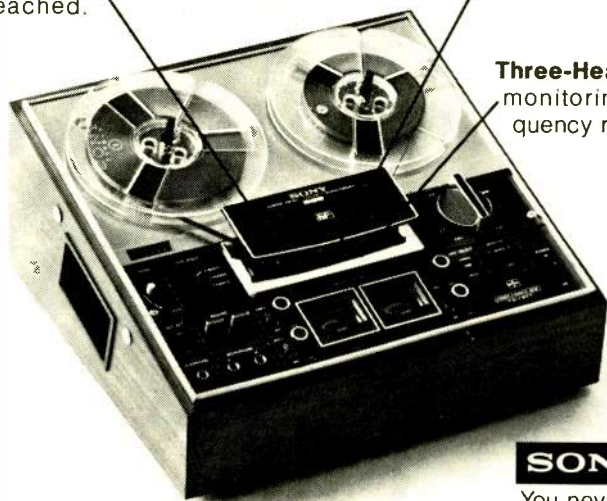
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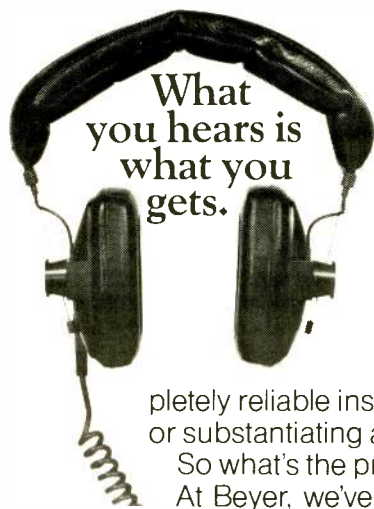


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moment on stage. Like you feel when you first see someone you want to take home with you." On one of her earlier performances in a church play: "It was a heavy experience to play the Blessed Mother at the age of eleven and have young boys lay flowers at your feet." On her family life: "I would always sing for my father to help him relax after working all day. They were always love songs with a message. My mother communicated to my father through me." On her three-month convent stay waiting for God's call: "He called me to sing." On producer Jack Nitzsche, who originally brought her to Reprise: "We both had an affection for the Stones but differed over another artist he respected and decided it would be better not to work together." On her current producer, John Cale: "I respect his artistry. His taste has become my taste. . . . He is taking care of me and my music like the accompanists I had before him."

We are also told by her uncredited biographer that she occasionally heads encounter groups, that she wants to help other entertainers because she is familiar with the psychological pitfalls of show business, and that after this album's release she wants to go out on the road and share her fantasies.

Look out, pop world—Joan Crawford lives! The likeness comes to mind when you recall the famous Crawford quotation to the effect that no matter *how* busy she is before a film begins, she *always* finds a little time to take her director aside and tell him how she thinks she ought to play her character. Like Miss Crawford, Miss Warren possesses a steely professionalism, a one-note talent (her projection of a lyric's mood is that of a good actress), a scarcely disguised disdain for any creative contributions other than her own, and enough drive to power an aircraft carrier.

From what I hear on this album, she ought to stop calling a producer as gifted as John Cale her "accompanist." He's done a brilliant job here, not only in spotlighting what she does well but in giving it variety from band to band, a variety that isn't very apparent in Miss Warren's performances. Her voice is miniscule and monotonous, but, in something like Jim Webb's *P. F. Sloan* or Donovan's *Sand and Foam*, she is able to catch whole sections and project them with intelligent and compelling conviction. There is a great deal of calculated effect, but when it works, it does so with great style. Only her own composition, *Last Song*, comes off weakly—that is, if anything about Miss Warren (except maybe her voice) can be described as weak. P.R.

BILL WITHERS: *Still Bill*. Bill Withers (vocals); orchestra. *I Don't Know; Kissing My Love; Another Day to Run; I Don't Want You on My Mind*; and six others. Sussex SXBS 7014 \$5.98, © M 87014 \$6.98, © M 57014 \$6.98.

Performance: **Just plain Bill**
Recording: **Good**

Bill Withers has a modest talent for writing some rather touching songs (*Let Me in Your Life, Lean on Me*) and a strong performing style that communicates through emotional warmth rather than pyrotechnics. By the second side of this disc, however, it begins to wear thin, and by the end monotony has thoroughly set in.

This is an album to be listened to one track at a time. P.R.

(Continued on page 110)

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BILL EVANS AND THE GEORGE RUSSELL ORCHESTRA

A very personal statement in "Living Time"

Reviewed by JAMES GOODFRIEND

BILL EVANS AND GEORGE RUSSELL are both well-known figures in the field of progressive jazz. Evans has always impressed me as a fluent and capable pianist, interesting to listen to when the material and the surroundings were interesting, somewhat dull when they were not. I have never really disliked him, but the sort of intriguing musical personality that belongs to, say, a Thelonious Monk is not his.

Russell is something quite different. My limited experience of his music—he was, until recently, away in Scandinavia for some years and records of his music are not all that common—tells me that he is a strongly individual and many-talented jazz composer whose work seems to be influenced by theories which somehow never get explained. One of these is his "Lydian concept of tonal organization," of which, apart from the audibly verifiable facts that he writes a lot in the Lydian mode (a mode is a particular organization of the steps within an octave, in this case equivalent to that from F to F only on the piano's white keys), and is particularly enamored of the augmented fourth that is characteristic of that mode, I have been able to read nothing.

Another theory, and one apparently specific to "Living Time," the Columbia album he has just made with Evans, is his concept of "cycles," by which he means groups of players, or playing units, one or more members of which take solos for periods of time determined not by musical measures but by either clock measurement or intuition. The liner notes on the new release offer only that much information and then comment: "Obviously this concept calls for more detailed explanation than it can get here." End of comment; end of explanation. Of what significance this is in Russell's music we are not told, and the album's title offers only a clue, not an explanation.

Columbia Records has been trying very hard recently to promote this kind of music as "Progressive"—the adjective without the noun "jazz." However realistic this may be from the marketing point of view (strange,

how commercially dead the word "jazz" has come to be), it's still nothing more than rewriting history. Unless one takes the position that jazz died in 1942 (or 1935 or 1953 or whatever), everything on this record stems from what was called "progressive jazz" back in the late Fifties—which was the last time Evans and Russell worked together. I remember them on one of RCA's short-lived "Jazz Workshop" albums (since reissued but again out of print), which was a mind-boggler in its day and has stood the test of time better than most of the products of that era.

At any rate, let's bend over backward and say, for the moment, that "Living Time" is an album of *music* without trying to pigeon-hole it further. As such it has some very fascinating things in it. One of Russell's major talents, and one that only rarely deserts him, is his ability to write music which, though it is in many different meters and rhythmic patterns, nevertheless swings. That isn't as easy or as common as it might sound, for Russell goes a lot further than simply Latinizing a beat or jazzing up a waltz. His music, over the short run, can get very complex, with sudden jumps into and out of rhythms and open improvisation over detailed melodic and rhythmic patterns. He isn't particularly interested in "pretty" sounds, as many jazzmen are when they see a lot of instruments in front of them, and what he's written here has nothing in common with the "symphonic" style affected by many others, nor—very important—does it have the pretension that more often than not undermines those pseudo-symphonic efforts. What we have instead are rather interestingly built large blocks of sound which sustain themselves through strong, explicit, and frequently driving rhythms, then a certain amount of noodling around until another block is slowly (or sometimes quickly) put together. Dissonance is frequent; colors are sharp, clear, and rather straightforward; harmony sounds modal with chromatic additions; melodies (motifs would be more accurate) are angular. Evans' piano goes in and

out, sometimes a part of the ensemble, sometimes cutting through it, sometimes completely out in the clear, only rarely stating anything thematically, mostly commenting on what has already been said.

What ultimately brings us back to the conviction that this *is* jazz is that the piece (intended as a single, unified work divided into eight "events") has no method of forward motion except its explicitly stated swinging rhythm. When the rhythm stops, the music stands still, and however momentarily interesting it may seem while it is standing still, nothing is really happening. Russell's harmony is a sophisticated structure built on a primitive base, and though it is rich from a coloristic point of view, it is not geared to move the music from the beginning to the end. His interjection of motifs heard earlier is also more coloristic and referential than it is structural; we do not anticipate those restatements, they just happen, and so they supply no psychological forward motion. In sum, we're back to the problem of jazz and the large musical forms. Rhythms are just not enough to unify a piece of this length; what we have been given, once again, is a jazz suite, this one made up of eight interrelated but not interdependent movements, some of which are more successful than others.

ON these grounds, at least, one can admire the piece—all, that is, except for the last "event," in which what was evidently planned as a triumphant restatement of motifs comes across like so many football players piling on after the tackle has been made. The remainder is intriguing and fascinating, with a lot of Ivesian clusters of sound rarely (if ever) heard from a jazz group. There is also a great deal of consistency to the work; it doesn't seem to flit from one style to another despite the fact that it draws on a broad range of musical styles for its raw material. Since we have no way of knowing just how much Evans (and the others) is improvising and how much he is reading Russell's notes, it is impossible to say, for example, who put in the little Bartókian and Debussy bits. Evans, indeed, plays very well in a piece that certainly does not "feature" him in the usual way. One of the best things that can be said for the piece, the album, and for Russell himself is that there can be little question here whose work one is listening to. Russell is highly individual and very skilled, and it is doubtful that, having heard some of his music, one would not recognize more of it. That's a big thing, particularly in these latter days of jazz, when so much sounds the same. Come to think of it, it's a big thing in music as a whole today: to write personally enough to be immediately recognizable without in the least playing the clown.

The album is exceedingly well recorded, though it does seem to suffer from some compression of dynamics, probably after the fact. Too bad; had it been a "classical" album it probably wouldn't have had to put up with such tinkering.

BILL EVANS/GEORGE RUSSELL ORCHESTRA: *Living Time*. Bill Evans (piano); orchestra, George Russell, composer, arr., and cond. *Living Time (Events I-VIII)*. COLUMBIA KC 31490 \$6.98, Ⓞ CA 31490 \$6.98, Ⓞ CT 31490 \$6.98.

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Kit CR-1000, tuner, 6 lbs. 64.95*

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JAZZ



RECORDING OF SPECIAL MERIT

CLIFFORD BROWN: *Clifford Brown in Paris*.
Clifford Brown (trumpet); various ensembles.
I Can Dream, Can't I?; *It Might as Well Be
Spring*; *The Song is You*; *You're a Lucky
Guy*; *Come Rain or Come Shine*; and four-
teen others. PRESTIGE 24020 two discs \$6.98.

Performance: **Early Fifties jazz**

Recording: **Fair to good**

Clifford Brown was not yet twenty-six years
old when he died in a rainy-night car crash on
the Pennsylvania Turnpike in 1956. Yet in the
previous three years he had clearly estab-
lished himself as one of the finest young jazz
trumpet players in the world. Succeeding
years proved that the judgment was accurate,
for it was a rare young trumpeter indeed, in
the middle and late Fifties, who did not reveal
the influence of Brownie's improvisations.

Fortunately, Brown had ample opportunity
to record in his short life. His finest work was
undoubtedly produced with the superb little
group he co-led with drummer Max Roach,
but his style was so incisively fixed at such
an early age that it is well worth hearing even
in what might have been, for a lesser musician,
its formative stages. Thus the value of this
two-disc set. Recorded in Paris in 1953 while
he was traveling with the Lionel Hampton
band, it presents Brown in a variety of for-
mats—from quartet to full-size jazz band.
The players are mostly other horn men from
the Hampton organization, usually accom-
panied by a surprisingly efficient French
rhythm section.

Formative stage though this may have been
for Brown, he was playing with astonishing
maturity. His style was based on a peck-peck-
peck, rapid-fire series of rapidly tongued notes
for fast tunes, and on lyrical filigree ornamen-
tation for slow songs. If he ever played an
unintentional note it was impossible to spot;
Brown might occasionally be faulted for fall-
ing back on his technique, but—as with Art
Tatum—what he played with that technique
was usually so bloody good that one just
doesn't give a damn about the details.

A superb collection, then, but still sub-
sidiary to the now-rare Roach-Brown quintet
recordings on EmArcy. One should also note,
by the way, that the material here has all been
available before, on Prestige 7761, 7794, and
7840.

Don H.

DAVE BRUBECK: *Truth Is Fallen*. New
Heavenly Blue (rock group); Charlene Peter-
son (soprano); Dave Brubeck (piano); St.
John's Assembly (chorus); Cincinnati Sym-
phony Orchestra, Erich Kunzel cond. AT-
LANTIC SD 1606 \$5.98.

Performance: **Mixed bag**

Recording: **Very good**

Truth Is Fallen is a cantata commissioned

from Dave Brubeck by the Midland Sym-
phony Orchestra for the opening of the Center
for the Arts in Midland, Michigan. Working
with a text adapted in part from Biblical
passages and in part from original material by
his wife Lola and his son Christopher, Bru-
beck produced a work which juxtaposes
youth (in the form of a rock group) against
maturity, or the Establishment (the orches-
tra), with a soprano soloist as a kind of "vis-
ionary" whose vision "... remains fixed up-
on truth, and the hope is in man's capacity
to respond to truth" (Brubeck).

A simple enough idea, it is one that Bru-
beck brings off with professional dispatch. He
is a highly competent composer, and has built
his piece around an all-but-unnoticeable
twelve-tone row. The rock sections—usually
in the form of songs—are surprisingly well
done, and Brubeck comes up with a few
avant-garde tricks for the chorus.

All well and good—yet I found the work
more competent than listenable, more calcu-
lated than inspired. I can't help but feel that
commissions of this sort have more to do with
Brubeck's reputation as a long-time jazz name
than with his credentials as a serious compos-
er of major orchestral works. And much as I
respect Dave Brubeck as a person and as a
jazz figure, the respect doesn't—can't—carry
over to pieces that are all craft and no sub-
stance. And that, I'm afraid, is what we have
here.

Don H.

FLETCHER HENDERSON: *Fletcher Hender-
son's Orchestra, 1923-1927*. Various groups
led by Fletcher Henderson (instrumentals);
Trixie Smith (vocals); Grant and Wilson
(vocals). *Beale Street Mama*; *Linger Awhile*;
Lonesome Journey Blues; *Bull Blues*; *Mining
Camp Blues*; *The World's Jazz Crazy*, *So Am
I*; *He Likes It Slow*; *Prince of Wails*; *Sorry*;
and six others. BIOGRAPH BLP 12039 \$5.98.

Performance: **Variable**

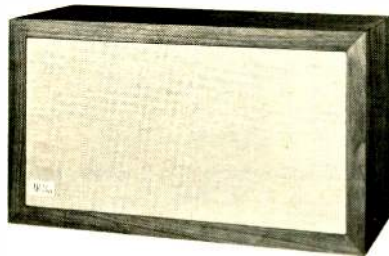
Recording: **Good**

Fletcher Henderson was a terrific, but today
unsung, master musician of the Twenties and
Thirties. He led a series of excellent bands
during that time and also wrote arrangements
for Benny Goodman which spurred Good-
man's success. Henderson carried, at one
time or another, most of the best jazzmen in
his bands; to name three that are on this al-
bum, Armstrong, Coleman Hawkins, and Joe
Smith. But his fortunes fluctuated, and with
them his creativity. A Columbia anthology
released some years ago was aptly titled "A
Study in Frustration."

This reissue is spotty; most of it is straight-
ahead commercial numbers performed in the
dance-band style of the time. There are some
brief flashes from Coleman Hawkins, playing
with a hoarse, exciting tone that I wish he had
kept in later years; some wonderful Arm-
strong accompaniment to Trixie Smith's vo-
cals, and a gorgeous solo by Joe Smith (in the
time of "hot" jazz, he played "tender hot")
backing Trixie on *He Likes It Slow*. Featuring
Joe, the group on the Trixie dates is the same
that backed Bessie Smith on some of her best
dates (to my knowledge, all these Smiths were
unrelated). *Prince of Wails* and *Sorry* are
charge-the-blockhouse arrangements and per-
formances, but most of the dance-band sides
show little more than confident competence.
Listening to the dance sides, though, I was
immediately reminded of some of the better
arrangements played by Paul Whiteman, and

(Continued on page 112)

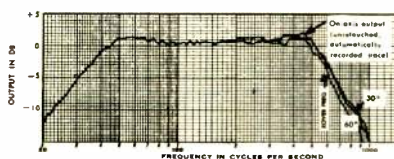
“Many professional audio people, including our reviewer, use the AR-3a as a standard by which to judge other speaker systems.” *Electronics Illustrated, March 1972*



From the beginning, AR speaker systems have been characterized by independent reviewers as embodying the state of the art in home music reproduction.

Standard of performance

Soon after the AR-1 was introduced, as AR's first “top-of-the-line” speaker system, the *Audio League Report* stated, “We do not specifically know of any other speaker system which is comparable to [the AR-1] from the standpoint of extended low frequency



Frequency response of the AR-3a 12-inch woofer, radiating into a 360° solid angle (hemisphere).

response, flatness of response, and most of all, low distortion.”

Seventeen years later

In a recent review of the AR-3a, published in *Stereo Review*, Hirsch-Houck Laboratories made the following observation:

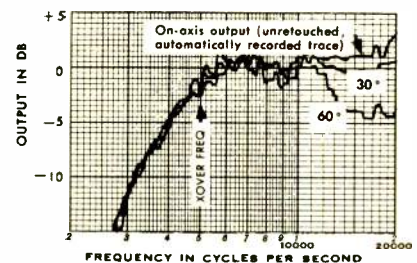
“For the benefit of newcomers to the audio world, the AR-3a is the direct descendant of the AR-1, the first acoustic suspension speaker system, which AR introduced in

1954. The AR-1 upset many previously held notions about the size required for a speaker to be capable of reproducing the lowest audible frequencies. The ‘bookshelf’-size AR speakers set new standards for low distortion, low-frequency reproduction, and in our view have never been surpassed in this respect.”

Durability of accomplishment

AR's research program is aimed at producing the most accurate loudspeaker that the state of the art permits, without regard to size or price. *Consumer Guide* recently confirmed the effectiveness of this approach, stating that “AR is the manufacturer with the best track record in producing consistently high-quality speakers,” and summarized their feelings this way:

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Frequency response of AR-3a tweeter: top curve measured on axis, middle and lower curves measured 30° and 60° off axis, respectively.

The AR-3a is the best home speaker system that AR knows how to make. At a price of \$250 (in oiled walnut), the AR-3a represents what *Audio* magazine recently called “a new high standard of performance at what must be considered a bargain price.”

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CIRCLE NO. 2 ON READER SERVICE CARD

I can't believe that Whiteman's arrangers weren't picking up from these Henderson sides. No wonder Fletch was frustrated. *J.V.*

RECORDING OF SPECIAL MERIT

McCOY TYNER: *Sahara*. McCoy Tyner (piano, koto); Sonny Fortune (soprano and alto sax, flute); Calvin Hill (bass and percussion); Alphonze Mouzon (drums and percussion). *Ebony Queen: A Prayer for My Family; Valley of Life; Rebirth; Sahara*. MILESTONE MSP 9039 \$5.98.

Performance: **First-rate contemporary jazz**
Recording: **Good**

Tyner's playing in the past impressed me as that of the consummate sideman: always there, always dependable, always willing to sacrifice his own interests for the sake of the up-front soloists. In his six years with John Coltrane he laid down a rich, plush carpet of harmonic sound that was an enveloping cushion for the extended Coltrane improvisations.

It is a pleasant surprise, therefore, to hear Tyner on his own, playing with a diversity of style and emphasis that rarely had been present in his earlier recordings. He ranges from flashy up-tempo bebop-style lines on *Ebony Queen* and romantic solo-piano chording on *A Prayer for My Family* to the exotic sounds of the koto on *Valley of Life* and an extended, African-influenced sound-texture piece that takes up the entire second side of the disc and is called (appropriately) *Sahara*.

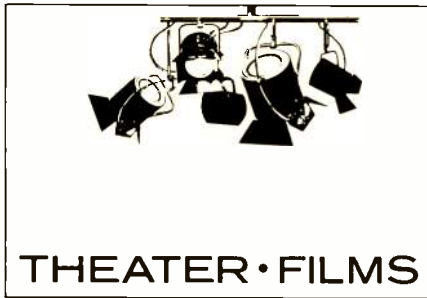
A few words of praise should also be given the powerful playing of the relatively unknown members of Tyner's group—especially that of saxophonist-flutist Sonny Fortune. If Tyner continues in this direction, he just might become a more important jazz composer-performer than anyone expected. *Don H.*

COLLECTIONS

PITCHIN' BOOGIE—A Second Collection of Boogie Woogie Rarities. *Freakish Blues* (Meade Lux Lewis, piano; George Hannah, vocals); *Chicago Stomps, Armour Avenue Struggle, Mr. Freddie Blues, and Sunshine Special* (Jimmy Blythe, piano; Sodarisa Miller, vocals in *Special*); *Honeydripper Blues* (Roosevelt Sykes, piano; Edith Johnson, vocals); *By the Moon and the Stars and Long Ways from Home* (Cripple Clarence Lofton, piano; Louise Johnson, vocals). *Heifer Dust, Barrel House Man, Pitchin' Boogie, and Barrel House Woman* (Will Ezell, piano); and two others. MILESTONE MLP 2018 \$4.98.

Performance: **Variable**
Recording: **Variable**

Boogie is a limited form, but played with style and taste, it can be damn good. The performances vary here; about half are accompaniments to mediocre blues singers that don't give the keyboard men enough room. This is particularly true with Cripple Clarence Lofton, who had zany ideas about bar structures. But there are some redeeming moments: Jimmy Blythe's *Armour Avenue Struggle* (what a great title!) is an easy-losing thing until midstream, when it slides into a graceful pirouette figure; *Block & Tackle*, a duet between Blythe and Buddy Burton, has a wonderful bass line; and Will Ezell's *Pitchin' Boogie* is just that, complete with a gloriously sloppy guitar and two cornets. These cuts are worth the price of the album. *J.V.*



RECORDING OF SPECIAL MERIT

HENRY VIII AND HIS SIX WIVES. Original-soundtrack recording. Early Music Consort of London, David Munrow arr. and cond. (Additional music by David Munrow.) EMI SFO 36895 \$5.98, Ⓢ 8XS 36895 \$6.98, Ⓢ 4XS 36895 \$6.98.

Performance: **Exquisite Tudor tapestry**
Recording: **Excellent**

Some original-soundtrack recordings come off the assembly line with shiny covers and in glorious stereophonic sound, yet give the impression that they were put together by a tape machine that pressed its own buttons and made its own decisions as to contents, and even invented those captions like "Terror at Night" and "Agatha's Torment." Here, however, is a record from a movie soundtrack that obviously was put together with loving care by human hands. The hero of the occasion is David Munrow, who, besides going to all the trouble of arranging the material, also composed original pieces to match the style of the score and went back to rerecord, complete, certain sections in the movie where "the cues were too short and piecemeal to be put on record." Such conscientiousness has resulted in an album that is at once a souvenir of a fine film and a stunning concert in its own right. Henry VIII was not only an expert in disposing of wives but an accomplished musician who, when he wasn't shooting, wrestling, marrying, or divorcing, composed and set original pieces. His own ballad, *Pastime with Good Company*, is heard on this record, as is *O Death Rock Me Asleep*, which Anne Boleyn is supposed to have written during her last hours in the Tower of London. There is plenty of authentic Tudor music—pavanes, galliards, and hunting tunes abound; there also are pieces that look "both backwards to the Middle Ages," as in the *Ethiop Masque* with its primitive rhythms, and "forward to the present"—notably Munrow's own rather aleatory-sounding composition for the scene of the joust at Westminster.

The whole disc is beautifully played and recorded, with that painstaking craftsmanship and attention to detail which we have come to associate with British products—of which this album is an outstanding and altogether praiseworthy example. *P.K.*

MAN OF LA MANCHA (Mitch Leigh-Joe Darion). Jim Nabors, Marilyn Horne, Jack Gilford, Richard Tucker, Madeline Kahn, Irene Clark, Ron Husmann and David Bender (vocals); chorus and orchestra, Paul Weston cond. COLUMBIA S 31237 \$5.98.

Performance: **All-star disaster**
Recording: **Good**

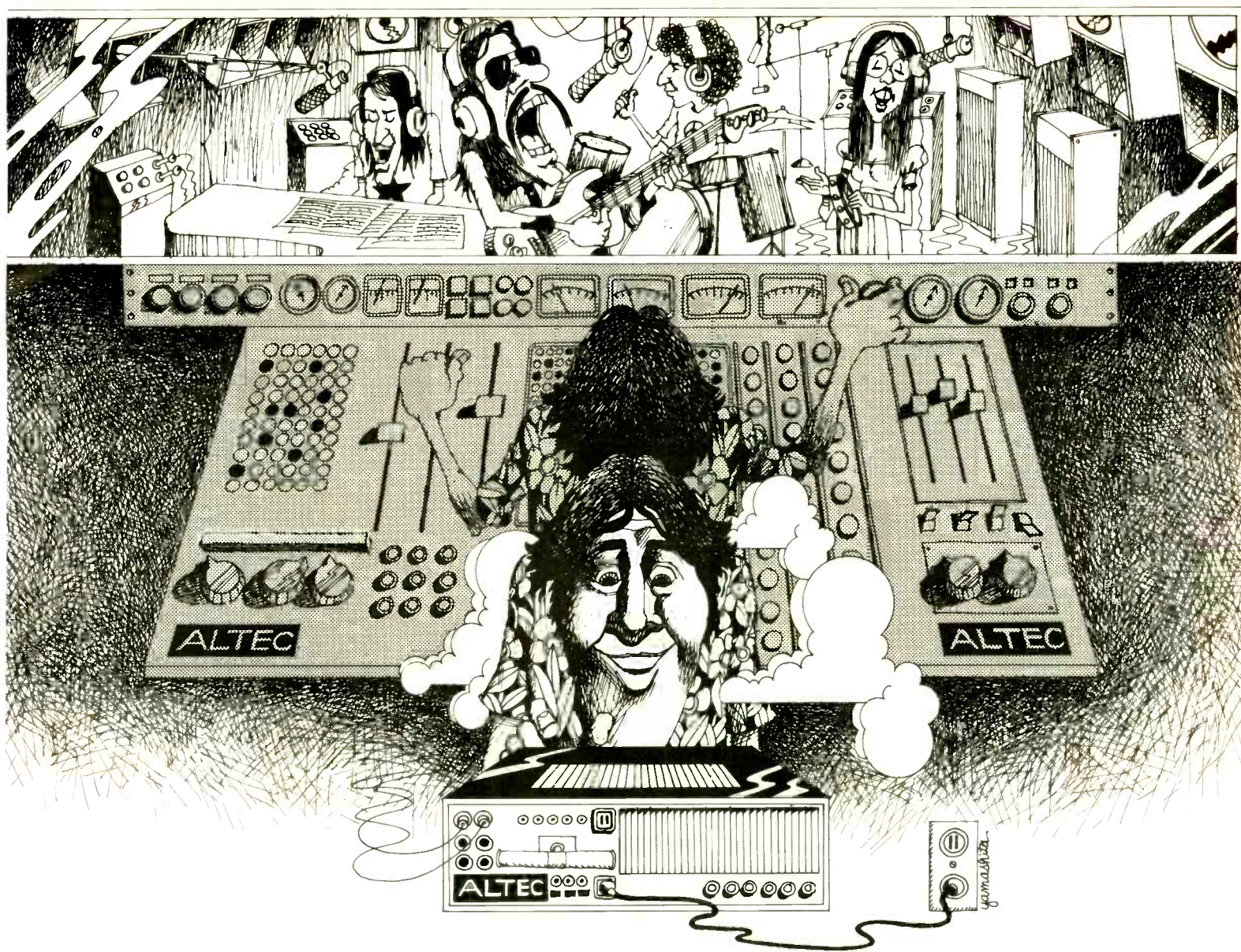
Perhaps because he is such a sympathetic symbol of man himself, forever building his

papier-mâché worlds of illusion and tilting against the windmills of an inscrutable universe, Cervantes' Don Quixote has inspired an endless succession of paintings, statues, ballet, dramas, and operas since the book about him first appeared in Sapin in 1605. When *Man of La Mancha*, the musical by Dale Wasserman with a score by Mitch Leigh and lyrics by Joe Darion, first opened in New York in 1965, it was tossed such extravagant bouquets of adjectives by the critics as "superb," "compelling," "moving," and "eloquent." Indeed it was all these things, and it has been playing almost continuously ever since all over the world, with the original cast having been reassembled at Lincoln Center only a few months ago for a successful revival there. That company can be heard to fine advantage in the original-cast recording on the Kapp label.

Now Columbia has come along with another recording, featuring popular entertainers and some of the brightest luminaries of the world of grand opera, and it just does not hang together at all. The fact is that, although the score of *Man of La Mancha* is an attractive one, offering hummable songs like *Dulcinea, I'm Only Thinking of Him*, and the quasi-operatic *The Impossible Dream*, its music is by no means the kind that demands—except perhaps in the role of the Padre—voices of operatic caliber. Marilyn Horne is at the height of her career, having opened the current Metropolitan Opera season in a very successful production of *Carmen*. It was kind of her to lend her marvelous mezzo-soprano to the part of Aldonza in this "concert version" of the score, but when it comes to sounding like a "scornful serving wench" and a "strumpet men serve and forget," she is no match for Joan Diener of the original cast. Richard Tucker, on the other hand, is a perfectly plausible Padre, and it is a treat to hear him singing *To Each His Dulcinea* and a masterly *De Profundis in The Psalm*, as well as joining in on the reprise of *The Impossible Dream*—although Robert Rounseville, in the original-cast version, is no slouch himself with this material.

But if the music is too small a challenge for Miss Horne and Mr. Tucker, it is simply too great a one for the vocal resources of Jim Nabors, who is described in Stanley Green's informative liner notes as an "extremely close" friend of Miss Horne (a fact which may explain how she got conned into this). The bucolic TV star of "Gomer Pyle" has been winning plaudits from night-club audiences for his one-man capsule version of *Man of La Mancha*, but his out-and-out imitation of Richard Kiley on this disc earns him an "A" more for effort than for achievement. He is pathetic—not as the character, but as a singer. Jack Gilford is suitably droll, despite his tiny voice, as Sancho, and the rest of the cast holds up—well, respectably. It must also be said that the orchestra, under Paul Weston, manages to sound only barely professional on this ill-fated occasion, and the "chorus" was either placed too far from the center of the action or simply was not very large.

Producer Thomas Z. Shepard has given us some of the best musical-comedy albums in the Columbia catalog, but I am sorry to report that this is not one of them. Like one of those Hollywood versions of a musical, in which star names are more important than appropriate casting, Columbia's *Man of La Mancha* promises too much and delivers too little. *P.K.*



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RECORD REVIEWS CLASSICAL

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ARENSKY: *Variations on a Theme by Tchaikovsky* (see TCHAIKOVSKY)

BACH, C. P. E.: *Duet for Flute and Violin* (see BEETHOVEN)

J. C. BACH: *Vauxhall Songs; Sei Canzonette a Due, Op. 4; Concerto in F Major, for Organ and Strings, Op. 7, No. 2.* Elsie Morison and Jennifer Vyvyan (sopranos); Thurston Dart (organ); Boyd Neel Orchestra, Thurston Dart cond. L'OISEAU-LYRE OLS 103 \$5.95.

Performance: **Very good**
Recording: **Good**

Vauxhall was one of London's popular "pleasure gardens" in the eighteenth century, a place where, according to annotator Charles Cudworth, "peer and 'prentice might rub shoulders and dairymaids be mistaken for duchesses." Musical entertainment was on a high level at Vauxhall: notable vocal and instrumental pieces were written expressly to be performed there by eminent London musicians. The favorite in this group was Johann Sebastian's youngest son, Johann Christian or, as he was known, "the London Bach."

Partly because my knowledge of the repertoire is limited and partly because Mr. Cudworth's notes are so informative and well written, I cannot resist quoting from them again: "In the *Vauxhall Songs* the London Bach lifted some rather naïve sets of verses to a loftier plane than they deserved by the effortless grace of his melodies and the simple but effective quality of his orchestration." There are five songs in this group; the six *Canzonette* are duet settings of Metastasio poems, all pleasant and unadventurous salon pieces.

Both sopranos, but especially Miss Morison, acquit themselves extremely well in the songs, which may be simple-sounding but are actually quite difficult to bring off with this kind of refinement. There is a nice period feel-

ing in their presentation: discreet ornamentations are employed, and the whole project bears the authoritative touch of the late Thurston Dart. The Organ Concerto, sandwiched here between two groups of the Metastasio duets, is a gentle delight. The recording is a rechanneled-stereo reissue of performances that must go back at least a dozen years, but the sound is thoroughly respectable. *G.J.*

RECORDING OF SPECIAL MERIT

BALADA: *Geometrias; Cuatris.* Conjunto Camerístico de Barcelona. *Cumbres.* Carne-

chatters brightly and wittily through its entire length, not always achieving the ultimate in substance, perhaps, but almost everywhere winning one's attention by its youthful enthusiasm and playfulness.

The *pièce de résistance*, however, is *Cumbres*, a saturation-dissonance piece which shows off the concert band's sound-potential in a remarkable way, creating huge surges of sonority which shape themselves over the long span into a large, compelling dramatic form. The piece sounds almost electronic, and yet stretches of frankly instrumental sound (including some stunning percussion) hold it in perspective as an "acoustical" piece. *Cumbres* is a really splendid musical achievement.

The Sonata for Violin and Piano was composed in Balada's last year as a student (1960). Well-written as it is, and imaginative, it presents a still-forming composer. *Cuatris* (1969), for four instruments, is more venturesome, following along the lines of *Geometrias* and *Cumbres* as a kind of feverishly energetic "sound piece." If less consistently convincing than the work for band, it is nonetheless attractive. Balada's is clearly a major and developing talent. *L.T.*



HANS WERNER HENZE AND
CHRISTOPH ESCHENBACH

A magnificent Beethoven collaboration

gie-Mellon University Symphony Band, R. E. Strange cond. *Sonata for Violin and Piano.* Sidney Harth (violin); Harry Franklin (piano). SERENUS SRS 12036 \$6.98.

Performance: **Excellent**
Recording: **Excellent**

This is a very exciting record: Volume I of Serenus' recorded edition of the music of Leonardo Balada, a young Barcelona-born composer who studied in his own country and at the Juilliard and Mannes schools in New York. He is now teaching at the Carnegie-Mellon University, and that University's virtuoso Symphonic Band is responsible for a positively stunning performance of Balada's *Cumbres* on this recording.

One of the composer's most attractive attributes is his energy. *Geometrias*, scored for a sextet of woodwinds, brass, and percussion,

RECORDING OF SPECIAL MERIT

BEETHOVEN: *Piano Concerto No. 3, in C Minor, Op. 37.* Christoph Eschenbach (piano); London Symphony Orchestra, Hans Werner Henze cond. DEUTSCHE GRAMMOPHON 2530 254 \$6.98.

Performance: **Hugely impressive**
Recording: **Superb**

Eschenbach and Henze might not be the team you would first think of if you were "casting" Beethoven's C Minor Piano Concerto, but they produce a performance of quite remarkable magnificence. With it, moreover, the young German pianist seems to me to have reached a new and exciting phase in his development. All the delicacy of control we have come to expect from him is here—witness the bravely conceived and finely executed phrasing at the start of the slow movement, where he manages a wonderful *pianissimo* in the opening measure and then somehow finds an even softer one for the second beat of the second measure, a pianistic feat worth any number of clangorous *fortissimos*.

But whereas in the past it has been possible to feel that Eschenbach was relying too much on subtleties of this kind and succumbing to a tastefulness that bordered on the effete, in this performance he accepts the full craggy challenge of the music and achieves an expressive range of huge and welcome breadth. The con-

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certo, in my experience, has rarely sounded so "big." Yet there is nothing foreign to the composer's style as it was around 1800. Rather I feel this must have been the way Beethoven himself played—Eschenbach's manner fits most of the contemporary accounts I have seen, appropriately reaching a climax of grand ferocity in the quasi-improvisation of Beethoven's cadenza—and there is something unmistakably Beethovenish in the humor that his unusually leisurely reading of the final rondo evokes.

Henze's contribution, too, is alarmingly good, and I put it that way because I would hate to see him follow Pierre Boulez into the ranks of ex-composer conductors—we need his own music too much. In this recording—I believe his first of music other than his own—Henze, unlike Boulez, does not sound like a composer of a very particular sort imposing his creative personality on another man's work. But he does display the passionate care for detail that one composer might expect as a courtesy from a colleague. At the same time, his overall view of the work is majestically clear, and he has both the imagination and the technique to keep the first movement flowing in a true *alla breve*, instead of chopping it into smaller beats as lesser conductors do.

Helped by a vivid recording that seems, aptly for such a performance, a shade larger than life, and by taut and lovely playing from the London Symphony Orchestra, it all adds up to the most stimulating version of Beethoven's Third Concerto to have come out since Richter's. This will be a formidable mark for the forthcoming Bishop-Davis recording to surpass. *B.J.*

BEETHOVEN: *Serenade for Flute, Violin, and Viola in D Major, Op. 25.* C. P. E. BACH: *Duet for Flute and Violin in G Major.* TELEMANN: *Trio Sonata for Flute, Violin, and Harpsichord in A Minor.* Pinchas Zukerman (violin), Eugenia Zukerman (flute), Michael Tree (viola), Charles Wadsworth (harpsichord). COLUMBIA M 31309 \$5.98.

Performance: **Excellent**
Recording: **Excellent**

I know nothing about the Beethoven Serenade, Op. 25—this is being written far from any reference books—except that this obviously early work could *not* have been written, as the liner notes have it, in 1812 [the date given in *Grove's* as suggested by Beethoven's biographer Alexander Thayer is 1797—*Ed.*]. Youthful indiscretions are not always wild and unruly: here is the young composer trying to comb his hair and behave; the results can only be described as unbelievably trivial. Next to the Beethoven and the C. P. E. Bach—almost as thin—the Telemann is the heavyweight piece here!

In any case, whatever the value of the material in the eternal scheme of things, these delightful performances make the most out of little. The ensemble, a kind of Spoleto Alumni Club, is superb, and it would be marvelous to hear these excellent performers in some more substantial chamber music. *E.S.*

BORODIN: *Symphony No. 1, in E-flat Major (1862-7).* RACHMANINOFF: *The Rock—Symphonic Fantasy, Op. 7.* Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. MELODIYA/ANGEL SR 40182 \$5.98.

Performance: **Robust**
Recording: **Brilliant**

If my memory serves me, there has been no recording of Alexander Borodin's First Symphony listed in the Schwann Catalog since the 1953 Urania disc with Kurt Graune and the Bavarian Radio Symphony. The piece is a truly delectable charmer, in some ways more cunningly crafted than the better-known B Minor Symphony—a magical stew of Russian and Western European elements. The Scherzo, for example, starts off *à la* Berlioz's *Queen Mab*, but its trio is purest Great Russian. Eastern elements come to the fore in the lovely slow movement. The end movements make no pretensions to the heroic, as in the B Minor Symphony; the prevailing spirit is closer to Schumann, but there is no heaviness or overdevelopment anywhere in the piece. When one remembers that Tchaikovsky, Rimsky-Korsakov, and Borodin all completed their first symphonies within two years of each other (1865-1867), the Borodin First



ARTHUR GRUMIAUX
Eloquent in the Brahms concerto

seems something of a minor miracle. For my ears, it is wholly fresh and unspoiled.

The Rachmaninoff symphonic fantasy, dating from his twentieth year, combines elements of Eastern evocation with (at the end) the grim pathos of the composer's later style. Though the orchestration and harmonic devices are more sophisticated than those encountered in the Borodin work, there is little of the freshness of that piece here.

Gennady Rozhdestvensky conducts both scores with great vitality, hearty robustness in the Borodin, and impassioned lyricism in the Rachmaninoff. But his brass section is a bit *too* robust to maintain proper balance with strings and woodwinds in climactic passages—a great shame, because on all other counts this disc would deserve a "special merit" rating. Get it in any event for the Borodin Symphony. *D.H.*

BRAHMS: *Eleven Chorale Preludes, Op. 122.* John Obetz (organ); Auditorium Chorale, Alan Hurst cond. CÉLÈBRE 8005 \$5.98 (plus \$0.14 postage, available from Herald Publishing House, P.O. Box 1019, Independence, Mo. 64051).

Performance: **Good**
Recording: **Good**

This is a very pleasant record of Brahms' last

compositions, with decent vocal performances of the relevant chorales preceding the meditations he wove around them. The music, which concludes aptly with the second setting of *O Welt, ich muss dich lassen*, summarizes Brahms' whole aesthetic in its blend of old contrapuntal technique with new expressive means. The countermelodies are such as Bach himself would not have been ashamed to have written, but the harmony evokes the *Deutsches Requiem* and the *Vier ernste Gesänge*.

John Obetz, organist of the Auditorium in Independence, Missouri, is a sensitive musician. He keeps the chorale entries clear without laboring the point, and his command of agogics is eloquent, if occasionally a trifle studied. This competently engineered disc is recommended to all enthusiasts of Brahms or of the organ. *B.J.*

RECORDING OF SPECIAL MERIT

BRAHMS: *Violin Concerto in D Major, Op. 77.* Arthur Grumiaux (violin); New Philharmonia Orchestra, Colin Davis cond. PHILIPS 6500 299 \$6.98.

Performance: **Elegantly rock-solid**
Recording: **Excellent**

Almost every major violinist since the 1920's has recorded the Brahms Violin Concerto, more often than not with a distinguished conductor at the orchestral helm. With Grumiaux and Davis, we have yet another distinguished and convincingly eloquent team with which to reckon, and their performance is captured in a recording that is both meticulously detailed and magnificently full-bodied. Grumiaux has the power to ride both with and above Davis' weighty yet propulsive orchestral sound without seeming to fight his way through sonic surf, and he also brings to the lyrical sections of the first movement and to the whole of the slow movement an unerring elegance of phrasing that never lapses into the sickly sweet.

For me this richly satisfying recorded performance belongs with the brilliant Heifetz-Reiner and the *echt-Deutsch* Oistrakh-Klemperer collaborations at the very top of the list. *D.H.*

CHOPIN: *Twelve Études, Op. 10; Fantasia in F Minor, Op. 49.* Aleksander Slobodyanik (piano). MELODIYA/ANGEL SR 40204 \$5.98.

CHOPIN: *Twelve Études, Op. 25; Scherzo No. 3, in C-sharp Minor, Op. 39.* Aleksander Slobodyanik (piano). MELODIYA/ANGEL SR 40205 \$5.98.

Performance: **Virtuosic powerhouse**
Recording: **Good**

It was Artur Rubinstein, I think, who pointed out that the performance of Chopin should involve plenty of sentiment but no sentimentality. In this latest recording by the young Ukrainian-born pianist Aleksander Slobodyanik, there is precious little of either. The Études come from a "live" recital in the Great Hall of the Moscow Conservatory in 1971, and one thing that is certainly apparent is that the pianist is a powerhouse technician. Slobodyanik, whose previous Melodiya/Angel release was a Haydn, Chopin, and Prokofiev miscellany, races through these works in steely-toned and hard-hitting fashion. What he hits is all amazingly accurate (for a "live" event), but there is little poetry, not to mention
(Continued on page 120)



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Cellini's famous sculpture of Perseus slaying the Gorgon Medusa stands in the Piazza della Signoria in Florence.

Another round of artists vs. Philistines: BERLIOZ'S BENVENUTO CELLINI RESURRECTED ON DISCS

Reviewed by
ERIC SALZMAN

IF Nietzsche had only known Berlioz's *Benvenuto Cellini*, it would likely have been that work, rather than *Carmen*, that he would have cited to embody his anti-Wagnerism and his enthusiasm for the human vitality of the "south." And if it had been Berlioz, not Wagner, who had "reformed" opera, perhaps that creaky old piece of musical machinery would still be a living, breathing art form.

But it wasn't. All his life Berlioz wanted to work in the theater. His talents were the right ones: temperament, a melodic gift, a genius for characterization and color, strong ideas, and a sense of the dramatic—his whole life, in fact, was a kind of Romantic theater. Berlioz came back to Paris from his *Prix de Rome* years having imbibed something of the humanism, the melodic style, and the dramatic flair of the Italians. When he first decided to turn his hand to opera, Benvenuto Cellini, whose *Mémoires* had just been freshly translated, seemed the perfect vehicle. Cellini, the amorous Florentine sculptor and self-styled hero during the siege of Rome by the forces of Charles V (1527), was the prototype of the Romantic artist-hero, and the story of the casting of his masterpiece "Perseus" was a striking parable of the artist's struggle. The Rome of the Renaissance—its turbulence, its promise of renewal, its high standards of craftsmanship, and its veneration of the arts—provided an ideal setting. Berlioz responded with a score of astonishing freshness and vitality, a fresco of line, color, and rhythm that is one of the liveliest and most human achievements of Romanticism and one of its theatrical masterpieces.

But *Benvenuto Cellini* was a flop with the public, and, in spite of support from some of the most distinguished musicians of Berlioz's day and since, it has never really made it. Why? The answer is a complex one, and has to do with the bourgeois nature of French culture, which then (as now) was unwilling to support an idealized form of music drama as a high art. The French preference for the "new opera" was Meyerbeer, and Berlioz, then and now, was best appreciated in Germany and in Russia, as well as in England.

Even by the 1830's, Berlioz had a reputation as a fiery, radical, and anti-establishment type. He had already antagonized the powers-that-be so thoroughly that they went out of their way to insure his failure. *Cellini* is a strong anti-Philistine and anti-bourgeois document, and it was to be presented to a musical public that was itself nothing if not bourgeois and Philistine. Berlioz did not make matters any easier by composing a difficult work—one that should never sound difficult, but rather vital and even joyous—in an ambiguous tragicomic-epic form that never really achieved definitive shape.

Incredible as it seems, *Benvenuto Cellini* was conceived as an *opéra comique*. *Cellini* is to *opéra comique* as *Die Meistersinger* is to *opera buffa*! The comparison is apt. Both heroes are artists who must surmount the judgment of Philistines. Cellini even has his Beckmesser, a character named Balducci. The events are played out against the background of a popular folk festival, and the chorus plays a major role. Both works glorify the working man and look back, with con-

siderable nostalgia, to those grand old days when the artist-craftsman was an integral part of his society and when the cultivated elite and the wise proletariat closed ranks to preserve culture against the Beckmessers and the Balduccis who seem to run things nowadays (that is, in Berlioz's and Wagner's days!).

There are differences, of course. Berlioz lays things out in broad strokes. There is no penetrating psychology here; Wagner's intense, chromatic details and the endless counterpoint that suggests complex states of mind are missing. Berlioz's underappreciated melodic style is at its simplest and most appealing in *Cellini*, where it is underlaid by a remarkable rhythmic vitality: the pulse of the Roman carnival, the *élan* of a drinking song in praise of the workers, the clash of swords in 7/4 time, the sense of physical excitement that pervades all of the finales. For all its difficulties, *Cellini* is a work of direct and even popular appeal. Its forms are surprisingly conventional: a serenade, a drinking song, a prayer, a duel, dance and mime, overheard plots and off-stage choruses, ensembles and grand finales—even a series of arias, many of which are laid out in *cavatina-cabaletta* fashion with florid passages, cadenzas, and the quite predictable like.

Cellini is a comedy with an epic-popular character: like many artists, then and now, Berlioz wanted to go over the heads of the Beckmessers-Balduccis and appeal directly to "the people." It was a naïve hope. The Paris Opéra Comique turned *Cellini* down flat, and the work, dressed up with accompanied recitatives, made a stormy appearance at the Opéra in 1838 and was withdrawn after a few performances. Liszt revived it at Weimar, Germany, in 1852, where it underwent further cuts and changes—at first without and then, in still another version, with Berlioz's approval. The composer seems to have made—or approved—some later attempts to replace the recitatives with spoken dialogue, but these came to nothing.

SUCH was the history of this ill-fated work until recent English revivals and, just now, its first complete recording, on the Philips label, under the baton of Colin Davis. In effect, this is still another version, and, although the composer will never get a chance to approve it, it has more of Berlioz than any other had. The principle was to go back to the original Paris Opéra version, retaining some of the Weimar additions and improvements, and substituting spoken dialogue for the accompanied recitatives.

In my opinion, the first point is incontrovertible. The original version is far preferable to the truncated Weimar edition—even as "approved" by poor Berlioz. The retention of Weimar improvements is justifiable, although I would have gone further and included the instrumental version of the Roman Carnival, which serves as an *entr'acte* in the printed score (in the original, the Carnival appears only as an immense, light-hearted, and extremely difficult choral scene). The proof is in the pudding; the first act (the restored form has two acts and four scenes) is a masterpiece which never loses its impetus from beginning to end; the sec-

ond act, for all its problems, is more effective and better realized in its uncut version. The question of the recitatives is an arguable point. But I think the future of the work outside France would be better served by a version without spoken dialogue, if for no other reason than that it would be better adapted to the heterogeneous collections of singers and accents that make up operatic casts in most places these days.

It is one of the striking achievements of this recording that Philips was able to assemble a respectable cast of French-speaking singers. The only really outstanding singer—the only star—is Nicolai Gedda, the linguistically agile Russian-Swedish tenor who is the perfect exponent of the role of a Gallicized Italian. Except for two of the smaller roles, all the other singers are of French, Belgian, or French-Swiss (Hugues Cuénod in the cameo role of the Innkeeper) background. Except for some weaknesses in the lower register and occasional shortness of breath in Berlioz's typical long phrases, these singers are all better than competent and fit well—this is as it should be—into the total conception. Particularly notable are Roger Soyer's sonorous, dignified Pope Clement and Jane Berbié's portrayal of Cellini's apprentice Ascanio. As Teresa, Christiane Eda-Pierre is particularly successful in the ensembles—and in this work that is something more than back-handed praise.

THE recording is, of course, part of Colin Davis' Berlioz cycle, and the English conductor once again demonstrates his remarkable affinity for the work of the French Romantic. The shape, the pacing, and the articulation have the *elan* that—as distinct from the highly personal probing of the Germans—is the key to Berlioz's very Latin form of Romanticism. The orchestral playing, although far from perfect, is lively and exceptional for its quite French sense of style, color, and character. The chorus, one of the protagonists of the work and no doubt the principal stumbling block to its success in the theater, can be accounted only a partial success here, and I am not a great fan of the kind of resonant orchestral sound that Philips has produced. Berlioz, the master of the orchestra, knew how to mix his colors exactly, and Davis knows how to convey them; the recording engineers' job should have been to capture a spacious clarity, not a distant, resonant impressionism. In any case, this is *Benvenuto Cellini* not only resurrected but well resurrected; and it is much to be praised and recommended for its very abundant virtues.

BERLIOZ: *Benvenuto Cellini*. Nicolai Gedda (tenor), Benvenuto Cellini: Jules Bastin (bass), Giacomo Balducci: Robert Massard (baritone), Fieramosca: Roger Soyer (bass), Pope Clement VII; Derek Blackwell (tenor), Francesco: Robert Lloyd (bass), Bernardino: Raimund Herinx (baritone), Pompeo: Hugues Cuénod (tenor), Innkeeper: Christiane Eda-Pierre (soprano), Teresa: Jane Berbié (mezzo-soprano), Ascanio: Chorus of the Royal Opera House, Covent Garden; B.B.C. Symphony Orchestra, Colin Davis cond. PHILIPS 6707 019 four discs \$27.92.

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tion Romantic emotion, present. Phrases are either run through without feeling for a broadening at cadences or they are strangely disconnected. When expressivity is to be heard, as for example in the B-Minor Étude's middle section (Op. 25, No. 10), it sounds incoherently pasted on rather than inherent in the rhythmic flow. Yet there are many exciting moments, for example the *da capo* of that same étude and practically all of the final three études of Op. 25, where it is difficult not to be caught up in the pianist's stormy onslaught. The applause after each set of études sounds to me very cordial but not anything close to that accompanying a Gilels or a Richter recital. The Scherzo and Fantasy are evidently studio-made products and reveal the same intensity and fabulous fingerwork, as well as a similar lack of poetic reflection in the playing. There is some hard tone at climaxes (especially at side ends), but overall the close-up piano emerges quite cleanly and with wide dynamic range. *I.K.*

CORELLI: 12 Concerti Grossi, Op. 6. Solisti dell'Orchestra "Scarlatti," Naples. Ettore Gracis cond. DEUTSCHE GRAMMOPHON ARCHIVE 2710011 three discs \$20.94.

Performance: **Not quite à la mode**
Recording: **Very good**

Good, robust, and often fiery playing are not enough to make this an absolutely ideal set of Corelli's famous twelve concerti grossi. The style of interpretation by the Scarlatti Naples Orchestra is very much the same as that of most Italian ensembles; the actual playing is precise and full-toned, though I think that I

Musici overall have a more appealing, gracious sound. Stylistic requirements, except for an occasional harpsichord bridge between chordal passages, is mainly absent—there are few cadential trills, much long-line phrasing, an untransparent texture, and a kind of stagnant, all-notes-of-the-same-value-are-played-equally attitude. There is little feeling for upbeats leading naturally to downbeats, little of the sort of *esprit* one hears in the playing of the Academy of St. Martin-in-the-Fields, for example (they recorded two of these concerti grossi several years ago; why don't they tackle the complete set?). Max Goberman's performances on *Odyssey* are somewhat more imaginative in style than the present ones, and his recording is more obvious in its stereo effects; for the time being, his is therefore the preferred version. DGG's sound is perfectly adequate, but it could have gained much from greater transparency. *I.K.*

RECORDING OF SPECIAL MERIT

DEBUSSY: String Quartet, Op. 10. RAVEL: String Quartet. La Salle Quartet. DEUTSCHE GRAMMOPHON 2530 235 \$6.98.

DEBUSSY: String Quartet, Op. 10. RAVEL: String Quartet. Via Nova Quartet. MUSICAL HERITAGE SOCIETY MHS 1211 \$2.98 (plus 65¢ handling charge, available from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performances: **La Salle tops**
Recordings: **DGG**

Try the blindfold test on a knowledgeable (or

a knowing) friend and ask him to pick which of these two is the American group in Germany and which is a French recording. That gorgeous sound, sensitive ensemble, elegant articulation, and deep expression, that sense of total identification with the music . . . comes from the La Salle Quartet on Deutsche Grammophon. The Via Nova Quartet, an energetic and reasonably accomplished French ensemble, just does not reach the inner level of involvement and projection that makes the La Salle performances so remarkable here.

The Cincinnati-based Quartet, long known—better, perhaps, in Europe than here—for their contemporary-music performances, has been working its way back to older repertoire. They recently recorded all of the Viennese Expressionist quartets, including the early, late-Romantic Schoenberg. This album is a pendant of sorts to that other release, and shows the remarkable versatility of the ensemble. Without a doubt, the experience of playing more recent music has enriched their performances of Debussy and Ravel. For example, the La Salle has mastered the coloristic aspects of string playing that loom so large in contemporary music but are, in fact, almost as important in Debussy and Ravel. The traditional string player does not practice *pizzicato* and really cannot manage it very well; the La Salles carry off that kind of thing brilliantly. On the other hand, they are aware of the old problems of building lines and making larger shapes within which expressive detail can emerge (rather than trying to build larger forms by accumulations of detail). All

(Continued on page 122)

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of this, plus some very beautiful playing, makes them exceptional interpreters of this music, and their readings are enhanced by the excellent sonic quality of the recording.
E.S.

DELIUS: Paris—The Song of a Great City; Eventyr; Dance Rhapsody No. 1. Royal Liverpool Philharmonic Orchestra, Charles Groves cond. ANGEL S 36870 \$5.95.

Performance: **Generally good**
Recording: **Excellent**

The post-Beecham generation of English Delius conductors, as represented by Charles Groves and Meredith Davies, seems especially interested in setting forth the music's texture and unique harmonic flavor and letting the sentiment, so easily overdone by mannered phrasing, take care of itself. This is certainly the prudent approach, for it is not just anyone who can command the wizardry of phrasing brinkmanship characteristic of, say, Beecham and Furtwängler at their finest.

It is good to have the first stereo recordings of three highly representative but sharply varied Delius scores under Charles Groves' baton here. *Paris* is a grandiose yet magical and kaleidoscopic tonal panorama, in which Delius recollects the heady Paris of his youth, when he was living it up (well, so to speak) with Edvard Munch, August Strindberg, and their cronies. *Eventyr* (Norwegian for "fairy-tale") evokes the troll yarns of the Norwegian folklorists Asbjørnsen and Moe, and the *Dance Rhapsody No. 1* is pure and delectable Delius hedonism in variation format—a perfect little masterpiece. English writers profess to find a distinctly British folk flavor in its dominating theme, but this listener detects a decidedly Norwegian tinge in its intervallic structure. Whatever one hears in the piece, it is still enchanting music.

Close comparison with the Fifties Beecham recordings of all three works shows Groves holding his own, I feel. I am not about to throw out my Beecham discs, which document in unique fashion his sorcery in this repertoire, but the more straightforward readings by Groves shed a different light on the music, revealing a certain toughness in harmonic clash and rhythmic irregularity that Beecham was inclined to smooth over.

If any fault can be found with the Groves disc, it has to do with details of the otherwise brilliant and full-bodied recorded sound: both the goatherd pipe (*piccolo*) at the end of *Paris* and the eerie troll-shouts in *Eventyr* are decidedly too far forward sonically, when—as in the Beecham discs—they should sound disembodied in the one instance and spooky in the second.
D.H.

RECORDING OF SPECIAL MERIT

DVORÁK: Legends, Op. 59. London Philharmonic Orchestra, Raymond Leppard cond. PHILIPS 6500 188 \$6.98.

Performance: **Stylish**
Recording: **Flawless**

This is the first *stereo* recording of the Dvořák *Legends*, not the first recording, as designated on the record sleeve; I have owned mono discs from the Fifties by the Little Orchestra Society under Thomas Scherman, and by the Czech Philharmonic under Karel Šejna. It belongs with the recent issues of the *Czech Suite* and the *D Minor Serenade* among the
(Continued on page 124)

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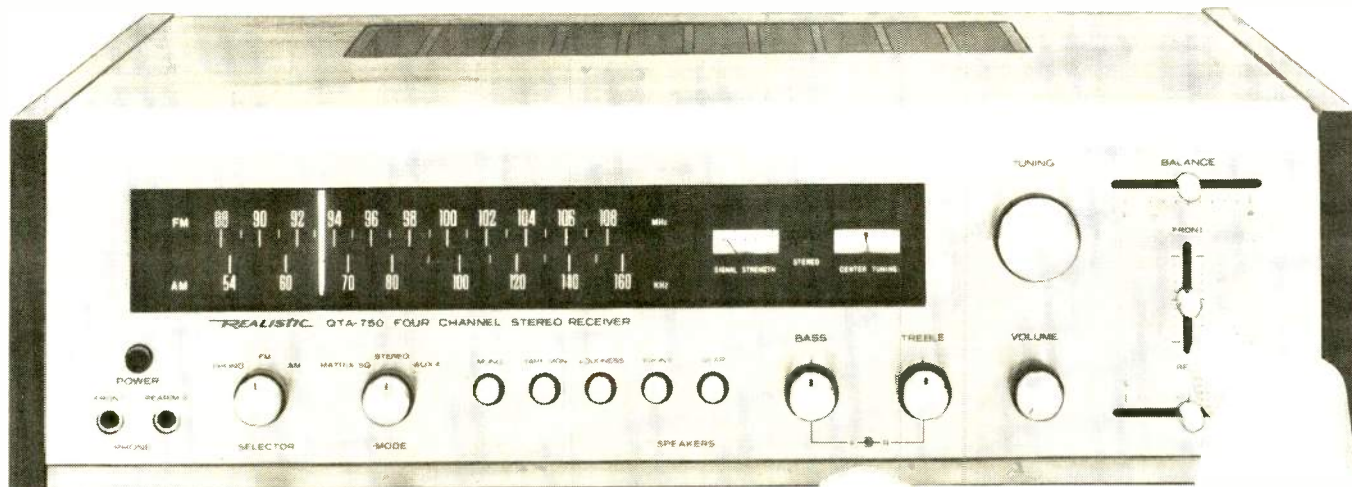
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delectable minor masterpieces of that Bohemian composer. Like the first set of Slavonic Dances that came out a few years earlier (1878), the ten *Legends* were written for piano duet and subsequently orchestrated. And like the dances, they achieved a huge success with keyboard amateurs in Central Europe and England.

The *Legends* are wholly unpretentious and enchantingly melodic in the best Dvořák vein. The Leppard performances are elegantly styled and superbly recorded. I'll take this for "easy listening" any time. *D.H.*

DVOŘÁK: Symphonies. No. 1, in C Minor, Op. 3 ("The Bells of Zlonice"); No. 2, in B-flat Major, Op. 4. London Symphony Orchestra, Witold Rowicki cond. PHILIPS 6500122 and 6500123 \$6.98 each.

Performance: **Spirited**
Recording: **Good on the whole**

Witold Rowicki, conductor of the Warsaw National Symphony Orchestra, is now but two works away (Nos. 3 and 7) from completing his cycle of the nine Dvořák symphonies, though all the recordings thus far have been with the London Symphony rather than his own orchestra.

In commenting in the July 1971 issue on the István Kertész recordings of the early Dvořák symphonies on London (also with the London Symphony Orchestra), I noted that these youthful works demonstrated Dvořák's gift as a melodist as well as his immaturity as a craftsman. Upon rehearing the first two symphonies in Rowicki's spirited readings, I find that my remarks still stand. The Dvořákian

rhythmic energy and melodic gift (especially in the slow movement and Scherzo of No. 1) are very much present, but there is none of the resourcefulness in the art of conjuring counter-melodies.

Dvořák did revise the Second Symphony in the 1880's, twenty years after its original composition, but not the First, which he supposed lost (it was rediscovered in 1923 and published in 1961). Considering the longueurs of the finale, one wishes some editing had been done, but still, it is of more than passing interest to be able to hear an apprentice work as it was originally conceived. What the music has to do with the bells of Zlonice, the town where Dvořák spent his early adolescence as a butcher's assistant, I do not know.

The Rowicki performances of the first two Dvořák symphonies are somewhat leaner in sonority and more urgent in propulsive quality than those of Kertész, and the recorded sound is somewhat less full-bodied—to the extent, in fact, that the violins seem "off mike" in the opening movement of the First.

Since I feel that the first five Dvořák symphonies are of more interest to the specialist or enthusiast, I can't generate any passionate preference for one of these recordings over the other. Both are excellent in their respective fashions. *D.H.*

FOERSTER: Symphony No. 4, in C Minor, Op. 54, "Easter." Prague Symphony Orchestra, Václav Smetáček cond. NONESUCH H 71267 \$2.98.

Performance: **Very good**
Recording: **Good**

The revival of the late Romantics rolls on. Although Josef Bohuslav Foerster, who was born in 1859 and died in 1951, has been regarded as a sort of Czech Mahler—his wife sang with Mahler in Hamburg and Vienna, and he is said to have been friendly with his illustrious compeer—his Fourth Symphony, composed in Germany and Austria in 1904, is firmly in the Dvořák-Brahms tradition, with almost no influence from the Wagner-Mahler side. It is a big, well-written Romantic piece with lots of feeling. Although there is a Slavic character to the work, it bobs to the surface only here and there; this is not colorful music, and, in spite of the strength of its ideas and workmanship, it has some of that pallor that often hangs over the late-Romantic symphony. There are exceptions: the lovely Slavonic dance which constitutes the second movement, and the striking appearance of the organ in the finale. But in the end this is really a work of special and, I think, fairly limited interest. It is well played and recorded here. *E.S.*

RECORDING OF SPECIAL MERIT

GERHARD: Symphony No. 4 ("New York"); Violin Concerto. Yfrah Neaman (violin): BBC Symphony Orchestra, Colin Davis cond. ARGO ZRG 701 \$5.98.

Performance: **Excellent**
Recording: **First-rate**

Roberto Gerhard, Spanish-born pupil of Schoenberg and a long-time resident of Cambridge, England, is a classic example of a composer whose neglect is due to the impossi-



bility of pigeonholing him. (Even the pronunciation of his name is in doubt: the obvious Spanish and German versions are now generally replaced by a very British "Jer-AHRD.") His earlier music—very little known—comes out of the Spanish nationalist tradition: later his work is associated with the techniques and style of Viennese Expressionism and twelve-tonism, Berg as much as Schoenberg. Finally, in the years before his death in 1970, there was a new development, partly influenced by electronics and postwar avant-gardism, but partly simply a new personal synthesis.

The second and third phases of Gerhard's activities are represented on this excellent disc recorded in association with the British Council. The British have, after twenty years of neglect, taken up the cause of their adopted countryman with a certain amount of enthusiasm. Although it has taken conservative audiences a long time to hear it, the Schoenbergian tradition within which Gerhard worked is essentially a continuation and "modernization" of the Classical-Romantic tradition. Gerhard's personal synthesis, in fact, provides rather lush and appealing examples of this. The Violin Concerto (1942-1945) is in every sense a Romantic concerto: essentially melodic, impressively virtuosic, warmly orchestrated, combining a modified structural tonal Classicism with some twelve-tonery, a great deal of Bergian-Brahmsian invention, a surprising amount of charm, and what the program annotator calls the "ghost of Sarasate." It is all managed with artistry and warm feeling and, remote as it now seems stylistically, I find it impossible not to like.

The Fourth Symphony, commissioned for

the New York Philharmonic's 125th anniversary (1967) and composed in the mid-Sixties, is a much more "advanced" work but still recognizably by the same composer. Gerhard's late serial style, like that of certain American composers and painters with whom he has much in common, is the last evolution of Expressionism—a style derived from early Expressionist and symphonic tradition but abstracted, material organized on a big canvas with slashing color forms adroitly and dramatically managed. It is hard not to be impressed, especially in this excellent performance and recording; indeed, both sides are a model of contemporary musical recording. *E.S.*

HAMILTON: *Epitaph for This World and Time* (1970). Choirs of the Cathedral Church of St. John the Divine of New York City, Trinity Church of Princeton, N.J., and Trinity Church of New York City; Larry King, David Agler, and Jack Jones (organs); Alec Wyton cond. *Voyage for French Horn and Chamber Orchestra* (1970). Barry Tuckwell (horn); London Sinfonietta, David Atherton cond. COMPOSERS RECORDINGS INC. CRI SD 280 \$5.95.

Performance: **Excellent**
Recording: **Excellent**

Among contemporary Anglo-Saxon composers, Iain Hamilton has followed a rather unusual course in his life and career. Born in Glasgow in 1922, he was trained first as an engineer; then, at the Royal Academy of Music, as a composer. In 1961 he emigrated to the United States and has lived in New York ever since, commuting to a teaching post at

Duke University by plane for a number of years, and carrying on a flourishing career here and on the other side of the Atlantic.

This recording is devoted entirely to his music: two large-scale works involving, on the one hand, three choirs and three pipe-organs and on the other a chamber orchestra and solo French horn.

Epitaph for This World and Time is the first. A dramatic setting of texts based on the Revelations of St. John the Divine, it seeks to evoke the mysterious, terrible, and enigmatic spirit of the words by having the choirs whisper, shout, and sing in huge clusters of sonority, while the organs contribute both eerie, distantly fragile sounds and massed resonances to match and mix with those of the choirs. It was recorded in Trinity Church, New York, and my suspicion is that the work would be more telling in a "live" performance, with the listener sitting in the midst of the apocalyptic turmoil of sounds, than it is on a recording—or at least this recording—where such spatial qualities as the music may possess are flattened out and presented on a single sonic plane. In terms of the music's materials, I find the conventional churchliness of some choral passages at stylistic loggerheads with the Penderecki-like chaos and saturation dissonance of others. But, for a final judgment on the music, I would want to hear the piece *in situ*.

Voyage, for solo horn and chamber orchestra, is a virtuoso piece (presumably twelve-tone in technique) of utterly contemporary demeanor. It is extraordinarily refined. The textures are glowingly transparent and loaded with vigor and color. The degree of musical

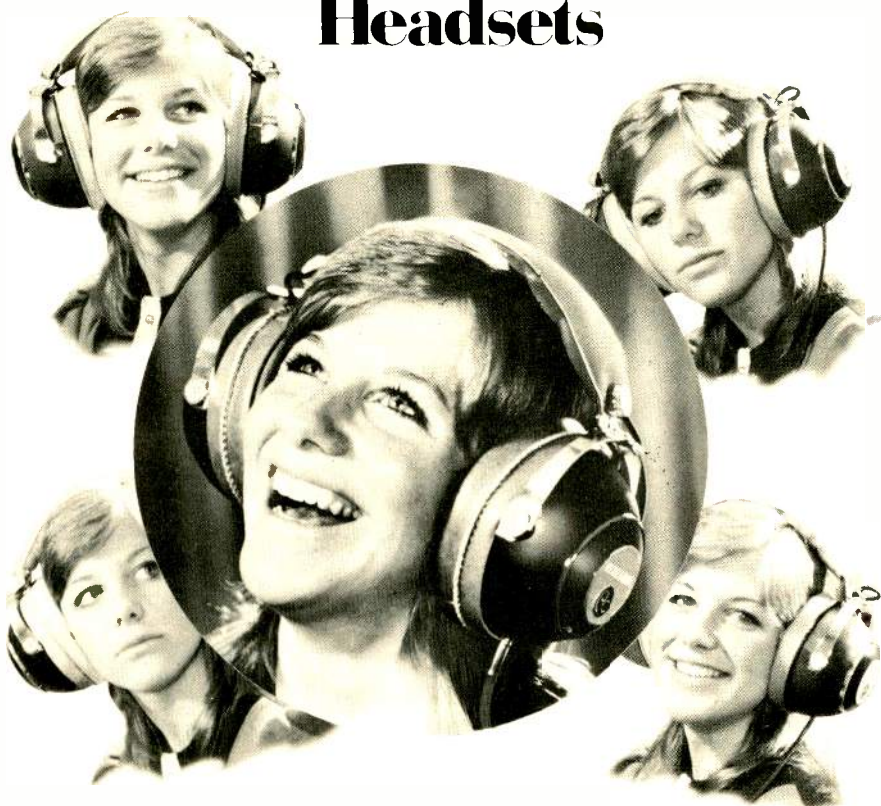


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intelligence and technical facility displayed here are impressive in the extreme. Occasionally, Hamilton forces a bit on the "applied avant-garde effect" level, and this comes through as a bit of self-conscious chic. But only in passing moments. *Voyage*, as a whole, is an extremely impressive piece, and its performance on this disc is first-rate. L.T.

HENZE: *Der langwierige Weg in die Wohnung der Natasha Ungeheuer*. William Pearson (baritone); Stomu Yamash'ta (percussion); Giuseppe Agostini (Hammond organ); the Fires of London; Philip Jones Brass Quintet; Gunter Hampel Free Jazz Ensemble. Hans Werner Henze cond. DEUTSCHE GRAMMOPHON 2530 212 \$6.98.

Performance: **Excellent**
Recording: **Very good**

"The Tedious Way to the House of Natasha Monstrous," commissioned by the Association of European Broadcasters, is one of Henze's recent "radical" music-theater works with a text by Gaston Salvatore. The good bourgeois baritone-protagonist finds the road to socialism difficult and tedious. The chamber ensemble is dressed not in formal clothes, but in bloody surgeons' costumes. The members of the brass ensemble are the agents of the police, and those of the pop group are pseudo-revolutionary hippies. The "real world" is represented by a tape collage of music, sounds, and voices, over which we hear that seductive, counter-revolutionary voice of Natasha. Through all this, our hero must sing, bellow, speak, and shout, his every move dogged by the percussion (the symbolism of which I missed).

All of this is indeed a long and tedious journey—a thorny road for baritone and listener as well. We must sympathize with the hero's plight; it is also Henze's and our own, for we all must make some such tedious journey, real or symbolic, in our lives. And this plight makes important subject matter for new music theater forms: the Bernstein *Mass*, Berio's *Laborintus*, and my own *Nude Paper Sermon* are other examples which show how such concerns cross stylistic lines.

This is all pertinent and intellectually interesting. The stylistic intersections, the social concerns, the intensity, the lack of concern with abstraction and "avant-gardism," the attempt to fill a contemporary idiom with real content—all of this draws my respectful and sympathetic attention. This is exactly what needs to be done. But there is a big "but." Henze is so mired in Expressionism, and the work is so monumentally ugly and alienated, that it finally produces nothing but distance—the maximum possible, one keeps wishing—between the listener and the music. So, in the end, the impact is vitiated, the intent irrelevant. The piece—in pure sound, at least—comes off as merely another piece of particularly unpleasant modern music.

The performers are excellent, and the realization is impressive. Perhaps to a more practiced Germanophile ear than my own, the effect might be different, but I doubt that American audiences will be responsive.

E.S.

IVES: *Vocal Music. Processional; Let There Be Light; Psalm XXIV; Turn Ye, Turn Ye; The Collection; The Sixty-seventh Psalm; Three Harvest Home Chorales; Disclosure; Soliloquy; Serenity; Where the Eagle; In the*
(Continued on page 128)

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Performance: **Very good**
Recording: **Very good**

I imagine that Charles Ives would have been genuinely pleased to hear these performances. They have a fine ring of sincerity about them, and they maintain a nice balance

between the solid sound of professionalism and something else a bit more ingenuously enthusiastic than professionalism. This is fascinating music, and it is well performed here. I do wish that the liner notes were not (1) confused, and (2) printed in microscopic type. And where are the texts? *L.T.*

JANÁČEK: *Diary of One Who Disappeared*. Robert Tear (tenor); Elizabeth Bainbridge (mezzo-soprano); Elizabeth Gale (soprano); Rosanne Creffield (mezzo-soprano); Marjorie Biggar (contralto); Philip Ledger (piano). Argo ZRG 692 \$5.95.

Performance: **A for effort**
Recording: **Good**

Like Charles Ives, the Moravian-Czech mas-

ter Leoš Janáček had not the slightest compunction about pulling extra performers into a score, even for a very few bars, if he felt it would increase the effectiveness of his musical communication. Thus, Ives added flute and viola *obbligato* at the end of the "Concord" Sonata for solo piano, and Janáček added the relatively few bars of music for offstage women's chorus at the most crucial dramatic turning points in his narrative song-cycle *The Diary of One Who Disappeared*.

The poems set by Janáček in the cycle were originally published in a newspaper account of a farm lad who came under the spell of a gypsy girl. They speak in the first person of the lad's anguished conflict between obligation to family and land, and the elemental animal magnetism of the gypsy Seffka. The musical language that Janáček entwined with this narrative transfigures a prosaic tale into a brooding and dramatic commentary on the human spirit, on nature, and on the irreconcilable demands of differing kinds of love. Janáček's musical language here is grounded in Moravian-Czech speech rhythm and in a folk-rooted Expressionistic approach to the situation and subject matter, with terse motivic material serving as musical binding for the twenty-two sections of the uninterrupted cycle. The first eight are for tenor and piano only; the following three, leading to the denouement, are for tenor and alto, with a brief entry of the small offstage women's chorus. The two following sections are evocative of commitment and consummation—the first for tenor and piano, the second a piano solo of great intensity. The balance—remorse, reflection, decision—are for tenor and piano.

To attempt the *Diary* in English translation was a brave enough move in itself, both on the singer's part and on that of the translator, Bernard Keefe. Certainly it is good to have the full text of the cycle in English and to be able to follow in detail the intertwining of Janáček's vocal and instrumental lines, sometimes tender, sometimes cruelly gnarled and difficult. Tear and Ledger do a superb job of musical communication, and if the totality falls a bit short of complete success, that is the result both of a *tessitura* that lies high for Tear's somewhat baritonish tenor and of the problems of trying to fit an English text to music that was based on Czech prosody and word-rhythm. Comparison with the 1950 Artia disc by the veteran Czech tenor Beno Blachut is instructive on this point, for not only do words and notes fit flawlessly there, and to superb dramatic effect, but Blachut's Slavonic tenor manages the *tessitura* with ease. If you can find a copy of Artia 102 in a record-store remainder box, grab it; then get Robert Tear's Argo disc as a complement for aid in experiencing a remarkable masterpiece of the song-cycle literature. *D.H.*

MAHLER: *Symphony No. 8, in E-flat Major*, ("Symphony of a Thousand"). Martina Arroyo and Erna Sporenborg (sopranos); Julia Hamari and Norma Procter (altos); Donald Grobe (tenor); Dietrich Fischer-Dieskau (baritone); Franz Crass (bass); Choirs of the Bavarian, North German, and West German Radios; Women's Choir of the Munich Motet Choir; Boys' Choir of the Regensburg Cathedral; Bavarian Radio Symphony Orchestra. Rafael Kubelik cond. DEUTSCHE GRAMMOPHON 2707 062 two discs \$13.96.

Performance: **Good**
Recording: **Good**



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It has taken me a very long time to come to terms with Mahler's Eighth Symphony. I suspect that part of my problem stems from hearing labored "festival" performances rather than confident and vitally fluent renditions that bespeak a full belief in the music on the part of every participant. Certainly the three recent recordings of the Eighth that I have heard—Bernstein, Solti, and Kubelik—possess this necessary quality (I have not heard Haitink's). Given such performances, one can view the work as a contrast of the Faustian and the Apollonian, of Doing *versus* Being, and can begin to develop a genuine appreciation of the symphony's visionary aspect, rather than simply admiring the extraordinary craft that went into it.

The passion of Bernstein, the clarity and urgency of Kubelik, the white-hot inspiration of Solti—these combined with the varied quality of the soloists, the problems posed by internal balances (especially the boys' choirs), and the almost impossible challenges to be met in terms of convincing recorded sound, present any reviewer with something like a jigsaw puzzle when it comes to making a recommendation. The Bernstein reading is immensely gripping, but the recorded sound lacks body and clarity in the climactic moments, especially when compared with the Kubelik and Solti performances. Kubelik offers the tautest reading, and his realization as a whole is remarkable for the clarity of its inner textures, most notably in the knotty first movement; but in the all-stops-out moments the sonics, full and warm as they are, seem confined. His tenor soloist, Donald Grobe, strains in his big moment, but Dietrich Fischer-Dieskau, in the Pater Ecstaticus solos of the second movement, is most eloquent and vital.

I must admit, however, that the Solti reading—with a fine team of soloists, the Vienna choral forces, and the Chicago Symphony Orchestra, backed by extraordinary recorded sound from London—has completely swept me off my feet. For a performance I would come back to for repeated hearings, it is Solti's by a decisive margin. *D.H.*

MOUSSORGSKY: *Songs and Dances of Death* (see RACHMANINOFF)

RECORDING OF SPECIAL MERIT

MOZART: *Piano Sonatas: No. 4, in E-flat Major (K. 282); No. 8, in A Minor (K. 310); No. 10, in C Major (K. 330).* Andor Foldes (piano). ODEON C 063 29 038 \$5.98.

MOZART: *Piano Sonatas: No. 8, in A Minor (K. 310); No. 10, in C Major (K. 330); No. 12, in F Major (K. 332); No. 13, in B-flat Major (K. 333).* Glenn Gould (piano and obbligato). COLUMBIA M 31073 \$5.98.

MOZART: *Piano Sonatas: No. 11, in A Major (K. 331); No. 16, in B-flat Major (K. 570); No. 17, in D Major (K. 576).* Menahem Pressler (piano). MUSICAL HERITAGE SOCIETY MHS 1199 \$2.99 (plus 65¢ mailing and handling, from the Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

Performances: (1) Warm and probing
(2) Intense and eccentric
(3) Sensitive and subdued

Recordings: All in keeping with performances

These are three quite disparate interpretations of Mozart. My own inclination is toward the blend of thoughtfulness and affection that seems to be the hallmark of Andor Foldes' style. His playing is quite lyrical, and beautifully sculpted; though there is no lack of tension, the pianist eschews brilliance for its own sake, concentrating instead upon probing the emotional depths of these scores. It is smooth, effortless, and superbly balanced playing without a hint of glibness. The reproduction, moreover, is detailed and warm.

Glenn Gould's Mozart could not be in sharper contrast, his disc being the third in a series that will eventually take in the complete sonatas by that composer. Whether one rebels against Gould's individualistic manner here (as I do) or not, one cannot deny that he is

always interesting in his ideas. The question remains, however, whether this is not more Gould than Mozart. Most of the fast movements are terribly fast—for example, the opening of the A Minor Sonata, or the *Allegro moderato* of the C Major, which becomes *presto possibile* in this version. These opening and closing movements with their prevalent staccato touch could fittingly accompany a silent-film chase scene—not to mention a Mickey Mouse cartoon. Yet, in the slow movements, Gould reveals a great amount of intensity, and a concentration on emotion and details of phrasing and dynamics that I would like to hear other pianists emulate. The sonic reproduction is lean and transparent, but I was appalled by Gould's vocal *obbligatos*.

(Continued on page 132)

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THE FURTWÄNGLER "RING"

Tarnished, yes, but there's gold beneath

Reviewed by GEORGE JELLINEK

IN 1953, a year before he died, Wilhelm Furtwängler accepted an invitation from Radio Italiana to conduct Wagner's *Ring* cycle in a series of four "live" broadcast performances before a small invited audience. After the Rome venture, Furtwängler completed a commercial recording of *Die Walküre* (with the Vienna Philharmonic and several of the hand-picked singers of the Rome cast) that was intended to be the first step toward a complete Vienna-based recorded *Ring*. Since the conductor's death aborted that plan, however, the Rome performances, retained only on reference lacquers, remain the only full and permanent legacy of the Furtwängler *Ring*. Now, after lengthy negotiations with artists, heirs, and various other owners of rights, EMI has released the entire series on eighteen discs on its low-price Seraphim label. The set, which also contains a helpful "Guide" with a spoken synopsis and musical illustrations of the important leitmotifs, bears this cautionary note on its liner: "While the overall sound quality of this recording does not compare with today's standards, undoubtedly this great Furtwängler performance should be made generally available to record collectors the world over."

SADLY, I must amend this statement by observing that the overall sound quality of the set does not compare with the commercial standards of its *own* era, either. To put it bluntly, the sound is dismal, about on the level of recordings made before World War II. No amount of sonic improvement by EMI's engineers could have altered the

fact that the original source was, after all, retained for reference purposes only. Distortion and faulty balances attest that no commercial release of these recordings was contemplated at the time of the taping. The technical flaws are widespread and sometimes destructive. Detailing them would serve no purpose; one essential point, however, should be stressed, and it is that, though a version of the *Ring* produced in the recent past by London or DGG may be taken as a faithful realization of the musical intentions of a Georg Solti or a Herbert von Karajan, this unsatisfactory effort can under no circumstances be considered a true realization of Furtwängler's intentions. It may reveal his comprehensive vision, the justness and logic of his tempos, and his ability to inspire singers to their peak efforts, but it cannot come close to reflecting the *sound* of his orchestra, his dynamic nuances, or his placement of the singers in the orchestral framework. This is most unfortunate, for, even given these disappointing conditions, we are vouchsafed many glimpses of greatness in this set. Let us take the four music dramas one by one.

● *Das Rheingold*. The late Ferdinand Frantz, who is Furtwängler's Wotan throughout, has moments of unsteadiness, but he portrays the troubled god in a commanding manner, with ample, dark, and imposing tones. The Alberich here is Gustav Neidlinger, an image of total malevolence, steady and secure in his tones, delivering his oath fearsomely, and well aided by Furt-

wängler's masterly pacing. (Neidlinger's account of the role in London's 1958 recording under Solti is even more brilliantly realized.) The two giants sound like *real* giants: Gottlob Frick is a splendidly sinister Fafner, Josef Greindl an occasionally shaky but still imposing Fasolt. I had expected freer and more imaginative vocalism from Wolfgang Windgassen, but his Loge is still better than adequate. Another distinguished tenor, Julius Patzak—his starring days behind him—turns in a remarkable Mime, free of broad caricature, yet expressive of the dwarf's cunning. There is an attractive trio of Rhinemaidens headed by the Woglinde of Sena Jurinac, and an effective Donner by Alfred Poell. The Freia, Erda, and Froh are only adequate, and the Fricka of Ira Malaniuk is, unfortunately, even less than that. Not even Furtwängler's mastery can conceal the fact that his orchestra is not top-quality, and, of course, the orchestral splendors of such an episode as the journey to Nibelheim are dulled by the reproduction.

● *Die Walküre*. Furtwängler's leadership asserts itself not only in the momentum that propels the drama seamlessly from start to finish but also in the careful enunciation of the text by the cast of prominent Wagnerians. Frantz is again a commanding Wotan, more impressive, in fact, than any of his counterparts in the complete sets. The Brünnhilde of Martha Mödl is quite remarkable, and we can be grateful to this venture for capturing this exceptional artist, who was ill served by some later recordings, in such imposing form. She has all the tonal strengths a Brünnhilde should have (though not in Nilsson-like abundance) together with an intelligence that makes something individual and memorable of all of the character's actions. Windgassen is a better Siegmund than a Loge. There is little sensuous appeal in his singing, but sufficient strength for the robust outbursts, ample taste and intelligence for a sensitive *Todesverkündigung* scene, and even enough tenderness for his scene with Sieglinde. Gottlob Frick is a strong and appropriately fiendish Hunding. But the Sieglinde of Hilde Konetzni is too matronly in sound, and the Fricka (this time Elsa Cavelti) is again not fully up to the part's demands.

● *Siegfried*. The cumulative strain apparently tells on Ferdinand Frantz. He reaches this climactic point in the tetralogy a worn-out Wanderer indeed, though commanding in stature to the end. Ludwig Suthaus is an intelligent singer, but he has many problems. Above all, he lacks the youthful sound appropriate to the young Siegfried. In the Forging Scene (which is paced by Furtwängler rather too deliberately) he is unexciting, and almost every moment of his strenuous role taxes him, save the scene with Mime, which he handles well. As Mime, Julius Patzak demonstrates how much expressive mileage can be gotten from a voice short of range and limited in volume. His characterization is, in fact, quite remarkable. It is sly and endowed with *human* qualities rather than being a caricature of malevolence. There are no excesses (*vide* Gerhard Stolze) in this carefully thought-out portrayal. As Brünnhilde, Mödl, opposite a not very impressive partner, brings tonal lustre and ap-

pealing femininity to the Awakening Scene, and these come to fruition in *Götterdämmerung*. The first-rate Erda of Margarete Klose suffers from inadequate microphoning. Alois Pernerstorfer is less steady an Alberich than Neidlinger was. Greindl is a satisfactory Fafner, and Rita Streich is a delightful Forest Bird. The orchestral reproduction is saddening. Such great moments as the forging of Nothung, the killing of the Dragon, the shattering of Wotan's spear, and the superb excitement of the final scene are all muted in impact by indifferent sound.

● *Götterdämmerung*. Here Martha Mödl emerges as a triumphant Brünnhilde, one to be recognized and acclaimed on the strength of her own interpretation without comparison with previous (Flagstad) and subsequent (Nilsson) standards. The heroic yet warm farewell to Siegfried in the Prologue, her fervor in the Waltraute scene, her outrage upon discovering Siegfried's treachery, and, finally, her moving Immolation Scene—these are all components of an exciting and deeply committed interpretation. Suthaus is decidedly more in tune with the heroic, mature Siegfried of *Götterdämmerung*, and his serious purpose and consistent musicality are often matched with pleasing aural results. The praiseworthy Gunther of Alfred Poell suffers from poor engineering balances. Greindl is a somewhat thick-sounding Hagen, Sena Jurinac a truly radiant Gutrune (and also one of the three excellent Norns).

AND so we have here a well-intentioned and, despite all, a *welcome* release which demonstrates an admirable sense of responsibility to artistic and historical values on EMI's part running full in the face of doubtful commercial success. I wish I could give the set a warmer endorsement, but there is no denying the vastly superior technical achievements of the other recorded *Rings*, wedded there to roughly comparable artistic strengths. Obviously, this is not a starter set. But no Wagnerite, complete or less than complete, will want to be without it.

WAGNER: *The Ring of the Nibelung* (complete). Ferdinand Frantz (baritone), Wotan; Martha Mödl (soprano), Brünnhilde; Wolfgang Windgassen (tenor), Loge and Siegfried; Hilde Konetzni (soprano), Sieglinde; Gustav Neidlinger (bass), Alberich (in *Rheingold*); Alois Pernerstorfer (bass), Alberich (in *Siegfried* and *Götterdämmerung*); Julius Patzak (tenor), Mime; Gottlob Frick (bass), Fafner (in *Rheingold*) and Hunding; Josef Greindl (bass), Fasolt, Fafner (in *Siegfried*), and Hagen; Alfred Poell (baritone), Donner and Gunther; Sena Jurinac (soprano), Woglinde and Gutrune; Margarete Klose (contralto), Erda (in *Siegfried*) and Waltraute; others: Rome Symphony Orchestra and Chorus of RAI, Wilhelm Furtwängler cond. SERAPHIM IS 6100 eighteen discs (plus "The Seraphim Guide to the Ring") \$53.98. (*Das Rheingold*, IC 6076, three discs; *Die Walküre*, IC 6077, *Siegfried*, IC 6078, and *Götterdämmerung*, IC 6079, five discs each; "Guide to the Ring," IS 60200. Available singly after January 1973 at, respectively, \$8.94, \$14.90, \$14.90, and \$14.90. Guide available now at \$1.00.)



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which are louder and more distracting here than in most of the pianist's discs.

Menahem Pressler is far closer to Foldes than to Gould. His is highly sensitive playing with carefully delineated phrasing. One senses great control in addition to expressive warmth, but the interpretations could have benefited from less subdued (almost introverted) dynamics and more feeling of letting go. Fast movements in particular lack the requisite sparkle, so carefully are they set forth. Yet there is much to be said for these tonally handsome renditions, and the warm piano sound is an added advantage. I.K.

MOZART: *Sinfonia concertante in E-flat Major (K. 364)*. K. STAMITZ: *Sinfonia Concertante in D Major*. Isaac Stern (violin); Pinchas Zukerman (viola); English Chamber Orchestra, Daniel Barenboim cond. COLUMBIA M 31369 \$5.98.

Performance: **Warm and lyrical**
Recording: **Good**

There are more recordings, interestingly enough, of Mozart's *Sinfonia concertante* for violin and viola than of any of that composer's concertos for other instruments. Furthermore, the majority of them are very good indeed, including those of such soloistic duos as the Fuchs, the Oistrakhs, Menuhin and Barshai, Stern and Trampler, Grumiaux and Pelliccia, and (perhaps my own favorite) Druian and Skernick with Szell and the Cleveland Orchestra, a model of Mozart playing with its subtleties of phrasing and dynamics.

Isaac Stern, who is in the above list with Walter Trampler, plays the work this time with his young protégé Pinchas Zukerman on viola rather than on his customary violin. They make a fine team, both in the Mozart and the less well known but pleasantly melodious work by Carl Stamitz (1745-1801). It is evident that the soloists and their conductor are of one mind about both pieces stylistically, but I question whether their style is right for the music. The playing is precise and well balanced, but the phrases, accents, and dynamics tend to be slightly Romantic—that is, exaggerated—in flavor. In the orchestral playing, too, there is little crispness or sparkle, and the *presto* finale of the Mozart lacks something in wit and effervescence. Nevertheless, these are enjoyable performances: there is nothing glib about them, and there are both warmth and emotional involvement—elements that all too often are wanting in Mozart interpretations.

Try this disc, but also try Columbia MS 6625, one of George Szell's most impressive Mozart discs. The sonics on the present recording are good though not outstanding in orchestral clarity, a fault that may be partly laid to the strongly *legato* manner of playing by the accompanying instruments. I.K.

ORFF: *Trionfo di Afrodite*. Helena Tattermuschová (soprano); Ivo Židek (tenor); other soloists; Czech Philharmonic Chorus; Prague Symphony Orchestra, Václav Smetáček cond. SUPRAPHON I 12 0877 \$5.98.

Performance: **Old-fashioned wedding**
Recording: **Good**

Carl Orff's boisterous and popular "scenic cantata" *Carmina Burana* actually is only the first of a set of three he wrote for the stage, which are jointly called *Trionfi*. *Carmina Burana*, composed in 1936, is an exuberant, rather overwhelming exercise based on

poems by medieval students and minstrels that celebrate a hedonistic approach to life and love. *Catulli Carmina*, completed in 1943, deals with poems by Catullus about his love for the indomitable Lesbia and dramatizes the conflict between romantic yearning and physical passion. *Trionfo di Afrodite*, completed in 1951, is straightforwardly a celebration of marriage, a "*concerto scenico*" about an ancient wedding, comparable, especially in its text, with Stravinsky's stark, intense *Les Noces* but more romantic and Mediterranean in musical terms. For this epithalamion in music, Orff turned again to poems by Catullus, as well as to other Greek poets of the ancient world, including Sappho and Euripides. The seven-part wedding celebration proceeds right into the bridal chamber (although we do hear this curious consummation only from behind the scenes). At the end, Aphrodite appears and everybody worships her to lyrics by Euripides. Those acquainted with his ear-



IRINA ARKHIPOVA
Telling nuances for Russian songs

lier works can well imagine the advantage Orff takes of his many opportunities, applying rich color in brutal strokes with a dripping brush, summoning all his resources of choral and orchestral arrangement to mount a big, aggressive tonal picture. Yet, in all, the *Trionfo di Afrodite* is a gentler, warmer, more subdued piece than its predecessors, at times less striking but more endearing. The hard-working Prague forces under conductor Smetáček make a big, brave effort to cope with it all—especially Helena Tattermuschová as the soprano bride and Ivo Židek as the tenor bridegroom—yet the size of the work seems a mite too much for them at times. From a technical point of view the record is quite good but not as remarkable sonically as either the Columbia or Deutsche Grammophon versions of *Carmina Burana* and *Catulli Carmina*. Still, it's the only *Trionfo di Afrodite* on the books at the moment and well worth possessing for admirers of Orff's craft and intoxicating ardor. P.K.

PROKOFIEV: *Classical Symphony, in D Major* (see TCHAIKOVSKY)

PUCCHINI: *Manon Lescaut*. Montserrat Caballé (soprano), Manon; Plácido Domingo (tenor), Des Grieux; Noel Mangin (bass),

Geronte; Vicente Sardinero (baritone), Lescaut; Robert Tear (tenor), Edmondo; Ian Partridge (tenor), Lamplighter; Gwynne Howell (bass), Commandante; others; the Ambrosian Opera Chorus and the New Philharmonia Orchestra, Bruno Bartoletti cond. ANGEL SB 3782 two discs \$11.96, © 4X2S 3782 \$9.98.

Performance: **Good**
Recording: **Very good**

Some fifteen years after the last complete recording of *Manon Lescaut* we are presented with a version that clearly surpasses its predecessors in aural terms but possesses no clear-cut artistic superiority over them. Montserrat Caballé and Plácido Domingo are most certainly top-flight choices for the two lead roles. Both perform in their characteristic style, the soprano offering gleaming tones and finely sculptured phrases (here and there compromised by slight pitch deviations) and a passable amount of dramatic involvement, the tenor his usual pleasing combination of ardor and artistry and a certain amount of strain. Though both artists rise to their big moments impressively, when the opera was over this listener was pleased but certainly not overwhelmed or in search of superlatives.

Vicente Sardinero is a tonally lightweight but satisfactory Lescaut; Noel Mangin's woolly-voiced Geronte is un-Italianate in sound. There are some good voices among the English *comprimari* who complete the cast, notably tenor Ian Partridge, but the Edmondo is weak.

Conductor Bartoletti starts the opera at an alarming jet-age tempo, proving nothing beyond the orchestra's ability to follow his lead. At the conclusion of Act Two, he again whips up a Rossini-like furor that tends to throw the dramatic action into confusion. These are regrettable miscalculations in a performance that otherwise has much to commend it, including an eloquent rendering of the orchestral *intermezzo*.

If your primary consideration is up-to-date stereo sound, this set will answer the need. As a performance, I do not find it superior to the low-priced Victrola 6027, which offers Licia Albanese and Jussi Bjoerling in the leading roles, Robert Merrill as an outstanding Lescaut, and superior conducting by Jonel Perlea. G.J.

RECORDING OF SPECIAL MERIT

RACHMANINOFF: *In the silence of the night; I wait for Thee; Child, Thou art fair as a flower; Loneliness; Lilacs; A Dream; Sing not in my presence*. MOUSSORGSKY: *Songs and Dances of Death*. Irina Arkhipova (mezzo-soprano); John Wustman (piano). MELODIYA/ANGEL SR 40198 \$5.98.

Performance: **Excellent**
Recording: **Excellent**

Irina Arkhipova is one of those artists who can pour out beautiful singing tones with the naturalness of speech, in abundance and seemingly without effort. When I hear her I think of Giuseppe de Luca or Heinrich Schlusnus or Janet Baker—all singers of clear individual personalities free of intrusive mannerisms, artists capable of communicating not so much through personal superimposition as through enriching the music from within, so to speak. Arkhipova is a subdued yet knowing interpreter of songs, eschewing
(Continued on page 134)

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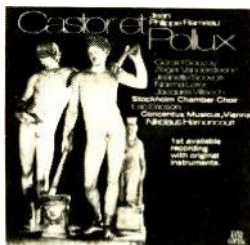
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broad vocal gestures in order to maintain the purity of the vocal line. In the Rachmaninoff songs, she brings to the music's soaring lyricism relatively straightforward means: the dark, glowing beauty of her tones can speak volumes in telling nuances. The seven songs include three rather unfamiliar ones, among them the Rachmaninoff setting of the great Heine lyric *Du bist wie eine Blume*.

Though I prefer a male singer for the morbid Moussorgsky cycle, Arkhipova's interpretation won me over immediately. Her firm, dusky tones, totally free of the Slavic wobble, and her expressively shaded piano cast an irresistible spell. Here again, there is no overdramatization—the tempos, in fact, are rather brisk. She sings the four songs in an unconventional sequence, beginning with the *Lullaby*, not the *Trepak*. The liner offers no explanation for this, nor does it tell us how this brilliant Russian mezzo came to record with the distinguished American accompanist John Wustman. However it came about, the combination has produced a wonderful record.

G.J.

RACHMANINOFF: *The Rock—Symphonic Fantasy* (see BORODIN)

RAVEL: *String Quartet* (see DEBUSSY)

RUBINSTEIN: *Symphony No. 2, in C Major, Op. 42 ("Ocean")*. Westphalian Symphony Orchestra, Recklinghausen, Richard Kapp cond. CANDIDE CE 31057 \$3.98.

Performance: **Respectable**
Recording: **Good enough**

Anton Rubinstein, Russian-born and German-trained, prodigious pianist and musical administrator, founder of the St. Petersburg Conservatory, and prolific composer, is remembered today almost solely through his *Melody in F* for piano and Victor Herbert's arrangement of another piano work, *Kammenoï Ostrow*. But in the middle years of the last century his "Ocean" Symphony was widely performed throughout Europe and America, and I remember well the *Feramos Suite* (after Thomas Moore's *Lalla Rookh*) as a fixture of the Chicago Symphony Orchestra's pop concerts in the Frederick Stock days.

The "Ocean" Symphony, by the 1870's, had grown from a four-movement Classical-Romantic work of a twenty-five-year-old to a seven-movement fresco representative, perhaps, of the seven seas. What we get on this recording, conducted by the American Richard Kapp, is five out of the seven ultimate movements, the E Minor Adagio of the original four-movement piece and the "Storm Scene" of the final version being omitted.

With or without the supplementary movements, the "Ocean" Symphony is a German Romantic work, in the tradition of Raff and Mendelssohn, rather than a Russian symphony in any but an historical sense of the term—for at the time Rubinstein composed his original four-movement score in 1854, no full-fledged symphony had yet been composed by any Russian.

Judged on this level, I find the "Ocean" Symphony several cuts below Mendelssohn's "Scotch" Symphony and *Hebrides Overture* in terms of musical inventiveness, and about on a par with Raff's *Lenore* in evocative effectiveness, the slow movement and the scherzo being the most interesting of the five movements recorded here.

The performance is well conducted, quite

recently played, and respectable sonically.
D.H.

RECORDING OF SPECIAL MERIT

SCHUBERT: *Die schöne Müllerin* (D. 795); *Winterreise* (D. 911); *Schwanengesang* (D. 957). Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). DEUTSCHE GRAMMOPHON 2720 059 four discs \$27.92.

Performance: **Masterly**
Recording: **Excellent**

Deutsche Grammophon's new release of the three great Schubert song cycles complements its mammoth two-volume collection of Schubert lieder and marks the fourth time around in this repertoire for Dietrich Fischer-Dieskau (the third in collaboration with Gerald Moore). It goes without saying that these illustrious partners have refined their interpretations to the point where deeper insights and more thoughtfully considered executions seem hardly imaginable.

There has never been a time when Fischer-Dieskau was anything less than a superb interpreter of these songs. He is not a strikingly dramatic singer, and, in songs calling for specific dramatic qualities, Hans Hotter (for conveying profound grief and dejection), Gérard Souza (for communicating innocent lyricism), or Hermann Prey (in songs of youthful ardor) may be preferable. But Fischer-Dieskau seems to have found the happiest overall balance among these various approaches. There are certain mannerisms in his singing that have elicited criticism, but these interpretive idiosyncrasies do not intrude on musical values.

It must be said, however, that the singer's tone is showing a progressive deterioration. It was always limited in volume, but now the limitations of range are becoming increasingly evident. He can still avoid disaster with immense skill and a wealth of devices born of long experience, but in terms of tonal evenness and beauty, his singing does not measure up to his last joint recordings with Gerald Moore, done for Angel some six years ago.

In certain songs in *Die schöne Müllerin* (*Der Jäger, Eifersucht und Stolz*, and *Die böse Farbe*, in particular) a certain dramatic overstress impedes the lyric flow in favor of excessive declamation, though *Mein!* is projected with remarkable clarity and the more pensive songs, such as *Wohin?*, are superbly done. By and large, *Winterreise*, with its higher ratio of subdued and grieving songs, comes off better here (keeping in mind, however, that *this* dejected wanderer is not driven to the shattering, black despair conveyed by Hotter). Interestingly, the tempos here are somewhat brisker than they were in the Angel set. The difference is marginal except perhaps in *Die Krähe*, where the slower pace was more effective. In *Schwanengesang*, I noted an increased use of *mezzo-voce* in *Kriegersahnung*, a very effortful climax ("*Komm, beglücke mich!*") in *Ständchen*, and a rather restrained *Abschied* compared to earlier, less inhibited treatments. But the immense resourcefulness of the artist can still overcome the hazards of coping with the special vocal demands of the Heine songs in this cycle.

When all is said and done, what still remains is the singer's faultless clarity and that sensitivity of phrasing, an inspired way of matching poetic nuances, that is all his own. Even

(Continued on page 136)

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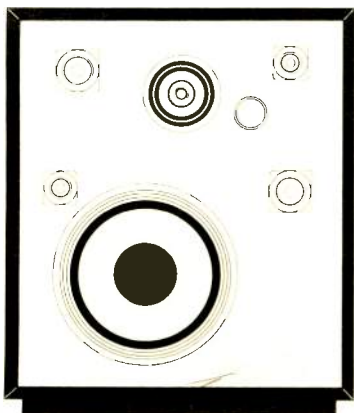
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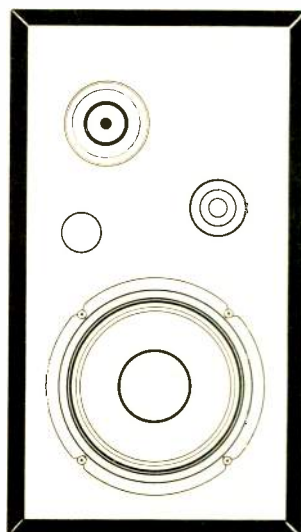
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when he cannot always make a waning voice obey the dictates of a soaring interpretive conception, what he offers is singing mastery on the highest level. And he has the glorious art of Gerald Moore on his side. Here is a partner who refuses to be overshadowed, who insists on equal prominence, but in doing so virtually *assures* the superior musical results of the collaboration. It may not be wise for singers of lesser stature to try to contend with the challenge of this kind of collaboration, but Fischer-Dieskau thrives on it. *G.J.*

SCHUBERT: *Symphony No. 9, in C Major* ("The Great"). Hallé Orchestra, Sir John Barbirolli cond. SERAPHIM S 60194 \$2.98.

Performance: **Very good**
Recording: **Good**

This is a reissue of a recording by Sir John Barbirolli that was given a warm reception in the mid-Sixties, and stands the test of time quite well. Barbirolli's tempos were described by my colleague David Hall in these columns as "a trifle leisurely," and that is indeed a prevailing characteristic of the performance. Barbirolli went after the meanings in Schubert with full respect for the composer's gently monumental style, and the interpretive elbow room gained by leisurely tempos was put to excellent use. On the other hand, the "surface" of Barbirolli's performance is occasionally less than perfect, with small flaws in intonation here and there and some delicate miscalculations of phrase emphasis—nothing serious enough to make the performance less than admirable, but sufficient to make it come off poorly when compared with an Angel recording (S 36044) made several years later by the late George Szell, toward the end of his life. Szell, too, adopted the ample and gently flowing tempos which are appropriate for this symphony, but in working with the Cleveland Orchestra, he was able to smooth every edge and surface and enliven the musical fabric "above" the pulse to an extent far greater than Barbirolli was. In addition to all its other virtues, the Szell performance is surpassingly elegant, and elegance always befits Schubert. *L.T.*

SCHUMANN: *Symphonies: No. 1, in B-flat Major, Op. 38* ("Spring"); *No. 2, in C Major, Op. 61*; *No. 3, in E-flat Major, Op. 97* ("Rhenish"); *No. 4, in D Minor, Op. 120*; *Overture, Scherzo and Finale, Op. 52.* Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 2709 036 three discs \$20.94.

Performance: **Mostly superb**
Recording: **Excellent**

After hearing the "Spring" Symphony, the C Major, the Overture, Scherzo and Finale, and the first three movements of the "Rhenish," I was all set to dash off a "Special Merit" review for this set, for up to that point Karajan and his Berliners were in top form, playing brilliantly, with sumptuous tone and a recording to match, and the readings had a genuine unmannered freshness and verve to them. But with the "Cathedral Scene" slow movement of the "Rhenish" matters began to take a different turn—bluntly, I have never heard a more ponderous rendering of what should be music of sustained exaltation. The concluding fifth movement of the "Rhenish" and the first three of the D Minor I found good, if not on quite the same level of excitement and passionate communication as the

earlier symphonies. The finale of the D Minor, however, turned out to be an unmitigated disaster—mannered in pacing and dynamics, and consequently anticlimactic. Even with the vaunted polish of the Berlin ensemble there is an unedited flaw in the last *tutti* chords preceding the final homeward dash of double basses and cellos.

So the closest to a wholly satisfactory recorded performance of the four Schumann symphonies remains the Odyssey set with George Szell and the Cleveland Orchestra. If the Karajan discs of the "Spring" and C Major symphonies become available separately, however, I would certainly recommend your buying them. *D.H.*

SHOSTAKOVICH: *Music for Soviet Films—Album Two. Michurin—Suite; A Year Is Worth a Lifetime—Suite.* Moscow Radio Symphony Orchestra and Chorus, Maksim



MAKSIM SHOSTAKOVICH
Fine readings of his father's film scores

Shostakovich cond. MELODIYA/ANGEL SR 40181 \$5.98.

Performance: **Brilliant**
Recording: **Excellent**

The Hollywood precept that movie music should be played but not heard has been pretty well ignored in Russia, where composers of the stature of Prokofiev and Shostakovich have written scores, many of them distinguished ones, for Soviet films from the beginning. Shostakovich, in fact, has contributed some sixty scores to the Soviet cinema. Two of them—music from the films *Zoya* and *Pirogov*—were released with the Bolshoi Theatre Orchestra and Chorus conducted by the composer's son Maksim in the first volume of this series. Volume two offers two more played by the Moscow Radio Symphony Orchestra and Chorus, Maksim again conducting. *Michurin* was made starting in 1946, right after World War II. It deals with the story of the horticulturist Ivan Vladimirovich Michurin, and was directed by the already famous film-maker Dvozhenko, who didn't get far before he ran into political difficulties: *Michurin*'s most famous follower was Trofim Lysenko, whose ideas on heredity were respectable only in his native land. Because director Dvozhenko refused to skip over the conflict between Michurin and Lysenko on

the subject of whether acquired characteristics can be inherited, he had to resign from the project: *Michurin* was completed later on by another director.

All this, of course, you would never gather just from listening to the music. The horticultural setting gave Shostakovich the opportunity to compose a score redolent of nature and evocative of wide vernal vistas. There are lovely pastorales and choruses, and the final passages invoking the feeling of a country morning are particularly invigorating. There are also, as in most film scores, long arid stretches which might be effective accompanying the action of a scene but go nowhere as pure music, and like the potato-planters in the song, are soon forgotten.

A Year Is Worth a Lifetime, a dramatization of the life and work of Karl Marx directed by one Grigory Roshal, is big, bombastic, and boring. There are marches, a ponderous takeoff on Offenbach, a call to action titled "The Barricades" which sounds just the way you would expect (and it never ends), a "Battle" that goes on for four-and-a-half minutes but sounds as though it lasts an hour, and a "Finale" which purports to sum up "the titanic struggles and achievements of Karl Marx" noisily and pompously. Both scores are brilliantly interpreted, but beneath the high gloss of the stereo I felt I could detect, at times, the sound of those scratchy old soundtracks which used to accompany Russian movies and which mercifully must have concealed some of the more threadbare qualities of this manufactured music. Out in the open and clear as a bell, much of it turns out to be pretty thin stuff. *P.K.*

SHOSTAKOVICH: *Sonata for Violin and Piano.* David Oistrakh (violin); Sviatoslav Richter (piano). ***Quartet No. 13.*** Beethoven String Quartet. MELODIYA/ANGEL SR 40189 \$5.98.

Performance: **Good**
Recording: **Poor**

Dmitri Shostakovich, a fine technician since his early twenties, has by this time achieved a level of mastery which strikes me as almost uncanny. His recent pieces are so lean, efficient, and concentrated that hearing some of them is like reading a long, emotionally charged telegram.

The Sonata for Violin and Piano (his *first*, believe it or not) was composed in 1968. Though I haven't analyzed the piece in depth, I doubt that there are more than five or six basic elements employed in its thirty-one-minute-long span. It is unbelievably terse, and even when the ideas are simple Shostakovich mannerisms, it compels interest.

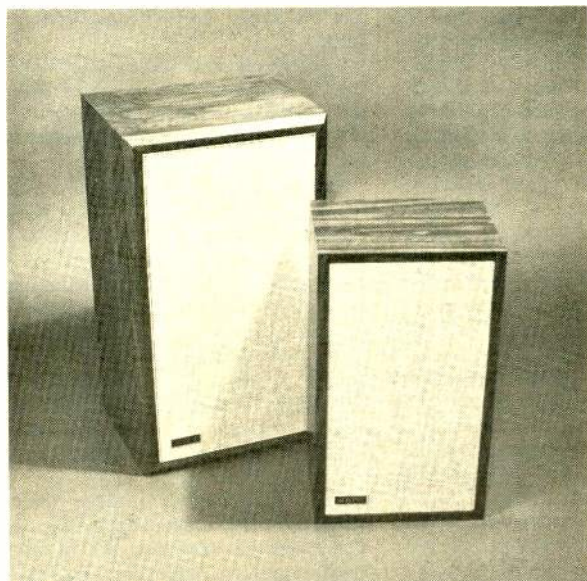
The Quartet No. 13, played by the Beethoven String Quartet, seems to have been inspired by—Beethoven! Many ideas are traceable almost unmistakably to the late quartets, to such an extent that something like a neo-Classical atmosphere occasionally prevails. The composer has used one "avant garde" device—clicking the bow against the body of the cello—which sounds rather limp in this context, but the Quartet is nevertheless a major work, and a fascinating one.

Unfortunately, the recording is annoyingly shrill, and I can't say that Oistrakh and Richter sound overly convinced by or concerned with the Sonata (it was recorded at a live performance, which may account for the poor sound, but hardly for some sloppy fin-

(Continued on page 138)

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gerwork on the violin). The recorded sound of the second side is no better, but there is no indication whether the Quartet was taped at a live performance or not. L.T.

STAMITZ: *Sinfonia concertante in D Major* (see MOZART)

RECORDING OF SPECIAL MERIT

STRAUSS: *Symphony for Wind Instruments, "The Happy Workshop"; Serenade for Wind Instruments, Op. 7.* Netherlands Wind Ensemble, Edo de Waart cond. PHILIPS 6500 097 \$6.98.

Performance: **Excellent**

Recording: **First-rate**

These two works are separated by an astonishing sixty-four years! Strauss started and ended his long composing career writing wind music. These curious scores represent a kind of *Gebrauchsmusik* without the *Gebrauch*— "occasional" music without any external occasion. The wind medium must have been associated in Strauss' mind with craftsmanship, Classicism, and all the traditional virtues. How else could he have composed an elegant Mozartian work like the 1945 Symphony with the ruins of the Third Reich crashing down around him? (He even marked it Op. Posth.!) This was a retreat inward, to that core of craft, knowledge, culture, and tradition of which he was (and keenly aware of it) the last representative— an old Wagnerian writing a Mozartian minuet amidst a real-life *Götterdämmerung*.

The *Serenade* was written in 1881 when Strauss was still a student. It is said to have been the work which impressed Hans von Bülow and helped get Strauss' remarkable public career as a composer and conductor under way. Under the circumstances, one might expect something flamboyant and typically Straussian, but this gentle, Classical-minded little piece is surprisingly modest and unassuming.

Both works are very well performed by the excellent Dutch musicians, and the recording is first-rate. The jacket calls these "first recordings," but is totally wrong; both works have been recorded before, though only the early serenade is still in the catalog (Mercury 90173). E.S.

TCHAIKOVSKY: *Piano Music, Vol. II. Piano Sonata, in C-sharp Minor, Op. 80 (Posthumous); The Months, Op. 37a; Children's Album, Op. 39; Six Pieces, Op. 51; Eighteen Pieces, Op. 72; Impromptu in A-flat Major (1889); Impromptu-Caprice in G Major (1885); Valse-Scherzo in A Major (1889); Impromptu in A-flat Major (Momento lirico— Posthumous); Aveu passioné.* Michael Ponti (piano). Vox SVBX 5459 three discs \$9.95.

Performance: **Fluent**

Recording: **Good**

TCHAIKOVSKY: *The Months, Op. 37a (arr. Trojan).* Czech Film Symphony Orchestra, Václav Neumann. EVEREST 3317 \$4.98.

Performance: **So-so**

Recording: **Poor**

In the absence of broadcasting, films, and the phonograph, music in the home a century ago was definitely a do-it-yourself affair, with the parlor piano occupying the space now reserved for the TV and the stereo set. The greatest composers of the day were by no means averse to serving this vast *Hausmu-*

sik market. Brahms and Dvořák made enough money from their Hungarian and Slavonic dances to subsidize, in effect, their symphonic masterpieces, for then, as now, composers did not make fortunes writing symphonies.

Thus it was that Tchaikovsky, as he put it, "turned out musical pancakes" for his publisher, Jurgenson, to help pay the rent— with a supplemental subsidy from Mme. von Meck. With the exception of two sonatas and the Op. 59 *Dumka*, virtually all of Tchaikovsky's solo piano music is of the pleasing "musical pancake" variety.

The Op. 80 Sonata included in Vol. II of Michael Ponti's comprehensive survey of Tchaikovsky's solo piano output actually predates the composer's First Symphony. The rhetorical scale on which the work is pitched is ambitious, but the music is neither particularly distinctive nor markedly distinguished. Of more than passing interest, however, is the Scherzo, whose main theme found its way into the corresponding movement of the First Symphony two years later.

The Months (or The Seasons) includes such popular pieces as the *Barcarolle* and *In the Troika*, though my own favorites are the equally popular and very lovely *Autumn Song* and the lively *Harvest Song* with its varied metrics.

The twenty-four pieces that make up the Op. 39 *Children's Album* are of slightly thinner substance, but it is fascinating to hear, in No. 13 a variant of the tune used by Glinka in his *Kamarinskaya*.

With the six pieces of Op. 51 we encounter some splendidly balletic fare in the opening waltz and succeeding polka, not to mention the charming waltzes of Nos. 4 and 6 of the set. Op. 72 is a mixed bag of minor and, in the instance of No. 10 (Scherzo-fantasy), more ambitious works. This last is really brilliant in effect and strongly akin in its imaginative quality to the *Manfred* Symphony Scherzo. Other fine pieces in this set include the mazurka-like *Un poco di Chopin* (No. 15) and the *Invitation au Trépak* (a take-off on Weber?) that winds up the series.

The unnumbered pieces, including a *Momento lirico* completed by Taneyev from Tchaikovsky's sketches, are of minor moment, save for a poignant *Aveu passioné*, for which no source or date is given in the liner notes or indicated in any standard reference source.

So much for the music, which I recommend chiefly to Tchaikovsky specialists and fanciers of keyboard *morceaux*. Mr. Ponti's performances are fluent and stylish, and well-recorded in the bargain. However, for the non-specialist listener, I would rather recommend Mr. Ponti's Tchaikovsky, Vol. I, which includes the far more important G Minor Sonata and the *Dumka*.

As to the orchestrated version of *The Months* on the Everest label by way of Prague, the less said the better. The instrumentation by Czech film composer Václav Trojan is tasteful enough, though not as varied and interesting as the one by Morton Gould, which he recorded on a Columbia mono disc in the Fifties. The performance sounds of ancient vintage (could it be the same as Supraphon LPV 435, listed as recorded under Trojan's direction, not Neumann's?) and the "reprocessed stereo" is truly execrable in its scrawny and distorted sonics. D.H.

(Continued on page 140)

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TCHAIKOVSKY: *Serenade in C Major for Strings, Op. 48.* **PROKOFIEV:** *Classical Symphony, in D Major, Op. 25.* **ARENSKY:** *Variations on a Theme by Tchaikovsky, Op. 35a* (omitted on quadrasonic disc). English Chamber Orchestra. Johannes Somary cond. **VANGUARD** □ VSQ 30016 (Columbia matrix) \$6.98. VCS 1099 \$3.98.

Performance: **Carefully detailed**

Recording: **Good stereo; excellent quad**

Johannes Somary is up against some of the big guns of the conductorial elite when it comes to the Prokofiev *Classical Symphony* (Ansermet, Bernstein, Ormandy) and the Tchaikovsky String Serenade (Barbirolli, Karajan, Ormandy). I must say that I prefer Somary's intimately scaled treatment of the Arensky Variations to the rather overblown one by Barbirolli, but when it comes to the Prokofiev and the Serenade, I find Somary's readings lacking in grace and tenderness compared to Ansermet's in the former and Karajan's in the latter. Somary's Prokofiev, however, has great brilliance and verve in the finale, and the end movements of the Tchaikovsky have plenty of sinew. The flanking movements of the Prokofiev are characterized by very careful detailing of their inner parts—a tactic that makes the opening movement sound a bit pedantic, but which works to superb effect in the finale.

The stereo disc, when played through two speakers, sounds very clean but a little dead, almost as though recorded as a film soundtrack. But the quadrasonic disc (which lacks the Arensky Variations) is an entirely different story, for the added ambience provided by the rear channels literally "opens up" the whole listening area, and the recorded sound takes on a quite extraordinary sense of space without any loss of detail. Certainly there is nothing in Vanguard's "quad" sound that could in any way be called gimmicky, but I am wondering whether the gain achieved in "quad" listening quality has not been at the expense of what could have been a reasonably vivid stereo disc.

D.H.

RECORDING OF SPECIAL MERIT

TELEMANN: *Concerto in A Major for Flute, Violin, Cello, and Orchestra; Concerto in A Minor for Two Flutes and Orchestra; Concerto in B-flat Major for Three Oboes, Three Solo Violins, and Continuo.* Jiří Válek and František Čech (flutes); Václav Snítíl (violin); František Sláma (cello); Josef Hála (harpsichord continuo); Ars Rediviva Orchestra, Milan Munclinger cond. SUPRAPHON 1101045 \$5.98.

Performance: **Invigorating**

Recording: **Excellent**

The most familiar of these three concertos is the one in B-flat, which contrasts groups of oboes, violins, and continuo in a most entertaining and enlivening manner. The rather large-scale A Major concerto (twenty-eight-and-a-half minutes long) contains many of Telemann's quirky melodic and rhythmic characteristics derived from the folk music of Poland and Moravia. The Concerto in A Minor for two flutes, in spite of the conductor's citation of French influence in his program annotations, seems based on the standard Italian *da chiesa* (slow-fast-slow-fast) format; it is pleasant, but not of the quality of the other concertos. Munclinger's soloists and ensemble play with an admirable liveliness and enthusiasm. There are a few minor stylis-

STEREO REVIEW

tic shortcomings, such as the omission of some cadential trills, but, on the whole, this is sensible, vital playing that offers a good deal of enjoyment to the listener. The reproduction is most satisfying as well. *I.K.*

TELEMANN: *Trio Sonata in A Minor* (see **BEETHOVEN**)

WAGNER: *Der fliegende Holländer*. Thomas Stewart (baritone), the Dutchman; Karl Ridderbusch (bass), Daland; Gwyneth Jones (soprano), Senta; Hermin Esser (tenor), Erik; Sieglinde Wagner (contralto), Mary; Harald Ek (tenor), Steersman; Chorus and Orchestra of the Bayreuth Festival, Karl Böhm cond. DEUTSCHE GRAMMOPHON 2709 040 three discs \$20.94.

Performance: **Routine singing**
Recording: **Good**

This performance was taped in Bayreuth, in the uninterrupted single-act version favored at the Festival there. Karl Böhm conducts with a vigor and bracing energy that are astonishing for one of his years, and maintains relentless momentum. The engineers have captured the aura of spontaneity that infuses a genuine *performance*, and this far outweighs the disadvantages of inconsistent aural perspective and a few imprecise attacks. The Bayreuth Chorus does excellent work, and, in general, there is much going for this performance. Unfortunately, however, much of the singing is going *against* it.

A serious and dependable artist, Thomas Stewart as the Dutchman gives a portrayal distinguished by sensitive characterization, but not by vocal gifts of impressive range and commanding stature. Karl Ridderbusch is a better than satisfactory Daland, but his ample voice has been unevenly captured in these "on the scene" surroundings. The Senta of Gwyneth Jones is acceptable only in the mid-range at subdued dynamic levels; whenever the demands of volume or *tessitura* rise, her singing becomes a trial. Hermin Esser sounds like the prototype of the Bayreuth tenor: a beefy, vigorous sound with a throaty, effortful top register and a rather graceless style. It all adds up to a performance that must have been as frustrating to the veteran man in the pit as it will be to most listeners. *G.J.*

COLLECTIONS

LEONARD BERNSTEIN: *Conducts Great Marches*. Sousa: *Washington Post; Semper Fidelis; The Thunderer; Hands Across the Sea; Stars and Stripes Forever*. **J. F. Wagner:** *Under the Double Eagle*. **J. Strauss, Sr.:** *Radetzky March*. **Steele-Howe:** *Battle Hymn of the Republic*. **Miles-Lovell-Zimmerman:** *Anchors Aweigh*. **Alford:** *Colonel Bogey*. **British Grenadiers.** **Arne:** *Rule Britannia*. **De Lisle:** *Marseillaise*. **Bagley:** *National Emblem*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA M 30943 \$5.98. © MA 30943 \$6.95, © MT 30943 \$6.95.

OLD AUSTRIAN MILITARY MARCHES. **J. Strauss, Sr.:** *Radetzky March*. **Kral:** *Kaiserlicher Hochzeitsmarsch*. **Sohn:** *Erzherzog-Albrecht Marsch*. **Wiedemann:** *Grenadiermarsch*. **Kalensky:** *Regimentsmarsch des I.R. No. 88*. **Ramberg-Lovsch:** *Matys; Spanischer Marsch*. **Achleitner:** *Seffertitz-Marsch; Erzherzog-Ferdinand-Karl-Marsch*. **Wagner:** *Die Bosniaken kommen*. **J. F. Wagner:** *Unter dem Doppeladler*. **Kostelecky:** *Subal-*

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ternmarsch; Komzak-Marsch. Czechoslovak
 Brass Orchestra. Rudolf Urbanec cond. SU-
 PRAPHON 1 14 1020 \$5.98.

Performances: **Bernstein wins the battle**
 Recordings: **Decibel-proud**

I never met up with one, but I am told there are people who love to wake up in the morning with march music pounding away in their ears. If you are among them, you will certainly want to have "Leonard Bernstein Conducts Great Marches" in your collection. Bernstein seems in particularly fit condition as he rouses the New York Philharmonic to military heights in brisk versions of old standbys from the *Washington Post March* to a *Stars and Stripes Forever* that should be the envy of every military band in the nation. When he launches *Anchors Aweigh*, he turns it into a salty scherzo that might have felt at home in his own score for *Fancy Free*. As the program continues, we leave the land of Sousa for foreign parts with equally snap-to renditions of *Rule Britannia*, *Colonel Bogey*, and *The Marseillaise*, pausing occasionally for homeward looks at the *Battle Hymn of the Republic* and *National Emblem* in performances that shine like the buttons on a general's uniform.

After all this, the Czechoslovak Brass Orchestra sounds stodgy by comparison. Their program, which should be of particular interest to musical historians specializing in the latter days of the Austro-Hungarian monarchy, starts with the *Radetzký March* (a sluggish version indeed compared with Bernstein's) and slogs through the literature—regiment by regiment—with a relentless banality that finally forced this listener to go AWOL before the concert was over. The Czechoslovak group is a fifty-piece ensemble under the direction of Rudolf Urbanec, who took a personal hand in revising most of the marches, but never once succeeds, as Bernstein does, in overcoming the foursquare quality of these war materials. P.K.

CRISTINA DEUTEKOM: In Vienna. Zeller: *Lipizzaner Kaiserin*. Ziehrer: *Mich freut's*. Johann Strauss II: *Accelerationen; Einmal nur im Beben; Pester Csárdás; Wo die Zitronen blüh'n; Wienerwalderchen; Liebeswalzer*. Josef Strauss: *Wenn's auf der Welt; Sphärenklänge*. Cristina Deutekom (soprano); Orchestra of the Vienna Volksoper, Franz Allers cond. PHILIPS 6500 228 \$5.98.

Performance: **Determined**
 Recording: **Good**

What may seem at first glance to be *echt* Zeller-Ziehrer-Strauss material turns out to be modern-day adaptations, the orchestration and lyrics done by other hands. Perhaps there is little point in being pedantic in such matters: both the Old and the New Testament are being constantly "updated" these days, so what's so special about the Strausses? Just the same, I doubt very much that the *Accelerations Waltz* was conceived with vocalists in mind. The other lyrics, too, often seem to get in the way of the music, except perhaps in the case of the calm *Sphärenklänge*.

The real problem, however, is that too much is done here for the sake of virtuosity, and the easygoing charm of the music is sacrificed in the process. Miss Deutekom displays relentless energy in these songs. She has a voice of impressive range and a serviceable technique, but a sequence of songs invariably written in high keys produces an undue concentration of shrillness. In short, high notes

abound but charm is in short supply. This collection is not without merit; no doubt it will find many partisans, but my enthusiasm is rather limited. G.J.

EVENING AT POPS—Boston Pops/Julia Child (see *Best of the Month*, page 86)

RECORDINGS OF SPECIAL MERIT

MUSIK AM HABSBURGISCHEN KAISERHOF. Fux: *Serenada a 8; Rondeau a 7; Sonata a Quattro*. Schmelzer: *Sonata Natalita a 3 Chori; Sonata II a 8, duobus Choribus; Sonata a 4, "La Carolietta"; Sonata I a 8; Sonata a 3; Sonata IV a 6; Sonata a 5; Sonata a 3; Sonata a 3 Violini*. Don Smithers (zink); Concentus Musicus of Vienna, Nikolaus Harnoncourt cond. TELEFUNKEN SAWT 9563/4-B two discs \$11.90.

Performance: **Subtly virtuosic**
 Recording: **Superior**

This two-record album is entitled "Music at the Imperial Habsburg Court," but it is devoted to just two composers who were in the employ of Emperor Leopold I in Vienna. Johann Heinrich Schmelzer (c. 1623-1680) worked first as violinist in the court orchestra and then eventually as its director. Johann Joseph Fux (1660-1741), best known for his counterpoint treatise *Gradus ad Parnassum*, was an organist in Vienna before Leopold gave him the position of Court Composer.

For the Baroque specialist and enthusiast this is an important collection, for it offers a large sampling of the instrumental output of these important minor masters. In particular, since Harnoncourt has recorded a fair amount of Fux's instrumental music previously, the album is valuable for its selection of Schmelzer, who has received little attention on the whole. The most interesting aspects of the latter's music are a strongly rhapsodic quality and an interest in antiphonal combinations of instruments. There is also a virtuosic streak to his writing, but the technical demands on the players are not as obvious, for the most part, as is, say, the trumpet part of the second Brandenburg Concerto. Rather, the virtuosity is of a more subtle kind: one has to listen for it and pay close attention. The first time I heard the album, for instance, I found my attention wandering; a rehearing suddenly revealed all kinds of things I had missed, including the most dazzling zink (cornet) playing (not to mention *obbligato* bassoon virtuosity) to be found on records. Perhaps one reason Schmelzer's technically demanding passages may not attract much attention is that the style is very much of the 1660's, so that the solo writing is apt to be integrated into the ensemble. Another reason is that the music is played almost effortlessly here by Harnoncourt and his group—it wasn't so many years ago that one simply expected all zink playing to sound thoroughly out of tune. And here is Harnoncourt, making incredibly difficult writing sound relatively easy on instruments of the period. If the Schmelzer comes off most effectively in the album, the Fux is interesting at least for the inclusion of a very long *Serenada*, a suite of sixteen movements. Telefunken's sound, as usual, is superb. I.K.

KATIA RICCIARELLI: Great Verdi Arias (see *Best of the Month*, page 85)

PAUL ROBESON: Songs of My People (see *Popular Reviews*, page 100)



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TAPE HORIZONS

By CRAIG STARK



YULETIDE GREETINGS

Now that the Christmas season is rapidly approaching, why not let your imagination loose and consider getting some of those accessories that will make your tape hobby much more enjoyable? Perhaps some timely and well-placed hints will bring Christmas Morn rewards.

High on my list for Santa is another pair of microphones. Perhaps, like me, you've gone quadrasonic, or perhaps you're simply not satisfied with the mikes that came with your recorder. In either case, the development of the so-called "electret" principle has made it possible for the audiophile to enjoy the advantages of genuine capacitor microphones without cumbersome power supplies and bank-breaking prices. Sony and Electro-Voice have models available from \$35 to \$100 that should be of real interest. And check the mail-order houses for the private-label brands. When you buy mikes, don't forget that they don't stand up by themselves, or you'll find yourself trying to tape them to floor lamps and bookcases in order to capture your child's keyboard talents for posterity. Atlas makes a full line of stands, from desk models to some complete with "baby booms." Revox also is importing an inexpensive (\$13.50) fold-up model that can be stored in a drawer when not in use.

Rock groups often want to use more than a single pair of microphones, so if this is your bag you'll surely need a mixer to permit you to combine the outputs of several mikes into a single channel. Simple imported mixers can be had for as low as \$10, but if you're seeking really high-quality results, consider one of the Shure, Sony, Lamb, or Gately models.

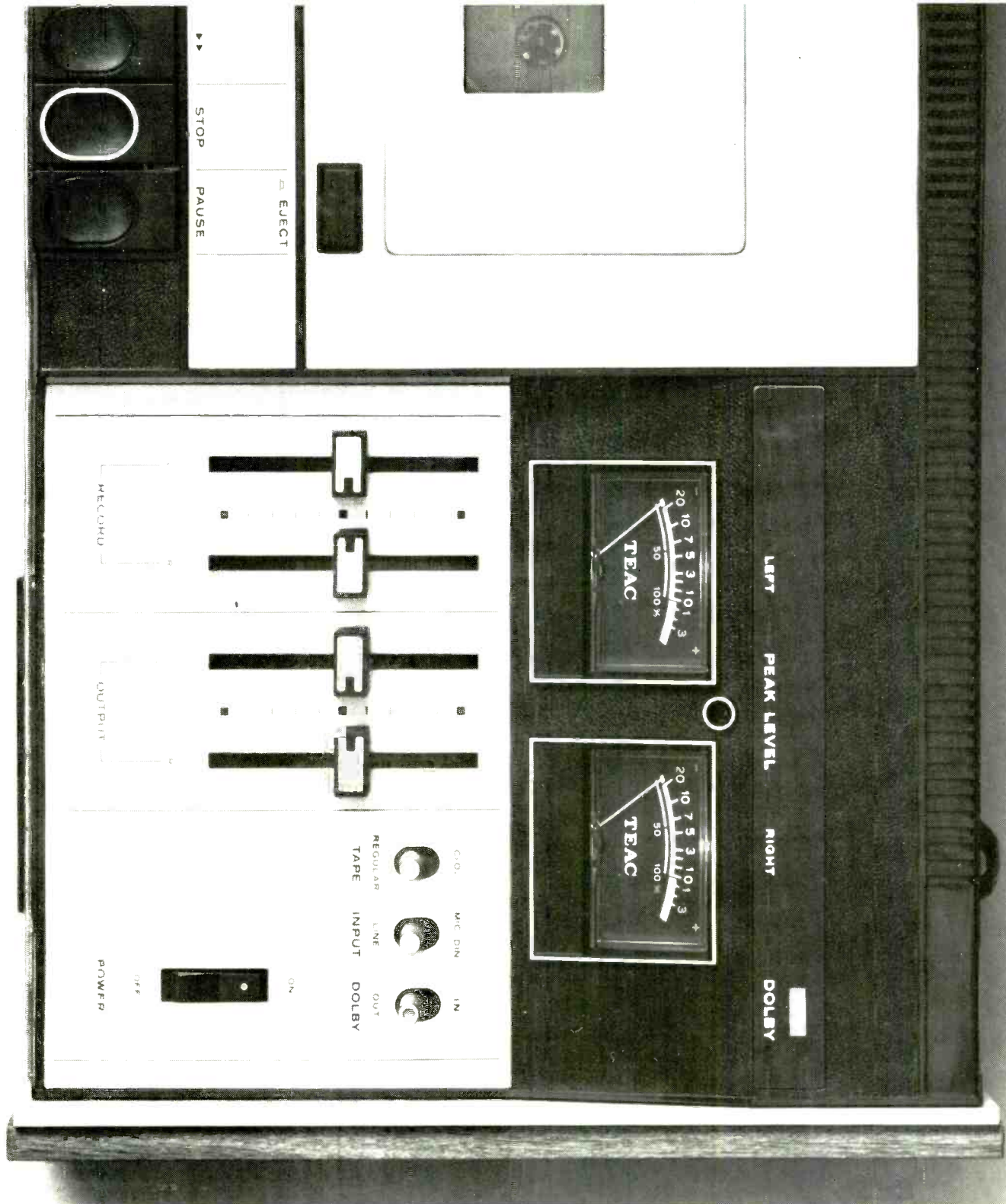
More and more recorders are being produced with built-in Dolby "B" noise-reduction circuitry; if your machine lacks this valuable hiss-cutting capability, perhaps now is the time to add it. A number of companies—Advent, Teac, Concord, and probably more before you read this—offer add-on Dolby units, with varying features, from about \$50 to \$250 and up.

Hiss can also be reduced on tapes that have been frequently recorded by using a bulk tape eraser (\$12 and up) whose more powerful erasing field does a more thorough job of eliminating recorded noise than your recorder's erase head can. And, of course, a tape-head demagnetizer is less an accessory than a necessity for noise-free recording. Models are available from as little as \$3 to the extremely potent Han-D-Mag (\$19.85, from R. B. Annis Co., 1101 N. Delaware St., Indianapolis, Ind. 46202). And for the cassette user, Ampex offers a special cassette (\$4.95) that cleans and demagnetizes at one stroke.

Buying your favorite recording tapes in dozen lots may sound extravagant, but not if it saves you 10 per cent—and the frustration of running out at a crucial point. A 7-inch reel full of leader tape saves even more. Then there are tape splicers, either in the popular Robins "Gibson Girl" style or the more professional EDITall "block" variety. And these are but a few of the many accessories that can increase your taping pleasure. Happy Holidays!

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*Dolby is a trademark of Dolby Laboratories, Inc.

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