

NOVEMBER 1972

HIGH FIDELITY

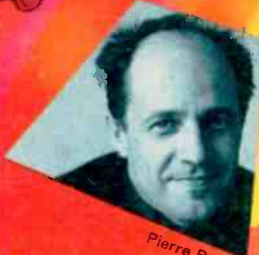
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The Battle Over Stravinsky's Writings and Recordings



Pierre Boulez



Mrs. Stravinsky



Alan Rich



Ned Rorem



Donald Henahan



Irving Luvens



Lilian Libman



Robert Craft

The New York Review of Books

The Washington Post

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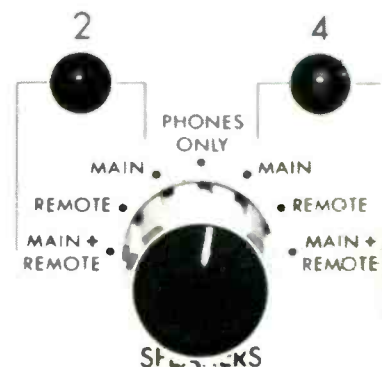
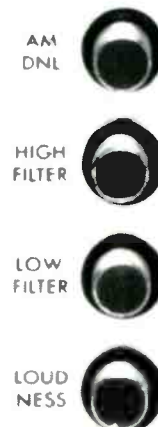
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CIRCLE 52 ON READER-SERVICE CARD

November 1972

VOL. 22

NO. 11

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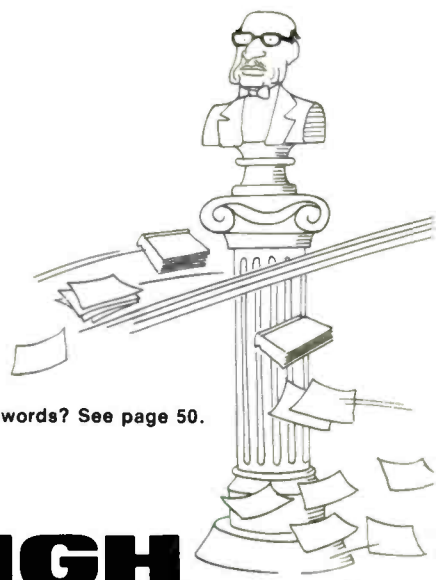
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HIGH FIDELITY



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Signs of the Times

"Classical music will . . . eventually die. We haven't educated listeners to understand it. The same thing applies to baseball. If you don't teach youngsters to live and revere it, it too will die. . . . I hate the classics. Nobody ever taught me anything about them."

Dick Clark, host of ABC's "American Bandstand,"
as quoted in the August 6, 1972, New York Sunday News

* * * *

Chicago's Board of Education, in a move to pare its budget by less than one per cent, announced last school year that Chicago's public school curriculum would no longer include music (appreciation, orchestra, band, chorus, anything else)—or art or physical education for that matter. Only a threatened teachers' strike (over two thousand teachers would have been made obsolete), a spate of editorial attacks, and a silent march to the Loop by music students, their instruments draped in black, forced the Bored of Education [typographer: leave this typo] members to revoke its decision this past summer.

* * * *

A ray of hope recently shone on record dealers who are faced with the problem of how to resell as new those records returned for mistracking, warpage, scratches, or because the customer has already copied the album with his cassette recorder while playing the disc on a minichanger tracking at ten grams. Ads in the August trade papers announced a "heat sealer with manual shrink gun" for only \$295 as "the solution to the annoying problem of how to rewrap opened recordings. Any tape or record can be instantly repackaged in tight, crystal-clear film in seconds. Fresh and sparkling like the factory job."

* * * *

Bob Long, our audio-video editor, took advantage of his pre-teen son's having joined one of the country's leading mail-order record clubs by ordering a set of Beethoven piano sonatas. The album arrived with a soiled and doodled-upon booklet of notes. The set was of course packaged in a "tight, crystal-clear film." In fact, come to think of it, this shrinkwrap was the "factory job."

* * * *

The Music Educators National Conference, at their Board meeting in Washington this past July, officially approved a position that "elementary music should be taught by qualified music specialists." Well, there go those two thousand teachers out again.

* * * *

One of those reference books that, like Fowler's *Modern English Usage*, hook you into reading more than you intended to look up, is *The Book of World-Famous Music* by James J. Fuld (Crown, rev. ed., 1971, \$15). If you want to know when *Baa, Baa, Black Sheep* first appeared in print, who wrote *Taps*, the publication date of Brahms's First Symphony, the first printing of the *Rigoletto* Quartet as sheet music, or who wrote the tune to *Jack and Jill*, it's all there.

* * * *

Next month we bring you our annual **THE YEAR'S BEST RECORDINGS**, selected by an international jury in Montreux, Switzerland. But this year we have added a panel of eight audio experts to our Christmas issue. They will each announce **THE COMPONENT I WOULD MOST LIKE FOR XMAS**. Mike Jahn, in **THE ROYALTY CHEATERS**, will document the plight of some legendary blues singers and composers, including "The Father of Rock and Roll," Arthur Crudup, who have been bilked of the economic fruits of their music. And our feature reviews will include the legendary **FURTWÄNGLER RING**, finally being released—and as a budget recording too. From England, Peter Andry, manager of the international artists department at EMI (Capitol/Angel here), will give a behind-the-scenes glimpse at what was necessary to bring the project to fruition.



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Cover photos: Robert Craft by Fred Plaut;
Lillian Libman by Andrian Siegel.

ADVERTISING

Main Office: Claire N. Eddings, The Publishing House,
Great Barrington, Mass. 01230. Telephone: 413-528-1300.

New York: 165 W. 46th St., New York, N.Y. 10036. Telephone: 212-757-2800. Seymour Resnick, Eastern Adv. Mgr.

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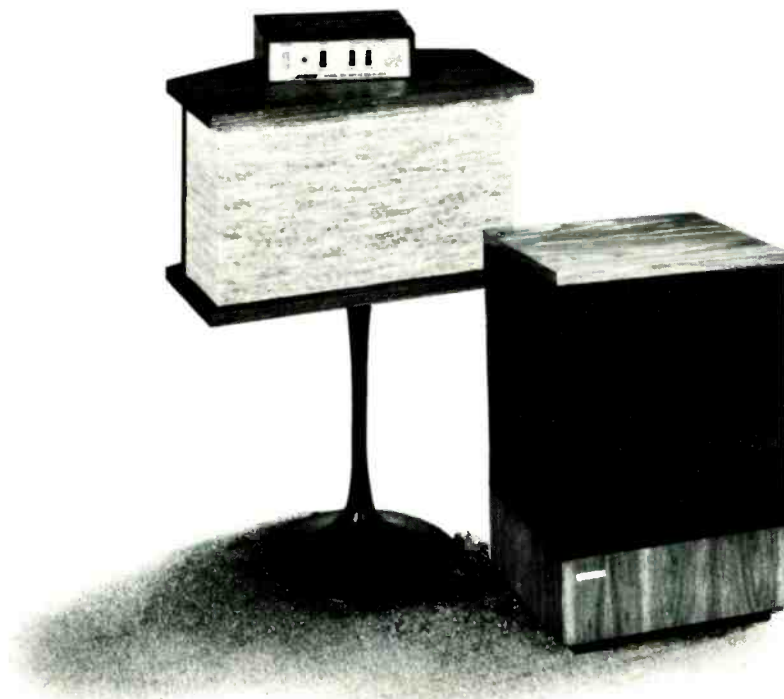
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* Copies of the Audio Engineering Society paper, 'ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS', by Dr. A. G. Bose, are available from the Bose Corp. for fifty cents.

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letters

Beleaguered Critics

Dale Harris' review of the new *Pagliacci* on RCA [July 1972] leaves the reader with the impression that the set is not worth having. His complete distaste for the recording and his hum attitude leave this reader with a complete distaste for his criticism.

Although I tend to agree with Mr. Harris regarding the misplacement of Caballé and McDaniel in the roles of Nedda and Silvio, I see no justification for his absolute fiction regarding Milnes's portrayal of Tonio. Milnes sings with fervor and with gruff masculinity, where this is the requirement. Mr. Harris feels that he is "careful rather than passionate." I suppose that I simply don't understand Mr. Harris' idea of what constitutes "passionate" singing.

In order to be passionate must Milnes sing every note triple forte with a strident accent on each? Must he scream? Will not Mr. Harris allow him the concession of being "musical"? Perhaps Mr. Harris is not listening for music. In the latter part of the Prologue ("e voi, più tosto...") the wonderful rise and fall of Milnes's inflection is so musical; yet Mr. Harris dismisses this as lacking sufficient "legato and smoothness of tonal emission." I also urge Mr. Harris to listen again to the duet in which Nedda tells Tonio that he disgusts her, particularly the lines "Ti beffi? Sciagurata!" This isn't passion? I beg to differ. If anyone can doubt that Milnes is projecting malevolence after hearing these lines, he is either stone deaf or just plain stoned!

Philip Sweitzer
Philadelphia, Pa.



Caballé and Milnes—criticized unfairly?

Dale Harris' review of Caballé's Verdi recital [July 1972] is really very poor criticism. Perhaps it's because I like objective criticism rather than a reviewer's preconception of how an aria should be sung.

Why does D.S.H. impose his will on artists like Caballé? Can he not enjoy the beauty of her voice? And on this recording her voice is exceptionally beautiful. Yet D.S.H. dismisses these elements as unimportant compared to his arbitrary requirement that she "bring these characters to life." It may surprise D.S.H. to learn that the beautiful singing of a lovely aria brings these "characters to life" in the only way they really live—in music.

Stephen Fredd
New York, N.Y.

I was infuriated by the response of Dale Harris to George Dansker's letter dealing with his

criticisms of the Sills *Traviata* ["Letters," June 1972]. Mr. Harris refers to Callas as the definitive Violetta; this may be so, but does that mean that other sopranos should be criticized or taken lightly because they are not quite Callas? Can't they bring their own individual "greatness" to the role? I can't help but feel sorry for Mr. Harris because in his narrow-minded Callas-no-one-but-Callas attitude he cannot fully understand or appreciate the attempts of other interpreters.

As for his remarks on Sills's performance, while I agree that the soprano was not quite in her best voice, Mr. Harris seems to believe that the only way a Violetta should interpret the dramatic moments is by bursting into cries and moans. The fact that Sills took a temperate approach by no means makes her performance bad or disappointing: In the calmness of her voice there is a touching warmth of interpretation.

Barry Malkin
New York, N.Y.

Mr. Harris replies: Mr. Sweitzer misreads me. I do not find the Pagliacci set worthless, merely unsatisfactory. In my review I tried to set forth my reasons for this opinion. I am glad that Mr. Sweitzer and I agree on Caballé and McDaniel and sorry that we do not agree on Milnes. It may be that Mr. Sweitzer's standards for passion, musicality, and legato are more easily met than mine—in which case Milnes's Tonio, which I find lacking on all three counts, would naturally sound better to him.

I appreciate Mr. Malkin's solicitude and sympathy for my problems as a critic. But surely "the definitive Violetta" is his phrase, not mine? And so, surely, is the idea that Violetta needs to burst into cries and moans. Callas, in my opinion, was a wonderful Violetta, especially at La Scala under Giulini. She was not by any means vocally perfect, but she presented a perfectly realized, utterly satisfying musical characterization. I am glad that Mr. Malkin enjoys Sills's recording so much, but I cannot help wondering, since he is so evidently troubled by narrow-mindedness, why his appreciation of Sills has to be based on the denigration of another artist.

Mr. Fredd's definition of objective criticism would appear to be the presentation of views that agree with Mr. Fredd's. His definition of beautiful singing is harder to follow but seems to be the equivalent of whatever singing Caballé does on her Verdi recital. With all due deference, this seems to me more arbitrary than my desire to have vocal artists bring their characters to life.

I hope STS's sour review of *La Calisto* [August 1972] doesn't scare anyone away from that delicious recording. It's too bad that musicologists insist on using their knowledge as a moral whip. The plain fact is that STS doesn't know one bit more than I do, or Leppard does, how Cavalli's opera really sounded. If she prefers them dry, that's her privilege. But I can't help being glad that Leppard is putting some life into early opera.

Stephanie von Buchau
Larkspur, Calif.

In his review of "The Pope Smokes Dope" [August 1972], Henry Edwards says the recording depicts a "stoned Vatican life," protests the Vietnam war, extols the merits of marijuana, goes on record (no pun intended) against the trail of the so-called Chicago Seven, sings of the delights of living on welfare

and the foolishness of working, and contains a verbal painting "of an obscene, VD-infected Old MacDonald's Farm." Like, sick, man.

Your magazine is constantly appealing to me because it stays away from this type of review. The recording must be absurd, it would seem to me, with the vacuous foolishness of the typical pothead.

Westcott Clinton
Wilmington, N.C.

Four-Channel Fraud?

Since you've been taking money under the table from advertisers to push four-channel sound, which is nothing more than a marketing gimmick, I want to have nothing more to do with you and will write a letter to Ralph Nader to expose your consumer fraud.

Sieve Gleitman
Beverly Hills, Calif.

So the Goliath of the electronics industry is girding his loins for another rape of the consumer. The news that RCA will issue only Quadradiscs to boost quadraphony is a prime illustration of planned, designed, and executed obsolescence.

HIGH FIDELITY and other audio magazines seem to have taken a rational approach to quad sound to date. The message has come through with minimum distortion that the latest hi-fi fad is essentially an effort by the industry to boost sales by appealing to the insatiable American thirst for gadgets.

Actions such as that of RCA indicate that the supreme arrogance of corporate power is alive and well even in this age of consumerism. But, of course, it was the RCAs of industry that made Nader possible.

Sidney D. Nolan, Jr.
College Station, Tex.

Alkan on Record

Harris Goldsmith was perhaps a little rash in proclaiming John Ogdon's performance [August 1972] as the "only" and "last" word on the Alkan *Concerto for Solo Piano*. The piece was also recorded by Ronald Smith in 1969 for His Master's Voice HQS 1204 as one of a series of Alkan recordings he has been making. While not as favorably recorded as the Ogdon release, I find Smith's presentation equally exciting and virtuosic.

Daniel Hitchcock
Wichita, Kan.

Tempo Fugit

I must take issue with Royal S. Brown's opinion that the recording of Shostakovich's Fifth Symphony under the direction of the composer's son, Maxim, is "definitive" [July 1972].

I have listened to all of the recordings of this work now available and have found this particular interpretation to be the poorest along with Stokowski's.

The first and last movements are most abused. In the first I was appalled by the sudden tempo change at rehearsal number 17 in the score: It is not indicated in my copy and is an unwelcome interruption. The marking at number 27 is Poco sostenuto, not Allegro vivace.

In the last movement the marking is Allegro non troppo. There is no mention in my score of a Poco a poco accelerando until the second

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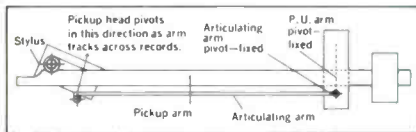
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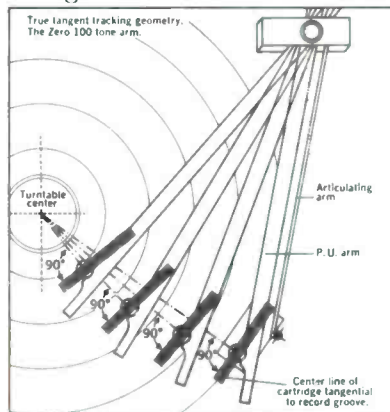
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But all of this gets back to our original point. It is the sound that makes the difference. After all, a \$200 record player should give you a really meaningful difference. And the high fidelity experts agree that people who own a Zero 100 will hear better than people who don't.

If you'd like to read the reviews in full detail, we'll send them to you along with a complete brochure on the Zero 100 and the Garrard line. Write to: British Industries Company, Dept. K22, Westbury, N.Y. 11590.

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half of the sixth bar of the movement. There is no distinction in Mr. Brown's prize recording between the tempo markings at 98 and 104 as there should be. There is no marking for an accelerando at 105, and the tempo at 121 is much too slow. There is no ritard indicated until six bars before 131, and after 131 the tempo in this recording is also too slow. The beautiful writing here is being dragged through a musically painful quagmire.

Loy W. Lee

Assistant Co-ordinator, WEKU-FM
Eastern Kentucky University
Richmond, Ky.

Mr. Brown replies: Good grief! Mr. Lee makes it sound as if a score is something to be fed into a computer that, if it were to follow all the written indications, would then produce a definitive interpretation. When I spoke of Maxim Shostakovich's interpretation of his father's Fifth Symphony as "definitive," I certainly did not mean that he followed every marking in the score to the letter. I think that the argument that the best conductor is the one who remains most faithful to the score has been refuted often enough to require no further discussion here. Moreover, Maxim brings out a number of details ignored by other conductors.

However, I would like to point out at least two places in the score that Mr. Lee should look at more closely. The first is at number 17: While the tempo change used by Maxim may be somewhat faster than what is written, the suddenness of the change, which Mr. Lee objects to, certainly seems to be built into the score. The transition here goes abruptly from pianissimo to forte and a tempo change is indicated; all other conductors tend to smooth over this transition in order to build up a climax further on, and to me this is much more unfaithful to the score than what Maxim does. Secondly, there most certainly is an Accelerando marking at 105 in the last movement, at least in my copy of the score.

The Right Organ for the Job

I cannot understand how Clifford F. Gilmore, reviewing in the July 1972 issue, could make the sophomoric observation that "an organ built by a first-rate builder according to classical principles of voicing and specification is the best instrument for all organ music, not just the baroque literature." No one would suggest that piano literature was best served by a harpsichord, however classically voiced; yet that is in effect what Mr. Gilmore would have us believe.

In the last five centuries organs have changed so radically with respect to voicing and specification (ignoring mechanical developments) that it has become impossible to obtain the tone colors and structure of one period upon another period's instruments. If one seeks authenticity (and that is what the Organ Reform Movement has been all about) and wishes to convey accurately the composer's intentions, then one must confine the various literatures to their particular instruments. If one wishes to compromise by forcing one period upon another, that is his prerogative, but the result must never be passed off as authentic.

If Mr. Gilmore has listened closely to any of the recent recordings of Romantic French instruments playing their intended literature, and can then conclude that this literature, for example, sounds even better when all of the composer's carefully noted intentions for color and tonal structure have been ignored

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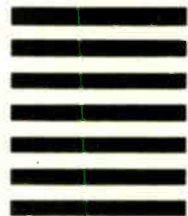
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completely. your readers should bear this in mind when reading his reviews.

Joseph F. Dzeda
 New Haven, Conn.

Mr. Gilmore replies: Mr. Dzeda makes a fundamental—and very common—error in assuming that an organ built “according to classical principles of voicing and specification” is the same thing as a “baroque” organ. Messrs. Flentrop, Metzler, Marcussen, and many other modern builders would not be flattered, I’m sure, if we regarded their work as simply an attempt to copy the baroque builders. Open-toe voicing, unlicked pipes, fairly low wind pressure, etc. are principles basic to the production of beautiful, articulate, and vital organ tone, quite aside from any other factors characteristic of one style or another—just as a violin that responds quickly, accurately, and beautifully to the impulses of the performer is the best instrument, regardless of the style.

Now, these are the “classical principles” I referred to that the baroque builders knew and that some modern builders are rediscovering. Otherwise, the Flentrop organ in the Rotterdam concert hall that Daniel Chorzempa used for recording Liszt has very little in common with the great baroque instruments—French, German, or any other. It is strictly a twentieth-century instrument and could not have been built at any other time. Does Mr. Dzeda then imply, when he says “one must confine the various literatures to their particular instruments,” that Flentrop’s magnificent instruments should be used only for twentieth-century music?

Liszt’s organ music has never been associated with any particular instrument. Therefore, performances on different instruments during his time involved a certain amount of adaption; and the performance on the Flentrop involved no greater amount of adaptation. The simple fact that the Flentrop is a vastly superior instrument to most of those built in the midnineteenth century is enough to convince me of the integrity of Chorzempa’s decision.

Clifford F. Gilmore apparently has never had the pleasure of seeing and hearing Virgil Fox and the Pablo’s Light Show perform in concert. Mr. Gilmore’s unfortunate diatribe against Fox and his “sick enterprise” [July 1972] reflects a sad ignorance of what Fox has tried to communicate, not just to “screaming hippies,” but to all of us. He has tried to communicate the joy of music and especially the music of Bach. He thankfully succeeded, and even though it took a lighting display to help pull people to the concerts, the success is still a fact. Mr. Gilmore should have tried it before condemning the concerts as a “sick enterprise.”

Thomas E. Layman
 Minneapolis, Minn.

Musical Vulgarian

Some months ago, in a review of a recording of the Haydn and Hummel trumpet concertos performed by the Russian Timofey Dokschitser, R. D. Darrell wrote very disparagingly of Mr. Dokschitser’s playing of these works. Certainly no one, least of all I, would deny Mr. Darrell the right to his opinion, good or bad. But when Mr. Darrell in the June 1972 issue reviewed the recording of another performer playing the Haydn concerto and alluded to Mr. Dokschitser’s reading as that of a “musical vulgarian,” I bridled. In his original review

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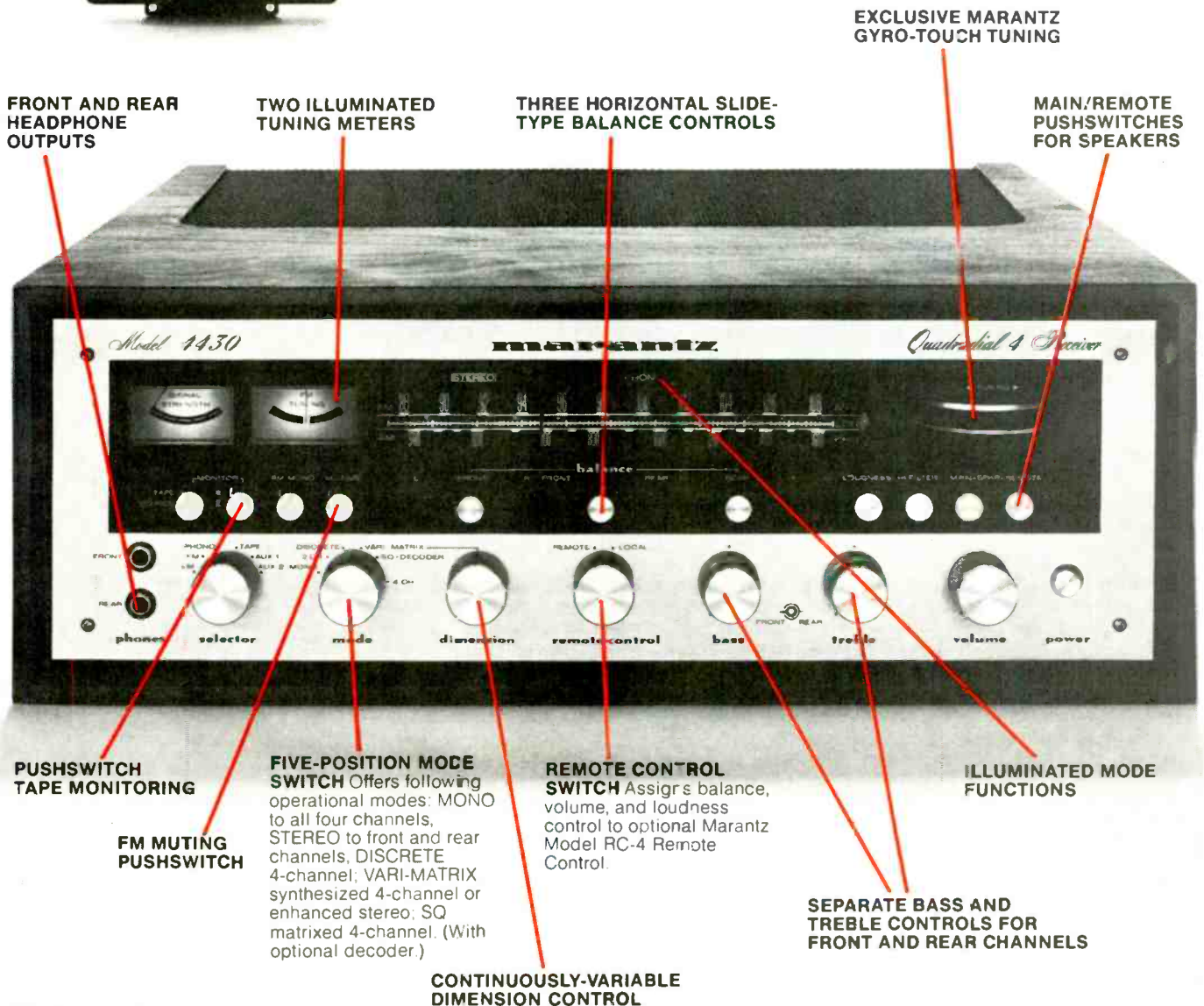
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of the Dokschtiser recording he had already strongly established the fact that he does not care for Mr. Dokschtiser's playing. Fine—let it lie. But why again disparage Mr. Dokschtiser, and in such an insulting manner, when it is not even his recording that is being reviewed?

If Mr. Dokschtiser is indeed a "musical vulgarian" then by extension so are many of my distinguished colleagues, because almost without exception they all share the opinion that Mr. Dokschtiser is one of the greatest, if not the greatest, trumpet virtuoso-musicians in the world today.

Louis Davidson
Bloomington, Ind.

(Prof. Davidson is professor of trumpet at Indiana University and former first solo trumpet with the Cleveland Orchestra.)

Mr. Durrell replies: In the heading of my June review of the Berinbaum trumpet-concerto program one of my "selected comparison" references was to Dokschtiser's earlier recording of the Haydn work. Surely that justified, indeed necessitated, a brief comparative evaluation which in this case involved a restatement of the disparaging opinion first expressed in my January 1971 review of the Russian virtuoso's Haydn-Hummel-Biber program.

There is also some justice, however, in Prof. Davidson's implication that I may have strayed from the path of strict critical objectivity in my choice of pejorative phraseology. If so, it was deliberate. Direct comparisons of several recent and standard recorded performances of what is probably the best known of all trumpet concertos fired my indignation that what I consider to be an interpretatively and tonally disgraceful version should be issued at all. And my ire was intensified by the fear that musically unsophisticated listeners might be deluded (by Dokschtiser's flashy showmanship if not by his international fame) into believing that this is the way Haydn's music (and a star trumpeter) should sound.

I reacted similarly some years ago when a mass-public idol, Al Hirt, "vulgarized" Haydn in an even more blatant fashion. That inexperienced listeners should be easily duped is perhaps expected; that Prof. Davidson—with or without distinguished colleagues—should allow admiration for spectacular virtuosity to blunt all sense of aesthetic discrimination is surprising indeed.

High Fidelity, November 1972, Vol. 22, No. 11. Published monthly by Billboard Publications, Inc., publisher of Stereo, Stereo International, Modern Photography, American Artist, Billboard, Vend, Amusement Business, Merchandising Week, Music Labo, Photo Weekly, Gift & Tableware Reporter, Record & Tape Retailer, Record Mirror, Discografia Internazionale, World Radio TV Handbook.

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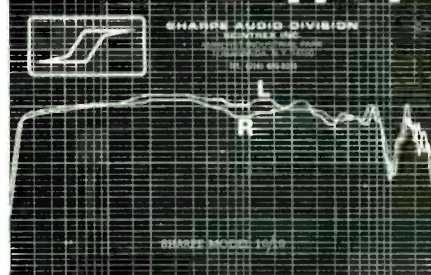
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**behind the
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Eda-Pièrre and Bastin master Berlioz' (and Wembley's) inconsiderate demands in recording *Cellini*.

The Operas Are Coming!

LONDON

Recording studios in London were chockablock with opera projects this past summer as Decca and EMI conducted sessions at Kingsway Hall, RCA at Walthamstow, and Philips at Wembley. The two most ambitious undertakings were Philips' complete recording of Berlioz' *Benvenuto Cellini* and, following close on its heels, EMI's recording of Rossini's *Guillaume Tell*. The wonder was that both of these enormous ventures had the same principal tenor, Nicolai Gedda, who although occasionally complaining of throat trouble still produced his most rounded ringing tones in both Berlioz and Rossini. He even managed to include a concert performance of *Cellini* at the Proms with the same cast as in the recording.

Benvenuto Cellini marks another stage in Colin Davis' recorded progress through the major works of Berlioz. The actual taping at Wembley was confined to a mere dozen sessions—quick pacing since the actual length of the performance may be too much for six LP sides—but preparation was unusually careful and thorough. The text itself presents problems, for David Cairns, the Berlioz scholar who fortunately is on Philips' staff, takes the view that Berlioz' amendments for Weimar after failure in Paris are not all to be preferred. The recording will broadly follow the Paris version, including passages of spoken dialogue, to preserve the composer's original concept. The most important differences are in the final scene, where Berlioz's Weimar revisions are far too cautious and fail to build up the great dramatic climax of the casting of the statue as in the Paris version.

I went to the sessions for the final scene bearing in hand the only available miniature score. I found that its Weimar

text was of very limited help but was delighted to discover what added riches had been uncovered by the return to the Paris version. Those worried about the spoken dialogue may take consolation in the fact that the cast is almost entirely French-speaking—Robert Massard as Fieramosca, Cellini's rival; Jane Berbié as Ascanio, Cellini's assistant (scoring a tremendous success at the Proms with her "tra-la-la" aria); Roger Soyer as the Cardinal; Hugues Cuénod in the tiny character part of the innkeeper, Carabétier; Jules Bastin as Balducci; and Christiane Eda-Pièrre as the heroine, Teresa.

Everyone agreed that Martinique soprano Eda-Pièrre is a great discovery, possessing a voice that is at once pure and rich as well as a technique that encompasses all of Berlioz's highly inconsiderate demands: dramatic and lyric singing with unexpected passages of coloratura. The Philips engineers had set up no fewer than twenty-seven microphones in the big Wembley auditorium, and the placing of the huge forces—particularly in the carnival scene—presented enormous problems with Davis and the BBC Symphony Orchestra sometimes surrounded by singers. The hall itself did not always help. After a spell of unusually dry weather, the floor was creaking in odd places and sabotaged the effect of even the best-laid strips of red carpet. "You ought to go round with a watering can," said Davis helpfully.

Operation Tell. In time length at least EMI's *Guillaume Tell* was an even bigger project, for with a text made as complete as possible (including an aria for Tell's son Jemmy that was cut even before the first performance), it will take a full five discs. The conductor is Lamberto Gardelli with the Royal Philharmonic Orchestra, and the cast includes, besides Gedda in the tenor role of Arnold, Gabriel Bacquier as Tell, Montserrat Ca-

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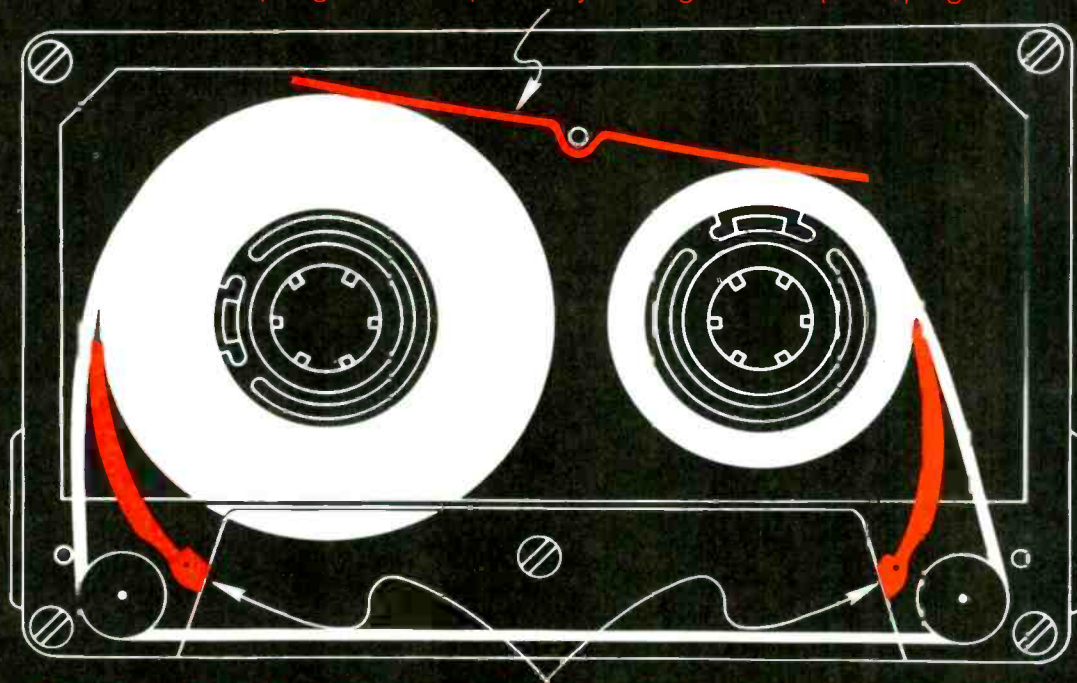
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ballé as Mathilde, Mady Mesplé as Jemmy, Gwynne Howell as Melchthal, and a highly promising newcomer from Hungary, Kolas Kovacs as Walter.

I was lucky enough to catch the session in which Gedda and Bacquier recorded their important Act I duet. Special guards were placed in the passageway outside Kingsway Hall since one of the doors had to be propped open permanently during recording so that the four horn players gathered for their atmospheric offstage fanfares could be heard properly. It all worked splendidly—causing far less trouble than the offstage trumpet fanfares that beset the Decca engineers in the final scene of

Macbeth two years ago, also with Gardelli in charge.

Gedda was only just recovering from his *Cellini* sessions, not to mention his Proms appearances (which he had enjoyed enormously thanks to the extraordinarily responsive audience), and was talking about throat trouble; but in fact he produced top notes with a predictability that was marvelous. In between takes he would pick up a very green apple from the stage behind him and take one or two bites before preparing himself for the next effort.

One of the main problems in recording *Tell*—as with *Cellini*—was the text. The young impresario Robert Slotover

had helped in the task of getting photo-stats of material from the Bibliothèque Nationale in Paris. But the parts, though original, were riddled with mistakes, and two assistants—the orchestra's librarian and an assistant conductor—were stationed at Gardelli's elbow to check the score constantly. Slotover had also unearthed an alternative ending to the opera based on the famous galop from the overture. He had hoped that this might be recorded as a supplement, but in the end it was too difficult to assemble the necessary forces at the right time. As it was, Montserrat Caballé pleaded illness when she was expected back in London for the concluding session. Happily it did not cause too much disruption, for Gedda was able to record much of his solo recitative as planned leaving only a single session's work for the following month when both would be back in England.

Tosca Chez RCA. Meanwhile RCA's Richard Mohr, working mainly at Walthamstow with the New Philharmonia Orchestra, was having an exceptionally busy summer too. The principal project was *Tosca* conducted by Zubin Mehta with Leontyne Price, Plácido Domingo, and Sherrill Milnes. Sessions in August started at Price's request with "*Vissi d'arte*" continuing to the end of Act II. Price characteristically had arrived in London a full week before the sessions with no professional engagements beforehand, simply so that she could adjust fully and happily to the time switch between America and England. As well as the end of Act II, the first day's sessions had to include the death of Cavaradossi. Oddly enough Domingo had not even arrived in England, and the rifle shots plus Tosca's horrified comments were recorded "cold" minus the hero and without the preparation of the Act III love duet. This was done because Mohr discovered in the nick of time that there are curious restrictions about rifle shots on English stages, and the official Covent Garden marksmen were on the point of going off for their summer holiday.

Earlier Domingo had recorded in Walthamstow (also for RCA) a wide-ranging recital covering arias from *Faust*, *Roméo et Juliette*, *La Forza del destino*, *Un Ballo in maschera*, *Cavalleria Rusticana*, *Gianni Schicchi*, *La Fanciulla del West*, and *Turandot*. On the day after Mehta was due to finish recording *Tosca* for RCA he was scheduled to be at Kingsway Hall to record *Turandot* for Decca with Sutherland as the icy princess and—believe it or not—Montserrat Caballé as Liù. But that majestic confrontation has, as I write, still to take place. I can hardly wait. Other opera projects still to come include Caballé in Bellini's *Norma* for RCA and Verdi's *Attila* for Philips. EDWARD GREENFIELD

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RUDOLF FRIML is a remarkable man. Is?

Yes, is. Friml is alive and well and living in Hollywood Hills. Until a year ago, he rode his bicycle daily on Appian Way; and he still jogs, albeit more slowly than he once did, along Mulholland Drive.

When Friml was born in 1879 (on December 7, a date that would not acquire a tone of the sinister for another sixty-two years), Franz Liszt was still alive. So were Brahms, Wagner, Verdi, Queen Victoria, General Grant, and Chief Sitting Bull. Mahler was a nineteen-year-old history and philosophy student at the University of Vienna; Puccini, at twenty-one, would not write his first opera for another four years; a seventeen-year-old Debussy was studying harmony at the Paris Conservatory; and Maurice Ravel was only four. Today Friml is still going strong as Elvis Presley approaches middle age.

I spent several days with him recently in the course of writing and narrating a television special about him and his music. I came, as it were, to research him, and stayed to adore this vital and in many ways incredible old man.

"I think you believe in love," I said to him at one point. "Yes," he said, in his Czech accent (or perhaps it should be called a Bohemian accent; for when he was born, in Prague, Czechoslovakia didn't exist either). "You must love. You love a melody, you love the sunset, you love women. You must love women. Without love, life has no meaning."

"And he practices what he preaches!" Friml's Chinese-American wife chimed in, laughing at memories of the affairs for which Friml was once almost as famous as he was for his music. And Friml laughed with her. Later he said to me, with a twinkle in his eye, "Who's that over there?" He was looking at our script girl who is, shall we say, built. Friml is a leg man. I've noticed. Kay, his wife, still has great legs.

I asked him the obvious question: What was Dvořák like? Friml studied with him.

"Quiet," Friml said. "A very quiet man. Sometimes I would walk home with him from the conservatory in Prague, and he would never say much. I think he was composing all the time."

Friml improvises by the hour. He's been doing it all his life. "When I would write a melody, and I would improvise on it, Dvořák would say to me, 'Why don't you leave it alone?' 'Because it isn't complicated enough,' I would tell him."

Until recently, there were two famous survivors of the nineteenth century living in Los Angeles. The other was Igor Stravinsky. Friml and Stravinsky never met, strangely enough, although they lived only fifteen minutes' driving dis-

In Love with Life



Rudolf Friml at ninety.

tance apart. I had read that Friml had a low opinion of Stravinsky's music. Yet there is a lot of Stravinsky in Friml's record collection. "A great composer," Friml said. "He had the courage to be different."

"How come you never met him?"

"I think he was a hard man to know."

Friml and Victor Herbert were close friends. "We drank a lot of beer together in Lüchow's in New York. Do you know it? It's still there, on Fourteenth Street. Herbert and I were having dinner one night and listening to an orchestra. He said, 'Do you hear that? They're playing our music. And we're not being paid for it!'"

ASCAP was born out of that conversation. The American Society of Composers, Authors and Publishers was the first American performing-rights society, and it began to collect money for composers and lyricists for the use of their music. It has made many men rich. Friml and Herbert were among its founders.

The big three of American operetta were of course Herbert, Friml, and Sigmund Romberg, all born in Europe. Only Friml survives. Did he know Romberg? "Very well, very well. I used to tell him, 'Romberg, you are the greatest musical thief of all time. You steal everything from me and Lehar.' But we were good friends. I drank a lot of beer with him too."

"Would you like a beer?" I asked. The camera crew had a couple of cold six-packs. They were shooting the palm trees, the view of Los Angeles below, the great pine tree in Friml's garden. The house once belonged to Alexander Korda, later to Ginger Rogers. Its architectural style is Spanish mission; its decor is Chinese—a weird combination.

"No," he said. "I don't drink beer any more." He does drink champagne, though.

From the garden, you can see through a broad picture window into Friml's liv-

ing room. The room contains three pianos—a concert Bösendorfer, a concert Steinway, and the six-foot Steinway on which he wrote all his operettas, beginning with *The Firefly* in 1912, on through *Katinka*, *High Jinks*, *Rose Marie*—thirty-four in all. It is out of Herbert, Friml, and Romberg that the American musical comes. I have never been able to understand the claim that the musical is "America's only original art form." (This is said by people who aren't saying that jazz is "America's only original art form.") The musical so clearly descends from the *opera buffa* tradition, with a strong influence of Gilbert and Sullivan, and from Viennese operetta. Herbert, Friml, and Romberg transplanted Viennese operetta to America. Within a generation, as happens in the families of most immigrants, it had acquired an American accent through the work of Kern, Gershwin, Arlen, Porter, Youmans, Rodgers.

The Friml musicals suffer today from their books: naive stories of mistaken identity (as in *The Firefly*, which had a completely different story line from its 1912 stage version in the 1937 film with Allan Jones) and simple-minded Mounties, as in *Rose Marie*. I saw both films recently. The 1936 Nelson Eddy/Jeanette MacDonald *Rose Marie* was not the first. A 1928 version with Joan Crawford had the curious distinction of being history's only silent musical. (A pianist played the tunes in theaters where it ran.) There was a later version, made in the 1950s, with Howard Keel and Anne Blythe. It is unbelievably bad—almost impossible to sit through.

Most of Friml's melodies, however, are superbly made, including *Indian Love Call* (I think Friml hates the words; certainly he has fun with them when he's clowning) and *Rose Marie*, which, you'll note, is through-composed. There is only one repeat (of the four-bar opening strain) in the whole song. *Only a Rose*,

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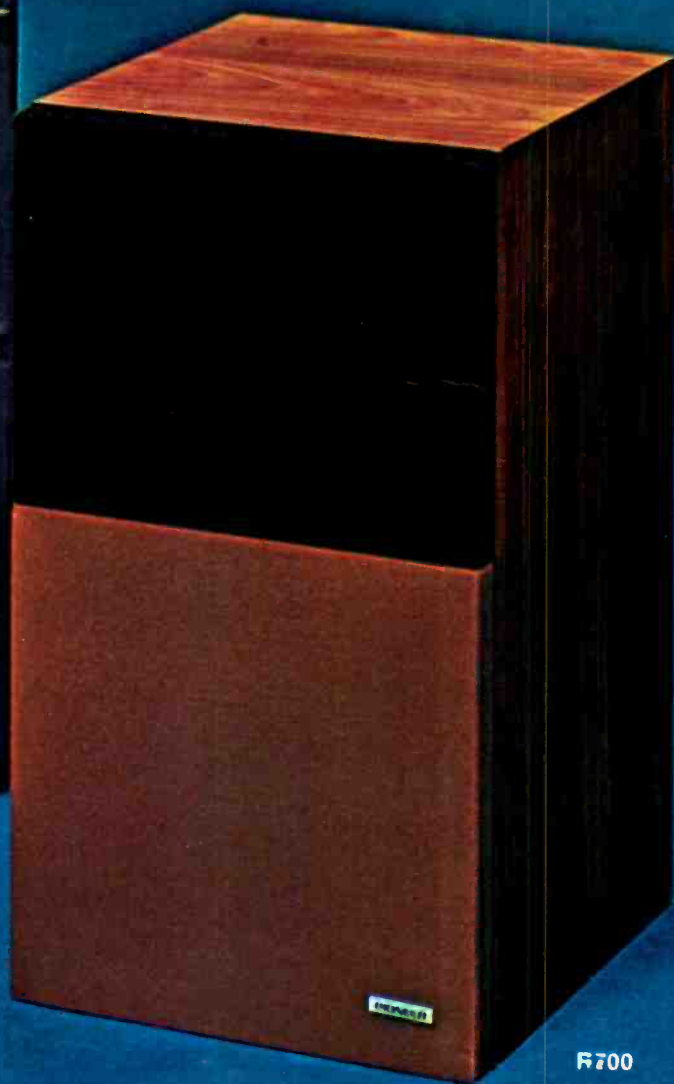


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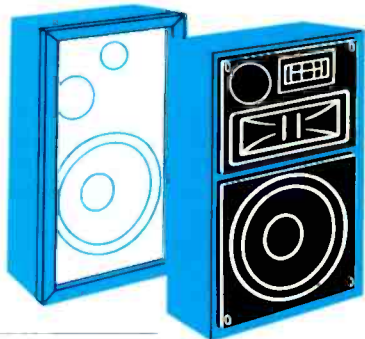
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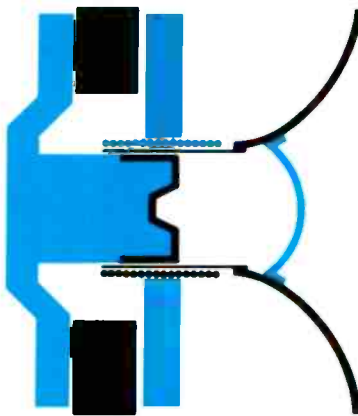


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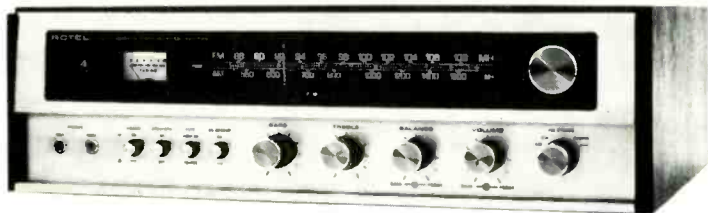


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CIRCLE 63 ON READER-SERVICE CARD

Giannina Mia, The Donkey Serenade, Sympathy, Some Day—these are all beautifully constructed melodies.

Friml will improvise on them (or play you some Chopin or Smetana) at the drop of a request. The once-brilliant technique isn't what it was, of course, and he is hard of hearing now. Listening to him play is like looking at the ruins of a Greek temple: The beauty is still there, despite the damage of time. One hears an echo of the days when Friml first came to America, as accompanist to violinist Jan Kubelik or when he played his Piano Concerto with the New York Symphony Orchestra (before it became the New York Philharmonic). Victor Herbert turned down a musical, someone asked Friml to write the score, and his success as an operetta composer buried his concert career. "I admired Kubelik so much," Friml said, "that I did everything he did. He wore his hair long, so I wore mine long. I had it long until ten years ago."

"That's when the Beatles came along," I said.

"I didn't want to look like one of them," Friml grinned.

While we were shooting the film at Friml's home, he commented cheerfully, "I am glad they are doing this while I am still alive." Kay responded, "They'd have a hell of a time doing it with you *after* you're dead." Friml laughed hugely, but when he came out of the house and sat alone at the far side of the garden, legs crossed, face in his cupped hand, staring down, I felt I knew what he was thinking: that he *can't* have too many years left.

Later we went to lunch at Farmer's Market; he and Kay go there almost every day. Then we went to the beach at Santa Monica, another of his favorite haunts. "The sea air is good for your lungs," he said, inhaling and patting his chest. "It's better than champagne."

We started across the sand, toward the water. It was late in the day. The sky was blue, the sea was blue, and Friml was wearing a light blue turtle-neck sweater, a frail little man now. Suddenly he threw his arms wide, approached the steady surf, and head up sang out, "Rose Mareeeee, I love you..." The scene was back-lit, Friml in semi silhouette against the blue-and-silver sea. French photographers have a wonderful expression for back-lighting: *contre-jour*. Against the day.

"Get that, get that," I shrieked frantically to the cameraman. He got it, following Friml across the sand.

That shot will always be a freeze-frame in my mind. That's how I'll always remember him, arms outflung, in love with music and life, going down to the afternoon sea. Against the day.

GENE LEES

The best time to upgrade your component system is before you buy it.

If you're a typical reader of this magazine, you most likely have a sizeable investment in a component system. So our advice about upgrading might come a little late.

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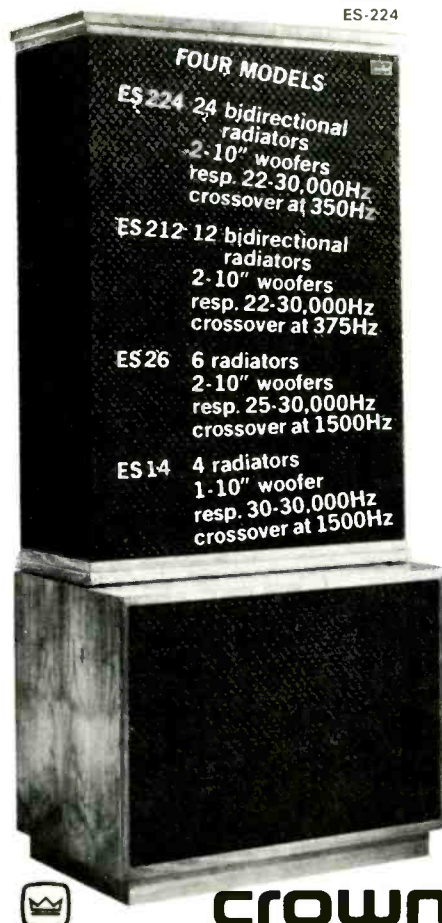
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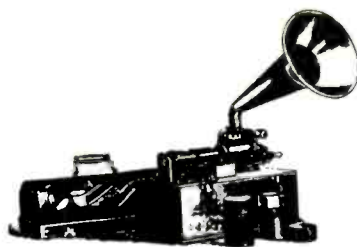
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those were the days

A nostalgic romp through the pages of High Fidelity and Musical America

60 Years Ago

Leopold Godowsky returned to New York for the first time in a decade to play the Brahms First Piano Concerto with the Philharmonic conducted by Josef Stransky. "The work is not held in particular favor by New York audiences and its appearances are none too frequent. It is long-drawn-out and in general dull. . . . Furthermore, it is not essentially pianistic and quite fails to afford the soloist the opportunity of revealing the varied colors of which the piano is capable. Yet Mr. Godowsky aroused the audience to a high pitch of enthusiasm by his performance of it . . . with broad, virile style, with a tone of imposing volume, magnificent technical dexterity, and much clarity of melodic utterance."

The St. Paul Symphony Orchestra, John McCormack, and a delegation of Blackfoot Indians in full regalia divided the attention of an audience of three thousand here. At the beginning of the second part of the program, the Indians, by name Fred Big-Top, Two-Guns, White-Calf, Jim Big-Top, Medicine Owl, Fish Wolf-Rope, Lazy Boy, and Long Time Sleep, were given seats in boxes as guests of L. W. Hill, president of the orchestra association. They were apparently intensely interested, watched every play of the orchestral game, and smiled broadly at Mr. McCormack's Irish songs.

40 Years Ago

Dusolina Giannini, back from Germany after spending five months singing there, says: "There may be a few hotblooded Hitlerites who have been causing disturbances when foreign artists appear in a German opera house. But this is rare. With Hitlerism on the decline, the managers, who were a bit afraid of engaging foreigners, are back to normal."

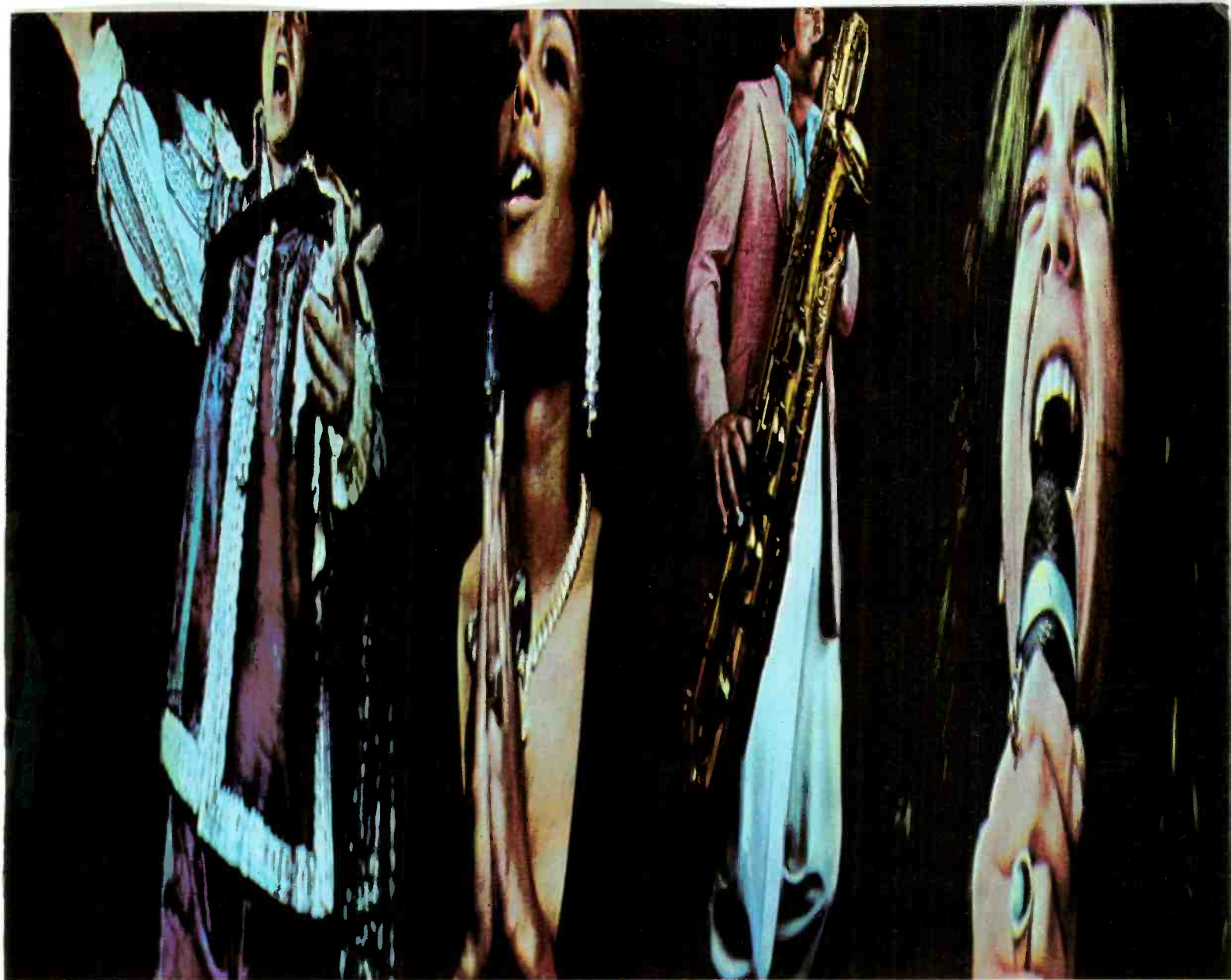
After a triumphal *tournee* of the Continent, Bruno Walter returned to Berlin this month and opened his curtailed series of Philharmonic concerts with a glowingly impassioned performance of Verdi's Requiem in which he had the assistance of the Kittel Chorus with Maria Nemeth, Kerstin Thorborg, Marcel Wittrisch, and Hermann Schey as soloists. Many things in the performance were in-

comparably beautiful and unforgettable, for Germany today has no other conductor who can excel Walter in his matchless sense of the delicate adjustment between singer and orchestra and in the stereoscopic backgrounds of his instrumental accompaniments. His is not the art, however, to make the welkin ring and in such portions as the Dies Irae and the Sanctus, which Klemperer imbued with tempestuous fervor and ecstatic jubilation, one lost the emotional contact through sonorities that were at moments almost unpleasantly ostentatious.

20 Years Ago

That mastodon of orchestral/vocal symphonies, Mahler's Eighth, has now been issued on records for the first time (Hermann Scherchen conducting, on Columbia). The work itself is one of problematic value. Its thematic materials, for the most part inferior in quality to the best of those in other Mahler symphonies, are frequently overburdened by the enormous resources brought to bear upon them. The performance is less sumptuous than that given by Leopold Stokowski and the New York Philharmonic-Symphony a few seasons ago; but Mr. Scherchen's mastery of the score is complete, and the huge machinery moves with marvelous ease and naturalness. The vocal soloists approach strangulation at times, but their work is marked by an appreciation of musical and poetic inflections.

Considered as a fusion of lyric art and popular entertainment, as it must be, the NBC-TV premiere on November 16 of Leonard Bernstein's *Trouble in Tahiti* was, for all its loose ends, a success. Whether one regards the work as a compromise of hallowed tradition with technology or, more properly, as an exciting experiment in an entirely new art form, its success is clearly an omen. *Trouble in Tahiti* is a didactic clinical study of suburban bourgeois life. As an opera, it is at best a slender offering. But as an adventure, a viscerovisual experience and as an expedition into the *terra incognita* of the TV medium, it is a rewarding sample of that sort of enterprise that bodes well for the growth of culture in America's living rooms. May there be more such samples.



Don Giovanni, Eleanor Rigby & Bill Bailey make a poor medley

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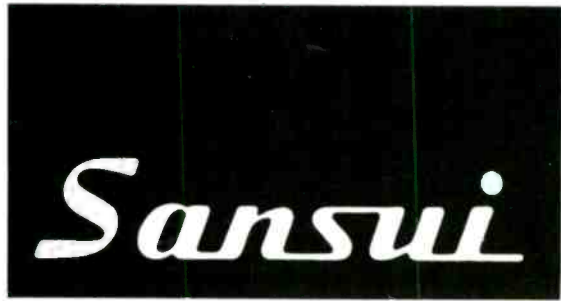
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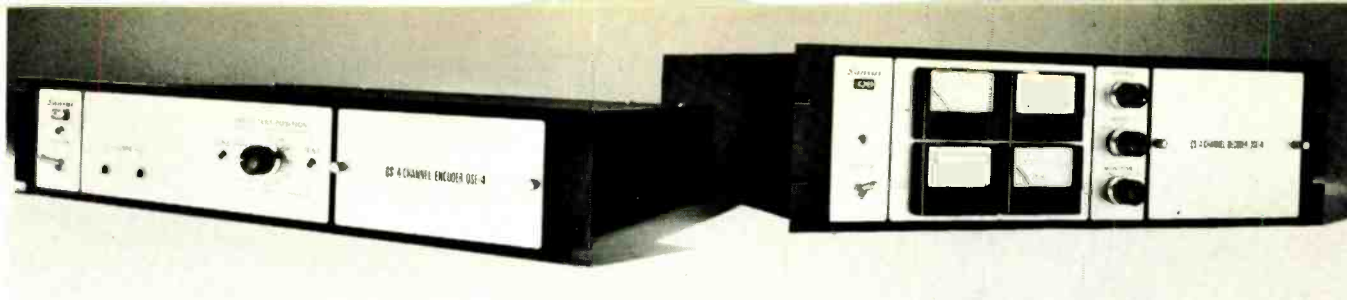
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Telex: ANTWERP 33538.

Germany, W.

6 Frankfurt am Main, Reuterweg 93. Tel.: 33538



too hot to handle

I've been impressed with the appearance of B&O products for a long time, but when I originally inquired about the Beomaster 3000 receiver I was told that it couldn't be sold here because it "didn't meet federal standards" and was being redesigned for the American market. I've heard similar things about other European equipment. Does this mean that a unit bought in Europe may be intrinsically inferior to the same model bought here?—A. Jensen, Green Bay, Wis.

Only insofar as conforming to the FCC's strict rules about the quantity of spurious radiation that tuners can emit. (All tuners—AM, FM, or whatever—emit some.) Many European products exceed allowable limits in this respect and can interfere with other receiving equipment as a result. Most also include only the European FM band (if they include FM at all) and will not receive a few U.S. FM stations (near the low end of the band) as a result. Actually the Beomaster 3000 is known here as the 3000-2, and that designation change implies at least one other change in its circuitry: an increase in output power, which was a little skimpy by American standards in the original version.

My present stereo system consists of a Sansul 2000 receiver, a Sony/Superscope 250 tape recorder, and a Panasonic cassette recorder. When the tape recorders are connected at the same time—one through the regular plugs and one through the DIN plug—one will not play until the other is disconnected. Is there an easier way to wire them instead of disconnecting them each time? Also, output from the amplifier to the tape recorder through the DIN plug is greatly reduced by a resistor. Would removing this resistor cause any disturbance to recorded quality?—Lyle L. Fettig, Novi, Mich.

Germany's DIN specifications for both level and impedance differ from those assumed in this country; therefore the difference between DIN and U.S.-style phono connections. On an inexpensive receiver such as the 2000 the connections sometimes are simply paralleled, though the added loading resistor you mention (to alter levels and impedances) and the automatic either/or switching you experience add very little to the cost. Bypassing the loading resistor should restore levels and impedances to U.S. standards in most such equipment, but a better system is that to be found on the more expensive Sansuls: separate connections and monitor switching for each of two recorders. You don't need the monitor capability as such with either of your

present tape units; but without it you still will have to reconnect leads under some operating circumstances no matter what basic interconnection scheme you use.

Which should last longer: discs or tapes?—Bruce Cameron, Miami, Fla.

Everybody knows about disc wear, whereas tape is thought of as being "permanent" until such time as it is erased. Aside from accidental erasure—which can be occasioned by stray magnetic fields from motors, transformers, or even wiring, as well as by a careless hand at the recorder's controls—there are several factors that will reduce the life expectancy of tape recordings. Mechanical shock can reduce magnetic flux in the tape: Even a fast winding will reduce its output level, albeit insignificantly. Then there are the factors that affect oxide shedding: binders, tape-tensioning systems, tape-guide design, head smoothness, and so on. Generally speaking, cheap tapes shed the most—sometimes with large flakes of oxide, causing massive dropouts in the sound. Without periodic degaussing, playback heads tend to become increasingly magnetized. Result: partial erasure and increased noise in the tapes you play with the "dirty" head. Erase and recording heads tend to be degaussed by the bias current passing through them in the record mode. But don't count on it; regular use of a head demagnetizer is more reliable. Whether discs or tapes will last longer obviously will depend on the way you treat each and the way you maintain the equipment on which they're played.

I've been planning to purchase the Panasonic SA-5800 receiver, but I see that your report [Sept., 1972] rates it for less than 25 watts per channel with both channels driven. That's a big difference compared to the 100 watts at which it's advertised. Would the Panasonic do the job on a pair of AR-3a speakers?—P. M., Vestal, N.Y.

Since measured performance at 0.5% THD (a more demanding distortion rating, be it noted, than is common in this price class) was 24.2 watts in one channel and 22.8 watts in the other with both driven, you're splitting hairs to say that performance is "less than 25 watts per channel." And at the AR-3a's 4-ohm rating (our measurements are of course at 8 ohms) the output is somewhat higher. There are two ways you can determine this. First note the IM distortion curves in our report. That for 8 ohms stops at a little over 30 watts—meaning that

beyond this point the intermodulation shoots up so rapidly that the curve can't be plotted accurately—while the 4-ohm curve continues out to more than 50 watts before turning sharply upward. This indicates a somewhat greater output capability at 4 ohms—and enough to meet the 25 watts recommended for the AR-3a's—whereas some amplifier designs provide more at 8 ohms. Second, look more closely at the figures Panasonic uses in its own advertising material. Continuous power is rated at 27 watts per channel into 8 ohms, 37 per channel (or about 30 per cent higher) into 4 ohms. IHF output figures predictably bear a similar relationship: 75 watts total into 8 ohms, 100 watts into 4 ohms. It is this last figure, incidentally, that you are remembering from the ads. Moral: Don't use IHF power ratings as a guide to speaker matching. Conclusion: The SA-5800 should be adequate for the ARs unless your room is extremely large or extremely dead. Additional comment: Note that the price of the SA-5800 has risen since the unit appeared. Our report showed the original price (\$259.95); it now costs \$299.95.

As an avid open-reel fan I was pleased and encouraged by your August issue. But the difficulty of obtaining prerecorded tapes is really getting me down. I used to get fantastic service from a club in Chicago—but no more. A local tape shop doesn't even know where to order reel issues; all they can talk about is cassettes. I wrote to Ampex at the tape service address and enclosed 50¢, but they never sent the catalogue or even replied. Must I resign myself to living forever with the library I now own?—Guenther Krueger, Montreal, Canada.

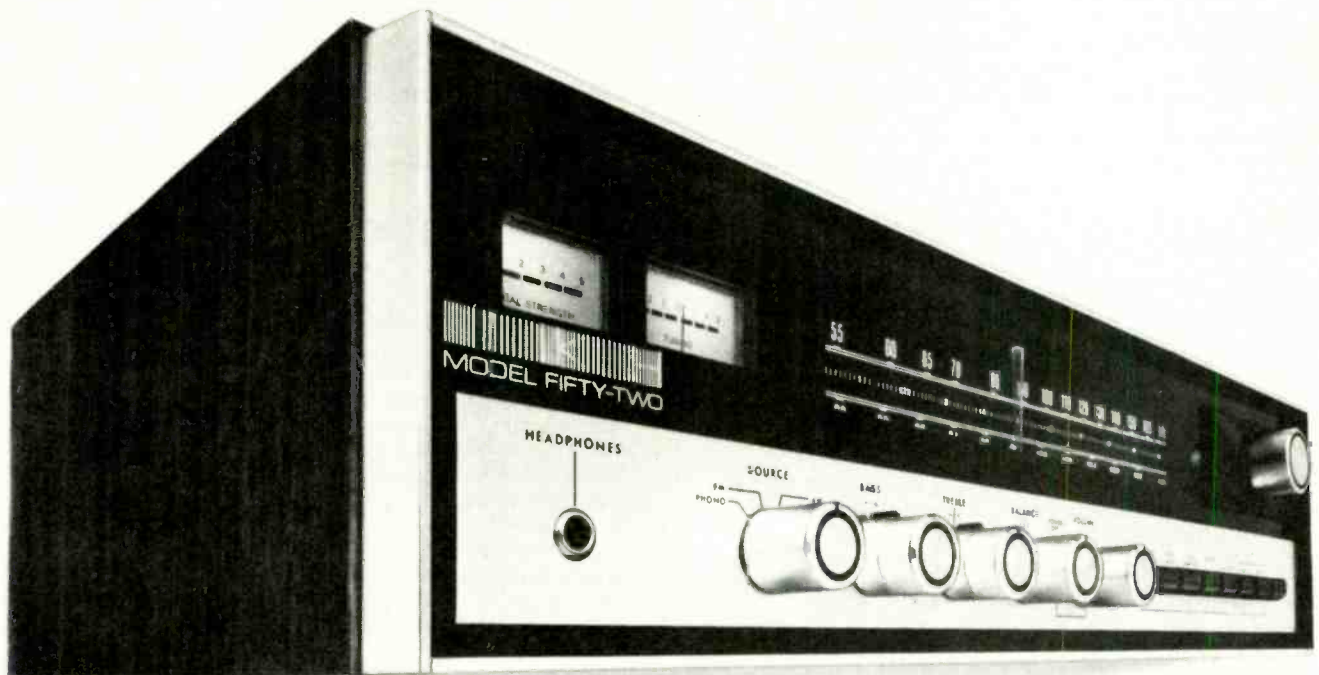
Yours is the first complaint we've had about the Ampex tape service, which is available in Canada; so don't give up too soon. Ampex is doing its bit to keep open-reel alive. It tells us it will make up individual copies, if necessary, to fill direct orders for listed recordings—something no company we know of would do in the regular course of business. And at this writing it is planning to issue some Dolby B open reels. But while Ampex always has offered the lion's share of the open-reel issues, its new releases are dwindling.

I can find many Dolby cassette decks, but no cassette systems (including preamplifier, amplifier, and two speakers) with built-in Dolby noise reduction. How come?—John Cumber, Hammond, Ind.

At this stage of the cassette's development Dolby noise reduction is being treated as a "purist" feature. And while the manufacturers who offer Dolby decks give lip service to the idea that Dolby is the coming way of cassette life, their run-of-the-mill models prove that they still have reservations about broader application of the circuit itself. In some cases we suspect that a top-of-the-line Dolby deck is offered simply to prove that the company is among the vanguard; models—including compacts—that are aimed at volume sales regularly omit the Dolby feature.

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

The new KLH Model Fifty-Two.



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.

So we've made a more expensive one.

It's called the Model Fifty-Two. And it costs \$289.95[†]. The additional thirty dollars buys you additional power (30 watts per channel RMS compared with the Fifty-One's 20 watts per

channel RMS). The Fifty-Two also has a new KLH look, dual tuning meters, and a host of new convenience features. Now we know the Fifty-Two will never replace the Fifty-One; we never intended it to. But if you have a special need for somewhat more power than the Fifty-One offers, *but* you want the same dependability, precision engineering and super quality, we have a new receiver for you. The Fifty-Two . . . the Fifty-One's serious, but friendly rival.

See the Fifty-Two at your KLH dealer now. Just \$289.95[†] (including

walnut-grain enclosure). Also see the rest of the KLH receiver line, especially KLH's newest and lowest priced AM/FM stereo receiver, the Model Fifty-Five. Powerful. Dependable. And very special for just \$199.95[†]. For more information, write to KLH Research and Development, 30 Cross Street, Cambridge, Mass. 02139.



KLH RESEARCH AND DEVELOPMENT
A Division of The Singer Company

[†]Suggested retail price. Slightly higher in the west.
*A trademark of The Singer Company

Is Stereo AM on the Way?

Recent reports have suggested that a system for stereo AM broadcasting might be tested experimentally by station WWDJ of Hackensack, New Jersey this fall. The system is based on a special use of the carrier frequency's sidebands: that is, the "spread" of the carrier on either side of the station's assigned frequency (970 kHz for WWDJ)—a normal concomitant of carrier modulation. In effect the sidebands would no longer be symmetrical but would carry left information on one sideband, right information on the other.

We called the system's developer, Leonard Kahn, president of Kahn Research Laboratories, Inc., on Long Island. Yes, he is working on such a system, and yes, he expects that WWDJ will provide its facilities for experimental broadcasts, though perhaps not before the beginning of 1973. The purpose of those broadcasts will be to document the system's on-the-air behavior—evidence that, if all goes well, presumably will be submitted to the FCC for system approval. The ins and outs of that process are well known to Mr. Kahn, who served on the committee that examined stereo FM systems for the FCC just over a decade ago.

Those within reach of WWDJ's transmitters should be able to receive the stereo broadcasts by using two AM radios, one tuned slightly above the station's carrier fre-

quency, the other slightly below—that is, tuned to the two sidebands. Ultimately, of course, stereo AM radios could be built to handle the necessary signal differentiation and stereo reproduction. But an aim of the system—like those previously proposed for FM—is to be compatible with present mono radios as well. The asymmetry of the sidebands would tend to introduce distortion into mono reception except for a special, patented signal-processing feature of the system, and one on which Mr. Kahn declines comment for the present.

While he obviously was concerned lest undue emphasis be placed on a project that is still far from a practical reality, Mr. Kahn could not suppress his enthusiasm in talking of the potential that stereo AM broadcasting offers to automobile radios. Those who have cursed the vagaries of FM reception while driving among rural hills or urban buildings will find it easy to agree. Another possible benefit from stereo AM occurs to us: Disc jockeys might become interested in stereo recordings, perhaps raising the 45-rpm single out of its mono stagnation and possibly stimulating a resurgence of classical 45s for the DJ's use—just for kicks of course. And then again, if AM does go stereo, FM may have to dream up another gimmick to maintain its vaunted superiority. Like imaginative programming.

Some Big Names for Sansui Matrix

Despite frequent favorable engineering comment on the Sansui QS quadraphonic disc matrix system and its recognition by the EIAJ (Electronic Industries Association of Japan, which has written its "RM" or regular matrix standard on the basis of QS operating parameters), the Sansui system has had far less public exposure in this country than either the Columbia SQ system or that of Electro-Voice. Electro-Voice had an edge in being the first on the American market with encoding and decoding hardware; the star-studded Columbia issues were the first from a major recording company.

Sansui has had neither of these advantages, though it now counts a growing list of companies issuing QS discs. One recent recruit is A&M Records, which numbers the Carpenters, Burt Bacharach, Herb Alpert, and Cat Stevens among its stars. A&M already has issued QS albums by Carole King and Joan Baez, with more to come.

The recording artists themselves are asked to be present at all QS mixdown sessions—a stipulation that may slow the quadraphonic pace but insures that the end product will make more musical sense. A&M is giving the albums deluxe treatment, with special quality control, antistatic vinyl, and sleeve liners. The company says it is not irrevocably or exclusively committed to the Sansui system, but as one spokesman put it to us, "So far it's the best thing we've seen. . . ."

Cecil Watts—Private and Public

This is not a book review column, but we were so struck by Agnes Watts's memoir of her life with her late husband, Cecil, that we can't let *Cecil E. Watts, Pioneer of Direct Disc Recording* pass unnoticed. Unlike most reminiscences dealing with men of achievement (Watts not only designed the record-care products that bear his name but did significant work in several related areas) it is both human and compelling; we found it hard to put down.

If you're interested, the book was privately printed in England and is available here (for \$5.50 postpaid) from the importer of Watts products: Elpa Marketing Industries, Atlantic & Thorens Ave., New Hyde Park, N.Y. 11040.

Denon Bows Out of U.S. Market

Last month in this space we described a digital recording system developed by Denon, or more precisely by Nippon Columbia, whose products here go under the Denon name. In the same issue our new equipment article mentioned Denon's Voice Changer, a device that would allow you to replace the soloist's voice in commercial recordings with your own. Now word comes that these interesting goodies will not be available here. Nor will any other Denon products. Nippon Columbia has just decided to close down its American subsidiary, citing as its reason the currency revaluation and Denon's resulting unfavorable competitive position.

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.

FOR YOUR NEAREST FRANCHISED PANASONIC HI-FI DEALER, CALL TOLL FREE 800 243-6000. IN CONN., 1-300 882-6500

Panasonic® HiFi 4-Channel Tape Decks



Sherwood builds Dynaquad circuit into amp



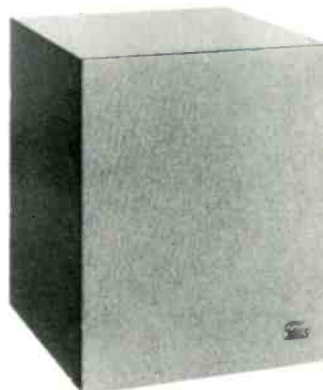
Sherwood Electronics Laboratories has introduced the S-9400 stereo amplifier with built-in Dynaquad option for simulating quadrasonic sound (via four speakers) from stereo or matrixed quadrasonic sources. The company rates the S-9400's per-channel power output at 40 watts continuous into 8 ohms across the audio range with both channels driven. Other features include two phono inputs, mike inputs, two aux inputs, pre-out/main-in jacks, and preamplified center-channel output. The price is \$259.95, walnut case included.

CIRCLE 147 ON READER-SERVICE CARD

New look for Frazier speakers

The Frazier Capsule loudspeaker now comes with a 3- by 7-inch compression horn said to give a wider frequency response and smoother sound. Frazier rates the Capsule's power-handling capacity at 25 watts continuous and its impedance at 8 ohms. It is available in a flat black finish at \$149.90. For your groovier moods, Frazier offers The Wild One (shown here) a new speaker similar to the Capsule but stain-lacquered in three colors—wild fire, ocean blue, or frosty—at \$208.25.

CIRCLE 148 ON READER-SERVICE CARD



Dolbyized cassette deck from Sansui

Sansui's new SC-700 cassette deck is packed with features including Dolby circuitry, bias and equalization adjustment for both chromium dioxide and ferric oxide tapes, pause control, and automatic shutoff and release at the end of the tape. There are three mike inputs, including one for center channel (feeding both left and right channels). Powered by a DC servo motor, the SC-700 is said to deliver frequency response from 40 to 16,000 Hz with chromium dioxide tape. The price is \$299.95.

CIRCLE 149 ON READER-SERVICE CARD

Utah introduces floor speaker

Utah Electronics says it has designed its new MP-3000 floor model speaker to obtain a strong, big-system sound. The ingredients are a high compliance 15-inch woofer with a 2-inch voice coil and a 6¾-pound magnet structure, an acoustically isolated 5-inch midrange, and two horn-loaded dome tweeters. Separate controls are provided for the midrange and tweeters. With a walnut finish and sculptured foam grille, the MP-3000 sells for \$199.95.

CIRCLE 151 ON READER-SERVICE CARD



Philips offers a touch-and-go turntable

The lightest touch of a finger activates the capacitance speed selection and stop on the Philips GA-212 turntable, minimizing the chance of mechanical shock and mistracking, even at minimum tracking forces. The GA-212, from the AKG division of North American Philips Corp., has two speeds (33 and 45 rpm), a servo DC motor, and flexible belt drive system. Supplied with an integrated tone arm and hinged dust cover, the GA-212 retails for \$149.50

CIRCLE 150 ON READER-SERVICE CARD

The ADC-XLM "...in a class by itself."



That's the way Stereo Review described our XLM. High Fidelity head-lined their review, "Superb new pickup from ADC" and went on to say, "...must be counted among the state of the art contenders." And Audio echoed them with, "The ADC-XLM appears to be state of the art."

With the critics so lavish in their praise of the XLM, there's hardly any necessity to add anything. Far better to let the experts continue to speak for us.

Frequency response The CBS STR-100 test record showed less than ± 1.5 dB variation up to 20,000Hz. *Stereo Review*
...response is within ± 2 dB over the entire range. *Audio*
Frequency response is exceptionally flat. *High Fidelity*

Tracking This is the only cartridge we have seen that is really capable of tracking almost all stereo discs at 0.4 grams. *Stereo Review*
The XLM went through the usual torture test at 0.4 grams (some top models require more than a gram). *High Fidelity*
The XLM is capable of reproducing anything found on a phonograph record. *Audio*

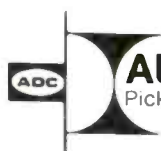
Distortion Distortion readings...are without exception better than those for any other model we've tested. *High Fidelity*

The XLM has remarkably low distortion in comparison with others. *Audio*
At 0.6 grams the distortion was low (under 1.5 per cent). *Stereo Review*

Hum and noise The XLM could be instrumental in lowering the input noise from the first stage of a modern transistor amplifier. *Audio*
The cartridge had very good shielding against induced hum. *Stereo Review*

Price This would be a very hard cartridge to surpass at any price. *Stereo Review*
We found it impossible to attribute superior sound to costlier competing models. *High Fidelity*
Priced as it is, it is a real bargain in cartridges. *Audio*

**The Pritchard *High Definition*
ADC-XLM \$50.**



AUDIO DYNAMICS CORPORATION

Pickett District Road, New Milford, Connecticut 06776

CIRCLE 7 ON READER-SERVICE CARD

Never before has this little noise accompanied this much music.

If you're sophisticated enough to be reading this magazine, you're probably familiar with the two main characteristics of cassette decks: hiss and nonlinear frequency response.

Which should make you thoroughly unfamiliar with the performance capabilities of our new HK-1000. As the charts indicate, it behaves more like reel-to-reel than a cassette deck:

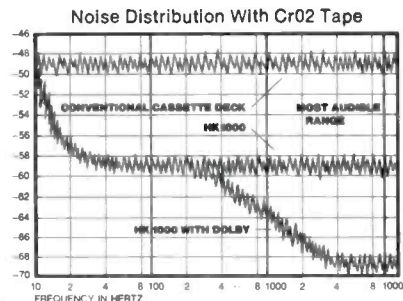
Signal-to-noise (unweighted) is -58 dB with Dolby and -70 dB in the audible hiss level above 4,000 Hz. The frequency response curve is essentially flat from less than 30 to beyond 15 kHz, ± 1.5 dB, with CrO₂ tape. (This curve is due largely to the way we drive our heads. Instead of the conventional constant *voltage* drive to the head, the HK-1000 is designed for constant *current* drive. Many studio model reel-to-reel decks are designed the same way.)

Because of a new low in noise and a new wide in frequency, the HK-1000 brings you a new clarity in music.

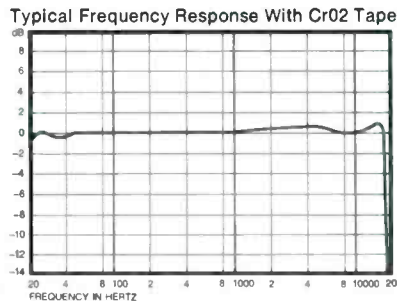
Ours is the first cassette deck designed for maximum phase linearity. Square wave response is better than every other cassette deck and even some expensive reel-to-reel decks. And the better the square waves, the cleaner and more transparent the music.

Discriminating audiophiles will also appreciate the wide selection of controls to take control of. There are two "peak-reading" VU meters; automatic shut-off in all transport modes; separate controls for recording playback and microphone levels; a "memory" rewind feature that lets you key a selection to the exact start location; a Dolby test oscillator; both record and Dolby playback calibration adjustments on the top panel; and so on.

The HK-1000 is also designed so you can use it often



Noise.



Music.

without endangering it. Plug-in printed circuit boards are used for simplicity and reliability of operation. Heads are easy to reach and clean. And the transport is the most reliable we've ever tested; it even closes with the sort of reassuring "thunk" you normally hear only by

closing the doors of expensive hand-built cars.

The price is \$300.

Never before has that small a price tag accompanied this much cassette deck.

For complete details and specs, write Harman/Kardon Incorporated, 55 Ames Court, Plainview, N.Y. 11803*

harman/kardon
the music company



*Distributed in Canada by Harman/Kardon of Canada, Ltd., 9429 Core de Liesse Rd., Montreal 760, Quebec.

CIRCLE 41 ON READER-SERVICE CARD



Elac Updates Its Top Miracord Changer

The Equipment: Miracord 50H Mark II, a three-speed (33, 45, 78 rpm) automatic turntable with integral arm. Dimensions: chassis plate, 14½ by 12½ inches; 2¾ inches minimum clearance required below, 5½ inches above. Price, less cartridge and base: \$199.50. Manufacturer: Elac, West Germany; U.S. distributor: Benjamin Electronic Sound Corp., 40 Smith St., Farmingdale, N. Y. 11735.

Comment: Compared to the former Model 50H (HF test report, June 1967), the new Mark II has dropped the 16-rpm speed but boasts some important design improvements. For one thing, the unit now has a fine-speed adjustment with built-in illuminated strobe so that pinpoint accuracy of rotation (or variations from it for special purposes) is possible. The tone arm has a new mechanism that provides very gentle and slow descent onto a record. The rear counterweight slips on more readily than in the older model, and its sensitive adjustment knob makes arm balancing very easy.

Like other Miracords, the 50H Mk II comes with two spindles. The long one, for stacking up to ten records of the same diameter, is Elac's "magic wand" type that holds the records on three small supports. During cycling they retract and allow the records to slide gently onto the platter. The short single-play spindle rotates with the record to minimize center-hole friction. These spindles in conjunction with the four pushbutton controls (one for stop and one each for the three record diameters: 12, 10, and 7 inches)—plus, of course, the speed switch (33, 45, and 78 rpm) at the left of the top plate—offer a variety of operating modes. With the long spindle inserted, the 50H Mk II functions as a fully automatic record changer. During play of any record you can reject it and cycle the next one in the stack by

pressing the start button. You also can use the built-in cueing device to interrupt play without affecting the change cycle.

You can begin play of a single record, using the short spindle, either automatically or manually. In either mode the arm will return to rest at the end of the record and the motor will shut off. You can stop play before the record is finished by pressing the stop button (or one of the start buttons) or simply by lifting the arm and returning it to the rest position. To repeat a record you insert the short spindle upside down (with its pointed end up). Start the unit and—until you choose to stop it—the record will play repeatedly.

Any standard cartridge may be used in the Miracord. Its arm has a removable platform that you adjust for optimum stylus overhang, using the gauge built onto the platter's base. When the adjustment has been made, you may slip a little brush (supplied) over the gauge so that when the arm moves to its rest position the stylus will be lowered into the bristles. The arm head has an ample finger grip for manual cueing. The pivot end of the arm assembly has a dial for setting vertical tracking force and another for adjusting antiskating force. The VTF dial is numbered (in grams) from 0 to 6. Checking these settings, CBS Labs measured for 1, 1.1; 2, 1.9; 3, 2.8; 4, 3.8; and 5, 4.9 grams. The antiskating dial is similarly numbered, and the setting to use corresponds to whatever number you have chosen for VTF. The arm's friction, laterally and vertically, is negligible—below 20 milligrams; stylus force required to activate the automatic cycling mechanism is a very low 0.5 gram. Arm resonance was checked out (with a Shure V-15 Type II Improved cartridge) as an 8-dB rise at 6.5 Hz.

The platter itself weighs 6 pounds, 5 ounces and is well balanced. It is driven by a hysteresis motor. With

REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific sample tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

the unit set for absolute accuracy at 33 rpm, the lab found that it ran 0.2% fast at 45 rpm and 0.5% slow at 78 rpm. The speed did not vary with line voltage (105, 120, and 127 volts in the standard lab test). The strobe has markings for 33 and 45 rpm, so you can readily achieve absolute accuracy at those speeds. The 78-rpm speed is, of course, less important today, and the measured error is not significantly high. Total rumble, by the CBS-ARLL standard, was -53 dB and inaudible even through high-powered amplifiers and very wide-range speakers. Flutter, measured as 0.07%, was similarly inaudible. The

total ensemble is highly resistant to external shock and jarring, and the arm is well enough balanced to remain in the groove even when the unit is tilted off level.

The 50H Mk II is supplied with a single-play adapter for large-hole 45s in addition to the two spindles, cartridge mounting hardware, a small screwdriver, and color-coded signal cables. Optional accessories include an automatic spindle for large-hole 45s, additional arm pickup mounting platforms, various pre-cut mounting bases, and dust cover.

CIRCLE 142 ON READER-SERVICE CARD



A Stereo Compressor/Expander— and a Noise-Reduction Unit

The Equipment: DBX-117 Decilinear, a compressor/expander for altering the dynamic range of stereo signals. Dimensions (in wood case supplied): 5¾ by 3¾ by 9 inches. Price: \$145. Manufacturer: DBX, Inc., 296 Newton St., Waltham, Mass. 02154.

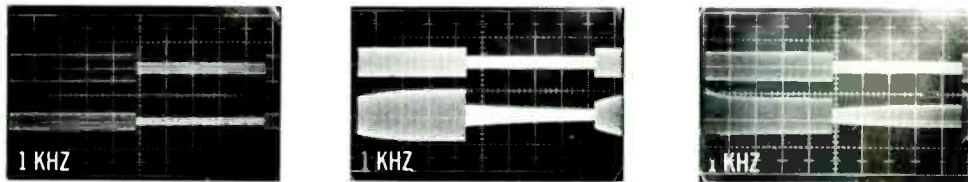
Comment: This is the first separate home unit we've seen designed for stereo signals and capable of both increasing and *decreasing* their dynamic range. The reason for that latter capability may not be immediately obvious. Expansion can be used to restore (within limits, of course) the dynamic range of broadcasts—and even of commercial recordings—that have been compressed. Some form of compression or limiting is considered a virtual necessity by broadcasters to prevent carrier overload while keeping average signal levels high enough so that they suffer minimum interference from noise and also “grab” the casual dial-twiddler. But ultimately fidelity suffers from the use (or, all too frequently, misuse) of such techniques.

The DBX-117, then, is intended to restore lost dynamic range. But why compression? Well, for background listening, for one thing. When the dynamic range of typical program fare is compressed it can be kept pleasantly there: never loud, yet never really faint either; a continuous, self-effacing presence. More important, since the unit is calibrated reciprocally for both functions it is possible to compress home recordings by a given factor during recording (to keep signal levels above inherent noise levels) and expand them by the same factor in playback to restore the original dynamics. In other words it can be used by the home recordist as a dynamic noise-reduction system.

The front panel contains only three controls: a slow/normal switch and a level-match control (whose respective functions we shall explain in due course), plus the main dynamic-range control knob. The center-point of this knob is marked 1.0 (that is a 1:1 ratio of input to output in terms of dynamics); maxima in each direction are marked 2.0 (meaning, respectively, a 2:1 compression ratio or a 1:2 expansion ratio) with three intermediate points (1.2, 1.5, and 1.7) marked for both compression and expansion. The control is continuous however, and still finer in-between settings are possible. DBX suggests that the line cord be plugged into a switched convenience outlet on your receiver or amplifier and thus provides no AC power switch.

The back panel has three stereo pairs of phono jacks: input, output to the stereo system, and output to a tape recorder. DBX suggests that the first two be connected, respectively, to the tape output and tape monitor jacks on your system. The output *from* the tape recorder would then have to be connected to aux inputs on the system; in such a setup the aux selector would be used to play tapes and the tape-monitor switch would control the 117, putting it into or out of the audio circuit. Where a separate preamp and power amplifier are used, the output of the 117 is fed directly to the amplifier, leaving the tape-monitor jacks on the preamp free for their intended purpose.

The graph showing input vs. output tells the basic story of the 117's operation. The middle line represents input vs. output with the main control at the 1.0 setting—that is when the 117 is introducing no compression or expansion. Compression rotates this line to the left, expansion rotates it to the right. The level-match control



Oscilloscope photos show input vs. output (upper and lower traces), and were made with control at midpoint (left), set for expansion (middle), and set for compression (right).

was set at its midpoint for this test. Rotating it changes the point at which the slope lines of this graph cross—that is, the reference level that the circuit assumes in determining whether a given input level must be boosted or attenuated. The control can be helpful in calibrating a tape system with respect to 0-VU levels, but for most home purposes DBX suggests that it be left at its midpoint.

The oscilloscope photos demonstrate both the compression and expansion action with the decay switch in the normal position. This normal mode is used in recording and for playback of most program material. Sometimes, however, its fast decay will have too abrupt an action to sound natural, particularly in speech. Where there are clearly audible background noises, the extraneous material will stutter in and out in response to the on/off nature of the program itself. In the slow setting the switch prevents such abrupt recovery from high-level inputs and smooths the over-all effect somewhat. The value of the switch can be demonstrated in expanding antique records (which often have an extremely limited dynamic range) containing loud staccato passages. In the normal setting the disc's surface noise disappears abruptly in the intervening silences, and when it re-emerges with the music it may sound more like distortion of the music than like surface noise as such. By keeping the surface noise more nearly continuous in such passages the slow setting allows you to ignore it and concentrate on the music.

In the expansion mode, in fact, we found the 117 to be a product that can easily be misused. Excessive expansion carries with it a host of ills—"breathing," a sense of instability in the sound, gross exaggeration of musical miscalculations, and excessive sensitivity to any technical imperfections (poor matching at a tape splice for example)—that influence levels. Fortunately DBX has included in the manual a chart of basically sane recommendations for matching settings to the type of program material in use. By using these recommendations as a starting point and doing a little critical listening, you can find settings that will enhance program material without serious side effects. We found it particularly valuable (set at about 1.2 expansion) for returning a little vitality to some off-the-air Toscanini recordings that had always seemed overly constricted.

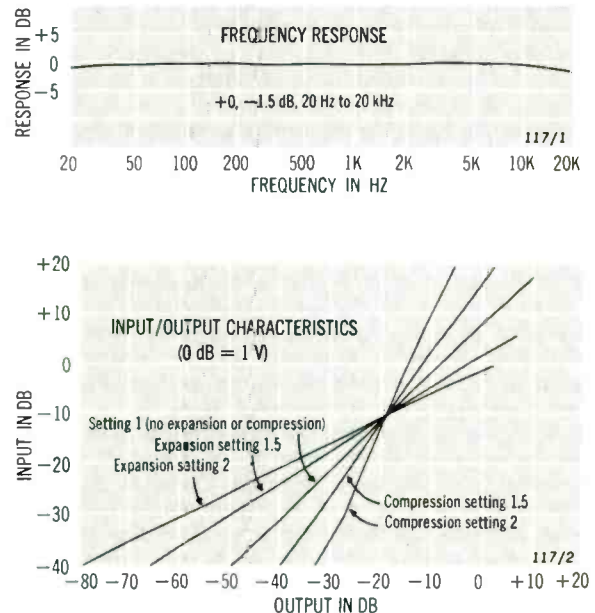
Used as a tape noise-reduction system it also is valuable, though here again it can be overused. And in the compression mode lowering the level-match control tends to raise the level of the signal, so level setting can be confusing until you master the unit. Since the 117 is a broadband system it can help to combat low-frequency noises like hum as well as tape hiss; but by the same token a change in low-frequency signal level will alter high-frequency levels as well. For this reason, again, extreme compression and expansion should be avoided lest undesirable side effects become audible. (The 117 is by no means interchangeable with B-type Dolby equipment, which is not broadband in its action; it affects the high frequencies only.)

Inveterate putterers that we are, we found the 117 a

fascinating unit to work with. And the lab data confirms that its electronic quality is excellent: Harmonic distortion is very low while the input/output curves are very close to the ideal straight-line shape. We found that it added both to the quality of some reproduced sound and to the fun of high fidelity.

CIRCLE 143 ON READER-SERVICE CARD

As this report goes to press DBX informs us that a change has been made in the 117 in the interests of opening up the scale, allowing resolution of finer distinctions in the 1.0-to-1.2 expansion range—the range most used with typical program material. The new version dispenses with the compression range from 1.5 to 2.0—a range that we judged of value only for extreme background music applications (that is, for example, where the music is intended to mask high ambient noise levels) or in conference recordings, neither of which we would class as a high fidelity application. At the same time DBX has added specific calibration for the recommended recording and playback settings when the 117 is used as a noise-reduction unit with a tape recorder.



DBX-117 Compressor/Expander Additional Data

S/N ratio	101dB
Channel separation	43 dB
Maximum output	11 V



Highly Flexible Quadrasonics Receiver from Fisher

The Equipment: Fisher 801, a quadrasonic AM/FM receiver in wood case with wireless WT-50 Autoscan remote control. Dimensions: 17 $\frac{3}{8}$ by 6 by 14 $\frac{1}{2}$ inches. Price: \$749.95. Manufacturer: Fisher Radio Corp., 11-40 45th Rd., Long Island City, N. Y. 11101.

Comment: Unlike most of the quadrasonic receivers that have been announced recently, the 801 is neither a stereo receiver with some minimal nods in the direction of possible quadrasonic adaptation (typically termed a four-channel-ready receiver) nor, at the other extreme, one incorporating circuitry specifically keyed to a particular quadrasonic system. Fisher, taking the sensible and highly practical middle road, has given the 801 four full channels of amplification, a comprehensive series of switching options, and quadrasonic inputs for all but a magnetic phono cartridge. It is therefore appropriate as the central element in a quadrasonic system deriving its source signals from tape (either cartridges or reels), Quadradiscs, or matrixed discs—the necessary tape players, demodulators, or decoders being outboard units—in almost any combination. It also is appropriate for stereo use, with or without simulation of quadrasonic sound from stereo sources, and even to the playing of matrixed discs without an additional adapter. But more of that in a moment.

The tuning dial has at its left a signal-strength meter (which doubles as a subsidiary tuning dial for the Autoscan feature) and indicators that light up for mode (mono, stereo, quadrasonic) and stereo-FM reception. To the right of the dial past the tuning knob are separate front and back volume sliders and the Autoscan FM tuning controls (Autoscan on/off, continuous search, and station-by-station search) and an AFC (automatic frequency control) on/off button.

Directly below these last controls are five more buttons: separate high-filter switches for front and back, FM muting on/off, and separate loudness/volume switches for front and back. Along the bottom panel to the left of these switches are the power/output switch (AC off, main speakers, remote speakers, all speakers, headphones only), ganged front and back left/right balance controls, similarly ganged treble and bass controls, mode switch (mono, stereo, four-channel, and two "2 + 2" simulated quadrasonic positions: pop and classical), selector (phono, FM, AM, aux 1, aux 2), and tape monitor (front + rear, off, front, rear). At the extreme left is a stereo headphone jack, which is live at all times.

The back panel has screw terminals for FM (300-ohm) and AM antennas, spring clips for the leads to the eight speakers (main and remote quadrasonic sets), and phono jacks for the audio leads (a stereo pair for phono,

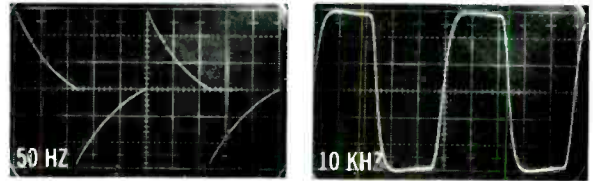
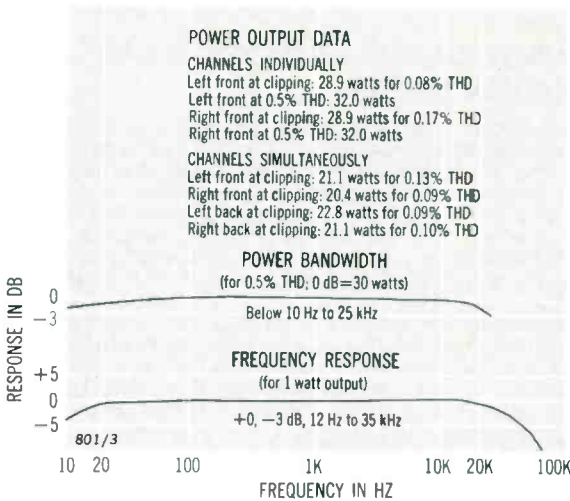
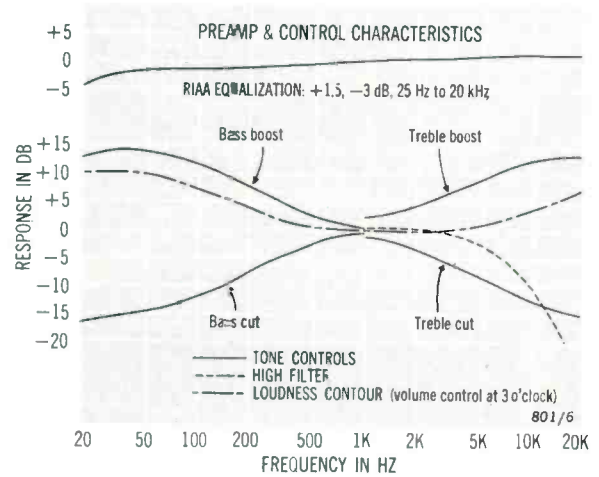
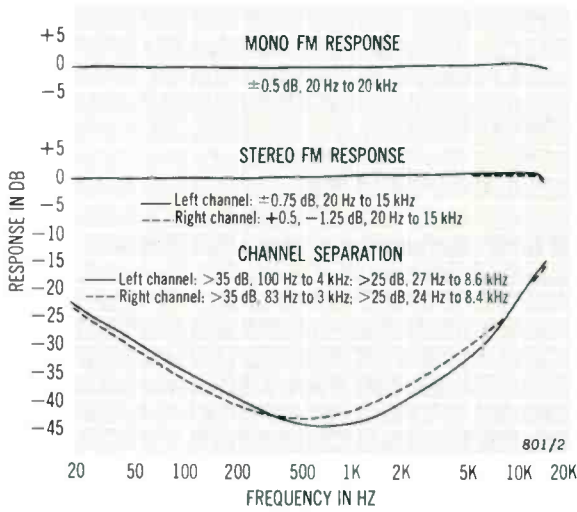
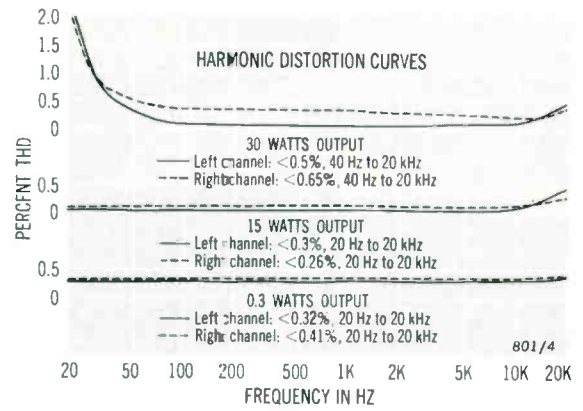
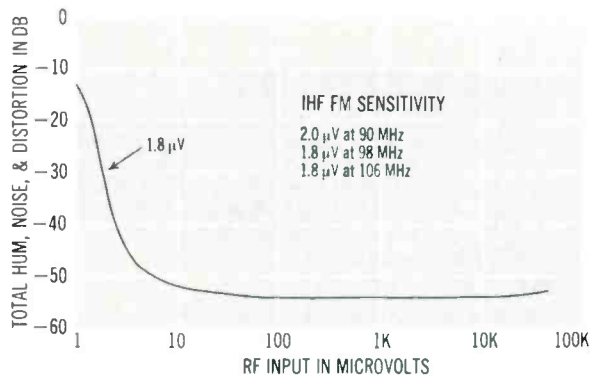
quadrasonic sets for aux 1, aux 2, and tape monitor inputs plus the tape recording output). There also is a jack for use with an optional remote-control FM tuning unit (an alternative to the WT-50 wireless Autoscan control delivered with the 801) and a ground connection.

Two of the controls involved may require a little explanation. Fisher's Autoscan, which has appeared on a number of previous models, is just what the name implies. Once the Autoscan button is pressed, the continuous-scan button acts like a sort of fast-forward control for moving across the FM dial, the action stopping at the next station after the control is released; the one-station button will advance the tuner only to the next station on the dial. The button on the wireless remote control duplicates the continuous-scan function but can be used for single-station advance by pressing the button only momentarily. The remote unit is powered by a 9-volt cell (supplied) and contains a supersonic (22.8 kHz) transducer that is aimed at a small grille in the receiver's front panel for use.

The other relatively esoteric control is that for the "2 + 2" function. It actually is a quadrasonic matrix-decode circuit similar to that in the original E-V decoder; the only difference between the pop and classical settings is that the output to the back channels is reduced in the latter position to suggest hall (or ambience) sound rather than that of being surrounded by the musicians. While the front-panel markings suggest use in simulating quadrasonics from stereo program material, 2 + 2 can be used to approximate decoded playback of presently available matrixed recordings as well. The effect in either use will depend to some extent on the specifics of the recording; many of ours—stereo and matrixed alike—produced an excellent quadrasonic effect through the 2 + 2 circuit.

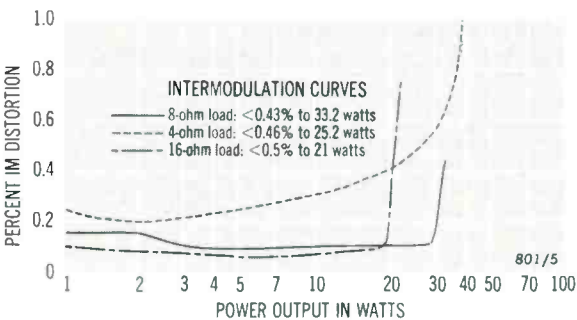
An exact match to a particular matrix technique (SQ for example) can be provided by an outboard decoder attached to the tape-monitor connections. But while the 801's switch options allow for this kind of specialized quadrasonic use, they also allow for some unusually elaborate stereo systems. The instruction panel shows how to set up for quadrasonic reproduction in the main listening room and stereo listening in each of two other rooms or for stereo listening in each of four rooms. In addition, by feeding different stereo program material to front and back channels of the tape-monitor or one of the aux inputs, it's even possible to operate the 801 as two relatively independent stereo systems, each with main and remote speaker connections.

If the maximum of eight speakers are to be used, models of fairly high efficiency will be desirable, though we found that the 801 provides plenty of clean sound for four low-efficiency bookshelf speakers. At the 30-watt-




Square-wave response
Fisher 801 Receiver Additional Data

Tuner Section			
Capture ratio	1.7 dB		
Alternate-channel selectivity	66 dB		
S/N ratio	71 dB		
THD	Mono	L ch	R ch
80 Hz	0.21%	0.41%	0.39%
1 kHz	0.19%	0.26%	0.26%
10 kHz	0.28%	17%	17%
19-kHz pilot	-35 dB		
38-kHz subcarrier	-49 dB		
Amplifier Section			
Damping factor	60		
Input characteristics (for 30 watts output)			
	Sensitivity	S/N ratio	
phono	4.8 mV	70 dB	
aux 1	345 mV	71 dB	
aux 2	345 mV	70.5 dB	
tape monitor	380 mV	72.5 dB	



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Kit AR-1302, 30 lbs., (less cabinet) **239.95***
 AE-19, oiled pecan cabinet, 9 lbs. **19.95***

NEW high-performance, low-cost leader — Heathkit AR-1214

Produces 50 watts IHF, 25 watts per channel into 8 ohms with amazing fidelity. Two ICs and 2 ceramic filters in the IF offer greater than 60 dB selectivity, while phase lock multiplex demodulator gives 40 dB typical channel separation at less than 0.5% distortion. Preassembled FM tuner boasts 2 uV sensitivity and 2 dB capture ratio. Other features are phono preamp level controls, flywheel tuning, stereo indicator light, headphone jack, and complete tape monitor facilities. And the cabinet is included in this low price. Stereo "separate" versions are also available (AJ-1214 Tuner and AA-1214 Amp., 89.95* each).

Kit AR-1214, 16 lbs. **169.95***

The most advanced FM Tuner in stereo — Heathkit AJ-1510

Another Heathkit "first" in consumer electronics. Pure digital computer design including digital frequency synthesizer tuning employing phase-lock-loop techniques. FET varactor FM RF front end, digital discriminator and readout result in performance specs and tuning convenience to make every audiophile sit up and listen: channel frequency accuracy better than 0.005%; less than 1.8 uV sensitivity; distortion levels of 0.1%; selectivity and IF rejection better than 95 dB; image and spurious rejection better than 90 dB; S/N ratio better than 65 dB; separation better than 40 dB. One of a kind, the AJ-1510 "computer tuner" is the only tuner offering you 3 distinct tuning modes; keyboard, computer-type punch cards (up to 3), plus automatic band scanning with variable speed and stereo-only capability. The 55 ICs, 50 transistors and 50 signal diodes mount on 10 modules with 7 plugging into a master board for optimum computer modularity and ease of assembly. Join the computer generation of audio equipment — order your AJ-1510 today.

Kit AJ-1510, 23 lbs., (less cabinet) **539.95***
 AJA-1510-1, pecan cabinet, 6 lbs. **24.95***

Our most versatile amplifier: 200 watts, 4 channels — Heathkit "2004"

Brings you 200 versatile watts for discrete or matrixed 4-channel sound, and stereo or mono. Built-in matrix circuitry decodes matrixed 4-channel recordings or broadcasts, lets you use your existing stereo equipment as well as enhancing your present stereo records and tapes. As discrete 4-channel media grows the AA-2004 is ready... with four amplifiers producing 260 watts into 4 ohms (4x65), 200 watts into 8 ohms (4x50), 120 watts into 16 ohms (4x30), and controls for every source, mode and installation. Amplifier sections are controlled in pairs with one complete stereo system for left and right front speakers and another for left and right rear — so it can be used to power two complete 4-channel systems (up to 8 speakers)... or, four separate-source mono systems if desired. Easy circuit board assembly.

Kit AA-2004, 38 lbs., (less cabinet) **349.95***
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A kit for the whole family to build and enjoy. The all-solid-state TO-1160 Heathkit/Thomas Spinnet has full 44-note keyboards for Solo and Accompaniment, exclusive Color-Glo keys that light up to indicate notes and chords. With the Color-Glo course included you'll be playing songs almost instantly. There are six solo stops — flute 16', 8' and 4', trumpet 8', oboe 8', and violin 8'. Five accompaniment stops — horn 8', diapason 8', melodia 8', cello 8', and pedal voice with 16' and 8' combined. Plus both regular and a new "light" vibrato effects. Other features include keyboard jacks for private earphone listening or use of a tape cassette deck. The beautiful pecan-veneer cabinet is shipped fully assembled, includes bench. The TO-1160 Spinnet organ is one of the most exciting gifts you can give or get for Christmas.

Kit TO-1160, 211 lbs. 689.95*

Component quality stereo for cars — Heathkit FM Tuner and Cassette Deck

Mobile FM stereo tuner features clean 7 watts (3.5 W per channel) with less than 2% THD; frequency response ± 1 dB, 3 Hz to 15 kHz; 3 μ V sensitivity; 60 dB selectivity; 40 dB min. separation. Stereo cassette deck offers hi-fi stereo cassette entertainment plus single-channel dictation while you drive. Single stereo amp powers either or both units. Choice of 5" door mount or 6" x 9" rear deck speakers (19.95* the pair).

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

Kit CT-1001, cassette deck, 9 lbs. 89.95*

Kit CRA-1000-1, amplifier, 3 lbs. 29.95*

NEW Heathkit Digital Electronic Alarm Clock

The exciting Heathkit GC-1005 Digital Clock displays hours, minutes and seconds on highly visible cold-cathode readout tubes. A gentle "beeper" alarm can be set for 24-hour cycle and features a snooze switch that gives you seven more minutes of sleep before the alarm sounds off again. The all-solid-state circuitry is designed to display either conventional 12-hour or 24-hour international time (Manual shows you how to wire it for the readout you prefer). Includes am/pm indicator light to facilitate setting time and alarm, special fail-safe circuit flashes all "eights" on display if line voltage is interrupted. Operates on 120 or 240 VAC.

Kit GC-1005, 4 lbs. 54.95*

NEW Heathkit Dolby® Cassette Deck

Enjoy the life-like fidelity of low-noise cassette recording at its finest, including the new chromium dioxide tapes. The AD-1530 combines a preassembled top-quality domestic tape transport with the famous Dolby® Noise Reduction System resulting in a superb cassette deck in easy-to-build, money-saving kit form. Controls for play/record, stop, fast-forward, rewind, eject — all interlocked. Switches for stereo or mono input, Dolby on/off, tape-type "regular" (iron oxide) or "CrO2" (Chromium Dioxide). Other features are individual record level controls with separate VU meters; large 3-digit resettable tape counter; input selector switch for either microphone or high level source input (any low-impedance microphone with standard 1/2" phone jack can be used).

Kit AD-1530, 21 lbs. 249.95*



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per-channel rating (for each of the four channels) harmonic distortion rises rapidly below 40 Hz—that is, below the frequencies encountered in most program material. At lower power, no trace of this distortion rise shows up in the measurements, which confirm that in using four speakers, models for which a per-channel input of 20 watts or less is recommended will be well suited to the 801.

Measurements of the FM section are consistently good. As we have had cause to mention in previous reviews, it would be a mistake to attach undue importance to the high THD figures at 10 kHz in stereo FM reception. True harmonic products of the 10-kHz modulating

frequency are beyond audibility, and this measurement is to that extent a test of electrical behavior more than audible performance.

The virtues that distinguish the 801 lie above all in its flexibility—both for use as-is in a stereo/quadrasonic system and in accepting the demands of an expanding quadrasonic system as the user decides to enlarge his four-channel repertoire to include not only the special equipment now available, but additional formats as (and if) they are introduced. Yet with all this the 801 keeps physical complexity to a minimum. Fisher is to be congratulated on the sanity and practicality of its design.

CIRCLE 144 ON READER-SERVICE CARD

Dolbyizing a Lily?

The Equipment: Revox A-77 Mark III, an open-reel quarter-track two-speed (7½, 3¾ ips) stereo tape deck, with built-in Dolby "B" noise-reduction circuitry, in wood case. Other configurations available. Dimensions: 16¼ by 14¼ inches (front) by 7¼ inches deep (to control panel); feet hold unit (horizontally or vertically) ½ inch above working surface; allow at least 2½ inches at top and sides for clearance of NAB reels. Price: \$969. Manufacturer: Willi Studer/Revox, Switzerland and West Germany; U.S. distributor: Revox Corp., 155 Michael Dr., Syosset, N.Y. 11791.

Comment: Some readers, accustomed to associating the Dolby circuit with cassette equipment and a price in the \$300 range, may be taken aback by this unit. Since they have been told that cassettes are inherently noisier than open reel because of the slow transport speed, they may think that only the cassette can profit from Dolby noise reduction. Not so. While Dolby processing offers demonstrably more dramatic improvements in the cassette format, Revox has traditionally designed its recorders for those who want the best that tape has to offer and, indeed, for professional as well as home use. In such a context the Dolby B offers an improvement that is both measurable and audible—and therefore significant.

In other respects the new Revox has not changed much since our report on the original A-77 (June 1969). Response and distortion figures are very much the same, though IM distortion has improved markedly, while those for wow and flutter and for such things as noise (Dolby aside) and crosstalk are almost identical. The noise measurements for our Mark III test sample actually were slightly poorer than those for the original A-77 because of some 60-Hz hum leakage; when the lab filtered out this hum to simulate expected normal performance the figures are better than those for the original. One change documented by the figures is in the motor drive: The present electronically governed system was unaffected by line voltage changes in the lab tests, though its good accuracy figures were more than matched by the excellent ones supplied by our original sample even at the voltage extremes.

Cosmetically the Mark III is different too, with a dark gray control panel lettered in white. The solenoid controls and the meters, flanked by record interlock buttons



for each channel, are the same—as are the input selector and recording level controls for each channel, located below the meters, and the multiposition switch for power (on/off), reel size (large/small), and speed (7½/3¾ ips) at the extreme right. Below the input/recording-level controls a 19-kHz filter switch has been added to prevent any subcarrier leak from influencing Dolby action in recording from stereo FM. A similar Dolby on/off switch has been added at the left, below the mode/playback-level control and the function/playback-balance control. The function control dispenses with the original's IEC playback equalization position; it now has one playback equalization (NAB) and the input position, plus one for calibration of Dolby recording levels.

The Dolby calibration controls are below the long, narrow head-cover panel, which swings out of the way behind the control panel to allow access to these controls, to the mechanical pause and cueing feature, and to the heads (for editing or cleaning). A trough in the head shroud can be used as an editing block, though it provides no razor-blade slot for automatic cut-angle alignment. (We prefer the razor-blade method to Revox's scissor method, outlined in the manual, because in our opinion the latter can too easily produce misaligned tape ends and exposed adhesive.)

On the control panel are a stereo headphone output jack and phone jacks for left and right microphones, connected in parallel to phono-type microphone inputs on the recessed jack panel. There are two microphone positions on the input selectors, which adjust these mike inputs for use with either high- or low-impedance models. Also on the back panel are phono jacks for line output and aux input, plus a DIN input/output ("radio") socket and one to accept an optional remote-control

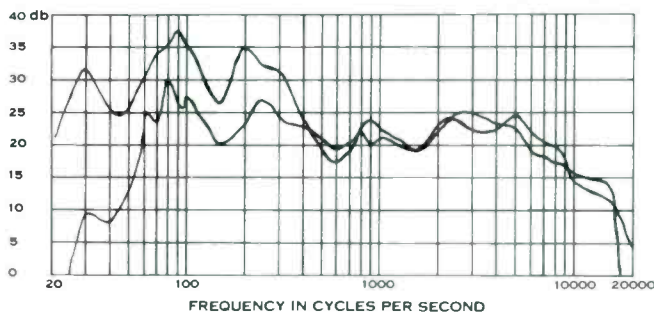


The Base Performance of the BOSE 501

Did you know that the one inch base on the bottom of the BOSE 501 DIRECT/REFLECTING® speaker is essential for the clarity of its sound? It is—but for a very different reason than you might expect.

The surfaces immediately adjacent to any loudspeaker affect the balance of frequencies that it radiates into the room. You have no doubt discovered this in changing the position of your speakers at home. Variations in the location of any speaker relative to adjacent wall or floor surfaces can cause gross variations of the frequency balance of the sound radiated into the room, in the manner shown in Figure 1. This is often more variation in sound than you get between speakers of widely differing price ranges.

Fig. 1 Two frequency response curves, measured at a fixed microphone location, of a good quality conventional speaker placed at 2 different locations in the same room.



As a consequence of this variation with position, the performance of every 'bookshelf' speaker is at best a compromise. Does it sound better on a free standing shelf, on the floor, along the wall, in the corner, or, is it designed to sound reasonably well in all positions and therefore, not yield optimum performance in any? This is a fundamental acoustical problem inherent in the concept of a 'shelf' speaker and independent of designer or manufacturer.

And this is where the base of the 501 comes in. The base itself has nothing to do with the radiation of sound but it was designed so that you must place the 501 on the floor. In addition, you are instructed to place it along a wall. And we don't allow you to place it in a corner!

Our knowledge of your placement of the 501 gives us a design advantage that directly converts to a superior performance for you. The 501 is designed to optimally couple to the adjacent floor and wall surfaces.

Admittedly, it is a rather autocratic approach for a designer to tell you how to place your speaker. However, we feel about the 501 as we do about the now famous 901, with which it shares many features. We would much prefer that you buy a conventional speaker than to use ours improperly—even if it still has an edge over the competition when so used. Your enjoyment and our reputation are involved with every performance.

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CIRCLE 60 ON READER-SERVICE CARD

unit. On our sample the panel also was marked for speaker connections, though Revox tells us the Dolby model is not supplied with monitor amps (the Dolby circuitry uses the space originally intended for that purpose) and so will not drive speakers directly. It can, however, be bought in either quarter-track or half-track stereo configurations and in either the home model here reviewed or in a rack-mount version.

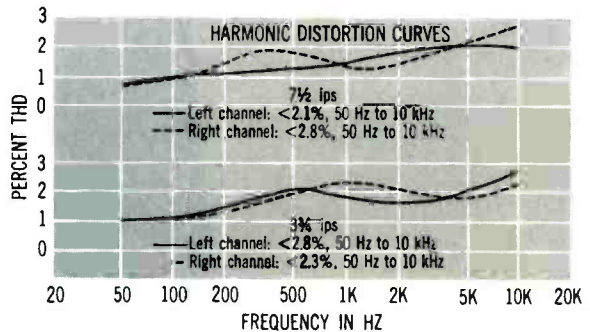
We were glad to reacquaint ourselves with the special personality of the Revox, with its somewhat complex but extremely comprehensive control panel. Typical of its design, for example, is the mode switch: separate positions for stereo, left channel only to both outputs, right channel only to both outputs, and mono mix of both channels to both outputs. Common alternative designs would require two or even three controls to set up the same functions and might even omit some (particularly the mono-mix mode). In addition, the Revox remains a fine performer even without the Dolby circuitry.

At this writing Ampex has just announced plans to issue the first Dolby-processed open-reel prerecorded tapes. Pending their availability the Dolby circuit is there for those who want to make their own—live, off the air, or from other recordings. For live use particularly the built-in Dolby system is a great convenience by contrast to the obvious alternative: a top-quality deck plus an outboard Dolby unit. In playing back Dolby off-the-air tapes (which we have been collecting via an outboard unit for some time), we worried at first that Dolby levels might not match the preset Revox playback circuitry. All levels turned out to be within about a dB of the Revox however—a negligible discrepancy and one that should give no qualms to inveterate tape swappers who would like to step up to Dolby processing.

And Dolby processing certainly is in order for longer recordings off the air (operas particularly) where the

greater per-pass playing time of 3¾ ips makes it a desirable speed. The 15-kHz limit of FM reception plus the subcarrier filter prevent practical program content at frequencies above the response limitations of that speed, and we found the Dolbyized tapes to be indistinguishable from the broadcast. For live recording or where copies are to be made, we also found the added dynamic range of Dolby processing a marked advantage even at 7½ ips.

CIRCLE 141 ON READER-SERVICE CARD



Revox A-77 MK III/Dolby Additional Data

Speed accuracy	
7½ ips	105 VAC: 0.5% slow 120 VAC: 0.5% slow 127 VAC: 0.5% slow
3¾ ips	105 VAC: 0.8% slow 120 VAC: 0.8% slow 127 VAC: 0.8% slow
Wow and flutter	
7½ ips	playback, weighted: 0.02% playback, unweighted: 0.035% record/playback: 0.035%
3¾ ips	playback, weighted: 0.03% playback, unweighted: 0.05% record/playback: 0.06%

Rewind time, 7-in., 1,800-ft. reel 1 min. 30 sec.

Fast forward time, same reel 1 min. 28 sec.

S/N ratio (ref. 0 VU; see text)	
play (unfiltered)	L ch: 55.5 dB R ch: 53.0 dB
r/p (unfiltered)	L ch: 55.5 dB R ch: 53.0 dB
play (filtered)	L ch: 60.5 dB R ch: 60.5 dB
r/p (filtered)	L ch: 57.5 dB R ch: 57.5 dB

Erasure (400 Hz at normal level) 60 dB

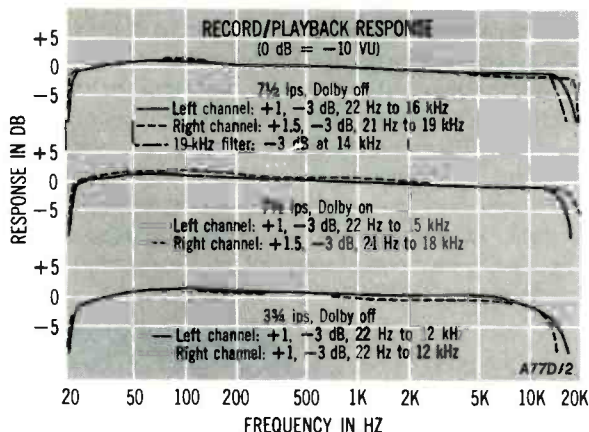
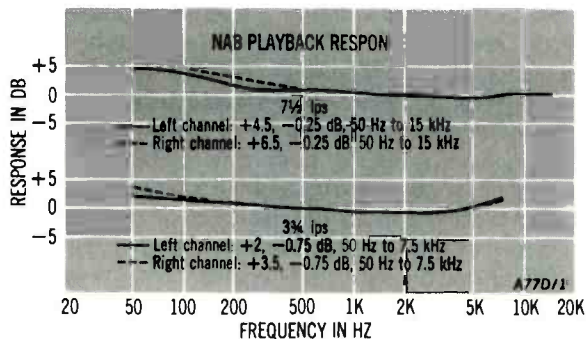
Crosstalk (at 400 Hz)	
record left, playback right	55 dB
record right, playback left	58.5 dB

Sensitivity (for 0-VU recording level)	
aux (line) input	L ch: 13.0 mV R ch: 13.8 mV
radio (DIN) input	L ch: 1.1 mV R ch: 1.1 mV
mike (hi-Z) input	L ch: 1.1 mV R ch: 1.1 mV
mike (lo-Z) input	L ch: 0.15 mV R ch: 0.15 mV

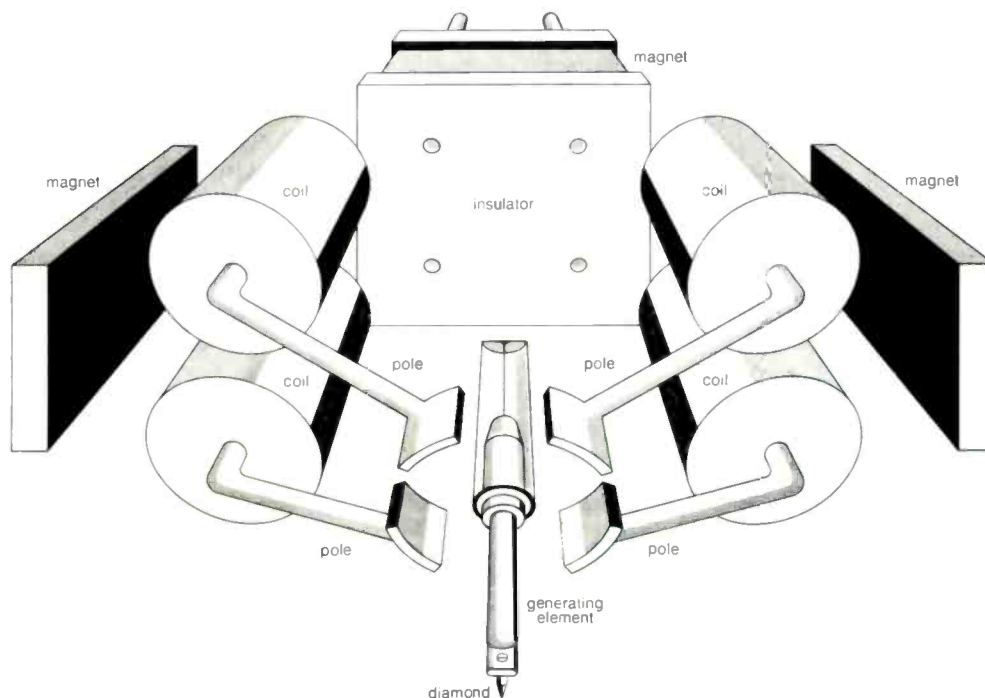
Meter action (ref. NAB 0 VU)	
	L ch: exact R ch: 0.5 dB low

IM distortion (record/play, -10 VU)	
7½ ips	L ch: 1.6% R ch: 1.6%
3¾ ips	L ch: 2.4% R ch: 2.5%

Maximum output (line, 0-VU)	
	L ch: 1.28 V R ch: 1.28 V



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How it works.

If you know how moving magnetic cartridges are made, you can see right away how different an Empire variable reluctance cartridge is. With others, a magnet is attached directly to the stylus, so that all the extra weight rests on your record. With Empire's construction (unique of its type), the stylus floats free of its three magnets. So naturally, it imposes much less weight on the record surface.

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Empire's light-weight tracking ability means less wear on the stylus, and less wear on your records. Laboratory measurements

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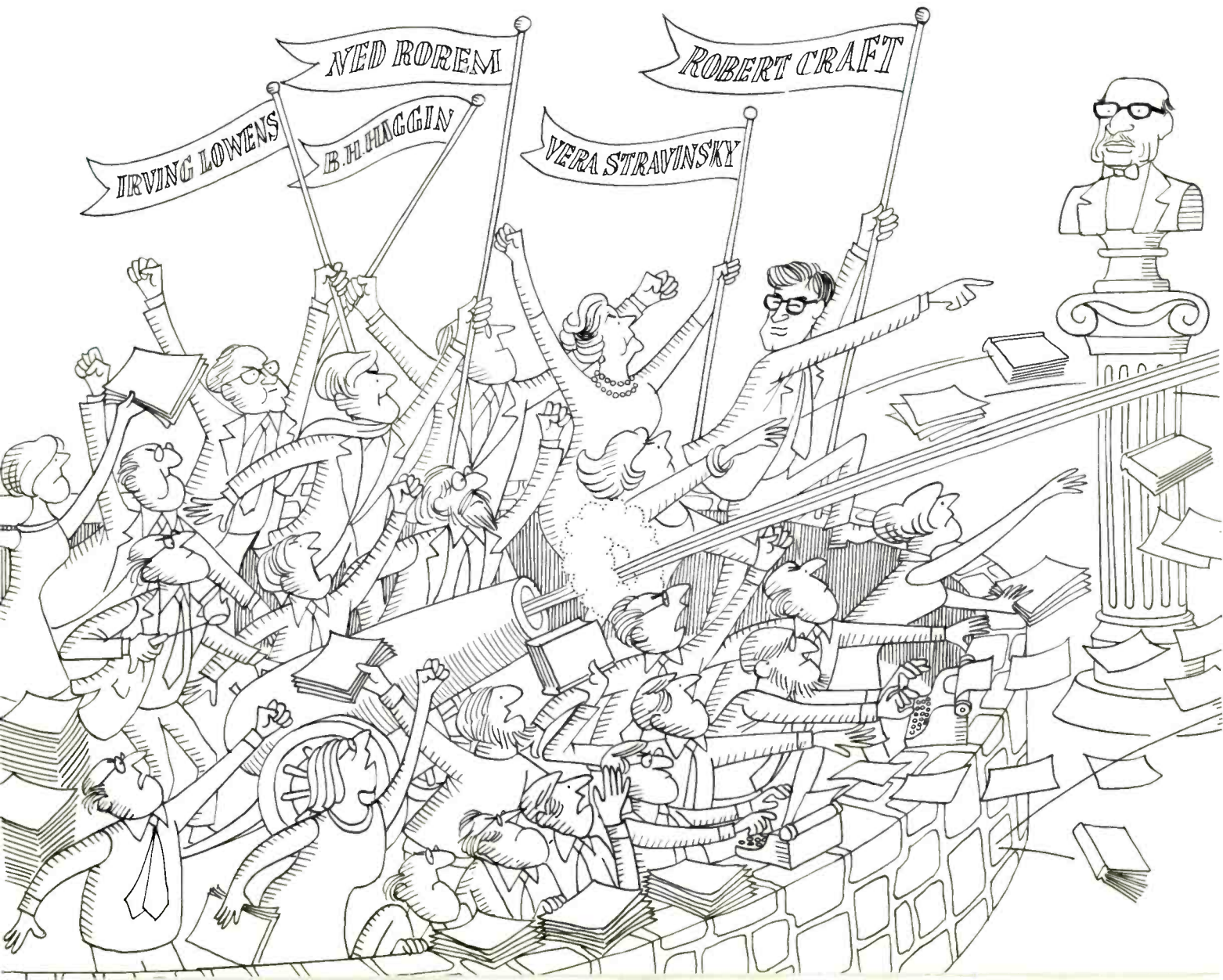
Who Really Wrote Stravinsky's

LITERARY TEMPESTS in teapots are, like summer thunderstorms, usually around somewhere and make life amusing for at least the literary fraternity. These tempests can take many forms, from the in-group letter exchanges in London's *Times Literary Supplement* to larger, more grandiose feuds that call in the public as witness the recent Edmund Wilson-Vladimir Nabokov battle in the *New York Times* Sunday book review. They can sometimes attract an international, front-page audience (as did that truly Hollywood-sized epic, the Hughes biography hoax). For every tempest that reaches the

Patrick Smith, book review editor of HIGH FIDELITY'S MUSICAL AMERICA edition, is also editor and publisher of Musical Newsletter.

pages of a journal, however, there are half a dozen that are in the whispering stage of gossip, and most of these fade and are forgotten with time.

The music field is no less rife with these scandals (if we believe Lillian Libman, they exist there on a "grander and more heinous scale"), both in the musicological and performing worlds. These can take the form of critics who "review" nonexistent concerts, or performers who play nonexistent pieces (Fritz Kreisler's fakes—his own compositions disguised as works of earlier composers—were unmasked by *New York Times* critic Olin Downes) and all sorts of editorial and performance irregularities, usually intentional, which are constantly being pointed out by alert commentators. But nothing in the musical world has made as much news



Prose?

The Stravinsky-Craft-Libman-Henahan hassle
and the books and articles that sparked it **by Patrick J. Smith**

lately as the Stravinsky-Craft-Libman row, which exploded upon the public in the spring of 1972, has rapidly grown increasingly ugly since then, and promises to get even uglier as the months pass, to the obfuscation of that late, great composer's memory.

For those of you who missed Act I of this masque, it would be useful to sketch in the main outlines of the tale. In 1949 the composer and his second wife, Vera, met Robert Craft, a young musician of extraordinary dedication who soon became both a resident in the Stravinsky household and the composer's amanuensis. To those who knew Stravinsky and his habits, this was nothing new since he had throughout his life relied on others in his literary, as opposed to his compositional,

efforts. Moreover it was quite evident that since Stravinsky had no children by his second marriage, the role of Craft became more and more that of an adoptive child. In the Fifties Craft added to his duties as secretary those of conductor and co-author of a series of books with the composer, duties which became increasingly more important as the composer became ever older.

By the Sixties it was inevitable that gossip should begin and should grow in musical circles: gossip as to who was in charge of the recordings listed as conducted by Stravinsky, gossip as to who was the "true" author of the opinions ascribed in the books to Stravinsky, and gossip as to who was in charge of the various peregrinations of Stravinsky, wife, and amanuensis on conducting jaunts around the





world. The gossip increased as the aging composer's illnesses shunted him in and out of hospitals and as older friends noticed the decline of his powers. The three Stravinsky children by his first marriage (Theodore, Soulima, and Milène) had accepted the situation, as they had no choice but to do, but in the later Sixties a growing coolness was evident. This culminated in a complete break between the children and the Stravinskys in 1969, at the time the composer moved from Los Angeles to New York.

By and large most of Stravinsky's old friends, whatever their opinions, refused to discuss the situation out of respect for the composer and his second wife. Nonetheless over the years various hints and thrusts reached publication, often to be vehemently denied by letters over Stravinsky's signature. In May 1969 however, Pierre Boulez, in an interview in the English magazine the *Musical Times*, categorically stated that "an opinion of Stravinsky's" was in his estimation Robert Craft's, and this was cited by the present writer in a review (*MUSICAL AMERICA*, March 1970) of the Stravinsky-Craft book *Retrospectives and Conclusions*, which raised questions about the authenticity of the material.

When Stravinsky began "writing" a critical column for *Harper's* magazine at about this time, the gossip became widespread, for it was generally known that the composer did not have either the mobility or the health to be able to undertake such a task—the more so since the interviews that more or less regularly appeared in the *New York Review of Books* detailed, at almost nauseating length, the afflictions, both innate and applied, of Stravinsky. The composer, aged eighty-eight, finally (and one would add mercifully) died in April 1971 and was

buried in Venice. From then on the musical world awaited the first salvo.

It would have come in time, of course, but its appearance was hastened by Lillian Libman, a professional publicist and concert manager. Working on her own and also out of the offices of Sol Hurok, Libman took care of many of Stravinsky's concert bookings as well as numerous other chores including typing, planning, cooking, and living—off and on—in the Stravinsky household for the last twelve years of the composer's life. She decided to write a memoir of these years, which has now been published as *And Music at the Close: Stravinsky's Last Years* (W. W. Norton, \$9.95). The first "scoop" on the contents of the book—and there could not have been a more resounding opening salvo—was broken in a front-page article in the *New York Times* last March 3 by Donal Henahan, one of its music critics (and a *HIGH FIDELITY* contributing editor), which put forward all the questions that had been asked off the record. Robert Craft, in his first response, admitted that if he had the collaboration to do over, he would "make plain from the start how the writing of the books was done," and conceded several specific points Henahan had mentioned. Then in the April 6 *New York Review of Books*, he counterattacked by, among other things, denigrating Libman's competence as a witness and her motives in writing the book.

The stage was now set for Henahan to administer what he thought would be a *coup de grâce*. In a *Sunday Times* column of May 7, he told the tale of a column that Craft had written for the *Sunday Times* of June 19, 1966, when Stravinsky was eighty-four, describing in detail Stravinsky's visit to Strasbourg—what he saw from the roof of his hotel there, what he ate (crayfish), etc. The first edition of the paper contained the article as written; by the second edition most of it was deleted for the very good reason that Stravinsky had canceled his trip to Strasbourg, being ill in Paris. Subsequently, the same column with all references changed to the Hotel Lotti in Paris appeared in *Retrospectives and Conclusions*. Henahan concluded from this episode that "Robert Craft has dissipated his credibility as historian and biographer [Craft is slated to write Stravinsky's official biography—P.J.S.], though he may still command our admiration as the Georgette Heyer or Thomas B. Costain of musical history." Craft, in the *NYRB*, pooh-poohed the deception as a journalistic commonplace and unleashed a vitriolic attack on Henahan and the *Times*, pointing out that Henahan's *Times* obituary of Stravinsky was similarly prewritten, as are obits in general. Henahan, in reply, stated that he had not written the Stravinsky obit. On June 4 Mrs. Stravinsky, in a letter to the *Times*, defended Craft and ended her letter with an extraordinary statement: "... the articles that were published have made me decide not to give my husband's archives

and manuscripts to a city in which they would be surrounded by an atmosphere of so much hate"—extraordinary because no one, least of all any one in the Stravinsky circle, had ever mentioned any gift of Stravinsky's papers to *anyone*, much less New York, and the asking price for the archives was reportedly in excess of three million dollars.

From then on the battle was joined. Robert Craft (who quipped that Libman's memoir should be retitled *The Stravinsky Nobody Knew*) found allies in Ned Rorem ("art speaks truth even in lies"), B. H. Haggin, and Irving Lowens (music critic of the *Washington Star*), while the opposition attracted Boulez ("Maybe it's like it is in the military barracks: At the end, you know, the soup in the barracks is maybe ten grams of meat and a thousand liters of water, and I think also there are ten grams of Stravinsky and a thousand liters of water by Mr. Craft—of that I'm sure"), Richard Freedman ("Is Robert Craft the Thinking Man's Clifford Irving?")*, and Alan Rich (music critic of *New York* magazine). The current publication of Libman's memoir is bound to heighten the fracas.

Why is all of this so important? In one sense it is not, for the sweeping and often pedantic backing-and-forthing over details of the last years of Igor Stravinsky's life (and it must be remembered that the important early life of the composer has been nowhere as minutely documented) and opinions have only secondary relationship, if that, with the fact of his compositions and his place in music history. Whether Stravinsky's music is today over-rated or rated correctly will become evident with the passage of years and is not affected by his opinions of Stockhausen or Wagner or Gounod. Yet at the same time, Stravinsky was a comparatively rare bird among composers in that throughout his life he remained a widely read intellectual who approached music—its composition and its value—on a far less emotional and more ratiocinative level than, say, a Rachmaninoff. Secondly, his pre-eminent position in twentieth-century music ensures that his opinions of his fellow composers and on composers of the past would have greater weight than the opinion of a minor composer such as (to take someone safely minor and dead) Albéric Mag-nard. But by the same token, it is one thing for Stravinsky to give his estimate of Wagner and quite another for Robert Craft to rephrase what Stravinsky might have said, for such rephrasing could change totally the emphasis of the remarks.

Underneath the effluvia of the dispute, which it must be said owes more than a little on both sides to a hunger for the limelight and the self-conscious enjoyment of a scandal, there remains a core of genuine disagreement, which has a bearing on mu-



sic history. And here is where whatever value exists in the dispute lies, so that to ignore the whole mess as self-serving public relations and sad stuff to titillate the reader would be to willfully ignore something of import.

What then are the elements of significance that can be winnowed out of the fracas? Since most of Stravinsky's old friends continue to refuse any comment (although the author Paul Horgan has written a memoir and Craft has said that Christopher Isherwood, at least, will write something), we are left with three main exhibits: the works that Stravinsky and Craft wrote together, the Craft diaries, and the Libman memoir. As to the first, there is more or less general agreement that the earlier books (*Conversations with Igor Stravinsky*, *Memories and Commentaries*, *Expositions and Developments*) are as they seem to be. The questioning grows with the last three books (*Dialogues and a Diary*, *Themes and Episodes*, *Retrospectives and Conclusions*) and with the various writings which were not collected—at least yet—(e.g., the *Harper's* magazine critiques).

What comes into play here is the exceedingly thorny (and probably unanswerable without much more documentation) area of stylistic analysis. Craft's method of composing the books, in general, was to write out questions for Stravinsky, to which the latter would then write answers when he felt so inclined (a purportedly late example of this procedure was deftly included in a recent Stravinsky exhibit at New York's Lincoln Center Library). But short of being given access to all the Craft-Stravinsky papers and being able to question Craft at length, we have no way of arriving at an "objective" view. Without such documentation then, we are left with personal reactions. Henahan obviously

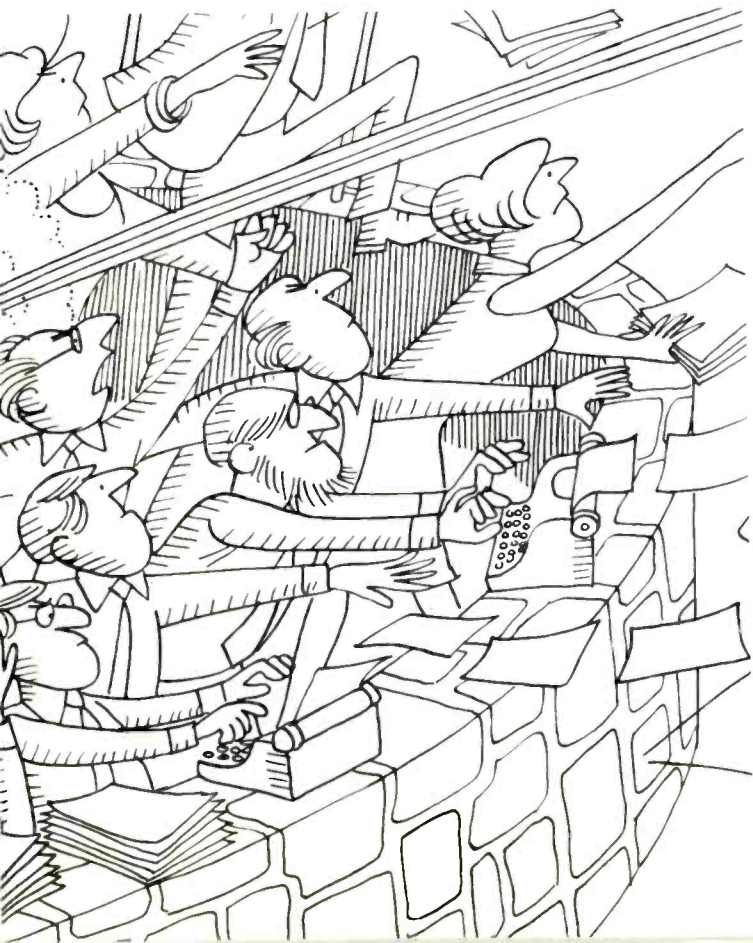
* Robert Craft has sued the *Washington Post* on the basis of this article—and most probably that quote. By the time you read this, the case may have been dropped, quashed, forgotten, or settled out of court, but if it ever comes to trial, there should be a barnful of fireworks.

feels that Craft's behavior in the Strasbourg incident makes all of his writings suspect, while Freedman, in his review of Craft's collected diaries, says that he doubts the genuineness of Stravinsky's words "purely on internal stylistic evidence."

Did Stravinsky speak the witty and glittering prose that Craft puts in his mouth time and again? He was not fluent in English and spoke with a heavy accent, but he did have a lifelong interest in words and kept dictionaries constantly around him. Here again witnesses differ: Some claim that, as adept in English as Stravinsky was, he was not as adept as Craft shows him to be, but Paul Horgan, in his recent book *Encounters with Stravinsky* (Farrar, Strauss & Giroux, \$7.95), in reply to a judgment of the critic Winthrop Sargeant, wrote: "I have never known conversational English more pungent than his, or more grammatically correct,* precise (often devastatingly so) in vocabulary, and original in style, all within the frame of the natural syntax of the language."

The situation with the Craft diaries is easier to grasp. The work is purely subjective—Craft's own view of events—and thus can be as colored as he wishes. Craft published sections of the diaries in the last three collective books, but all of them have now been joined and reissued in one volume (*Stravinsky: Chronicle of a Friendship*, Knopf, \$12.50). Yet this fact carries its own burden, for the collection is not a reprinting of what had been published before, but a reworking. The general outlines

*Compare, however, Craft: "[Stravinsky's English] was, by any measure, rich, original, inventive, and grammatically incorrect" in the *NYRB*, April 6, 1972.



are the same, but throughout Craft has rewritten sentences, presumably for clarity and better expression, added items that were not contained in the originals, and deleted or curtailed ones that were. Most of these changes are minor from the point of view of content, but some very definitely further alter the entire picture. In several places quotes originally made by Stravinsky are now given as Craft's,* and at least in one place there has been a touching up of Craft's portrait of the composer. In *Dialogues* (p. 153), the text runs:

"Mr. Stravinsky, what was C.-F. Ramuz like?"
"Well, I hardly know, as we were drunk most of our time together." Slightly shocked pause, then, "Oh, yes, I am and always was a drunkard. I have been told this is my inferiority complex, and I am content with the explanation."

This continues for three more sentences. In *Chronicle*, all of this reference to being drunk and a drunkard (which, it is easy to see, was only Stravinsky's standard tactic) has been omitted, as if the shocked pause had now enveloped the diarist. A pinprick, to be sure, but one that could be interpreted as the beginnings of a marmorealization of The Great Composer. Thus, *Chronicle* must be read with reference back to the earlier books for a complete picture as seen by Craft.

With the third item, the Libman memoir, we come to the most important document, for here we are presented with a thoroughgoing portrait of the composer and his circle at short range, a portrait that differs both generally and specifically from Craft's. Of course any two or more descriptions of the same event will result in differing descriptions (read criticisms of any play—or better yet, see the movie *Rashomon*). But this personal point of view would necessarily be heightened by the emotional involvement of the author with the subjects, and the Libman memoir makes it quite evident that she has and had a great affection for both of the Stravinskys. Craft's response that Libman was an outsider is largely refuted because she did spend long stretches of time living and traveling with the family. Certainly in the later years Libman was closer to the circle in terms of time spent with them than any of the "old friends," although it would perhaps be accurate to say that, intellectually, she never was as close to Stravinsky's mind as several of them. This proximity need not of course result in any special insight (*viz.*, the current reams of memoirs by celebrities' cooks, butlers, and valets), but neither can it be dismissed out of hand, particularly when the writer is as sophisticated an observer as Libman assuredly is.

There are many specific differences as to events in the works of the two writers, some of which have already been pointed out. For instance, Libman

*An item of some significance since if Craft had second thoughts about those quotes, what about the others? See, for example, *Chronicle*, p. 110, reference to Ziegfeld girls, originally *Dialogues*, p. 160.

says that Stravinsky was not present at a recording of his *Capriccio*, supposedly “supervised” by him, and that Craft and not the composer, as listed, conducted the recording of *Danses concertantes*. She also says that Craft was not present at the interview with Russian poet Yevgeny Yevtushenko that Craft describes originally in *Retrospectives*. Craft, in reply, admits the allegations but says, in defense of the “supervision” of recordings that Stravinsky trusted him, and that in the Yevtushenko interview he was in the next room and had the event minutely described to him by the Stravinskys.

But the import of Libman’s book goes beyond the specifics, for the picture she presents of Stravinsky in the final decade of his life is quite different from that given by Craft. In Craft, the emphasis is always on Stravinsky the Mind, the intellectual who was also a great composer and who was insistent on his place in the intellectual world, both through his music and through his witty and often acerbic comments on a variety of matters that range beyond music. Even when the medical histories attain prominence in the final years, this emphasis does not change, so that the proliferation of detail about oxygen tanks and intravenous feedings are seen as the ultimate indignity of mortality against a titan. In Libman’s book however, all of this is reduced in scale to more human terms so that, although there is far too much detail about the trivia of daily life in the Stravinsky household (along with some very funny stories), the book becomes more of a picture of a family situation. The deterioration of Stravinsky’s health and its effects on Vera and Craft are clearly delineated, and if the old man still had periods of lucidity up to the end, they are seen in the light of the very real burdens of illness and pain that he suffered. Stravinsky is less the Omnipresent Wit than a wise and gentle man slowly going out to sea, and his utterances are nowhere as polished and pointed as in Craft. Libman moreover is explicit about the provenance of the writings she typed out that Craft said came from Stravinsky, as she is about the wisdom of transporting the composer to Europe in the final summer of his life (“But most of the time he did not know where he was, and when he knew, he did not seem to care”).

This difference of tone is marked in every comparison of the Craft books and Libman’s memoir, and a couple of incidents may be picked out to demonstrate the opposing points of view. Craft describes the famous dinner with the Kennedys at the White House (*Chronicle*, pp. 150-2), quoting Stravinsky as saying at one point that he is “quite drunk,” and concludes:

I.S., in the car: “Nice kids.”

Back in the lobby of the Jefferson, however, a scrimmage of news hens is waiting for I.S. Surviving that, too, and once we are upstairs, he remarks to V.: “*Le Président me rappelle d’un jeune homme*

de football qui ne peut pas jouer à cause de son mauvais dos.” But V. is not listening, being only immensely relieved that I.S. did not try to engage the President in a tête-à-tête about having his taxes reduced.

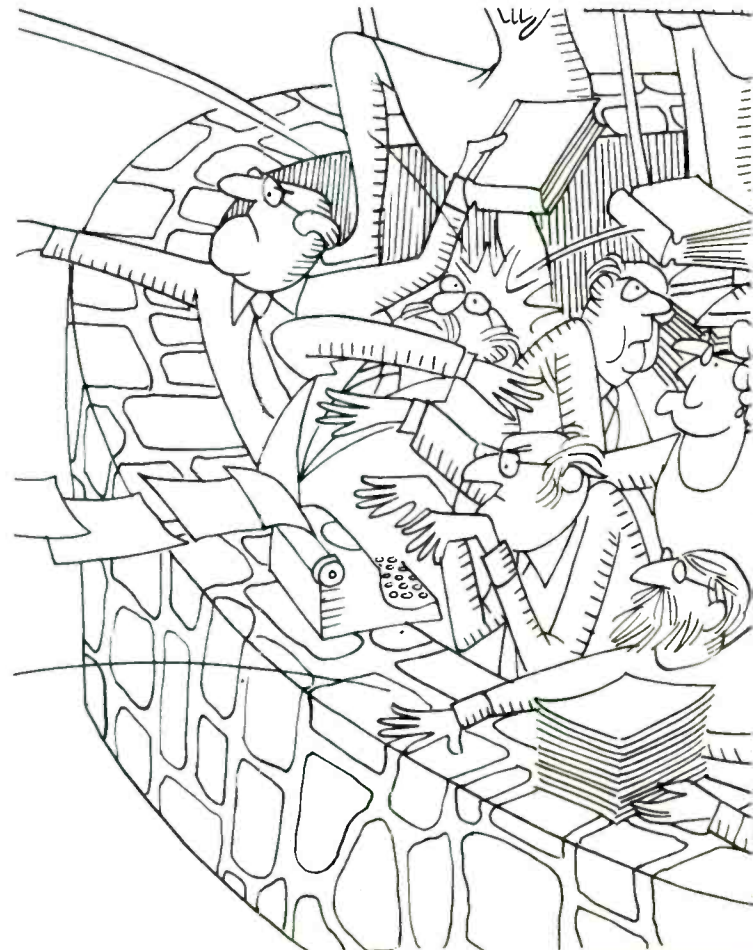
Libman’s description of the evening’s end (she did not attend the dinner) differs:

The first passenger to alight was Robert, who, without looking to right or left, covered the lobby in three strides and vanished into the self-service elevator, fortuitously at ground level. Mrs. Stravinsky, a wee bit flushed but otherwise as tranquilly beautiful as she had been at the start of the evening, came next. I pointed warningly to the bar door and muttered “Press! Quick! Tell me what happened. You’re early.”

“It was lovely,” she proclaimed to me, the desk clerk, and the columnist (who had a phobia for closed doors). “Everything was lovely. The President and his wife were lovely. The only thing *unlovely* was my husband. He got drunk and the President had to take him to the men’s room.” And she too glided into another elevator. The columnist, on winged feet, flew phoneward.

The “unlovely” culprit, supported by the chauffeur and the hotel doorman, was then gently delivered to me. I yearned to throw my arms around him and laugh heartily, but instead I delivered him to his bed, where he promptly fell asleep before I could finish clucking sympathy and buttoning his pajama jacket.

Did Stravinsky awake to deliver his words to Craft? Were they said the next day and incorporated into the evening’s report? Aside from the discrepancy of



Craft's "scrimmage of news hens" and Libman's solitary one, the tenor of Craft's description is that, although the composer had perhaps too much to drink at the White House, he had largely recovered by the end of the evening. That of Libman's is precisely opposite.

And then there is the point of Stravinsky's death. In Libman's description, Stravinsky was already dead when she was aroused, and she went to the sleeping Vera, who asked that Craft be awakened. Stravinsky thus died in the presence of only a night nurse. In Craft:

This time I doze off until awakened by L., who says he is sinking. I run to him in a half-stupor and see him die—a simple cessation, without struggle.

And here we come to the heart of the matter, for we arrive at the psychology of Craft's relationship to Stravinsky, which saturates all of his writings on the man and is responsible for the manic tone of his attacks since Stravinsky's death. Certainly Libman's psychology is also involved (why did she feel she had to write the book? Did her motivation have something to do, as Craft maintains, with the ingrained publicist leeching off the memory of a great man?), but Craft's is far more central, both because Libman's memoir, although not sugarcoated, is never malicious (her view of Craft, while at times tweakishly amusing, is by and large fair and restrained) and because Craft's reaction to its publication has been (without him having seen the manuscript) fulminatory—and we can expect more now that the memoir has appeared.

Psychological explanation is vastly overdone today and is always a risky endeavor, but it would not go too far to say that Robert Craft saw himself as a foster son of the Stravinskys and their guardian against the world in the last years of Stravinsky's life. The fact that he had to be present at the moment of Stravinsky's passing over (that he could not admit, even to himself, that he was not there?) and the fact that he has written that he would like to be buried near Stravinsky are testaments to this closeness. Craft came to feel himself an extension of the composer, but at the same time he felt unworthy of this position. This could account for both his certainty that he had Stravinsky's trust and could allow recordings to be authenticated when the composer was not present and his certainty that he could "become" Stravinsky and write opinions that would be accepted as the composer's. Yet at the same time his own pervasive insecurity (which Libman mentions) as not a flesh-and-blood relative of the Stravinskys and a self-doubting writer and conductor is clearly evidenced in his written behavior and in his attempts to close off any discussion of the circle except by accredited friends.

What does the man have to lose? He had the respect and love of Stravinsky and has it of Vera now,

and yet these seem not to be enough. The very intensity of his polemics makes the reader wonder: Is he afraid that the world will come between him and his foster parents?

Numerous other points have been raised, but they are matters of points of view. Many responsible people (Libman mentions Sol Hurok) felt that the exhaustive journeyings of the Stravinsky ménage on concert tours and to the watering spots of the fashionable in his last years were financially unnecessary and wore down the composer. Certainly the opposite view can be taken—less that the money was needed (although this has some validity, since Stravinsky received nothing from American rights in the original versions of the most performed early works) than that the tours were life-enhancing for a man who was—unlike, say, Sibelius—an expatriate who actively enjoyed new sights and locales and demanded the best food and accommodations (befitting his stature as composer). Stravinsky, as a free man, could do what he liked. But the arguments have gone beyond the specific to the prejudiced: either that the composer was being manipulated by Craft Enterprises Inc. or that he is being beset by a gang of nonentities determined to sabotage his declining years and destroy his memory. In such a poisoned atmosphere reason departs.

Is there any objective assessment that can be arrived at out of the fracas? Short of "a plague on both your houses," I would say that the battle is confined to a small area, roughly the last twenty years of Stravinsky's life, when he had already composed most if not all of his major works. I would also say that what is at issue is less Stravinsky's life than Craft's fitness to recount it, for if one agrees with Henahan his credibility has been seriously impaired. Insofar as the first two major books can be judged, Craft has emphasized the "brain" of the composer at the expense of the human side, and Libman, through her ever human orientation, has inevitably drawn Stravinsky off the pedestal Craft carefully erected.

But as Craft should be the first to know, pedestals are not erected to composers on the basis of their words and their flair. Stravinsky will stand or fall not as a commentator on music and musical life in the twentieth century (although some of his writings will bear directly on his own works, and some will have currency as informed points of view), but as one of the century's major composers.

And here we come to the consolation that can provide the catharsis to the preceding storm. What is *not* at issue in any of these writings is Stravinsky's music. It is his and his alone and can be judged by this and future generations as a whole and in relation to that of his fellow composers. As the thunderheads recede into the distance the scores and the documents will remain, and from them the appreciation of the composer Igor Stravinsky will begin. ●

by Leo Haber

Who Really Wrote Beethoven's Music?

TWO YEARS HAVE PASSED since the world gave homage to Ludwig van Beethoven on the bicentennial of his birth, and still a question abides. Perhaps we can address ourselves to this question in a dedicated and scholarly manner now that the season of idolatrous worship is long since gone. Who wrote the works attributed to Beethoven?

It is not an idle question. The boy named Ludwig was, like the man named Will Shakespeare, an uneducated country bumpkin who had little Latin and less Greek. Is it conceivable that such a one could write the Quartet No. 14, Op. 131? Even his handwriting was illegible.

He was the son of a tenor and a drunkard in the choir of the chapel of the Elector of Bonn. Now history proves that there have been many artists who were the sons of drunkards, but not one, as far as I know, was ever the son of a tenor. Most tenors find it rather hard producing sons, let alone Beethovens!

Ludwig van Beethoven was the master pianist of his day. Carl Czerny, his renowned pupil, is quoted as saying, "Nobody equaled him in the rapidity of his scales, double trills, skips, etc., not even Hummel. . . . He told me very often indeed that he generally had to practice until after midnight in his youth." What does all this prove? A Leonard Bernstein has to quit performing in order to find time to compose. The best a real piano virtuoso can do is to become a Hummel. Most of those who dabble at composing become Czerny himself, with volumes of horrid little musical nullities that sound like piano exercises.

Besides playing the piano, Beethoven spent his days at another vulgar pursuit. He arranged for concerts of music attributed to him, set the prices, counted the house, totaled all the receipts, and regularly accused his best friends of cheating him. In short, he was an impresario, an agent, a manager. It is passing strange that this side of Beethoven has never given rise to suspicion. If Oistrakh and Richter were to appear in our day at Carnegie Hall to play a new violin sonata written by Sol Hu-

rok, everyone would laugh heartily. One and all would conclude that Shostakovich was the real composer and that the work was spirited out of the Soviet Union and disguised because the third movement had proved to be a variation on an Israeli tune. Comes the impresario Ludwig van Beethoven, and all critical and scholarly faculties are permanently suspended.

There are minor arguments on the other side of the ledger. True scholarship thrives on facing up to the members of the opposition, no matter how stupid and unreasonable they are.

I find two insignificant facts that speak for Beethoven's having been a composer of sorts. First of all, he was a bachelor every day of his life. There's nothing else that better liberates the creative juices than permanent bachelorhood, (a principle which proves, by the way, that J. S. Bach's music was undoubtedly written by the celibate priest Vivaldi). William Shakespeare himself says in one of Bacon's essays: "He that hath wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief."

Beethoven did idle away some of his time in sordid love affairs with countesses and piano students. Nevertheless, I concede that since he did not permanently ally himself to an "immortal beloved" who would have expected him to do the 2:00 a.m. feeding, wash the dishes, fasten the storm windows, mow the lawn, take off his boots in the foyer, clean up his messy study, and give piano lessons all day and every day so that she could rent a bungalow at Karlsbad right at the waterfront, he might have had some time and energy to jot down a toy symphony or two.

The second fact that hints of Beethovenian authorship to some extent is, alas, his deafness. I always wondered why the Fifth Symphony ends with

The author, who teaches at the City College of New York, lectured on the peccadilloes of pianists in the January 1972 issue of HIGH FIDELITY.

a thump-thump series of chords that repeat themselves twenty-five to thirty times *ad nauseam*. A deaf man—with no insult intended—could easily have written such a clatter. Assuredly no man with normal hearing could have written the acerbities of the *Grosse Fuge*. (I don't go along with my partisans who claim that only a stone-deaf composer could have subjected sopranos and tenors to the screechingly difficult vocal lines in the *Fidelio* dungeon scene or in the choral movement of the Ninth Symphony. Here I would maintain that only a composer with acute hearing would write such stuff in order to enjoy listening to the singers as they struggle and curse his name.)

What are the puerile scholarly arguments that I reject categorically? They can be divided into three parts. First of all, there is the testimony of men like Alexander W. Thayer of Boston who devoted forty

years of his life to his biography of Beethoven. But in the final analysis, one cannot trust a proper Bostonian scholar who deigned to write a long essay at one time arguing against the commonplace that Bacon wrote the plays of Shakespeare! Thayer's scholarship is *ipso facto* suspect—even though he was a bachelor.

Secondly, we must confront Beethoven's letters. Even his latest biographer, George Marek, concedes that there are discrepancies. Marek writes the following about Beethoven: "Almost to the last he gave the impression of strength to those who knew him. . . . He does not give this impression in his letters, where he so frequently complains, bemoaning his fate. . . . In them and in his self-pitying journal notes he sometimes seems to ask, 'What is the use of it all?' In his art he never asked that question."

A rhetorical dodge! The Beethoven of the letters



doesn't ask this question in his art because his art is somebody else's art! Marek, on the threshold of an epiphany, steps back in awe and terror. I do not.

The third scholarly argument for Beethovenian authorship seems the most difficult to withstand. It is based on internal evidence from the works themselves. These scholars see an orderly development through three periods—early, middle, and late. They see techniques of harmony and counterpoint, melodic configurations, and developmental passages that have no duplication in the works of other men. This kind of reasoning is at best tenuous. It does not prove to my satisfaction that Beethoven was that man.

In fact, to me it proves that Beethoven wasn't even those men! The Bible critic, dealing with un-touchable sacred texts, is willing to claim that chapters one and two of Genesis were written by two different sources because the styles differ and because the story of creation is repeated. Similar reasoning would lead me to believe that the works of Beethoven's three periods were written by three different men—an early man, a middle man, and a late man.

Critics have divided Beethoven's *Fidelio* into three parts. One authority claims that it begins as a Mozartean *Singspiel*, becomes Wagnerian music drama, and ends as a contemporary cantata. Quite apparently, *Fidelio* was written by the same three men! (And the same three wrote the three *Leonore* Overtures, although I can't figure out who wrote the *Fidelio* Overture.)

Does Beethoven's Septet contain the same theme as the last movement of his little piano Sonata in G, Opus 49, No. 2? Any Bible critic worth his salt would tell you that two different men wrote these pieces.

The ballet music from the finale of *Prometheus*, a contredanse, the *Eroica* Variations for piano, and the finale of the *Eroica* Symphony all build on the same theme? Our three men are back at work, stealing from each other in the honorable tradition of Bach and Vivaldi. (Do you count four? The fourth fellow who may have written the *Eroica* Symphony is the mysterious one, no doubt, who wrote the *Fidelio* Overture, not the three *Leonores*.)

By some stealth, I've come to the heart of the matter. Since it is incontrovertible that another man, perhaps several men, wrote the works attributed to Beethoven, who could they be?

At one time in my life I thought that the solution was rather easy. The *Kreutzer* Sonata, for example, was the victim of a

nineteenth-century Schwann catalogue misprint. It should have appeared as *Kreutzer's* Sonata. By this ineluctable logic, *Kreutzer* wrote the *Kreutzer* Sonata. Rasumovsky wrote the *Rasumovsky* Quartets, two piano sonatas were written by a man named Waldstein and a woman named Appassionata, and the *Eroica* Symphony was written by—by Napoleon naturally. (Not surprising in the least. There are competent scholars who insist that Queen Elizabeth I wrote the works of Shakespeare.)

But I've laid this thesis aside in recent years. I simply can't find contemporaries with such strange names as *Pathétique*, *Geister*, *Les Adieux* (be it Lester or Leslie), and *Grosse Fuge*. Nor can I get myself to believe that Wellington wrote *Wellington's Victory* in spite of the apostrophe *s* that escaped the Schwann censor and has come down to us intact. After all, Wellington was no Napoleon.

The solution to the puzzle is therefore not so simple. I have no hard-and-fast answers anymore. But I can perhaps dole out some hints by proposing some pointed and challenging questions.

Why does the bridge movement before the last in the String Quartet No. 14 sound so much like *Kol Nidre*? Was it written by a Sephardic Jew, a Marrano from Spain still cherishing his secret identity?

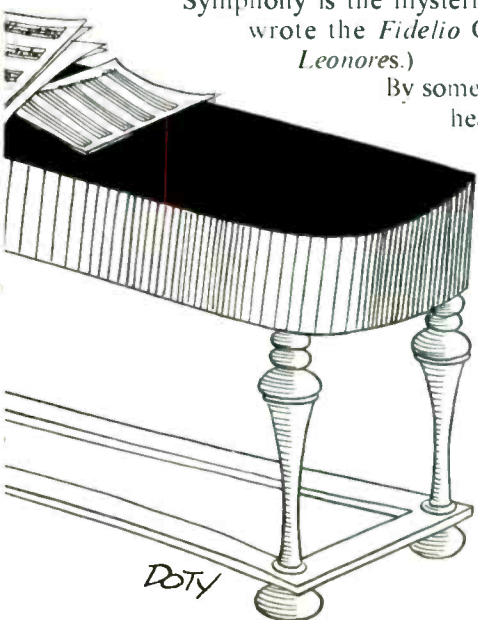
How do we explain the jazzy section in the third movement of Beethoven's Piano Concerto No. 1 that could easily have been written by an eighteenth-century Fats Waller? Was Beethoven a black Jew?

Isn't it strange that Schumann's *Fantasia* in C, Op. 17, contains a downward figuration near the beginning of the third movement *Adagio* that sounds like the piano opening in the second movement of Beethoven's *Emperor* Concerto? How could Schumann have written the *Emperor* since Napoleon did? But Schumann, a teenager at Beethoven's death, was not merely one person. He called himself Florestan the revolutionary, Eusebius the dreamer, and Raro the mediator between the two. Were these the three composers I've alluded to above who did all the threesomes including early, middle, and late Beethoven?

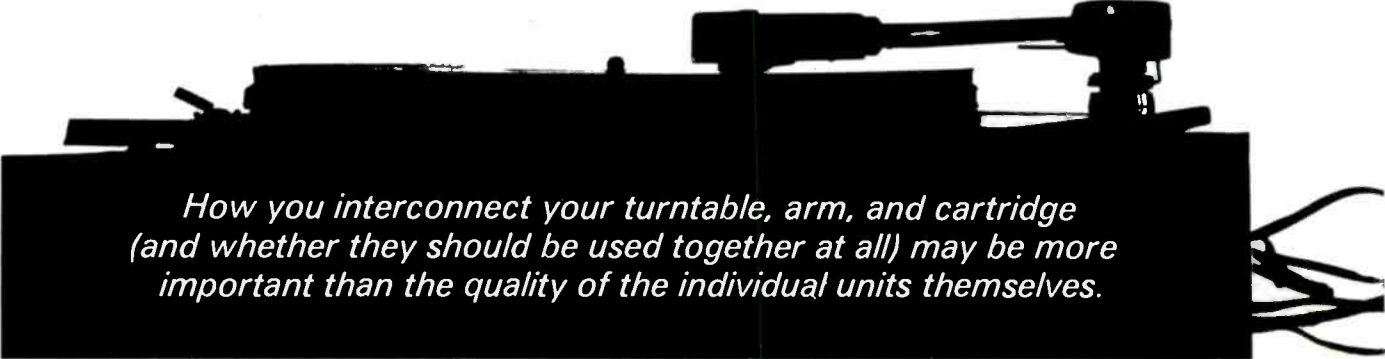
If Florestan, Eusebius, and Raro Schumann wrote the three *Leonore* Overtures, did Clara Schumann write the fourth work in the sequence, the *Fidelio* Overture? Was Ludwig van Beethoven, in part, a black Jewish woman?

The abiding secret. Works of genius can never be explained away easily. Even if I were proved the fool by those who scoff at minorities in general and women composers in particular, I would continue to honor the work of the boor Beethoven. A still small voice would question, would doubt. But no thundering voice could challenge the majesty of the achievement.

I began this scholarly essay by saying that a question abides. The truth is that Beethoven's work abides. All else is superfluous. ●



by John S. Wright



How you interconnect your turntable, arm, and cartridge (and whether they should be used together at all) may be more important than the quality of the individual units themselves.

Are Your Record-Playing

IT IS COMMONLY HELD that a high fidelity system is only as good as its weakest link, and audio enthusiasts argue the merits of this product over that, one phono cartridge over another, brand X loudspeakers over brand Y. Yet with all the knowledge many audiophiles possess, they frequently overlook a most important aspect of the *complete* system: Quite often the weakest link is not among the components themselves, but rather in the way they are linked to one another—or indeed their suitability to being linked together at all.

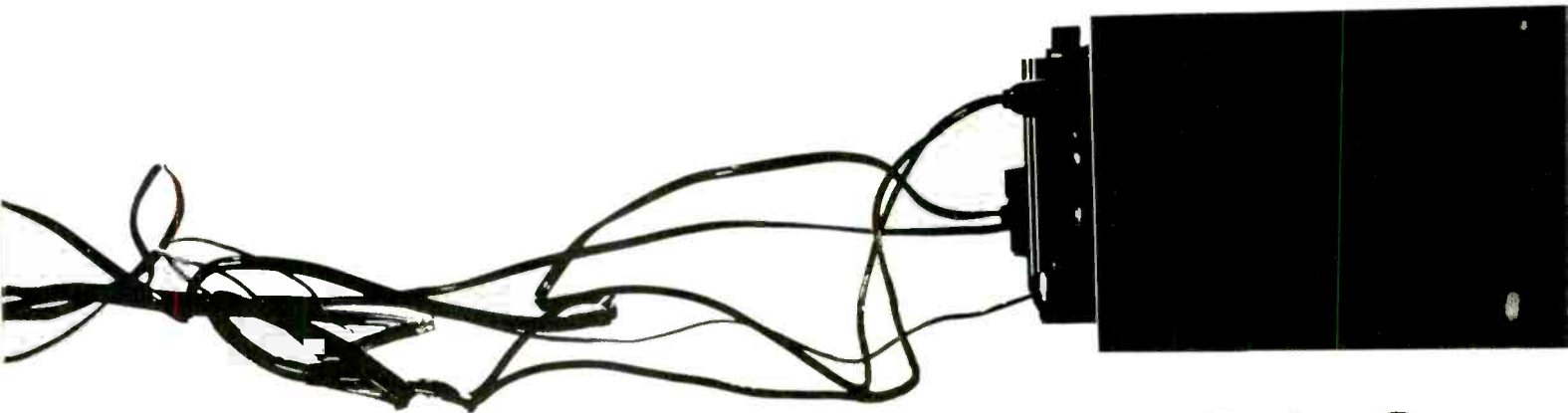
The person who buys a complete and integrated compact system often obtains a hidden advantage over one who compiles his own from separate components. If the manufacturer knows his job, the complete compact system should be perfectly matched and tailor-made to function as an integrated whole even though each component may be inferior to its separate counterpart. Putting together one's own system presents many pitfalls. It simply is not enough to select each component on its individual merits and hope that they all function at optimum when hooked together. Compatibility is an essential, if hidden, link in the audio chain and as such may well determine the final performance of the system.

One of Great Britain's leading audio equipment designers and experts, the author has also contributed many articles on audio subjects to various publications.

These pitfalls abound particularly in disc-play-back equipment. What could be easier than fitting a cartridge to the end of a tone arm? However, if the compliance of the cartridge does not suit the arm, the combination may be disastrous. It is not generally understood that a tone arm can be of too low a mass for some cartridges, although arms tend rather to have too much effective mass for the average cartridge. The weight of the cartridge plus the *effective* mass of the arm creates a resonant system with the springiness or compliance of the stylus assembly. This results in a resonant frequency similar to the bass resonance we are accustomed to experiencing in loudspeakers. What matters is the frequency at which this resonance occurs and its severity—that is, its “Q.”

The only thing we can hope for is to place the resonance out of harm's way; we cannot abolish it. It must be below 20 Hz where no musical information can trigger the resonance, but if it is too low—roughly in the ½-to-6-Hz range—we come into a region where it might be excited by disc warps and eccentricity. Furthermore we do not want it to manifest itself anywhere near turntable rumble frequencies. We are left, then, with a quite narrow band of frequencies at which this mass/compliance resonance may safely occur—say, between 7 and 14 Hz.

To predetermine the frequency of this resonance



Components Compatible?

it is necessary to know the effective mass of the tone arm—the actual moving mass as seen by the stylus—and the *dynamic* compliance of the cartridge. What is usually quoted by cartridge manufacturers is the *static* compliance, which is not necessarily the same thing at all because the dynamic compliance varies with frequency. So try to find a manufacturer who quotes the effective mass of a tone arm or the dynamic compliance of a cartridge, then take a degree in physics and math, and you can start to find the ideal arm/cartridge combination in respect to compatibility. Obviously impractical? Then only experience can be the guide, and a really sincere audio dealer can give advice that adequately justifies his profit margin.

For most cartridges tracking between $\frac{3}{4}$ and $1\frac{1}{2}$ grams and weighing some 7 to 8 grams, an effective arm mass of, say, 10 grams places the stylus compliance resonance at about 10 Hz, giving plenty of margin each way. Of course, it is necessary to know the effective mass of the arm actually in use; for example, the Shure SME 9-in. Series II arm has an effective mass around 10 grams; the Thorens TP-13 arm and that on the Garrard Zero 100 changer are only slightly heavier at about 12 grams; the Ortofon RS-212 is much higher at about 17 grams though the AS-212 measures only 13.5 grams. Among the arms with higher mass are the Sony PUA-237 at 28 grams and that on the Lenco L-75

turntable at 23. These figures represent the arms set for use with a cartridge weighing 7 grams and were measured using a vibration and mass substitution method.

Too high an effective arm mass produces excessive cantilever movements, accompanied by the “watery” effect of Doppler distortion or even partial loss of groove contact on the fall of record warps. This may also cause “cone-weave” on all but infinite-baffle types of loudspeakers. These subsonic disturbances unnecessarily absorb amplifier power and possibly overload some early electronic stages. (For this reason there is much to be said in favor of an amplifier’s having a sharp cutoff below 20 Hz, but most do not.) If the arm and cartridge combination has too *low* an effective mass, the resonance frequency will rise and the bass response may become overemphasized. Whether the resonance is too high or too low, the resulting tracking problems can be only somewhat alleviated by increased stylus tracking force.

Arm Damping Fact and Fancy

Allied to the problem of compatibility between mass and compliance is the critical damping of arm and cartridge—damping being the inhibition of spurious motion or oscillation. Most cartridges in-

corporate a degree of low-frequency damping within their construction. However many cartridges may have inadequate damping for proper results with the particular arm employed. Few tone arms incorporate the additional damping to optimize results. The significant advantage of a damped arm over a nondamped type is that this feature lowers the Q of the arm-mass resonance while generally stabilizing tracking. It also provides a considerable degree of isolation against acoustic feedback and external shock. It is virtually impossible to overdamp an arm in this respect, and because of the often inadequate cartridge damping itself, increasing that of the arm always is an advantage. One of the simplest and most effective ways of doing this is to pack the bearings with a stiff but compliant grease, such as a silicone, in manufacture. Why don't more manufacturers employ this simple solution? Perhaps it is because it makes the arm feel stiff, which would give the novice the impression of excessive bearing friction.

Some people mistakenly think that a small amount of arm pivot friction can be a substitute for damping—or even for bias correction. This is, of course, nonsense. Should pivot friction be used this way, major force would be required to get the arm into motion from stationary; true damping requires negligible force to put it into motion—the damping's effect is inversely proportional to velocity. It remains essential to keep arm friction as low as possible if the pickup is to follow the undulations of the disc easily and precisely. It is enlightening to note that if records could be made perfectly flat and perfectly concentric, there would be little need to worry about tone arm friction, mass, or damping.

The characteristics of the turntable and its mounting may further add to the troubles caused by mismatch between arm mass and stylus compliance and the inadequate damping thereof. All turntables rumble more or less, and the frequency of these rumble components (and their amplitude) determines the "annoyance value" of the rumble. Due to the way our hearing varies in sensitivity with frequency and intensity, rumble in the hundreds-of-Hertz region is far more obvious and unpleasant than rumble at lower frequencies. Thus an equal amount of rumble energy from two turntables may result in distinctly different subjective results if one set of rumble components is at a higher frequency than the other. (This phenomenon is the basis of the ARLL—Audible Rumble Loudness Level—measurements provided for HIGH FIDELITY test reports by CBS Labs.)

Don't be misled, however, into assuming that the lower the rumble frequencies, the better. It is not quite that simple because if the rumble frequency is too low it may appear in the frequency band where arm resonances occur and result in the generation of intermodulation. At worst it could cause pickup

instability, mistracking, a tendency to set off room resonances resulting in acoustic feedback, and accentuate the rumble. Thus a turntable acceptable for one tone arm, cartridge, and ancillary combination may not be as well suited to another.

While ARLL and other "weighted" (or frequency-selective) methods of measuring turntable rumble are fine for expressing subjective rumble level, they do not take up the compatibility problem as such for two reasons. First, the frequencies at which rumble and arm resonance can act cumulatively are below audibility and therefore usually are minimized by the weighting curve. Second, the resonance of the arm-and-cartridge combination will depend on both elements, and resonance of a cartridge must be measured in *some* arm (but not necessarily in the arm that you would use it in) while arm resonance can only be measured with *some* cartridge. Published resonance figures for either a pickup or an arm, therefore, are a guide rather than an absolute in determining the compatibility of a prospective component mix. HIGH FIDELITY, for example, normally measures all cartridges in the SME arm, all arms using the Shure V-15 Type II Improved cartridge.

Manufacturers are of course aware of the considerations we have been talking of. They might have ameliorated the problems involved by integrating arm and pickup—rather than arm and turntable—at the design stage, but the public has demonstrated a distinct distaste for mounting arms on separate turntables. Be that as it may, cartridge manufacturers must design for arms built by other companies. But often the literature for these "universal" cartridge lines now (and fortunately with increasing regularity) specifies the equipment with which the cartridges are to be used. These recommendations are not to be taken lightly. In suggesting that cartridge A be used with arm B but not with arm C—or with changer D but not integrated turntable E—the manufacturer is allowing for the very compatibility factors that we are discussing here.

Akin to the problem of turntable rumble is the manner in which the unit is mounted. All forms of rumble are minimized by mounting the turntable solidly on a high-mass motorboard and, better still if possible, affixing the unit directly to the structure of the building. But from a commercial viewpoint this is quite impractical. Most manufacturers choose to suspend their turntables on springs in an attempt to isolate them from feedback or mechanical shock. This type of mounting can cause problems of its own, however. The mass of the turntable together with the compliance of the mounting springs again establishes a resonant system, with a frequency that accidentally may coincide with that of the arm resonance, rumble components, a loudspeaker, or room resonance—or even all of these

factors at once. I have frequently encountered these very problems, which cause loudspeaker cones to oscillate at near DC conditions, totally spoiling the reproduction from the system as a whole. Many users suffering from these coincident conditions seem totally unaware of the cause and blame almost any component in their system except the turntable mounting springs. If the springs of a turntable have to be used (it is usually possible to disable them without harmful effects), they should be well damped with sponge rubber so that the Q of this resonance is low. Pieces of foam rubber, such as that used in upholstery, can be stuffed into the springs for this purpose; in some installations the adhesive-backed foam rubber strips intended for weatherstripping can come in handy. Properly treated, the springs will act only momentarily when they really have to and are not continually in motion at the least provocation. Surely the time has come when we can hope that more turntables will employ sophisticated suspension arrangements, such as oil-filled dash pots or self-damping cantilever supports.

So much for "simply" fitting a cartridge to an arm and turntable.

And So, to the Preamp

The next step is to plug the leads from the tone arm into the preamplifier. Also simple? Of course, but the present trend toward greater stylus compliance and lower tracking forces unfortunately leads to lower cartridge outputs. To raise output once again, cartridge manufacturers usually apply more turns of wire to the coils raising the cartridge inductance. Not only can this increase hum pickup problems unless adequate shielding is employed, but it also affects the *electrically* resonant circuit formed by the inductance of the cartridge combined with the capacitance of the interconnecting cables (plus the input capacitance of the preamp). Like the aforementioned resonances this one too is unavoidable, and all we can do in this case is hope to place it well *above* the audio bandwidth. It should if possible avoid coinciding with the frequency of the stylus' tip-mass resonance, which will cause a peak in the high-frequency response and usually is accompanied by ringing and a response that falls away rapidly above the resonance. This phenomenon takes on particular significance if we are to expect four-channel playback from disc via a multiplex system with an extended bandwidth out to 40 kHz, requiring high-frequency resonance to be that much higher.

In any case, for normal two-channel playback it is necessary to keep the cable capacitance as low as possible (say, below 125 pF to be practical) if we expect to realize the manufacturer's specification,

usually quoted into a purely resistive load of 47,000 ohms. Moreover the preamps built into many amplifiers do not present an ideal load—a fact easily documented by testing their response with a cartridge of known performance characteristics. In general, the higher the inductance the more the cartridge will be affected by changes in load termination. Thus unduly long pickup cables of high capacitance can degrade performance. Again, few manufacturers bother to quote lead lengths and capacitance per foot, so if in doubt replace the wires provided with the shortest possible lengths of high-quality (lowest-capacitance) shielded cable.

The comparatively low outputs of recent cartridges have also led to even more sensitive phono input stages, figures of 1 or 2 mV becoming more common. Some amplifiers feature facilities for alternative input sensitivities. You may think on first consideration that the more sensitive the phono input the better so that the preamplifier will be sensitive enough to accommodate *any* cartridge the user may eventually choose. The hidden pitfall of this philosophy is that, with conventional input circuitry, increasing the sensitivity also reduces the peak voltage the amplifier input can accommodate without overload. Although the best magnetic cartridges rate their outputs as only a few millivolts, this measurement is based upon readings taken while playing low-level test discs. Under actual music conditions peaks between 30 and 50 mV are not uncommon even from relatively low-output pickups. No matter what the preamp's phono input sensitivity then, the overload margin must be at least 40 mV and preferably should approach 100 mV. For example, a cartridge rated at 6 mV output (for 3.54 cm/sec. groove velocity at 1 kHz) would be well suited to a preamp rated at 6 mV input sensitivity, with an overload point above 50 mV. Some cartridges give over twice the output of other cartridges and make even greater demands on a sensitive phono input. Depending on design therefore, ultrasensitive inputs might be a mixed blessing. It is expedient to see that the phono input matches the cartridge not only in terms of impedance, but in input sensitivity and overload margin as well. Many pickups have been blamed for "mistracking" that ultimately has been diagnosed as input overload.

Canny diagnosis is in fact the key to achieving compatibility among your record-playing components. In no other area of stereo equipment are the variables so diverse and yet so complexly inter-related. This is why the pertinent performance data (for resonance frequencies, amplitudes, and the rest) are both difficult to find for some products and difficult to interpret precisely for almost all products. But even if the specs help you decide in advance which components seem to be most compatible, there is no substitute for actually trying them together—preferably in your own room. ●

"It might have been a career men would remember with Caruso's."



by Rudolf Bing

Di Stefano and the Met



Throughout his more than two decades as general manager of the Metropolitan Opera, Rudolf Bing was constantly under fire from critics, performers, and the public for the way he handled what is admittedly one of the toughest jobs in the world.

When he retired last July it was expected that he would take the opportunity to reply with his side of the story, and reply he does in *5,000 Nights at the Opera*, about to be published by Doubleday & Company, Inc. The following excerpt illustrates one of the more intriguing problems Sir Rudolf had to deal with.

ONE OF THE MOST ERRATIC artists with whom I had to work at the Metropolitan Opera was also one of the most gloriously talented: Giuseppe di Stefano. The most spectacular single moment in my observation year had come when I heard his diminuendo on the high C in "*Salut! demeure*" in *Faust*: I shall never as long as I live forget the beauty of that sound. For my first season I was counting on him to do a number of Almavivas in *Barbieri*, and ultimately he did do most of them, but we never knew from day to day whether he would show up. Once his wife called on the afternoon of a performance to tell me how sick he was, and I said that if he was that sick he should not be permitted to remain at home; I would immediately call an ambulance at the expense of the Metropolitan Opera. In an hour he was at the theater.

The story of how Di Stefano's career at the Metropolitan was interrupted illustrates concisely one kind of catastrophe a general manager of an opera house must expect to face once in a while. This incident also had, as will be seen, some larger implications. Both the story and the implications can be presented entirely in the documents of the period, without any intrusion of hindsight. The occasion for the trouble was our forthcoming new production of *La Bohème* in 1952-53, but its formal beginnings were in a letter I wrote while putting together a cast for the new *Faust*, which Pierre Monteux would conduct more than a year later to open the 1953-54 season:

My dear Di Stefano,

I hope you had a very good summer and that you and the family are well.

We are now beginning to discuss plans for the 1953-54 season and you are practically the first artist whom I am approaching on that subject. May I ask you to keep everything in strict confidence.

I am thinking of opening the season with a great new production of Gounod's *Faust* and surely I would like you to do *Faust* in that production, for which I am searching the world for a great designer and a great stage director. It must be very different from what *Faust* was at the Metropolitan Opera for the last fifty years and you will have to work hard in that production.

You know that our openings are always somewhere before the middle of November which with the inevitable rehearsals for a new production means that you would have to be available from about the middle of October. I shall be grateful if you will let me know by return whether that project interests you.

In reply the next week, Di Stefano told me my letter had thrilled him and that he would indeed come to the Metropolitan in 1953-54, because of his great respect for me. But he had money worries. Scala had offered him a chance to sing a few extra performances if only he could skip the first two weeks of our rehearsals for the new *Bohème*. The performances at Scala would give him glory in his own country and some extra pennies.

October 13, 1952

My dear Di Stefano,

I am afraid your letter of October 7th is extremely depressing to me because in spite of all our conversations it shows clearly that you still have no conception of what I mean when I talk of "new productions and a new approach to the dramatic aspects of opera." I had hoped that you, as one of the best young tenors, would wish to take part in a new development of American opera but it seems that you are perfectly happy with the ridiculous antics that usually pass on our stage for acting.

I told you that this year *Bohème* will be done in a new production for which I have engaged one of the outstanding film directors of our day. The fact

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that you have done *Bohème* so often makes the situation much worse because if this production is to be a good one I do not believe that anything of what you have done so far in the way of acting will be acceptable. Of course, this does not apply to you only but to practically the whole cast. Therefore, you will have to unlearn what you have done and to learn new ways of moving and acting on the stage. I had hoped that you would be interested in such possibilities, which could lift you from being a very good singer to becoming a very good artist, but apparently you are only thinking of making a few extra dollars at the Scala and trying to cut rehearsals. You know that I have promised you a substantial extra payment for your being available on the agreed date—I did not do that just to please you; I did that because the minimum of rehearsals which would thereby be made possible is the minimum that you will need to be integrated into the new *Bohème* production. I am awfully sorry I cannot under any circumstances agree to your arriving later and I must warn you that the consequences will be serious.

Now, as to next season your letter does not give me a clear answer. Again, I can only use you for a new production of *Faust* if you are ready and willing to forget completely what has so far happened on the Metropolitan stage which made me blush every time the curtain went up on *Faust*. In spite of your exceedingly beautiful singing, what went on on that stage during a *Faust* performance was about the worst I have ever seen anywhere in the world and it will have to be changed from top to bottom. Do you want to be part of that or not? If yes, you will have to work hard. If not, say so frankly. . . .

Please let me know clearly and unmistakably: a) that you will arrive ready and available for rehearsals on December 22 as agreed; b) whether or not you would accept an offer for the season 1953-54. . . .

I hope you realize that this whole letter, although it may displease you in certain aspects, is really a great compliment because if I did not think so highly of you I would not take the trouble to write so fully. Also, you are so much younger than I am I feel that I have not only a right but almost an obligation to try to put you on the right way—believe me, you are not quite on the right way yet. I know that you are an excellent singer, I know that you are a successful singer and I know that you earn a great deal of money—but this is not all. You could be a great artist and in the long run make an even greater career and earn even more money. . . .

Di Stefano wrote that he was disappointed, but would abide by his contract, and would talk about 1953-54 after his arrival in New York. But that was far from the end of it:

6 NOV 1952

RUDOLF BING:

WOULD LIKE TO ASK ALSO IN NAME MAESTRO

DESABATA TO ALLOW TENOR DISTEFANO TO REMAIN HERE UNTIL DECEMBER 30TH STOP DISTEFANO WOULD FLY OVER IMMEDIATELY AFTER THANKS REGARDS

GHIRINGHELLI

NOVEMBER 7, 1952

GIUSEPPE DISTEFANO:

CAN AGREE YOUR ARRIVING HERE SUNDAY DECEMBER TWENTYEIGHT LATEST AVAILABLE MORNING REHEARSAL TWENTYNINE PROVIDED YOU AGREE REDUCING EXPENSES PAYMENT TO ONE THOUSAND

BING

NOVEMBER 7, 1952

GHIRINGHELLI:

VERY LATEST I CAN AGREE DISTEFANO ARRIVING NEW YORK SUNDAY DECEMBER TWENTYEIGHT AVAILABLE FOR MORNING REHEARSAL TWENTYNINE REGARDS

BING

NOVEMBER 17, 1952

RUDOLF BING:

OWING TO YOUR KINDNESS WHICH HAS BEEN HIGHLY APPRECIATED DESABATA AND I RESOLVE TO ASK YOU ALLOW DISTEFANO SING SCALA EVENING DECEMBER 28 AS WE ASSURE HIS DEPARTURE 29 BY PLANE STOP THIS PERMISSION WOULD AVOID US VERY SERIOUS TROUBLES THANKS IN ADVANCE KINDEST REGARDS

GHIRINGHELLI

NOVEMBER 18, 1952

GHIRINGHELLI:

DEEPLY REGRET CANNOT POSSIBLY EXTEND DISTEFANO PERMIT MUST INSIST HIS AVAILABILITY MORNING REHEARSAL DECEMBER TWENTYNINE VERY SORRY REGARDS

BING

NOVEMBER 18, 1952

DISTEFANO LA SCALA:

VERY SORRY BUT MUST INSIST YOUR ARRIVING HERE DECEMBER TWENTYEIGHT AVAILABLE MORNING REHEARSAL TWENTYNINE REGARDS

BING

On December 21 Di Stefano cabled that he would arrive as agreed on the twenty-eighth. On December 27 he cabled that he was awfully sorry but because of a sudden illness he had been forbid-

den by his doctor to fly to New York, and he was looking for a reservation on a ship.

DECEMBER 29, 1952

ROBERTO BAUER VIA MAGGIOLINI 2 MILANO:
CAN YOU STRICTLY CONFIDENTIALLY ASCERTAIN WHETHER DISTEFANO IS REALLY ILL WHEN WAS HIS LAST PERFORMANCE MILANO GREETINGS HAPPY NEW YEAR

BING

DECEMBER 29, 1952

BING:

DISTEFANO SINGS TONIGHT

BAUER

DECEMBER 30, 1952

DISTEFANO CORSO GENOVA 6:
REQUEST NAME ADDRESS YOUR DOCTOR WILL ASK AMERICAN CONSUL TO INSPECT DOCTORS CERTIFICATE STOP WILL YOU SUBMIT EXAMINATION DOCTOR DESIGNATED BY AMERICAN CONSUL

BING

DECEMBER 30, 1952

GHIRINGHELLI:

ACCORDING MY INFORMATION DISTEFANO PERFORMED LASCALA LAST NIGHT THEREBY VIOLATING CONTRACT AND INVALIDATING HIS CLAIM TO BE SICK STOP GRATEFUL FOR YOUR CONFIRMATION WHEN HE SANG LAST AND WHETHER FUTURE PERFORMANCES PLANNED

BING

December 30, 1952

Dear Mr. Bing,

I was certainly surprised when I received your wire this morning. . . .

As far as I could ascertain DiStefano never was ill at all and he sang very regularly his performances here in Milano. He started on December 15th in *La Boheme*, repeated it on December 18th and sang a matinée of it on the 21st. And then came *Gioconda*. The premiere should have been on the 24th, but then they postponed it to the 26th. But as far as to my knowledge this was due partly because it was Xmas evening and besides that technically the performance was not completely ready. In any case he sang on the 26th, repeated it on the 28th and is singing tonight. . . . He is announced also for the *Gioconda*-matinée on the 1st of January. . . .

Roberto Bauer

JANUARY 2, 1953

RUDOLF BING:

IN SPITE DISTEFANOS ILLNESS WHICH PREVENTED HIS DEBUT IN GIOCONDA DECEMBER 24TH HE FACED PERFORMANCE 26TH IMPOSSIBLE FOR HIM TO TRAVEL HE USED HIS TIME SINGING OTHER PERFORMANCES REGARDS

GHIRINGHELLI

That same cable delivery brought one from Di Stefano, too, giving me the name of his doctor and demanding that we immediately deposit \$2,000 to his account in New York to pay for his steamship tickets.

January 8, 1953

Dear Mr. Di Stefano:

In view of the information received about your activities in Milano, we consider you in breach of contract which is hereby terminated. . . .

A few weeks later I wrote a letter to Clare Boothe Luce, then the United States Ambassadress to Italy, suggesting the idea of a Metropolitan Opera goodwill tour of Europe, and also telling her about some of the ill will that was being generated between ourselves and La Scala. Returning from a European trip, George Sloan [then chairman of the Metropolitan's board of directors] asked me irritably why I was against the Marshall Plan. Nevertheless, some good seems to have come of it. Scala engaged Leonard Warren for what was for us an awkward part of the Metropolitan season, and also lured Risè Stevens to Milan for part of that next year. (Her Scala schedule was such that she had to go straight from the airplane to her dressing room at the Met for a broadcast *Carmen*.) But they did not try such outright piracy again. Bjoerling took the role I had set aside for Di Stefano in *Faust*.

Our case to bar Di Stefano from American stages was scheduled for a hearing at AGMA (American Guild of Musical Artists) in late November 1954. Early that month I heard from Joseph Gimma, Wall Streeter, Opera Club member, and husband to Licia Albanese, that he had been asked to act as Di Stefano's agent in America. We drew up a new contract at the same rates as the one that had been broken, withdrew the AGMA charges (and allowed Di Stefano to break our *new* contract to fulfill an engagement he had carelessly entered into with the Lyric Opera in Chicago), then presented Di Stefano as Don José in 1955-56. Then he was gone for good, except for one attempt at a comeback in a disastrous *Tales of Hoffmann* in 1965. As I had feared, his lack of self-discipline soon harmed what might have been a career men would remember with Caruso's—but it was not to be. ●

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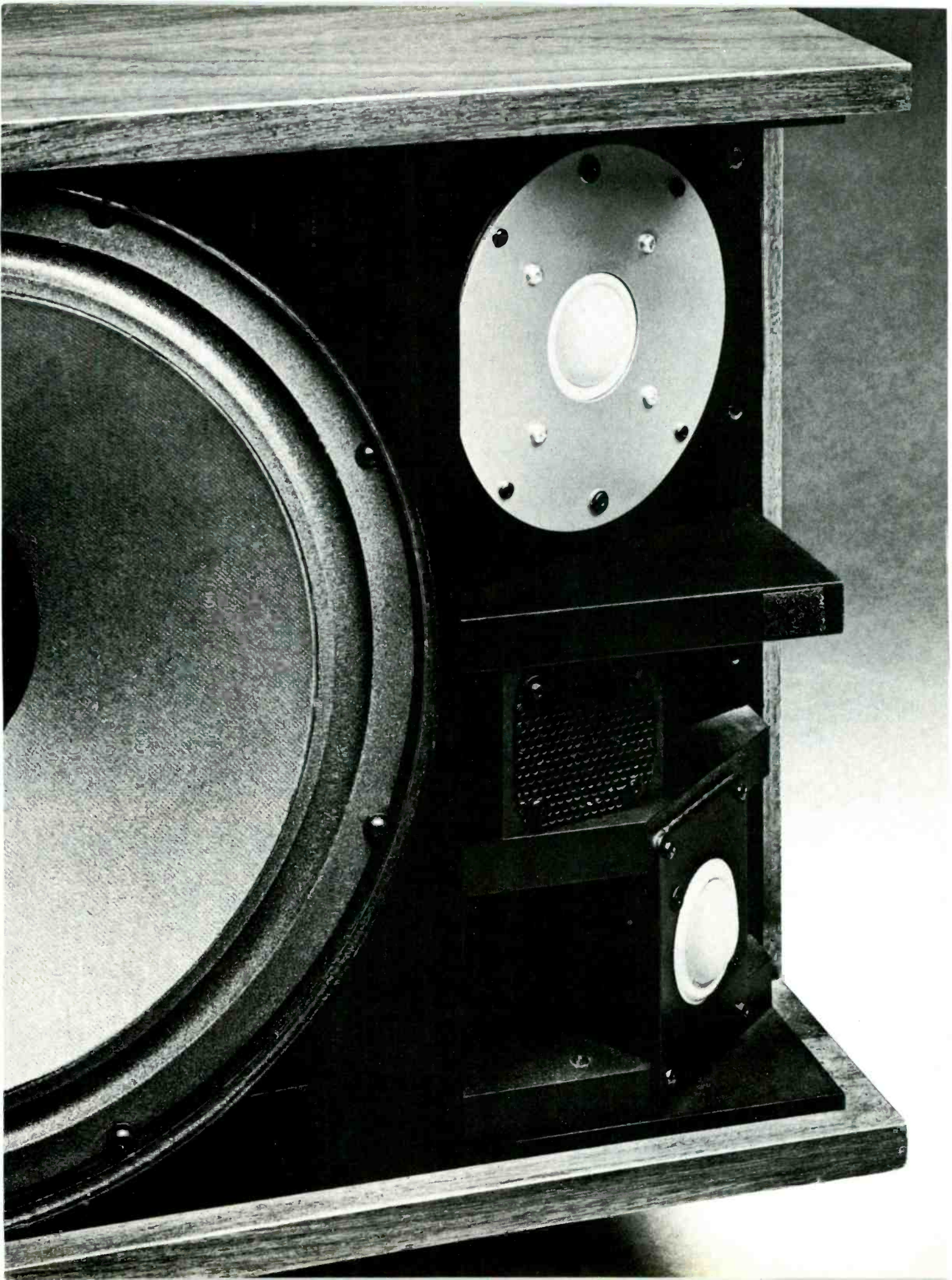
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On Columbia Records and Tapes

TELEVISION'S POWER to create fame instantaneously has now been made manifest in opera. As a result of winning a vocal contest organized last year by Radiotelevisione Italiana to celebrate the seventieth anniversary of Verdi's death, a young soprano named Katia Ricciarelli first became an overnight celebrity and then a heroine. The most important feature of the proceedings turned out to be the way in which the television audience was able to participate in the creation of a star. As the contest wore on, the millions of viewers attracted to these programs were able to see their dreams, aspirations, and sometimes their hostilities embodied in a personage they themselves, by means of letters and phone calls, had helped to designate. Viewers identified with Ricciarelli's struggles, exulted in her victory, and gloried in the radiance that descended on her head. For many Italians Ricciarelli is the most famous high-class singer since Mario Lanza. Like Lanza she is as much a person as a vocalist, the focus of certain human hopes and fears, and one of the vulnerable, and therefore cherishable, elect.

Since the contest Ricciarelli has become many things to many people. To the Italian musical public she is an interesting young singer who is prepared to associate herself with the still-continuing revival of early nineteenth-century Italian opera—she has sung only a handful of roles on stage, but two of these are the heroine of Verdi's *Il Corsaro* in Parma and the title role of his *Giovanna d'Arco* in Venice. To operatic patriots Ricciarelli is the first native-born soprano to triumph in a field dominated hitherto by singers who hail from Greece, Australia, Turkey, Spain, and the United States—or, as the reaction to Ricciarelli has been put by a writer aptly named Franco Soprano, "*la grande rivelazione della lirica degli anni '70 è finalmente una voce italiana.*" To RCA Italiana, which immediately offered Ricciarelli a recording contract, she is naturally enough an exciting new commodity, a personality worth pushing, an instant star likely to catch the attention of the disc-buying public.

To the mere outsider Ricciarelli is a puzzlement. Perhaps it's simply that you had to be there to understand the fuss. Certainly her debut recital gives only the merest hint of what the reason for her success might have been. The record reveals little more than a basic kind of vocal talent—and a lot less of it than, for example, the Sadler's Wells soprano Rita Hunter commands. Ricciarelli possesses a voice that makes you notice her; it has an attractive timbre. She shows some temperament. She also shows a lack of finish startling in an artist so notably in the public eye. There seems little here to quicken more than momentary interest or to suggest that the mantle of operatic divinity has, as RCA's publicity implies, fallen at last on worthy shoulders. At best Ricciarelli sounds game.

In presenting a challenging Verdi recital Ricciarelli is entering upon musical obligations with which at this initiatory stage of her career she is ill equipped to cope. Verdi is no easy assignment. His early works like *Il Corsaro* and *I Masnadieri* make great demands on a singer's technical skill. These are operas that call for the utmost refinements of the bel canto style. Any soprano embarking on them must be capable of spinning out a long, pliant vocal line that is both exposed and high-lying. She must be adept at staccatos, trills, and *messe di voce*. She must show a full command of ornaments, and partic-

Birth of an Operatic Superstar



Katia Ricciarelli and the problems of instant fame

by Dale Harris

ularly for the cabalettas she must be able to handle very florid music with accuracy, speed, and gracefulness. She must also sing with dramatic power, with incisive attack, and with a wide range of vocal color. Katia Ricciarelli, it stands to reason, cannot yet meet these requirements. In some of the excerpts her intonation is dubious. She phrases clumsily. The roulades that conclude so many of these arias have been simplified but, even so, tax her greatly and are very crudely executed. Her trills are hazy, her scales rough; everything is slowed down so that the obviously immature voice can cope with the assignment. At the moment Ricciarelli has little more than the natural gifts of a youthful debutante, and in Verdi natural gifts do not suffice. His music needs the technical proficiency that comes solely from rigorous training. Without

this foundation a singer can only get by if she has a great deal of vocal cunning, a gift for verbal projection, and personality enough to overwhelm a purist's objections. These Ricciarelli does not yet possess.

Verdi's later operas like *Don Carlo* and *Otello* make demands no less inexorable than the early ones. The chaster vocal line, which might be thought to require a relatively modest technique, calls in fact for purity of tonal emission, an even scale, breath control, legato, spiritual amplitude, and pathos. There is pathos in Ricciarelli's voice but not the rest. As Elisabetta and Desdemona she sounds unsure of herself. In the "Ave Maria" she is rhythmically sluggish, and in addition to lagging just a fraction behind the beat—as she also does in the *Trovatore* excerpt—she adopts a deliberate pace quite at

by Gregor Benko Those Wonderful Romantic

Gold-plated, chrome-plated, tin-plated—

it's all there on Genesis Records.



Josef Joachim Raff



Ignaz Brüll



Erno Dohnányi

THE PREDICTED Romantic revival of a few years ago has become a palpable reality—at least as far as recordings are concerned. Vox and its subsidiary labels have already issued more than a score of records devoted to forgotten Romantic works: pianists Earl Wild and Raymond Lewenthal also have explored this repertoire extensively on disc, while other artists like Aaron Rosand, John Ogdon, Jascha Silberstein, and Ronald Smith have been flirting with off-beat Romantics for years and are now beginning to produce recorded results. Presently at hand are six LPs from the enterprising new Genesis label containing seven previously unrecorded and virtually unknown Romantic piano concertos (a recording by Michael Ponti of the Raff piano concerto is available on Candide).

The number of live performances of forgotten Romantic music has been increasing steadily too. Frank Cooper's Festival of Romantic Music at Butler University in Indiana was presented for the fifth consecutive year last May with greater crowds and a more enthusiastic reception than ever, and similar festivals have sprung up in Newport, Amsterdam, and other cities. In many ways this current revival parallels the craze for baroque music of a decade or two ago and the concomitant flood of recorded baroque drivel (once the great masterpieces of that genre were exhausted) by the likes of Corelli, Torelli, Tartini, Manfredini, Padre Martini, Madre Partini, *ad nauseam*. That deluge of worthwhile and worthless music, frequently in underrehearsed and sometimes shockingly unstylistic performances, has largely stopped, and many of those records are embarrassing to hear today. In their great hurry to jump on the bandwagon, even the most prestigious labels gave us a lot of schlock.

The Romantic revival already shows signs of eliciting

variance with Desdemona's devotional rapture. The fact that the A flat before "Amen" has a pronounced beat to it doesn't help either. The *Don Carlo* excerpt closes with a very tentatively sustained F. There is in fact an insecurity to Ricciarelli's sostenuto singing that raises serious doubts about her vocal health. The voice, especially in the all-important middle register, sounds very breathy, and the extremely close miking, which makes it difficult to tell much about vocal size, does nothing to mitigate that problem. If Ricciarelli is indeed the star we have been waiting for, then the operatic outlook is bleaker than even pessimists imagined.

But Ricciarelli's stardom seems to have been created by sensationalist rather than by musical considerations. She is a gifted young singer with a lot to learn, and she

ought to be encouraged to keep up her studies. It is unfortunate that a man of Gavazzeni's prestige should lend himself to the exploitation of an unripe talent—and that he should take such liberties with Verdi's tempos as he does in the *Vespri* excerpt (not an aria, as suggested here, but part of the soprano-tenor duet) and especially the *Corsaro* aria.

VERDI: Opera Arias. Katia Ricciarelli, soprano; Rome Philharmonic Orchestra, Gianandrea Gavazzeni, cond. RCA Red Seal LSC 3329, \$5.98.

I Masnadieri: Dall'Infame banchetto . . . Tu del mio Carlo . . . Carlo vive. I Vespri Siciliani: Arrigo! Ah, parli a un core. Il Corsaro: Egli non riedi ancora! . . . Non so le tetra immagini. Otello: Ave Maria. Giovanna d'Arco: O fatidica foresta. Il Trovatore: Timor di me? . . . D'amor sull'ali rosee . . . Tu vedrai che amore in terra. Don Carlo: Non piangere, mia compagna. Jerusalem: Ave Maria.

Composers and Their Fabulous Piano Concertos

precisely the same behavior from the record companies as well as from unknown performers willing to commit any musical sin in order to put their playing before the public on a commercially distributed record. There is no question that many currently unknown Romantic pieces could gain a foothold in the active repertoire, but unlike so much baroque music the Romantic works need very strong performances indeed if they are to make their points. No performance will save many of the downright bad works, as pianist Felicja Blumental has been quite busy proving with her series of discs on Victrola and Turnabout. On the other hand, unstylistic performances can cheapen even the best Romantic works, as Michael Ponti has been proving on *Candide*.

In the Romantic literature, as in any musical idiom, true masterpieces are uncommon; even more rare, however, is the performer able to play this music properly. The precepts of Romanticism in music have been largely forgotten and even repudiated in the relatively short time since these works were composed. In order to achieve full effect, these pieces require performances of immense power, great virtuosity, and an understanding of Romantic inflections of tempo, dynamics, and tone that are not to be found in the printed notes.

It is a pleasure to report that Genesis Records has by and large paired fine music with fine performers—some of the most attractive jewels (and a few semiprecious gems) of the Romantic piano concerto repertoire may be heard on these discs. Frank Cooper's debut in concerted works is of particular interest. For many years he has been perhaps the only serious musicologist engaged in an intensive study of the unknown Romantic repertoire. The *Konzerstück* of Alexander Dreyschock is a typical score from Cooper's unique, immense library of forgotten Romantics, and it is delicious. By no means a great work, it is still eminently enjoyable and Cooper's idiomatic, profoundly understanding performance makes a second-rate effort seem a minor masterpiece.

The Raff piano concerto, coupled with the Dreyschock, is another matter, for it is a serious work of great merit by one of the most prolific (this concerto, his only

one, is Op. 185!) and respected of Romantic composers. It is a "glittery" piece that stems directly from Chopin's innovative keyboard figurations, and it has been composed with enormous contrapuntal craftsmanship and skill. Like the Dreyschock, it is a virtuoso showpiece, but here the virtuosity is completely subservient to subtle and often breath-taking musical effects. The first movement offers many opportunities for the soloist to create quite fantastic shades of sonority and tonal beauty with sweeping arpeggios and left-hand figurations. Raff proves himself one of music's most cherishable melodists in the second movement, and Cooper's singing tone here is reminiscent of the greatest Romantic virtuosos of the past. The broad, marchlike brilliance of the finale finds Cooper again in top form—how different from Ponti's chrome-plated, brutal performance on *Candide*.

The Ignaz Brüll concerto is a genuine sleeper. Brüll is a shadowy figure—far less is known of him and his activities than any other composer presented in this release. He was apparently an intimate friend of Brahms, and perhaps the association brought him undeserved oblivion. While not startlingly innovative in matters of form or harmony (most of Brüll's harmonic schemes could have come directly from Brahms—one wonders how much each learned from the other), this concerto is a solid and endearing work. A descendent of the Beethoven G major Concerto as it might have been composed by Brahms, it lacks only the heavyhandedness and fake profundity that have always characterized the Brahms concertos for me. Brüll's concerto is far more pianistic and less inflated than Brahms's two—in fact the second movement could very easily have been penned by Brahms himself in one of his less pompous moods. Unquestionably this concerto could very well become a staple of the standard repertoire. Brüll's *Macbeth* Overture is of lesser consequence, but wholly enjoyable.

Cooper's extraordinary insight into these Romantic works probably stems from his training with Ernő Dohnányi, one of the last of the great Romantic composer/performers and himself an acquaintance of Brahms. While not congenitally endowed with the frame for the

most powerful of interpretations, Cooper is always inventive, fresh, and profoundly perceptive. He conquers the frightening difficulties in these scores with ease and skill.

Another Dohnányi pupil, Bálint Vázsonyi, a pianist almost unknown in America, brings us both a thundering and poetical performance of perhaps the most musically worthwhile concerto that the Romantic revival has unearthed to date—Dohnányi's own First. Vázsonyi performs it with incredible intensity and conviction. The technical and musical complexities of the score are enormous, with its massive development from a single musical idea stated at the beginning of the first movement (the concerto's closest musical relative in this respect is Liszt's piano sonata). The twenty-two-year-old composer wrote the piece for a piano concerto contest sponsored by the Bösendorfer piano firm in 1899, and his entry won over seventy-one competitors. Why it has been so neglected escapes me, for this rich work is bursting with vitality and well worth anyone's attention, especially in such an authentic performance.

I'm afraid we must descend several notches when discussing the remaining concertos by Rubinstein, Rheinberger, and Berwald. You may be familiar with Rubinstein's Fourth Concerto, once the most popular of all Romantic concertos, as recorded by Raymond Lewenthal, Michael Ponti, Oscar Levant, or Josef Hofmann.

Like that work, the E flat No. 5 is clothed in dated bombastic rhetoric and strives to create superhuman effects of "grandness"; but unlike the D minor, it lacks almost any purely musical inspiration. The concerto is calculated from beginning to end to display sonority and brilliance, feats of technical sorcery, and ineffably soulful cantilena—all of it completely devoid of quality and pretentiously overblown to boot. Adrian Ruiz puts all the notes in their proper places and he does have a nice tone. But one cannot really fault him here for his lack of dash—I couldn't get very excited about the piece, either, if I had to play it.

Rheinberger (who has elsewhere been described as "Lichtenstein's greatest composer") fares little better in my judgment. Rheinberger's only piano concerto is less presumptuous and empty than Rubinstein's Fifth—but not much. I imagine Rheinberger was aiming for the same "exaltation through controlled virtuosity alone" as Rubinstein, and he is slightly more successful. His second movement is also obviously meant to strike the hearer as beautiful, exquisite piano "sound," but unlike the Rubinstein second movement, it is also meant to be deeply profound. Unfortunately, Rheinberger is neither deeply songful nor profound. If the Rheinberger concerto is the more attractive of the two, it is simply because it is harmlessly simple-minded and lacks all traces of decadence. Ruiz plays the Rheinberger far more con-

by Henry Edwards

The Merchandising of Elvis



EACH YEAR RCA proudly issues its updated version of a document entitled *The Complete Catalog of Elvis Records and Tapes*. This year's dossier contains thirty-two pages, each one packed with indexes of Elvis' LPs, eight-track stereo tapes, cartridges, cassettes, and stereo reels. The following statement, printed in boldface on the last page of the catalogue, sadly tells much of the Elvis story. The declaration reads: "All merchandise in this catalog available at record dealers everywhere." Carefully note the word *merchandise*. Elvis has been merchandised to the hilt and most of his recent albums, including his latest, "Elvis As Recorded at Madison Square Garden," are examples of extraordinarily successful, extraordinarily uninspired packaging and programming.

One could quibble endlessly with the content and crass merchandising associated with most of Elvis' discs. Elvis' LPs do seem to arrive with robotlike regularity; in fact many actually do serenade the coming of each new season. In addition, each one is plastered with ads promoting the two or three LPs that preceded it. The public, however, does not seem to mind. Elvis, after all, has sold close to 97,000,000 singles. He has released fifty-five LPs and twenty-six of them are gold records. Among the forty-eight active titles in Elvis' catalogue are four "Greatest Hits" albums, two ornate gift boxes, each consisting of four LPs of previously released material, and twelve soundtracks taken from among the thirty-two profit-making films that Elvis has starred in. (These soundtracks are now being repackaged in a "Hits from

vincingly than he does the Rubinstein, and he gives it the best—and only—performance I ever hope to hear.

Most inconsequential of all is the Berwald concerto—truly third-rate music. The piece doesn't resemble much of anything—except perhaps a series of technical exercises strung together to make a concerto. Its interest is mainly historical, for Berwald's dates (1796–1868) are one generation later than Beethoven. He is sort of another “missing link” between Schubert and Chopin; but unlike Czerny, Field, and Clementi, a link without much influence or innate musical interest. Swedish pianist Greta Erikson plays quite beautifully and has a lovely *jeu perle*, an even trill, and an appropriate declamatory style; but her performance is better than the music, and I can only admire her sense of national artistic responsibility.

The Brüll, Rheinberger, Rubinstein, Raff, and Dreyshock pieces are all accompanied by the Nürnberg Symphony Orchestra under the baton of Zsolt Deáky. While this orchestra does not cultivate the ultimate in precision or tonal beauty, the playing is always adequate. Better is the Swedish Radio Orchestra under Stig Westerberg in the Berwald, and best yet is the New Philharmonia conducted by John Pritchard in Dohnányi's masterpiece. There is an electric intensity between Pritchard and pianist Vázsonyi that makes the performance all the more amazing. Sound quality on all discs is lifelike and undis-

torted, although in the Raff and Brüll the balance between piano and orchestra could have been better. Every piano buff and arm-chair musicologist should acquire these discs and encourage Genesis Records to continue its good work.

BERWALD: Concerto for Piano and Orchestra, in D; Theme and Variations in G minor; Rondeau-Bagatelle in B flat; Tempo di Marcia in E flat; Presto feroce. Greta Erikson, piano; Orchestra of the Swedish Radio, Stig Westerberg, cond. Genesis GS 1011, \$5.98.

BRÜLL: Macbeth Overture, Op. 46; Concerto for Piano and Orchestra, No. 2, in C, Op. 24. Frank Cooper, piano; Nürnberg Symphony Orchestra, Zsolt Deáky, cond. Genesis GS 1015, \$5.98.

DOHNÁNYI: Concerto for Piano and Orchestra, No. 1, in E minor, Op. 5. Bálint Vázsonyi, piano; New Philharmonia Orchestra, John Pritchard, cond. Genesis GS 1022, \$5.98.

RAFF: Concerto for Piano and Orchestra, in C minor, Op. 185. **DREYSCHOCK:** Konzertstück for Piano and Orchestra, in C minor, Op. 27. Frank Cooper, piano; Nürnberg Symphony Orchestra, Zsolt Deáky, cond. Genesis GS 1013, \$5.98.

RHEINBERGER: Concerto for Piano and Orchestra, in A flat, Op. 94. Adrian Ruiz, piano; Nürnberg Symphony Orchestra, Zsolt Deáky, cond. Genesis GS 1014, \$5.98.

RUBINSTEIN: Concerto for Piano and Orchestra, No. 5, in E flat, Op. 94. Adrian Ruiz, piano; Nürnberg Symphony Orchestra, Zsolt Deáky, cond. Genesis GS 1012, \$5.98.

Five recent Presley releases underscore a pop music phenomenon.

the Movies” series.) An Elvis cut can never die. It is released and then packaged and then, for good measure, repackaged again. There also have been some even more spectacular attempts to get the record buyer's money. In November 1969, RCA released a two-record set entitled, “From Memphis to Vegas/From Vegas to Memphis” (RCA LSP 6020). This gold record set consisted of “Back in Memphis” (RCA LSP 4429) and “Elvis In Person at the International Hotel” (RCA LSP 4428). A year later, both of these discs were released individually as if they were new products. The Elvis fan obviously seems unable to get enough of Elvis; others might rebel at this transparent hucksterism.

Sam Phillips, the man who first recorded Elvis for his Sun label in Memphis, Tennessee, once remarked: “If I could find a white man who had the Negro sound and the Negro feel, I could make a billion dollars.” When Sam met Elvis he knew he had found his man. Here was “rockabilly music,” a sound that combined the black blues with white country and western music. Elvis' insolent good looks, his sideburns, his flamboyant costumes, the frank eroticism of his performance, and the “rockabilly” sound enabled him to become the first performer simultaneously to conquer what were then three distinct markets: pop, rhythm and blues, and country and western. Taking the rough-edged blues that could be heard at almost any county fair of that period and making that sound his own, Elvis singlehandedly created the style by which most future rock-and-roll would be judged and he became the major influence for most of the pop revolu-

tionaries of the Sixties including those four clever young gentlemen from Liverpool. Elvis was fresh, vital, confident, unpretentious, talented, and a Brand New Thing. In 1955 he teamed with Colonel Tom Parker, forming one of the most famous artist-manager relationships in the history of show business. Sun Records sold the rising star's contract to RCA for \$35,000 and \$6,000 that was owed Elvis in back pay. In 1956 his recording of *Heartbreak Hotel* made him an international sensation.

Elvis' early LPs—“Elvis Presley” (RCA LSP 1254), “Elvis” (RCA LSP 1382), “Elvis' Golden Records (RCA LSP 1707), “50,000,000 Elvis Fans Can't Be Wrong” (RCA LSP 2075), “Elvis Is Back!” (RCA LSP 2231)—are still available. Kids who were Elvis fans and have grown up and now have kids of their own are able to pass on Elvis' original magic just by spinning a few discs. These easily accessible LPs are the source of the on-going Elvis legend. The singer, now an extremely polished nightclub and concert performer, a movie star, a multimillion-dollar corporation, and one of the most stable and successfully managed members of the music establishment, is for most fans, young and old alike, still the embodiment of that musical revolutionary of days gone by. Because Elvis is *Elvis* his legion of devoted fans gleefully accept anything he records. The fans have, on many, many occasions, been mercilessly exploited. Colonel Parker is obviously aware of the fact that these recordings are the only link a hungry public has with Elvis. They will buy almost anything because so few of them have ever had the opportunity to see this musical deity perform in per-



son and recordings are the only way they can keep in touch.

A devoted Elvis scholar once told me that every six years Elvis records something that lives up to his spectacular beginnings. Since those early days that dramatically changed the direction of pop music, Elvis has sung practically every kind of song. His range is greater than almost any other pop singer. His voice is a mellow and expressive instrument. He is a consummate professional and he never turns in a bad singing performance. His material, however, is usually so banal that he rarely seems inspired.

Elvis' five most recent releases (arriving over a period of just seven months) serve vividly as illustrations of the artistic failings of the merchandising of Elvis.

"Elvis Sings the Wonderful World of Christmas," Elvis' third Christmas album (the first was released in 1957!) is obviously an attempt to take advantage of the harried Christmas shopper. Most Christmas records are dreary and unimaginative and this disc is no exception. It's always fun, however, to hear Elvis gingerly croon his way through corny c & w versions of songs like *Winter Wonderland*, and solemn versions of *O Come, All Ye Faithful* and *The First Noel*. A six-minute blues, *Merry Christmas Baby*, is desultory and only *If I Get Home on Christmas* possesses any of the Presley magic.

Because of his amiable but substantial approach, Elvis makes "Elvis Now" seem like less of a disaster than it really is. Only Kris Kristofferson's *Help Me Make It Through the Night* is performed with unqualified intensity. Elvis fools around with *Hey Jude* and the result is almost parody. An original tune, *Sylvia*, is so hackneyed, both in the writing and performance, that it resembles the kind of bloodless music Elvis originally had knocked off the charts. This disc also includes a throw-away version of *Fools Rush In*, a dismal spiritual, *Miracle of the Rosary*, and a thoroughly gratuitous version of Buffy Sainte-Marie's *Until It's Time for You to Go*.

On the whole, Elvis' Easter LP, "He Touched Me," is a much better bet. "He Touched Me," the fourth of Elvis' "sacred" albums, continues a tradition Elvis began in 1960. Elvis does have an authentic feel for songs of faith. When he had hardly entered his teens, he had sung spirituals at the local First Assembly of God Church and then joined a gospel group, the Blackwood Singers. It is no wonder his "sacred" albums are produced and programmed with more care than most of his other "merchandise." In fact, this disc includes a positively brilliant Presley vocal on *An Evening Prayer* which proves that when he wants to Presley can be peerless. The gospel-rock *I've Got Confidence* is a fervent toe-tapper and *He*

Touched Me, Bosom of Abraham, and *A Thing Called Love* are all heartfelt musical expressions of faith. Superbly backed by the Imperials, Elvis really rises to the occasion. The arrangements are planned with skill and performed with taste and they give the star an eloquent showcase. Ultimately, one's over-all reaction to "He Touched Me" will depend on one's appetite for hymns, spirituals, and Jesus-rock. For many, myself included, this LP just might be too much of a good thing.

"Elvis Sings Hits from His Movies, Volume One" is the most embarrassing of Elvis' recent releases. The recording includes highlights from the scores of *Frankie and Johnny*, *It Happened at the World's Fair*, *Clambake*, and *Double Trouble*, and two "bonus" songs, *Guitar Man* and *Big Boss Man*. Not one of the selections on this disc is listed on Elvis' official gold singles lists; not one was a hit! These numbers are as forgettable as the films in which they were featured and the "bonus" songs are no bonus either. Colonel Parker, because he labeled these feeble tapes a "Hits" collection, should be reported to the Better Business Bureau.

"Elvis As Recorded at Madison Square Garden" was rush-released exactly fourteen days after Elvis conquered New York City for the first time in his sixteen-year career as the superstar's superstar. Elvis, dressed in a white pants suit and a white cape with gold trim, did create plenty of hysteria. In forty-five minutes, he charged through sixteen songs, a medley of his golden oldies and a medley of patriotic tunes. The presentation was slick, well planned, carefully routinized, energetically performed; it also achieved some fine musical moments, curiously enough, with pop and rock standards like *The Impossible Dream*, *You Don't Have to Say You Love Me*, and *Dixie* rather than with Elvis classics like *Hound Dog* and *Love Me Tender*. Elvis obviously wasn't the Elvis of legend. He was a professional doing a professional's job. His very presence seemed to be enough to satisfy the fantasies of these 80,000 fans, many of whom had been waiting sixteen years to see this *rara avis* in person.

Many singers would be truly satisfied if they could accomplish as much as skillfully as Elvis did in this particular set, but one still wonders if the legend will ever come to life. This disc captures the aural part of what is an extremely lucrative, somewhat frenzied public ritual. It also points out once again that the fans are not getting what they think they paid for.

ELVIS PRESLEY: Sings the Wonderful World of Christmas. *O Come, All Ye Faithful, The First Noel, On a Snowy Christmas Night*; eight more. RCA LSP 4579, \$5.98. Tape: ● P8S 1809, \$6.95; ●● PK 1809, \$6.95.

ELVIS PRESLEY: Now. *Help Me Make It Through the Night; Miracle of the Rosary; Hey Jude*; seven more. RCA LSP 4671, \$5.98. Tape: ● P8S 1898, \$6.95; ●● PK 1898, \$6.95.

ELVIS PRESLEY: He Touched Me. *He Touched Me; I Got Confidence; Amazing Grace*; nine more. RCA LSP 4690, \$5.98. Tape: ● P8S 1923, \$6.95; ●● PK 1923, \$6.95.

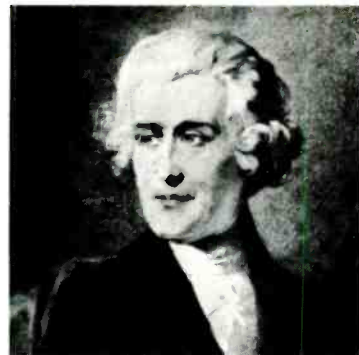
ELVIS PRESLEY: Sings Hits from His Movies, Volume One. *Down By the Riverside and When the Saints Go Marching In; They Remind Me Too Much of You; Confidence*; seven more. RCA Camden CAS 2567, \$2.49.

ELVIS PRESLEY: As Recorded at Madison Square Garden. *Introduction; Also sprach Zarathustra; That's All Right; Proud Mary*; nineteen more. RCA LSP 4776, \$5.98. Tape: ● P8S 2054, \$6.95; ●● PK 2054, \$6.95.

Haydn from Hungary

A batch of unusual works and a couple of frauds

by H. C. Robbins Landon



THESE THREE Hungarian-produced Haydn discs contain several first recordings and some interesting out-of-the-ordinary works, making them essential to all lovers of that still-neglected composer. Unfortunately, each of these recordings includes at least one spurious or doubtful composition.

Everyone knows, or should know, that Haydn composed 107 symphonies, of which one (in D major) is lost and known to us only from an old catalogue. Not everyone knows that there exist about two hundred spurious symphonies—works by minor Austrian and German composers such as Leopold Hofmann, Johann Baptist Vaňhal, Carlos d'Ordoñez (an Austrian despite his Spanish name), and of course Haydn's talented brother, Johann Michael. It took Haydn scholars many years to track down the real names for these doubtful and spurious symphonies, and there is no doubt that not a single one of these circa two hundred symphonies has any claim to the name Joseph Haydn.

It is the same situation with the choral works. Haydn wrote fourteen Masses. But there exist another one hundred spurious Masses under his name. It was obviously more profitable for professional copyists and publishers to sell Ordoñez symphonies as Haydn, and these unscrupulous businessmen in Vienna, Paris, and London did a brisk business in spurious Haydn. The average Frenchman, in the 1770s, must have had a very warped idea of Haydn, because the French publishers issued one fake work for every genuine one.

This short prelude is by way of introducing an unauthentic Haydn cantata in German about the election of a *Kapellmeister*. The work was widely circulated in score as Haydn's: There are copies in Budapest (which the Hungarians used for this record), Vienna, and elsewhere; but there is no evidence, either external or internal, that suggests that Haydn really wrote a single note of it. The date 1790 suggested a hundred years ago by the Haydn scholar C. F. Pohl, and mindlessly repeated ever since, is absurd: The work must have been composed at least twenty years before (unless someone was being deliberately archaic). It is a competent work by a second-rate but highly professional composer; it does not in the least sound like Haydn's vigorous and taut vocal music of the period. In view of the fact that volumes and volumes of Haydn's vocal music remain unrecorded—I would mention only the great *Applausus* cantata of 1768 which Leinsdorf gave some years ago at Tanglewood—it seems a great pity to waste record space on an inferior and spurious cantata such as the *Erwählung eines Kapellmeisters*.

Authenticity seems, indeed, to bedevil this record. Haydn wrote the "Madrigal," as he called it, in London

in 1792 to English words. It was a large-scale piece of music and Haydn had not the room to enter all the instruments on one single score. Like Mozart in his big operas, Haydn placed the horns, trumpets, kettledrums, and probably the trombones on a separate score which has become separated from the rest of the autograph (now in the Esterházy Archives, Budapest). Fortunately, *The Storm* was very popular and Haydn made many authentic copies—at least five exist—and also sent the complete score to Breitkopf & Härtel, which published it. It boggles the imagination, but the Hungarians have simply left out all the brass instruments and timpani, and this despite the fact that the Hungarian National Library owns another authentic manuscript of the work, with the full orchestra, from Haydn's library. *The Storm* is a marvelous work, the equal of the "London" symphonies, and it is a great pity that the only available recording of it should be in this truncated version. (There was a recording of the full version, sung in German and available in Germany until a few years ago.)

"*Svanisce in un momento*" is a chorus Haydn added to the second version (1784) of his Italian oratorio, *Il Ritorno di Tobia*. It is a stirring work and was very popular in an arrangement as a religious piece entitled *Insanae et vanae curae*, in which form it is brilliantly recorded as a filler for the Angel recording of Haydn's *Missa in tempore belli*. For the religious version, there is a timpani part which also may have belonged to the oratorio version. "*Svanisce in un momento*" shows us what excellent treasures of Haydn's vocal music await the enterprising recording company.

After he returned from England Haydn composed, in 1796, incidental music to an English play called *Alfred, King of the Danes*, translated into German and given by Schikaneder in his Freyhaustheater in the Wieden (where Mozart's *Magic Flute* was making Schikaneder rich). Three pieces of this incidental music have survived: a duet with solo harp, a fantastic aria with wind instruments and including *Sprechgesang*, and the present rousing chorus, which is here recorded for the first time. In style, the piece is close to the C major grandeur of the *Mass in Time of War*. Mozart used to say, when he heard an "occasional piece" by Haydn, "You can tell the master even in such a work." And the Chorus of the Danes, though a typical *pièce d'occasion*, is clearly the work of a great master.

The Hungarians are becoming Haydn specialists. I remember, on many trips to Budapest, being impressed by how well they played Haydn. My memory has not failed, and this is a first-rate performance throughout. Even the English words of the Madrigal are cleanly pronounced. The choral sound is slightly opaque, especially in the

"Svanisce," but the orchestral sound is beautifully clear throughout the record.

Haydn composed the first of the two horn concertos, recorded on LPX 11513, in 1762. It is a bright work, with a small orchestra (oboes, strings), it was not printed until 1898 and then only with a piano arrangement. In 1954 the full score appeared for the first time. The same publishing history, incidentally, obtains for No. 2 as well. The slow movement of No. 1 is a beautiful adagio which shows off the horn's low register as well as its top, and is altogether ingeniously written considering the limitations of the valveless horn for which Haydn was composing. On the other hand, the Second Concerto is of doubtful authenticity. It is preserved only in one mss., from a German Library which contains half a dozen spurious "Haydn" concertos, including the oboe concerto. For some astonishing reason, this doubtful Second Concerto is much more popular than the much better First; there are, in the international catalogues, six recordings of the Second and only two of the First. The public loves these spurious Haydn concertos, it seems: There are half a dozen recordings of the oboe concerto. The sleeve notes, by the distinguished Hungarian Haydn scholar Dr. László Somfai, is frank about the dubious authenticity of the Second Concerto.

Who wrote the rather archaic-sounding Second Concerto (which, by the way, is for a second, or low, horn rather than a high instrument)? It just might be by Mi-

chael Haydn and composed about 1760. It first appeared in the Breitkopf catalogue of 1781, where it is listed as "Concerto da Hayden [sic]." It is scored for strings, presumably with harpsichord continuo (admirably "realized" for both concertos on this recording). It is a pleasant and graceful work, but lacks the drive and inventiveness of No. 1.

Ferenc Tarjáni is a horn player of exceptional skill and taste. He is dead true in his pitch and has a lovely tone, both in the high as well as in the low registers of his instrument. He plays with great style and the orchestral accompaniment is fresh and lively. If there is one tiny criticism I would make, it is that Tarjáni plays Haydn's trills with his valves rather than producing a lip trill; one can hear this clearly, and this is a pity, though most horn players are guilty of the same historical sinning. Otherwise, this record is a fine achievement.

The record jacket of the flute concerto says, rather coyly, "Joseph Haydn (?)," but the notes, again written by László Somfai, say authoritatively that the so-called Haydn Flute Concerto was actually the work of Haydn's contemporary, Leopold Hofmann (or Hoffmann), Chapel Master of Saint Stephen's Cathedral in Vienna and the composer of many attractive symphonies, Masses, and other works, many of them falsely attributed to Haydn. The work was first announced as Haydn in the Breitkopf catalogue of 1771, but Breitkopf corrected this ten years later when he announced it as one of

classical

reviewed by

ROYAL S. BROWN

R. D. DARRELL

PETER G. DAVIS

SHIRLEY FLEMING

ALFRED FRANKENSTEIN

CLIFFORD F. GILMORE

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ROBERT C. MARSH

ROBERT P. MORGAN

H. C. ROBBINS LANDON

SUSAN THIEMANN SOMMER

BACH: Concertos for Violin and String Orchestra: No. 1, in A minor, S. 1041; No. 2, in E, S. 1042; Concerto for Two Violins and String Orchestra, in D minor, S. 1043. Zino Francescatti, violin, Régis Pasquier, violin (in the double concerto); Lucerne Festival Strings, Rudolf Baumgartner, cond. Archive 2530 242, \$6.98.

Selected comparison:
Harnoncourt

Tele. S 9508

Someone at DGG/Archive must love these concertos: This is the fourth record of the D

minor double concerto to find its way into the company's catalogue and the third record of the two single violin concertos. And it's less than a year since the most recent one appeared on Archive, with Melkus and the Vienna Capella Academica. Of course other companies have not neglected these popular favorites either, so there's quite a long list to choose from in the current Schwann.

Francescatti's new offering is no worse than the average, but not much better either. He, of course, plays with his customary large, fruity tone, perfect intonation, and more than adequate technique, and the tempos are suitably conventional. He certainly isn't trying to compete with the Bach specialists, but his isn't an overly romanticized version either. Only occasionally does he try to warm things up with a little portamento (actually, his partner in the D minor double concerto, Régis Pasquier, is far more addicted to the juicy slide) and his vibrato is not so wide as to draw attention to itself.

But the best thing about this new recording is the intense and lively playing of the Lucerne Festival Strings. Even though the tempos are never really fast, they keep the tension and excitement up to a high level throughout. They might have relaxed just a bit more in the slow movements, but at least the proceedings never got boring.

My only criticism of DGG's rich and clear recording is that there's not much channel separation between the two violins in the double concerto. If you don't know the piece or have the score on your lap, you won't be able to tell who's on top and you'll miss the frequent part-crossings.

I still prefer the Harnoncourt recording on Telefunken of these works—not because of the

original instruments, but because their style of playing Bach seems to me to more closely match the style of the music. Some people may still find that style unacceptably "foreign," and look instead for performances like Francescatti's. As I said before, you could do worse. C.F.G.



BACH: Suites for Cello Unaccompanied (complete): Pablo Casals, cello. Angel CB 3786, \$9.96 (three discs, mono; from Angel COLH 16/8, recorded 1936-39).



No. 1, in G, S. 1007; No. 2, in D minor, S. 1008; No. 3, in C, S. 1009; No. 4, in E flat, S. 1010; No. 5, in C minor, S. 1011; No. 6, in D, S. 1012.

Bach was the composer not only of mighty choral works and spacious keyboard toccatas and fugues, but of a large body of chamber music that represents the peak of intimate baroque art and is in many instances unique and pathbreaking. In his sonatas for violin and harpsichord, he was the first composer to write out the harpsichord part minutely instead of trusting it to the vagaries of continuo playing;

Explanation of symbols

Classical:



Budget



Historical



Reissue

Recorded tape:



Open Reel



8-Track Cartridge



Cassette

"Il Concerti da Leop. Hoffmann." That same German library in which the spurious "Haydn" oboe concerto and the Second Horn Concerto were discovered, namely the Gymnasialbibliothek in Zittau (DDR), is also the host to this spurious work. It exists, moreover, under Hofmann's name in several other German libraries. Actually, music historians should be glad to have a pleasant example of Herr Hofmann's music available; but I doubt that it would ever have been recorded if Haydn's name had not been attached to it.

The other concerto is by Haydn's brother, Johann Michael, who composed at least two flute concertos: this one (autograph dated 1766 in the Esterházy Archives) and another, also in D, which was recorded on Unicorn twenty years ago and still exists in an old Vox recording. Neither is great music, but like all of Michael's works, both are competent and sometimes prophetic of things to come in Mozart, who much admired his elder colleague's works. It was worthwhile recording this flute concerto, which the late Hungarian scholar and composer Jenő Vecsey printed for the first time some fifteen years ago, and which shows the kind of music the young Mozart heard in Salzburg when he was growing up: It was, as the Italians say, *una buona scuola*. The flutist is not only a fine virtuoso but a man of taste: his cadenzas for both works are models of stylistic discretion. The Hungarian orchestra plays very neatly, and the recording is clear and very well balanced. As in the horn con-

certos record, there is a discreet harpsichord continuo, in both cases modestly anonymous: How pleasant to have a continuo recorded in proper balance and not so over-amplified that you can hear it clanking drearily throughout.

The Hungarian archives are full of delightful unrecorded Haydn works, and I hope these three records are the harbingers of many good things to come. May one make a suggestion? Why not record one of the many Haydn operas of which the Esterházy Archives own the autographs, e.g., *Le Pescatrici* (1769), which is, no less, to a text by Carlo Goldoni? Or what about some more of the marvelous Michael Haydn music, such as the serenades for orchestra, all quite unknown today, and of which the Esterházy Archives own the autographs?

HAYDN: Choral Music. Klára Takács and Katalin Szókefalvy-Nagy, sopranos; Attila Fülöp, tenor; Budapest Madrigal Choir; Hungarian State Orchestra, Ferenc Szekeres, cond. Hungaroton LPX 11527, \$5.98.

Cantata: "Die Erwählung eines Kapellmeisters; Il Ritorno di Tobia Svanisce in un momento; Madrigal "The Storm"; Alfred; Incidental Music: Chor der Dänen.

HAYDN: Concertos for Horn and Orchestra: No. 1, in D; No. 2, in D. F. Tarjáni, horn; Liszt Chamber Orchestra, Frigyes Sándor, cond. Hungaroton LPX 11513, \$5.98.

HAYDN: Concerto for Flute and Orchestra, in D. **HAYDN, M.:** Concerto for Flute and Orchestra, in D. Lóránt Kovács, flute; Philharmonic Orchestra of Győr, János Sándor, cond. Hungaroton LPX 11530, \$5.98.

these are the first true violin sonatas. But the unaccompanied string sonatas and partias are in a class by themselves. We tend to forget that Bach, the great organist, was also an excellent violin player who knew the stringed instruments at first hand and whose unaccompanied violin sonatas indeed represent the ultimate in this difficult genre. In Cöthen one of his colleagues was the celebrated gamba and cello virtuoso Christian Ferdinand Abel for whom he wrote the music recorded here.

These suites for unaccompanied cello constitute a counterpart to the violin suites, but while pleasant and melodious they do not even approximate the vastness of proportions, the unbelievable technical mastery, and above all the limitless imagination and invention that went into the composition of the solo violin music. While in the violin suites Bach goes so far as to make a single fiddle play a genuine four-part fugue, in the cello pieces he avoids polyphony altogether, nor are these suites as

poetic and expressive as those for violin. The marvelous polyphony of the violin music here yields to a melodic writing rich in figuration: the forms are variants of the old dance suite scheme with "doubles." In the fifth suite Bach demands that the A string be tuned down to G, and the sixth suite was really planned for the *violoncello piccolo*, built at Bach's suggestion by a Leipzig instrument maker.

In these old but well-rejuvenated recordings, Casals offers string playing *in excelsis*; the cello tone is robust and glorious without being fat and without the slightest nasal quality, nor is there any "whistling," so often heard when the cello climbs into the higher altitudes. Casals' bow technique is phenomenal, his intonation infallible, and he can spin out the long melismatic lines without ever breaking the flow. The concept is perhaps a bit on the romantic side, but this music needs a little leavening lest it become monotonous. This is a great artistic achievement well worth recapturing. The sound is surprisingly good. P.H.L.

BEETHOVEN: Sonatas for Piano: No. 21, in C, Op. 53 (*Waldstein*); No. 28, in A, Op. 101. Emil Gilels, piano. Deutsche Grammophon 2530 253, \$6.98.

Selected comparison (Op. 101): Serkin

Col. 31239

Gilels has far more success with Beethoven here than he has had in the past. The *Waldstein* gets a straightforward reading, dazzling in fingerwork, traditional and uncluttered in interpretation, and yet with considerable idiomatic attention to detail. The Soviet pianist, for instance, scrupulously brings out the inner lines in the Adagio and makes at least a

halfhearted attempt to preserve the controversial pedal haze in the Rondo's theme. Certain minutiae such as the F natural in lieu of the manuscript's F flat at bar 105 of the first-movement development and the use of the watered-down pianissimo at bar 321 of the Rondo rather than the much more exhilarating and authentic alternation of *ff* and *p* still show a certain addiction to halfhearted "tradition," but at least the performance for once sounds like authentic Beethoven rather than mere superficial virtuoso-oriented piano playing.

The difficult Op. 101 gets an even more convincing statement from Gilels. In contrast to the choppy, imprecise, erratic reading of that work I heard from him several years ago in Carnegie Hall, the recorded version is cogent, well controlled, and full of the right kind of stress. Gilels plays the first movement less inwardly than Serkin did on his recent account, and if it has less reflective sweetness, it also seems to me to have a directness that is highly refreshing. (Do not get the impression that Gilels' playing is in any way metronomic—there is, in fact, a great deal of flexible rubato albeit of a subtle, unobtrusive sort.) The March is taken rather slowly, but with a superb clipped rhythmic definition. I find much more energy and textural differentiation than Serkin brought to that movement. The Adagio is a bit underplayed, but it is fair enough to look upon that short movement as an introduction to the finale. Gilels really is in his element in that last named movement—the pulse swings, the bass line is firm, the elements of counterpoint are miraculously clear. The result is cumulative and emotional, never cerebral. And once again, I note with approval that Gilels is modifying his erstwhile skeptical



Casals—string playing *in excelsis*.

attitude toward Beethoven's pedal indications, much to the music's advantage. Undoubtedly, this is one of the finest Op. 101s in the catalogue—if you will, a highly Toscanini-oriented sort of performance: bold and direct, yet with ample penetration to the heart of the music. Gilels has made his finest record to date here.

Clean, ringing piano reproduction, with a welcome astringency and unusual clarity of line. H.G.

BRAHMS: Concerto for Violin and Orchestra, in D, Op. 77. Arthur Grumiaux, violin; New Philharmonia Orchestra, Colin Davis, cond. Philips 6500 299, \$6.98.

Grumiaux's older recording of the Brahms concerto with the late Eduard van Beinum

and the Amsterdam Concertgebouw was one of the leading contenders in the early stereo catalogue. Rehearing that performance alongside this "replacement" confirms my initial impression that something has been lost in the remake. Objectively considered, the new release is finely judged, well played, and beautifully recorded. The balance is truly exemplary: It has the solo fiddle bright and forward with gutsy incisiveness and yet permits each and every orchestral imitation to be heard with clarity.

But where is the surge? The line? It all sounds terribly dry—a pedantic demonstration of the "intellectual" Brahms, a sort of precursor of Reger and Pfitzner rather than the glorious inheritor of the Romantic crown worn by Mendelssohn and Schumann. It

would seem to me that conductor Davis is the culprit. He projects a strong pulse but heartily discourages his instrumental soloists from singing (such effusiveness undoubtedly is frowned upon as "old fashioned," or "un-erudite").

In sum, what one finds here is a much-better-played alternative to the Oistrakh/Klemperer record, but an approach of wooden inflexibility with which I have little sympathy. H.G.

CHOPIN: Polonaises. Antonio Barbosa, piano. Connoisseur Society CS 2041, \$5.98.

No. 1, in C sharp minor, Op. 26, No. 1; No. 2, in E flat minor, Op. 26, No. 2; No. 3, in A, Op. 40, No. 1 (*Military*); No. 4, in C minor, Op. 40, No. 2; No. 5, in F sharp minor, Op. 44; No. 6, in A flat, Op. 53 (*Heroic*); No. 7, in A flat, Op. 61 (*Polonaise-Fantaisie*).

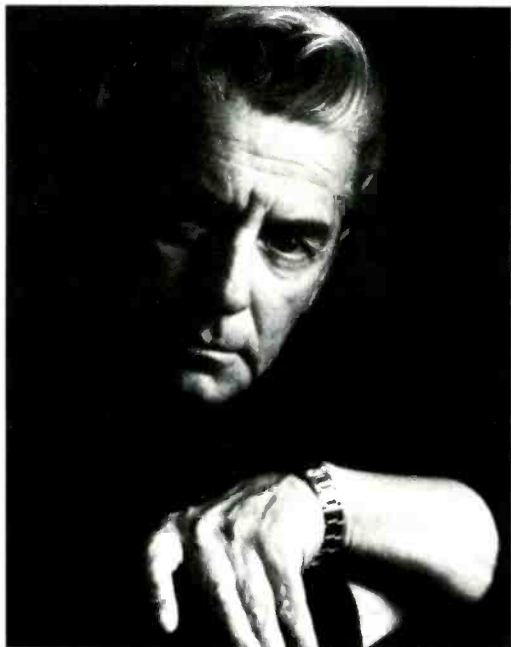
Barbosa upholds the fine impression made by his earlier Chopin discs; in fact, the polonaises seem best suited of all to his lyrical yet robustly forthright style. He declaims the phrases of the first two works with bold authority. He is not afraid to insert a fermata or ritard a melodic line for expressive effect, but these liberties always sound convincing rather than contrived. It is quite a pleasure to hear a young virtuoso who has the patience and inner repose to really *listen* to what he is doing. If there is anything missing in Barbosa's playing at present, it is simply that he doesn't quite command the authority and coloristic resources available to a Rubinstein or a Horowitz in this repertory. The trills in the A flat (Op. 53) Polonaise, for instance, are more clearly executed in the recent Horowitz edition, and Barbosa is a bit bleak and constricted in the mighty final pages of the *Polonaise-Fantaisie* (which both Rubinstein and Horowitz make startlingly alive and dramatic). But I don't want to quibble and make unfair comparisons: Seven polonaises, well recorded, on a single disc is substantial value, and I am overjoyed to find another pianist who can be added to the mere handful of genuine young romantics. With normal growth and experience he should be able to keep the tradition of Rubinstein et al. alive for at least one more generation.

Typical wide-range, reverberant sound in the Connoisseur Society tradition; the surfaces, however, are a bit noisier than usual. H.G.

DAVIDOVSKY: *Synchronisms*: No. 5; No. 6; *Electronic Study No. 3*. **KOLB:** *Trobar Clus*; *Solitaire for Piano and Vibes*. Various performers. Turnabout TVS 34487, \$2.98.

The frigid impersonality of electronic music in public performance has led many composers to combine tape with live players, which means, inevitably, combining it with conventional instruments as well. That is what underlies the *Synchronisms* of Mario Davidovsky. No. 5 is for percussion ensemble and electronic sound and No. 6 for piano solo and sound of the same variety. Recording such works cuts them down somewhat, since they depend so much on the dramatic contrast between the physical presence of the live performer and the lack of such presence on the electronic side: still and all, the unseen contrast of timbres in these works is always worth while, to say nothing of the contrast between the world of fixed pitch and tempered intonation

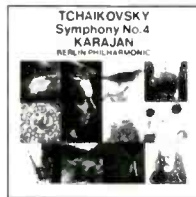
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represented by the piano on the one hand and the freedom in these respects of the electronic world on the other. Over and above all that is the fact that Mario Davidovsky is a first-rate composer.

Synchronisms No. 5, recorded with the percussionists of the Group for Contemporary Music, Harvey Sollberger conducting, comes off the disc primarily as a color study, very dramatic in its contrasts of timbre and nuance and highly propulsive in its rhythmic drive. No. 6, with Robert Miller as piano soloist, is much more lyrical and quiet, and the tape, rather than competing with the live music as in No. 5, discreetly enfolded in a gentle and masterly way.

The *Electronic Study* No. 3, which involves no live performers, is subtitled *In Memoriam*

Edgar Varèse, and it pays homage to Varèse's own instrumental style: it is violent, craggy, hard-biting, and full of towering snarls of sound.

Each of Davidovsky's works presented here is different in manner because of different intentions: think of that the next time you read that electronic composers keep writing the same piece over and over again.

The second side of the disc introduces a new composer, Barbara Kolb. *Trobar Clus*, the title of the first work of hers on the record, is a very learned reference: *Trobar* is the Provençal word for troubadour, and a *Clus* is a kind of rondo or, better still, *rondeau*. Anyhow, the piece, which is for chamber orchestra and is recorded by the Contemporary Chamber Players of the University of Chicago, the com-

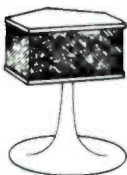
poser conducting, has a solemn, silvery elegance about it which may have suggested its title. It is full of unusual effects, like the combination of harpsichord and trombone, but it is not only a color piece. It hangs together in its unfolding as a finely reasoned score, and it makes perfectly clear why Barbara Kolb has won practically all the prizes and awards a composer can pick up in this country.

Miss Kolb's *Solitaire* for Piano, Vibraphone, and Tape (Cheryl Seltzer, piano; Richard Fitz, vibraphone) is incredibly different in style. In spite of its dense texture and unorthodox (and totally enchanting) timbral dress, this is basically a romantic piano piece such as Schumann might have written. It is good to know that the ghost of Schumann rides again.

A.F.

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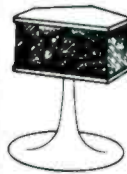
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HAMILTON: *Voyage; Epitaph for This World and Time*. Barry Tuckwell, horn, London Sinfonietta, David Atherton, cond. (in *Voyage*); Choirs of the Cathedral Church of St. John the Divine (New York), Trinity Church (Princeton), and Trinity Church (New York); Larry King, David Agler, and Jack Jones, organists, Alec Wyton, cond. (in *Epitaph*). Composer's Recordings CRI SD 280, \$5.95.

One of the greatest composers of the present day comes into his own, so far as records are concerned, in this magnificent and enthralling disc. Iain Hamilton has had a few short pieces recorded before; now come two of the major masterpieces of modern music back to back on this release.

Voyage is a difficult piece to describe. You can call it a concerto for horn and chamber orchestra, if you wish, provided you understand that the woodwinds, brass, strings, and percussion of the ensemble have just as important roles, and just as difficult parts to execute, as the horn. The thematic material is fragmentary but unbelievably rich in substance and amount. The work builds and builds and builds, exacting the utmost virtuosity from all concerned; it voyages over a vast terrain of color, movement, expression, and invention, never flagging for a second, but becoming more and more intense with each moment until you are left almost limp and exhausted with the power of this marvelous score. Part of its effect, to be sure, is to be credited to the colossal playing of the London Sinfonietta, both individually and collectively.

Epitaph for This World and Time is a mighty choral work based on one of the mightiest texts in the world, or parts of it: the Revelation of St. John the Divine. It calls for three choirs and three organs, but the immense forces required are totally right. The choristers scream, shout, speak, and whisper as well as sing, and the eerie, sublime, and awe-inspiring effects of which the organ is capable are explored to the full. Recordings are in keeping with the stature of the music.

Now that Stravinsky is gone, let us rejoice that the world possesses an Iain Hamilton.

A.F.

HANDEL: *Water Music*. Liszt Chamber Orchestra, Frigyes Sándor, cond. Hungaroton LPX 11567, \$5.98.

HANDEL: *Music for the Royal Fireworks*; *Water Music*. Academy of St. Martin-in-the-Fields, Neville Marriner, cond. Argo ZRG 697, \$5.98.

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Handel's *Water Music*, the epitome of outdoor music, has always been a great favorite, but it is only now that we are getting authentic recordings of the work. For a long time an engaging story was attached to this barge-borne suite. Handel overstayed his leave from the court of the Elector of Hanover, then suddenly found his employer right on his tail in London as King George I. The monarch was supposed to be highly displeased with the truant, but Handel regained his favor by furnishing the music on the occasion of a royal water party on the Thames: the King was so enchanted with it that all was forgiven.

Regrettably, the story has to be relieved of its romantic colors; there is no indication anywhere that George of Hanover and England was angry with his fellow German musician, nor was all the music composed for the same party. This new critical edition of Handel's works (used by both recordings) offers three suites, in F, D, and G, which were composed for at least two different excursions on the river. It does not really matter; the music remains delectably fresh.

In both these recordings, the orchestras are topnotch, as are the soloists (notably the pairs of horns and trumpets), the performances are excellent, and the sound superb. If I somewhat prefer Marriner and his English orchestra over Frigyes Sándor and his Hungarians, it is because in general his music-making is a bit crisper, his tempos a bit more bracing, and his rhythm (especially when double-dotting is called for) a bit sharper. The Argo recording offers a nice bonus too: the *Royal Fireworks Music*. P.H.L.

HAYDN: Choral Music; Concertos for Horn and Orchestra; Concerto for Flute and Orchestra. Various soloists; Hungarian State Orchestra, Ferenc Szekeres, cond. Liszt Chamber Orchestra, Frigyes Sándor, cond.; Philharmonic Orchestra of Győr, János Sándor, cond. For a feature review of these recordings, see page 77.

HAYDN, M.: Concerto for Flute and Orchestra, in D. Lorant Kovacs, flute; Philharmonic Orchestra of Győr, János Sándor, cond. For a feature review of this recording, see page 77.

KOLB: Trobar Clus; Solitaire for Piano and Vibes—See Davidovsky: Synchronisms: No. 5; No. 6; Electronic Study No. 3.

MAHLER: Symphonies: No. 6, in A minor; No. 10, in F sharp minor. Cleveland Orchestra, George Szell, cond. Columbia M2 31313, \$11.96 (two discs).

Selected comparison:
Solti

Lon. 2227

This memorial album combines George Szell's first and last Mahler recordings to reach the public. The excellent performance of the unfinished Tenth Symphony (long available on the Epic label) dates from the late 1950s, while the Sixth Symphony was taped during the fiftieth season of the orchestra, 1967-68. The performance is a live occasion, originally made by WCLV, Cleveland, as part of their series of Cleveland Orchestra broadcasts.

In a conversation record with producer Paul Myers (included as a bonus with the set), Szell observed that he was "a very late convert to Mahler" as a composer since he "grew up in

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Vienna in a strict anti-Mahler atmosphere" that rejected his music while respecting his achievements as director of the opera. (We should not forget that Mahler faced the same divided public in New York.) The conversation develops along several interesting lines, with characteristically pithy Szell comments on a number of matters, among them the tendency to hyphenate Mahler and Bruckner as if they were two sides of the same musical coin.

The sincerity of Szell's remarks can be documented by the repertory of his orchestra, which at the start of that fiftieth season had given complete performances of only half the Mahler symphonies. Preparing the history of the Cleveland Orchestra for that occasion, I had several friendly arguments with Szell over this state of affairs. He would reply that he found portions of the Mahler scores problematic and that he could not conduct a work unless he felt he understood it thoroughly enough to do justice to the composer. At that time he was restudying the Sixth Symphony, and these 1967-68 performances, I suspect, were the first time he had ever played this music. It is my impression that when he died in the summer of 1970 Szell still had not performed all the Mahler symphonies.

In this light I think it would be wise to regard these discs primarily as a documentary recording. Made during a performance, it contains its share of audience noises and there is applause at the close. And although the Cleveland Orchestra under Szell made as few mistakes as any group of musicians on earth, there are passing flaws which would have been mended in a formal recording session. Moreover, concert recording imposes distinct limitations on the number of microphones that

may be used and in their placement. There is more than enough here to provide a comprehensive view of Szell's performance, but additional presence microphones would have clarified an occasional detail.

Any conductor must answer two textual questions before he performs Mahler's Sixth. Is he going to play the first movement repeat? Szell does not, and by inference from the recorded interview, he finds it structurally unnecessary. And how many hammer blows are there to be in the finale? Three, as Mahler first intended, or two as he later thought? The timbre of the hammer stroke is wooden rather than metallic and tends to be submerged in the total orchestral texture, but Szell appears to omit the hammer the third time.

For those who want this music in something approaching a state-of-the-art recording the Solti set (with the repeat and three hammer blows) is one of several good choices, especially if you can dress it up with the interesting effects SQ decoding provides.

Szell played Mahler the same way he played Mozart, with faultless articulation of note and phrase, a firmly propulsive rhythmic foundation, and a searching ear that can present the most complex contrapuntal design with every detail precisely calculated and precisely placed. Compared with the romantic interpreters of this music (Barbirolli, for example), Szell seems at first a little cool and reserved, but I find this impression changes. Szell was reared as a theater conductor. His sense of drama, his ability to gauge effects, to pace a long score, and to place the climactic passages in appropriate perspective, is here fully operative. Moreover that Viennese childhood is revealed in the way he handles the distinctively

Viennese elements in the thematic material. Seldom have the varied (even the contradictory) aspects of this score been more thoroughly unified into a single artistic design. For all these things, this is a performance that we should be grateful to have available.

Every great conductor dies before his time, and Szell, like so many others, left us with contracts unfulfilled and projects unrealized. But in this album, in his voice and his music, I find a welcome and worthy reminder of the man I knew and what he meant to so many of us.

R.C.M.

MENDELSSOHN: Sextet for Piano, Violin, Two Violas, Cello, and Double Bass, in D, Op. 110; Quartet for Piano and Strings, No. 3, in B minor, Op. 3. Werner Haas, piano; Members of the Berlin Philharmonic Octet. Philips 6500 170, \$6.98.

Selected comparison (sextet):
Vienna Octet

Lon. 6636

Despite the misleading appearance of the opus numbers, these two works are products of the same year. The remarkably precocious composer wrote them in 1824 when he was fifteen, and in one of them, at least, he produced a work of respectable maturity capable of holding the attention (or most of it) through its considerable length (or most of it). This is Op. 3, in which the juxtaposition of piano and strings sets up some real tension, and in which each of the strings is allowed enough individuality to make its presence felt. In the first and final movements there is a good bit of textbook "classical" development, but there is enough real motivation in the musical activity

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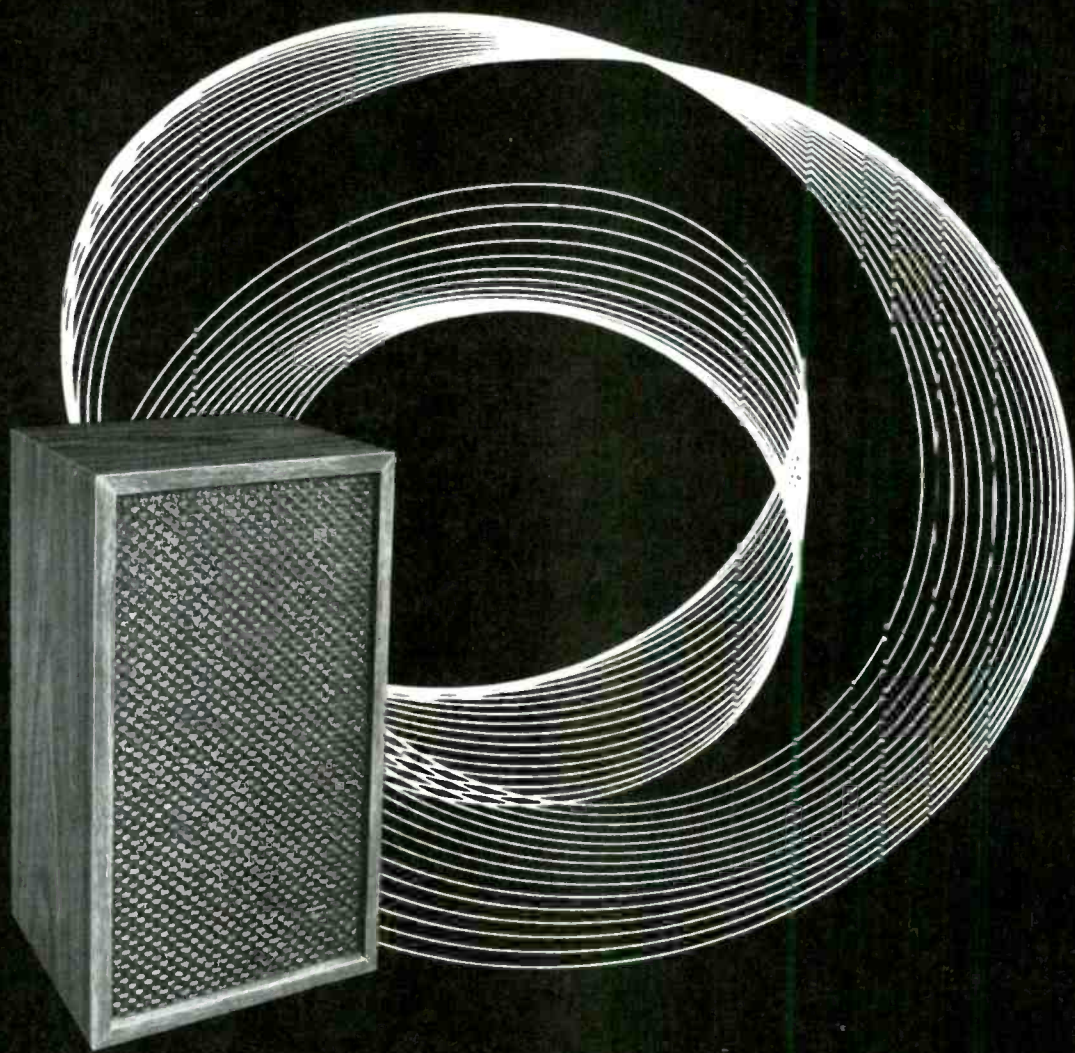
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Not so Op. 110, which by rights ought to be classified as a piano work with string accompaniment. There is lots of pretty keyboard writing, involving some fairly brilliant show-off material for the soloist, but the interplay between piano and strings is negligible. Werner Haas fulfills his assignment with style in both works, and while the string players seem a bit discouraged and unassuming in the sextet, they take hold firmly in the quartet. This version of the Sextet, incidentally, is quite on a par with that of the Vienna Octet on London.

S.F.

MESSIAEN: Visions de l'Amen. John Ogdon and Brenda Lucas, pianos. Argo ZRG 665, \$5.98.

Selected comparisons:

K. and M. Labèque
Messiaen and Loriod

Erato 70567
Vega 8.509

Like Scriabin, Olivier Messiaen represents a rare example of a composer able to apply a mystical vision to music, and in both cases the musical languages produced represent important stages in the evolution of twentieth-century music. Unlike Scriabin, at least to my mind, Messiaen has proven to be much more relentless (a characteristic he shares with fellow "Jeune France" composer André Jolivet) in the application of his basic musical principles, and the results, as in the *Visions de l'Amen*, can be quite jarring, particularly upon first hearing.

Written in 1943, the *Visions de l'Amen* offers seven different tableaux of the composer's

cosmic vision, starting with the creation and ending (naturally) with consummation and paradise, while passing through such diverse subjects as the agony of Christ (III) and the ecstasy of desire (IV). It is truly a work for two pianos: In many cases, Messiaen has differentiated the parts—harmonically, rhythmically, thematically—to such an extent that the musical complexity involved is simply staggering. In a typical fashion, Messiaen establishes a small number of motives, some of them little more than harmonic-rhythmic patterns (such as the seventh chords that open the first *Vision* above a chorale theme in the second piano), often repeating them almost endlessly, and then weaving them throughout the entire work according to a system that is more philosophical than musical. It takes several hearings to get deeply into this structure, and my advice is to listen with a score in hand.

The only version of the *Visions* to have is the one recorded by the Messiaens (Olivier and second wife Yvonne Loriod, to whom this work is dedicated). The recording by Ogdon and his wife, while marked by excellent pianism and some brilliantly precise ensemble work, often strikes one as ponderous and just plain loud. And the Ogdons' interpretation is scarcely more interesting than that of the Labèque sisters, who in fact manifest a superior grasp of the rhythms. But the Messiaens' performance is so loud, so relentless that it simply transcends all those details that weigh down the Ogdons' version and bursts with an élan which, by the end of the work, exhausts the listener. In the process the Messiaens cover up such incongruities as the embarrassing Ravelisms that crop up in the fourth and fifth *Visions* and carry everything away by the sheer force of their communication with the music and with each other. Furthermore, the Messiaen recording, although the oldest of the three, is by far the best sonically. The Ogdon disc is marred by what I would call "English" engineering—muted highs, fairly rich lows never as resonant as one would like, and an overly mellow if smooth midrange (not to mention a fair amount of distortion here and there). The Messiaens, of course, used pianos (well-nigh hammered to death by the end of the work) with extremely brittle tones; but the brilliant, bell-like upper tones produced on their recording perfectly suit the musical conception and are maddeningly absent from the Ogdons' (and, although to a lesser extent, from the Labèques'). This is not a work, at any rate, for the uninitiated; if you want to initiate yourself, try the Messiaen/Vega release.

R.S.B.

MOZART: Serenade in G, K. 525 (*Eine kleine Nachtmusik*); Symphony in G, K. 318; Sinfonia Concertante for Violin, Viola, and Orchestra, in G, K. 364. Alan Loveday, violin; Stephan Shingles, viola (in the Sinfonia Concertante); Academy of St. Martin-in-the-Fields, Neville Marriner, cond. Argo ZRG 679, \$5.98.

You will search far before finding a trimmer, more joyous rendering of *Eine kleine Nachtmusik*—it simply takes off here in unhindered flight, radiating the spirit of purity and simplicity it must have had in the very private domain of the composer's head. The same luminous clarity of texture typifies the so-called Symphony, K. 318, which is really a three-movements-in-one work of the overture type.

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C. G. McProud, Audio

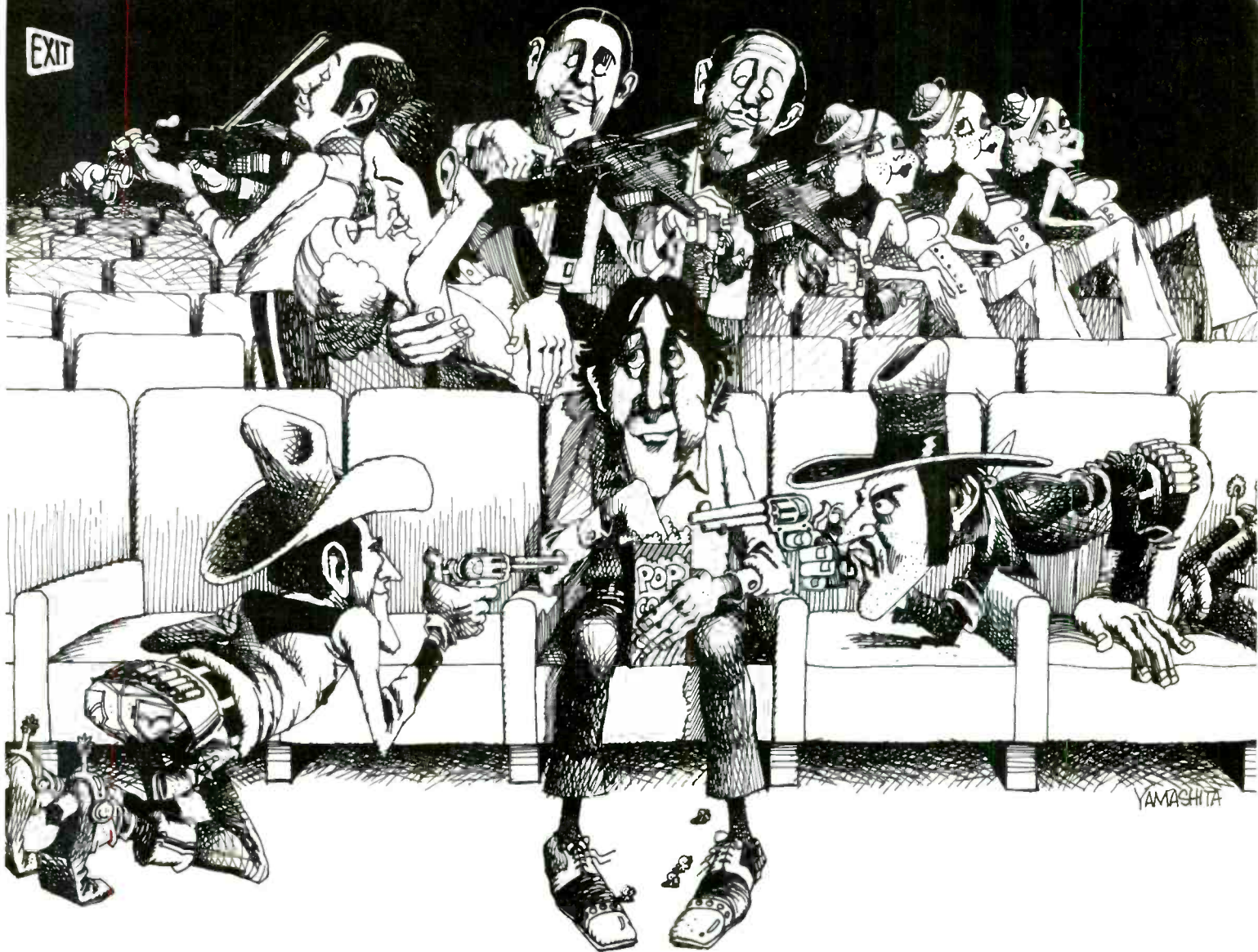
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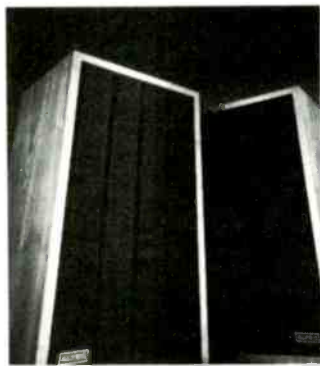
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It uses an augmented orchestra incorporating a second pair of horns and two trumpets, plus timpani, and Marriner brings out the stir and bustle all this manages to create, maintaining all the while a neat hold on the melodic line. He gives the accents just the right amount of weight, never exaggerating, but creating an exhilarating awareness of the music's pulse.

The Sinfonia Concertante is the only disappointment. Marriner obviously takes the work's designation to heart and conceives of it as an ensemble piece featuring two prominent instruments. I'm afraid I conceive of the work as a two-solo concerto, and I am therefore frustrated by the fact that the soloists—particularly the violist—often tend to be eclipsed by the orchestra. Perhaps it is primarily a matter of miking, but one often strains to catch those two fine strands of song and catches instead a loud major triad outlined by the horns, of which Marriner cannot get enough. The soloists themselves are decorous and well behaved, and commendably unanimous in spirit. But more of them, please. S.F.

B MOZART: "Serenades, Vol. 2." Divertimentos: No 1, in E flat, K. 113; No 2, in D, K. 131. Vienna Mozart Ensemble, Willi Boskovsky, cond. Stereo Treasury STS 15170, \$2.98.

The Vienna Mozart Ensemble continues its laudable—and pleasant—task of recording Mozart's serenade music which makes up a significant portion of the catalogue of his works. Since serenade, divertimento, and cassation are kindred and interchangeable terms, the confusing numbering should be abandoned; it would be better to allude to these works by their title and Köchel number.

The two works recorded here are hardly the first and second compositions in the general field of social entertainment music; they are too well developed. The young composer is quite obviously luxuriating in color; he is using clarinets for the first time (in K. 113) and four horns in K. 131. The E flat divertimento, composed at the age of sixteen, is just a charming trifle; but the other piece, composed a year later, is a remarkable work. The four horns are used in a daring fashion, with lots of chromatic notes; it would be a long time before anyone (Weber not excepted) dared risk anything like the introduction to the finale. The trio of the first minuet, and the second minuet, are given altogether to the four horns. The slow movement has an impressive, long-breathed melody and the fast movements are spirited. Performance and sound are very good and the four horn players deserve silver stars. P.H.L.

MOZART: Sacred Choral Music. Kiri Te Kanawa, soprano; Elizabeth Bainbridge, mezzo; Ryland Davies, tenor; Gwynne Howell, bass; London Symphony Chorus and Orchestra, Colin Davis, cond. Philips 6500 271, \$6.98.

Vesperae solennes de confessore, K. 339; Kyrie in D minor, K. 341; Ave verum corpus, K. 618; Exsultate, jubilate, K. 165.

Old Leopold Mozart, a solid, sober, and lettered musician who rose to be archiepiscopal conductor, early learned that submission is the greatest of wisdoms, that it is dangerous for an artist to follow his dreams, and that he should

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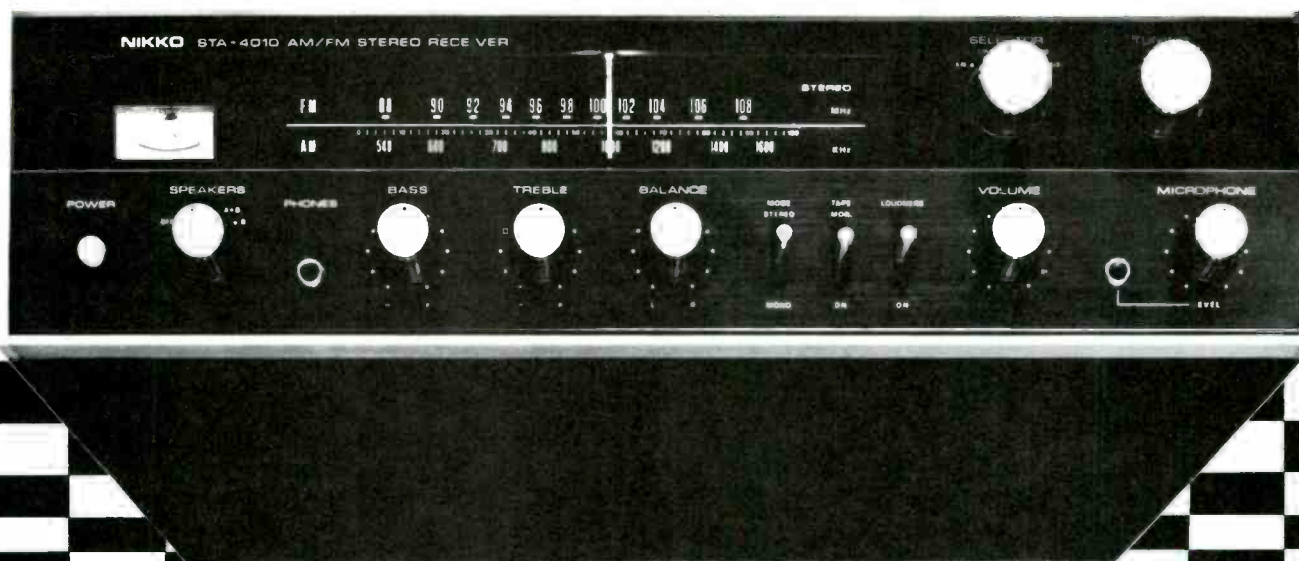
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rather seek "to find his place in the world." He fully realized his son's capabilities but soon found to his dismay that this miraculous genius did have dreams that he followed, was not amenable to submission, and could not find his place in the world. In this fine bouquet of a recording we can follow Mozart's career as church music composer from youthful opportunistic conformity, through subtle rebellion against Salzburg restrictions, to the transcendence of his last works. *Exsultate, jubilate* (K. 165), composed in Milan in 1773, is called a motet, but in reality it is a virtuoso solo cantata, a veritable vocal concerto in three movements, complete with cadenzas and full of coloraturas. It was composed to please the castrato Rauzzini, who sang the lead role in Mozart's early opera seria *Lucio Silla*, upon the success of which the two Mozarts placed great hopes. The two outer movements are more scintillating than persuasive, but the Andante is gentle and expressive. Kiri Te Kanawa, a fine, sweet-voiced soprano who is that rare species, a lyric coloratura, takes the difficult custom-composed "capon part" and turns it into an engagingly feminine offering; "*Fulget amica dies*" is worthy of the Countess Almaviva. Feminine softness instead of neutral brilliance is very attractive in this case but a reminder that such substitution does not work with operatic heroes such as Julius Caesar or Alexander the Great.

The *Vesperae solennes* is the second of the Vespers composed for Salzburg in 1779-80. Mozart was compelled to follow the local practice, which called for brevity, compactness, strict adherence to liturgic requirements,

and a small orchestra. But within the ground rules laid down by the hated but musical archbishop, Mozart managed to go his own way. There are passages, even whole movements, in this work that do not accord with the prevailing customs. To be sure, "*Laudate pueri*" is a fugue as tradition required, but this concise fugue is anything but traditional, abounding in dramatic touches. His old teacher, Padre Martini, may have shaken his head at the bold changes in mood, but he would have rejoiced in the superb contrapuntal lines. In the "*Confiteor*" the opposition between the starkly declaiming unison chorus and the floating solo quartet creates tension, while the hauntingly beautiful soprano solo rising from the choral background in "*Laudate Dominum*" is Mozart in his most enchanting melodic felicity. Also note the unusual sequence of tonalities: They proceed by thirds rather than by fifths.

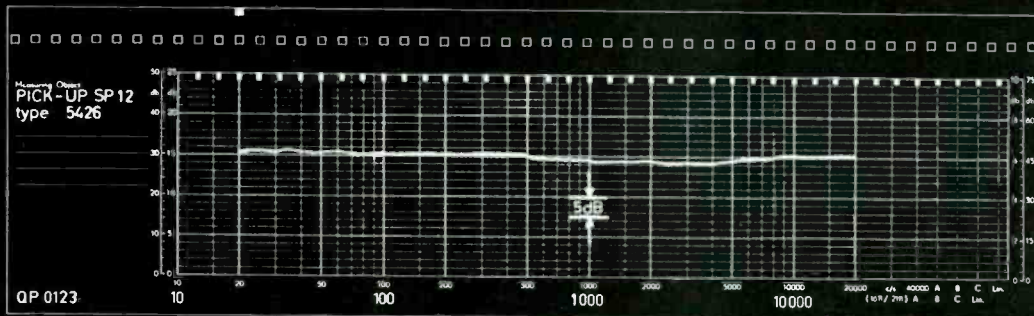
The minute Mozart is not obliged to follow the wishes of Archbishop Colloredo, he reaches out and asserts his full powers. The Kyrie (K. 341), composed in Munich in 1781, is a tremendous fragment of a Mass that he unfortunately did not finish. This time—the time of *Idomeneo*—he wrote for the best and largest musical establishment in Europe, the former Mannheim and presently Munich orchestra and chorus. The *Idomeneo* orchestra used in the Kyrie consists of the full woodwind octet (i.e., with clarinets), two braces of horns, two trumpets, timpani, and organ. (Incidentally, it is interesting to observe how much richer the opera and large scale church music orchestra was in the eighteenth and early nineteenth centuries as compared to the

symphony orchestra. Mozart never used more than five woodwinds in his symphonies whereas in his operas he wrote for all eight. Beethoven cautiously added a third horn in the *Eroica*, trombones in the Fifth, and the standard set of four horns appears only in the Ninth; yet all overtures to *Fidelio* have four horns and three trombones.) The increased weight of the orchestra and its elaborate symphonic-dramatic handling effectively complementing the homophonic chorus is reflected in the power of the music. Not only its unusually somber tonality of D minor, but the entire spirit of this Kyrie reminds us of the Requiem.

With the *Ave verum* Mozart returns to his youth, to Italianate church music, but this music was composed in the year of the clarinet concerto, *The Magic Flute*, and the Requiem, by a man at peace with his Creator and not by the youthful, though devout, composer of delectable serenade-Masses. Still, this is the most difficult kind of sacred music for northerners to grasp. Pope (though a Catholic but an Englishman) expressed this attitude with his customary elegance: "Some to church repair/Not for the doctrine, but the music there." "Operatic," they said—and still say—about this serene piece, yet there simply could not be a more sincere, profound, rapturous, and highly artistic form of musical prayer than this little motet of forty-six measures. It is deeply moving, quietly dramatic, of a seraphic directness of vision, and of controlled simplicity which is the best sort of magnificence.

The performances are excellent. Colin Davis carefully avoids bigness yet the dynamic contrasts are telling; the solo quartet, which

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as a minor role, is kept on a close leash, but to the accomplished soprano the conductor gives freedom and discreetly shaded accompaniment. The Kyrie is dark and powerful but without banging, and the *Ave verum* ineffably gentle. It is hoped that Davis will follow this splendid recording with the first Salzburg Vespers, an even greater work than the second.
P.H.L.

NIELSEN: Symphony No. 5, Op. 50. Orchestre de la Suisse Romande, Paul Kletzki, cond. London CS 6699, \$5.98.

Selected comparison:
Bernstein

Col. 6414

The Suisse Romande was one of the most ac-

tive recording orchestras during the lifetime of its great *maitre*, Ernest Ansermet. It is good to hear it again on records, especially in music with the depth and stature of this symphony, and in a recording that fairly blossoms when played through an SQ decoder (even though it is not billed as a four-channel production).

The preferred version up to now has been Bernstein's, and he still dominates the situation if you seek maximum intensity and drama in the performance. Kletzki, in fact, makes no real effort to challenge him. His performance develops along quite different lines. It is more romantic and expansive, with greater stress on lyricism and a warmer, more glowing orchestral sound.

Indeed, the engineers have done a remarkable job of matching the sound with the inter-

pretive outlook. The harder, tighter registration of the Bernstein serves to emphasize the propulsion and excitement of his performance, and the softer contours and slightly more distant perspective of the London set is flattering to Kletzki's approach. I find, with extended comparison, that both conductors reveal a legitimate aspect of the score in a consistent and artistically defensible manner. If your preferences go to the Romantic school, or to being surrounded by warm and shining sounds, the London edition is the obvious choice.
R.C.M.

PROKOFIEV: Alexander Nevsky, Op. 78. Anna Reynolds, mezzo; London Symphony Chorus and Orchestra. André Previn cond. Angel S 36843, \$5.98. Tape: ● 8XS 36843, \$6.98; ●● 4XS 36843, \$6.98.

With its strong impulse of patriotic nationalism, Prokofiev's cantata based on excerpts from his film score for Eisenstein's *Alexander Nevsky* remains one of the composer's most vivid scores. Though a similar creative impulse was later to find more musically substantial expression in the Fifth Symphony, this cantata wears extremely well—particularly the haunting lament of the mezzo (beautifully sung by Anna Reynolds) and the battle scene in its bleak wintry setting.

Previn leads an appropriately cinematic performance, stressing the pictorial aspects of the score. Despite what seems to be a superb performance—heartily endorsed by the critical excerpts quoted on the cover—I do not feel that the recording has captured its range and power: Modern techniques can do better than this. I suspect that the performance was recorded with microphones closely stationed at various sections of the chorus and orchestra, and the often disturbing balances later created during the mixing process. Though the mezzo solo section is beautifully balanced, the orchestra seems to recede when the chorus enters.

However, none of the other recordings now available offers musical forces of comparable quality in combination with modern, albeit flawed, sound.
P.H.

RAVEL: Bolero; Pavane pour une Infante défunte; La Valse. Royal Philharmonic Orchestra, Claude Monteux, cond. London Phase 4 SPC 21064, \$5.98.

Look again at the conductor's name above: It's the son, previously best known as a flutist, and not the famous father—even though the selections themselves are all closely associated with Pierre Monteux and still available in his 1962 London (*Pavane*) and 1965 Philips (*Bolero* and *La Valse*) recordings. It would be odious indeed to subject the son (in what I believe is his first major recorded appearance as a conductor) to direct comparisons with his father or other veteran Ravelian experts. Making no attempt to imitate any of them, he projects his own individuality here in performances that command one's respect even when they fall short of the ideal. His *Bolero* is brisk and admirably steady, if lacking in marked subtlety. His *Pavane* is poetically eloquent, if just not truly "magical." His *Valse* is both sensuous and dramatic, if a bit too episodic, not quite *misterioso* enough at the beginning, a bit

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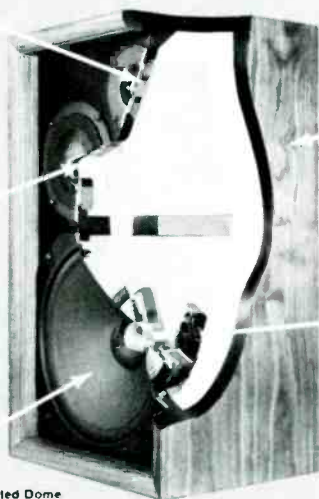
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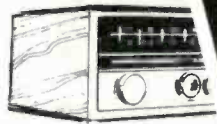
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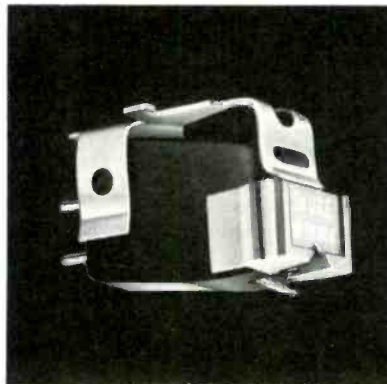
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overintense and heavy-handed in the climaxes. However, some of these flaws may be at least partly the fault of occasional coarseness and detail-spotlighting in the otherwise effective, expansively reverberant, but not especially warm (acoustically) Phase 4 engineering.

In any case, and even discounting the use of a British orchestra, these are not particularly "French" readings stylistically. But that's scarcely surprising since Claude Monteux (who never formally studied with his father, as far as I know) is unmistakably "American." He has been building up conductorial experience since 1959 with an enterprising provincial orchestra, the Hudson Valley Philharmonic, centered in Poughkeepsie, New York, but concertizing also in Kingston (near my own home territory). So I can testify firsthand to his genuine talents both as an orchestral trainer and an imaginative programmer. The present release surely is only a forerunner of many more to come. R.D.D.

SCHOENBERG: Songs. Ellen Faull, soprano; Helen Vanni, mezzo; Donald Gramm, bass-baritone; Cornelis Ophhof, baritone; Glenn Gould, piano. Columbia M 31311/2, \$5.98 each.

M 31311: Two Songs, Op. 1 (Gramm); Four Songs, Op. 2 (Faull); *Das Buch der hängenden Gärten*, Op. 15 (Vanni) (from Columbia M2S 736, 1962). M 31312: Six Songs, Op. 3 (Gramm in No. 1, Vanni in remainder); Eight Songs, Op. 6 (Vanni); Two Ballads, Op. 12 (Vanni in No. 1, Ophhof in No. 2); Two Songs, Op. 14 (Vanni); Three Songs, Op. 48 (Vanni); Two Songs, Op. Posth. (Vanni).

Evidently an offshoot of Columbia's now-defunct Schoenberg project, these two discs do in fact cover all of the composer's mature original solo songs—the qualifying adjectives there take into account a body of as-yet-unpublished juvenilia and a small group of folk-song settings. The first record has been around for some time as part of Vol. IV of the Columbia series (M2S 736), where it was coupled with Gould's erratic performances of the solo piano music (now also available separately as MS 7098). However, the second disc is new, and contains several first recordings, including the two posthumously published songs, which date from the first decade of the century.

Most of this music falls into Schoenberg's tonal period, with the major exception of Op. 15, the Stefan George cycle, which was composed between 1907 and 1909 and thus overlaps with the Op. 11 piano pieces as his first major works in a nontonal style. Op. 48 contains Schoenberg's only twelve-tone songs: composed in 1933, they remained unpublished until his late years in America, hence the high opus number.

The George songs are certainly the composer's major achievement in this genre: a full-scale cycle of great freedom and subtlety, with an incredible variety of textural invention. Regrettably, the present performance—an honest effort on the singer's part—does not make the grade, for Miss Vanni lacks the necessary freedom and power at the extremities of her range with the result that she does not so much shape the lines as grasp at them. And there is a shortage of expressive intensity in most of these performances: one misses the sense of real projection of both text and music as a unity that marked the unfortunately now

deleted disc of this cycle by Bethany Beardslee and Robert Helps (Son-Nova 2), still the only adequate version ever recorded. And since the songs of Opp. 1 and 2 are easily the least important of the earlier works, you may well feel that Volume I is expendable.

I can't honestly say that much of the work of the performers in Volume II is significantly better, but the magnitude of their undertaking here is considerably less, and now and then the point of a song comes through as it rarely does in the more evanescent Op. 15. In Op. 6 especially, there are some strikingly beautiful pieces—by now Schoenberg has mastered the problem of generating a song from a single gesture, with a clearly defined relationship between the *persona* of the singer and the role of the accompaniment—and one perceives this despite Miss Vanni's struggles with the range (at crucial high notes, she is often assisted by Mr. Gould, singing an octave lower).

Of all these singers, only Donald Gramm comes close to adequacy, and even he seems to be in rather rough voice. Ellen Faull, in Op. 2, suffers from a pronounced vibrato, and Cornelis Ophhof's one contribution fails utterly to project the drama of a rather striking song (cf. Fischer-Dieskau on DGG 2530 107, also vocally imperfect in conspicuous ways, but at least delivered with real conviction about the tale he is telling). There really is no reason why we should have to put up with subpar singing in this literature, any more than in the songs of Schubert, Brahms, or Richard Strauss.

On the other hand, I'm really not sure why we should have to put up with the spectacularly eccentric playing of Glenn Gould either. Aside from his vocal efforts, which are less obtrusive here than on some past occasions, we are treated to a whole vocabulary of "expressive" devices that are evidently supposed to underline the "romanticism" of the songs: rolled chords when not indicated, rhythmicized arpeggios where simple rolled chords are asked for, and on one striking occasion (at the start of Op. 6, No. 5) even bare octaves are arpeggiated. At other points, the two hands are not together, and Mr. Gould has a wayward approach to Schoenberg's dynamics that often cuts the ground from beneath climaxes. Several tempos are impossibly slow: The *sehr schnell* passages in Op. 1, No. 1 are anything but, and the indicated 6/8 *mässig* of *Gedenken* (the first of the posthumous songs) is transformed into an implausible 3/4, producing twice as many measures as Schoenberg wrote. With all this, he can obviously play the devil out of the piano when he wants to, and Op. 6, No. 6 demonstrates impressive clarity and address in dealing with a rhythmically and pianistically complex task. But there is a flippancy about most of these readings, an attitude of condescension to the unabashed romanticism, that does the music no favors.

For all their flaws, the eight songs that Fischer-Dieskau offered last winter on his DGG collection of the "Second Viennese School" represent a more honest presentation of this literature. And for Op. 15, perhaps someone will do us the favor of reviving the Beardslee-Helps disc.

Texts and translations are included with both records. D.H.

STRAUSS, R.: Serenade for Winds, Op. 7; Sonatina for Wind Instruments, No. 2 (*The*

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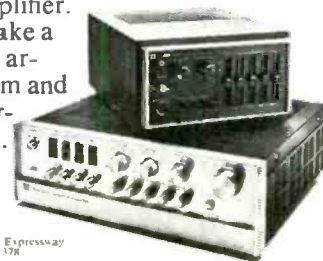
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Happy Workshop). Netherlands Wind Ensemble, Edo de Waart, cond. Philips 6500 097, \$6.98.

The enormous productivity of Richard Strauss still impresses one more than twenty years after his death. There is still much to be discovered, and even if *Die ägyptische Helena* never achieves great popularity, there is a lot of unfamiliar Strauss that calls for more frequent performance. Both works here are in that category. The mere fact that a "Sonatina" for winds from his final years could wait this long for what Philips calls a first recording makes my point clear.

Although Stravinsky undoubtedly would have had fits that a long work in this style could be written in the world of 1943-45, every artist has the right to speak his own language: if Strauss chose to speak as he had spoken in his youth, that was his privilege. This is not modern music, and the sixty-four years of the composer's life that passed between the two scores should not obscure the fact that musically they are two facets of the same mind.

The early serenade is short, melodic, romantic, and suave. It is a piece of inspired juvenilia, here played with the fullest measure of insight and sympathy. In contrast the Sonatina is many times longer, far more sophisticated and complex, and yet still basically filled with romantic melody and an overpowering sense of joy. The descriptive reference to the happy workshop is to be taken seriously. This is the happiest music imaginable.

Both works reveal a master of orchestration writing with virtuosity, and both performances are tributes to De Waart and his players (as well as the Philips engineers). We don't generally think of Strauss in terms of *Klangfarbenmelodie*, but although the term is Schoenberg's, Strauss knew all about it. Just listen to how every theme goes to an instrument with the exact tone quality needed to do it justice. If Strauss's wind writing here is not an example of timbre being used as an element in structure, well, play a piano reduction and see how that sounds!

On the other hand, why not just stick with the record? It is most attractive in every way, a swan song by an old gentleman of miraculous charm.

R.C.M.

STRAVINSKY: Choral Music. Various artists, Igor Stravinsky, cond. Columbia M 31124, \$5.98.

The Star-Spangled Banner (arr. Stravinsky); Bach: Chorale Variations on "Vom Himmel hoch da komm' ich her" (arr. Stravinsky; from MS 6647, 1963); Zvezdoliki (from MS 6647, 1962) (all with CBC Symphony Orchestra, Festival Singers of Toronto); Four Russian Songs (Adrienne Albert, mezzo; Louise de Tullio, flute; Dorothy Remsen, harp; Laurindo Almeida, guitar; from MS 7439, 1965); Four Russian Peasant Songs; Credo (Gregg Smith Singers); Renard (George Shirley and Loren Driscoll, tenors; William Murphy, baritone; Donald Gramm, bass; Toni Koves, cimbalom; Columbia Chamber Ensemble; from MS 6372, 1962); Babel (John Colicos, narrator; Festival Singers of Toronto, CBC Symphony Orchestra; from MS 6647, 1962); Ave Maria; Pater Noster (Festival Singers of Toronto).

Symbolically this is a sad record, for it contains the last remaining approved recordings by Igor Stravinsky in the Columbia files; there is nothing more to come except possibly material from live concerts or piano rolls.

Readers of these columns will doubtless recall that most recent Stravinsky releases have mixed reissues with "new" recordings, and

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this one is no exception; if you have been collecting Stravinsky material for any length of time, the only novelties on this disc will be the *Four Russian Peasant Songs* (in the 1954 version with accompaniment for four horns), the three church choruses, and the once notorious harmonization and orchestration of the National Anthem—a grand total of less than thirteen minutes. All the contents of MS 6647, an earlier choral disc, have now been reissued elsewhere, and perhaps Columbia will accept trade-ins on that now-obsolete disc. It is good to have this excellent *Renard*—certainly the best one available (sung in English, by the way)—back in the catalogue. The *Four Russian Songs*, on the other hand, remain an inadequate performance, as they were when first issued on the hodgepodge song collection of a few years ago; what they are doing in a choral collection is a mystery to me.

The *Star-Spangled Banner* arrangement surprises by offering a few unexpected chords and flattening out some dotted rhythms of the original; it is amusing to recall that in 1944 this was enough to result in a "banned-in-Boston" status—which may once have sold books but didn't do much for this music. Odd, too, that it finally reaches records in a performance (quite adequate) by a Canadian choir and orchestra!

The four Russian choruses are amiable by-blows of the *Les Noces* period, with canonic, outdoorsy horn parts that the composer added many years later during the *Agon* period. I prefer this version, sung in Russian, to Boulez' French-language version on Nonesuch H 71133 or to the composer's earlier version in English with a skimpier ensemble on Columbia CML 5107 (although one of the small solo parts in the latter is taken by the young Marilyn Horne!). It is interesting to note, however, that the composer no longer observes the *da capo* repeat that he previously made in the third song.

The three little church choruses from the 1930s are here sung to the original Slavonic texts, rather than the Latin versions prepared in 1949; the *Credo* was subjected to further revision in 1964. Austere in style, they are well performed here, although I suspect the composer imagined a more plangent, "Russian-bass" sound, especially in the chanting of the *Credo*.

Small beer, on the whole—but the real thing; if you want to explore the minor corners of Stravinsky displayed in these "new" items or if you failed to catch *Renard*, *Zvezdoliki*, or *Babel* the first time around, don't miss this record. Translations, but no original texts, are provided in an insert; the liner notes quote from the Stravinsky/Craft canon, but Craft's extensive account of the Bach variations, as given on MS 6647, has been pretty well gutted.

D.H.

STRAVINSKY: The Rite of Spring; Zvezdoliki. New England Conservatory Chorus (in *Zvezdoliki*); Boston Symphony Orchestra, Michael Tilson Thomas, cond. Deutsche Grammophon 2530 252, \$6.98.

Selected comparison (*The Rite*):
Stravinsky

Col. 6319

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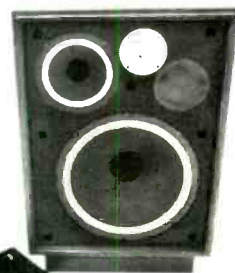
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comment in some detail on the brief cantata *Zvezdoliki*, which prefaces the principle order of business.

In Eric Walter White's comprehensive survey of the works of Stravinsky (up to 1965), this curious piece stands chronologically as the most important work between *Petrushka* (1911) and *The Rite* (1913). *Zvezdoliki* is one of two works written by Stravinsky in homage to Debussy; the other is the *Symphonies of Wind Instruments* (1920). Robert Craft, in his notes to the 1962 Stravinsky recording, asserts that there is a strong Debussyan influence in the middle section of the cantata. More important, the entire composition in its harmonic innovation may be regarded as a tribute to Debussy's revolutionary creative spirit.

The cantata is in slow tempo, almost always

in four-part harmony, and with relatively little (for Stravinsky) rhythmic variety. In some sections it employs the polyharmonic piling of one chord upon another that first appeared in *Petrushka* and was to play so important a part in *The Rite*. Stravinsky prefaced the setting of the poem with a six-part motif setting of the title itself. Though White asserts that, unlike the Hebrew capitals in *Threni*, this was not intended for performance, the composer included it in his recording and Thomas follows his example here. A large orchestra is called for, but it seldom plays at one time; instead its flexible resources are used for a variety of subtly shifting instrumental colors surrounding and supporting the rather stark vocal lines.

The present performance of *Zvezdoliki* projects this complex score with combined

clarity of texture and subtle shading of color. Like the recording of *The Rite*, it has a warm acoustic ambience. Thomas obviously has his forces under control as he balances the texture and creates long lines of tension and resolution in a work rather devoid of rhythmic interest.

The Rite of Spring has been with us now for considerably more than half a century and hardly presents to the young conductor today the awesome challenges it must have to the generation of Ansermet, Monteux, or Stokowski. Mastery of its complexities is now as much a part of a young conductor's training as is the *Eroica* Symphony. Yet this score is by no means an easy one to master technically or musically, and its successful production in concert or for recording remains one of the supreme challenges of any conductor's career.

Possibly the most impressive aspect of Michael Tilson Thomas' performance recorded here is its superb continuity—within the sections and between them—and this is the hardest impression for the listener to define in terminological description. It is an impression conveyed by a combination of calculated effects—the juxtaposition of tempos, the suspense of bridge passages, and the tension and relaxation of pace—but in the end the totality of these adds up to something more, a something that arises from the conductor's emotional and instinctual response to the score and his ability to communicate that through the orchestra. I can cite any number of telling effects, such as the timbre of the trumpet duet in the introduction to Part II, the juxtaposition of woodwinds in the two introductions, or the voicing of the tremendous chords in the *Danse Sacrale*. Certainly one of Thomas' greatest achievements here is in giving such variety of color to the dissonances in such a way that they lose some of their shock effect and become intrinsically expressive. Perhaps it is the mark of a fine performance that that last element of pulling everything together defies precise verbal description. All I can say is that to this listener DGG's new recording adds up to a total musical experience.

In this, of course, Thomas is supported by the Boston Symphony Orchestra, playing here with a vibrancy and vitality of tone that it has not always had of late. In such an orchestra, technical perfection can be taken for granted and the solo artists' musical response to the conductor will combine individuality and respect for the total conception; but the kind of projection heard here is rare in concert and rarer still under the peculiar conditions of recording. I hesitate to speculate just how this performance was recorded in takes, but the final impression is of one continuous and inspired reading. Moreover, although the DGG engineers probably used a number of microphones to capture the full detail of Stravinsky's complex scoring, the over-all orchestral balance is consistent throughout: I do not sense the "spotlighting" technique used in so many recent multichannel recordings. As a consequence, the string sections are sometimes overpowered in the climaxes, but this is the way Stravinsky scored *The Rite* and how, even under the best circumstances, it sounds in concert.

Nor can I speculate on the precise acoustic setting used, though I assume the recording was made in Symphony Hall. The resulting sound is spacious without excessive resonance, leaving room for plenty of detail with-



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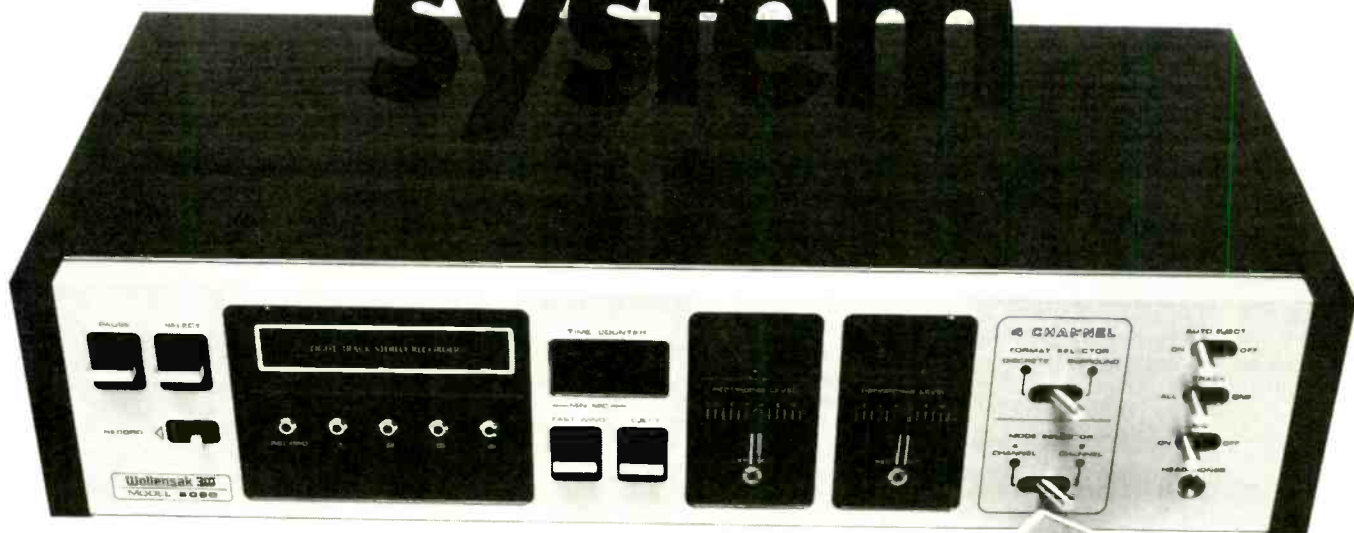
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out destroying the sense of space around and in the orchestra. This is in keeping with Thomas' sense of warm colors and aids his effective shading of the massive harmonies of the music.

Thomas' performance is an important addition to a number of distinguished readings of *The Rite of Spring* on records and will do honor to any musical library. For myself, I shall always consider Stravinsky's own recordings indispensable, not because they are necessarily better orchestrally or musically, but because they contain insights into the score that are impossible to define in the printed score and are unlikely to be perceived by other conductors without the composer's example in performance. For those of us to whom *The Rite of Spring* is a sufficiently important work to require owning more than one version, at least one of these should be by a conductor of the older generation, like Monteux, for whom it was a new and revelatory experience. I also want to hear this music conducted by one of the younger masters of the conducting art, for whom *The Rite* is a "traditional" work; Thomas unquestionably belongs in this group.

P.H.

TANENBAUM: Arp Art. Desto DC 7130, \$5.98.

The Arp to which this title refers is not Hans (or Jean), the Alsatian sculptor and painter, but an electronic synthesizer apparently named after an inventor of the same patronymic as the artist. The Arp Synthesizer is the main instrument used at the electronic studio of the Manhattan School of Music: Elias Tanenbaum heads that studio, and he has completely mastered the Arp and all its ways.

I have never heard a more beautiful piece of electronic music than the *Movements of Tanenbaum* which fills the first side of this record. In his jacket notes Tanenbaum talks about musical shapes moving through space, and although I find it a little difficult to follow him here, I found his handling of electronic color and of the structure and timing of a work in large form superlatively fine. You know at once that a really authentic creative mind lies behind this score.

The same is true of the three shorter pieces on the flip side, *Contrasts*, *Blue Fantasy*, and *For the Bird*. The last of these three is especially good. The Bird of the title is Charley Parker, and the work makes extremely subtle and ingenious use of jazz rhythms: even more subtly and ingeniously it weaves one of Parker's own jazz tunes into the electronic fabric.

Watch out for the music of Elias Tanenbaum. His is not a name you hear everywhere, but this record is the find of the month so far as modern music is concerned.

A.F.

VAUGHAN WILLIAMS: Symphony No. 2 (*London*). London Symphony Orchestra, André Previn, cond. RCA Red Seal LSC 3282, \$5.98.

VAUGHAN WILLIAMS: Symphony No. 3 (*Pastoral*); Concerto for Tuba and Orchestra. Heather Harper, soprano (in the symphony); John Fletcher, tuba (in the concerto); London Symphony Orchestra, André Previn, cond. RCA Red Seal LSC 3281, \$5.98.

VAUGHAN WILLIAMS: Symphony No. 9; Three Portraits from The England of Eliza-

beth. London Symphony Orchestra, André Previn, cond. RCA Red Seal LSC 3280, \$5.98.

With these three discs, André Previn completes his series of recordings of the symphonies of Vaughan Williams just in time for the centenary of the composer's birth. Angel has also released a complete series of these symphonies played by the London Philharmonic under Sir Adrian Boult, who was the composer's close friend and the "creator" of several of these works. The Boult series is consistently finer than the Previn on every count, and it is difficult to understand why an American conductor of no great reputation or achievement should have been selected to undertake this monumental effort on behalf of British music. The Previn series is far from bad, but it lacks Boult's drive and power and brings no special interpretative insight to bear on Vaughan Williams' magnificent scores.

Previn's principal virtue is a delicate lyricism which serves him especially well in the *Pastoral Symphony*; this is, in fact, the best of the entire series. The brooding, ruminative quality of the score is very well brought out, and Heather Harper's voice and style are as well suited as her name to the utter Englishness and the utter pastorality of the wordless, unaccompanied vocal solo with which the symphony fades into silence at its end.

The dark, pessimistic, rather violent Ninth Symphony, with its saxophones and its flugel-horns and its mountainous brass color in general, draws more drama out of Previn than you might expect on the basis of previous performances; the one serious disappointment among the symphonies recorded here is the *London*, wherein Previn's performance has nothing like the evocative power of Boult's.

Previn fills out the disc of the *Pastoral* with Vaughan Williams' Tuba Concerto and the disc of the Ninth with a suite called *Three Portraits from The England of Elizabeth*. The Tuba Concerto is a fascinating work, at least in its first two movements: the first is a vigorous scherzlike movement close to the scherzo of the Fourth Symphony and the second movement is a typical Vaughan Williams folksong andante. In the finale the composer goes in for the Great Tuba Joke, which is a twin of what Sir Donald Francis Tovey used to call the Great Bassoon Joke, and the music suffers accordingly. For the tuba is no joke, at least in the hands of a great artist like John Fletcher, the tubist of this recording. Fletcher reminds you of the fact that the tuba is actually a big French horn, with all the beauty, subtlety, and richness of tone one associates with that instrument, but lower in pitch. There is no such thing as a limited musical instrument; there are only limited musicians, and neither Ralph Vaughan Williams nor John Fletcher can by any stretch of the imagination be placed in that category.

The *Three Portraits from The England of Elizabeth* is an arrangement of Muir Mathieson of music from a film score by Vaughan Williams. It sounds tired and superficial and is one of the very few things associated with the name of Vaughan Williams of which that can be said.

A.F.

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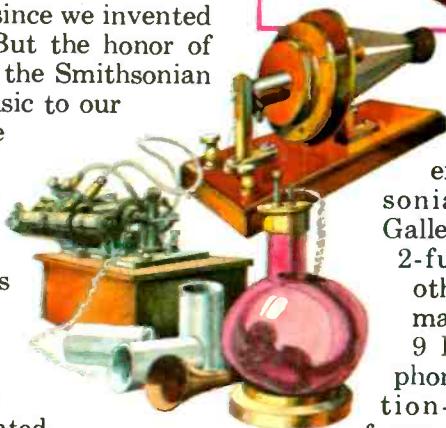
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It isn't often in this day and age that we get a second chance to "discover" a hitherto unknown musical giant—but here it is for the benefit of those who missed the 1966-67 opportunity of first hearing some of those long obscured monuments of the baroque era, the nobly ceremonial works of Pavel Josef Vejvanovský (c. 1640-1693), Heinrich Biber's successor as director of the Bishop of Olomouc's orchestra in Moravia.

The first chance was provided by a Crossroads release of an earlier Artia/Supraphon Vejvanovský program, also conducted by Pešek, which I enthusiastically reviewed back in January 1967, but which probably never found any considerable audience before it went out of print. Since then there have been several other European (but not Czech) Vejvanovský recordings in trumpet-music collections, but the present release is the first new one that is both devoted exclusively to Vejvanovský and to a somewhat wider range of selections. Most of the works here also feature high-register trumpets with strings and continuo (variously organ or harpsichord), but the second Sonata in C à 6 and the *Paschalis* Sonata are scored for strings and continuo only; the Sonata in C à 10 adds two trombones to the usual two trumpets; and *La Posta* is for three trombones, three strings, and continuo. Although the recording locale is not quite as expansively reverberant as that of the earlier Pešek program, fine, spaciouly big-sound engineering makes the most of the stratospheric trumpet timbres. Yet it's the well-varied but always truly "grand" music itself, no less than its distinctive sonics, that holds one spellbound. This time, don't miss it!

R.D.D.

VERDI: Opera Arias from I Masnadieri, I Vespri Siciliani, Il Corsaro, Otello, Giovanna d'Arco, Il Trovatore, Don Carlo, and Jérusalem. Katia Ricciarelli, soprano; Rome Philharmonic Orchestra, Gianandrea Gavazzeni, cond. For a feature review of this recording, see page 72.

WAGNER: Der fliegende Holländer.

Dutchman Thomas Stewart (b)
Senta Gwyneth Jones (s)
Daland Karl Ridderbusch (bs)
Erik Hermin Esser (t)
Steersman Harald Ek (t)
Mary Sieglinde Wagner (ms)
Chorus and Orchestra of the 1971 Bayreuth Festival, Karl Böhm, cond. Deutsche Grammophon 2709 040, \$20.94 (three discs).

Selected comparisons:

Dorati Lon. 1399
Keilberth Rich. 63519

Like the other *Dutchman* recordings currently listed in Schwann, DGG's 1971 Bayreuth edition is far from ideal despite some good points here and there. The performance's principal strength comes from the pit, although even Böhm's highly colored reading may not be to everyone's taste. The conductor's approach has become familiar enough to Met patrons

over the years, combining rich, weighty orchestral sonority with speedy tempos and headlong rhythmic drive. On the whole Böhm manages to keep the excitement boiling while still maintaining an over-all orderly perspective—no mean feat in this heavily scored opera—but there is a price to be paid in terms of ensemble precision, and the lack of strict discipline in this department may well become annoying with repeated hearings. It also seems to me that Böhm could have brought a lighter hand to sections such as the Spinning Chorus and a more graceful touch to Erik's scenes. Still, the charged atmosphere he conjures up in Acts I and III adds up to vivid theater, and no other *Dutchman* conductor on discs captures the young Wagner's vitality quite as effectively.

Other good things include the chorus, traditionally one of Bayreuth's strong suits, still under the watchful eye of choral trainer Wilhelm Pitz. Karl Ridderbusch's Daland, and the Steersman of Harald Ek. Ridderbusch's smooth *basso cantante* makes a sumptuous sound: evenly schooled from top to bottom and handled with unflinching musicality—certainly the best recorded Daland to date. Ek does his little song with a good deal of lyrical charm and leaves a good-hearted, bluff impression of this likable character.

On stage during these performances Thomas Stewart impressed me with his forceful presence and shrewd delivery of the title role's enormous demands, but on closer inspection without the visual element his singing does not really measure up to optimum standards. The *Dutchman* is a part for a real *Heldenbariton* who can pour it on equally and untiringly over two octaves. Stewart shortchanges us in the lower register and while the sound is pleasant enough in midrange cantilena, he has neither sufficient tonal power to fill out and project the high-lying declamation of the finale nor the technique to bind a well-knit, forward-moving legato line during such hushed passages as "*Dich frage ich*" or "*Wie aus der Ferne*." Also I find his interpretation too unrelentingly gruff and embittered—a legitimate way of looking at the role in theory perhaps, but in practice rather limiting; the *Dutchman* may be sour when we first meet him, but the gradual reawakening of hope as Daland describes Senta and the explosive burst of ecstatic wonderment in the Act II duet is missing here. Stewart's performance is far from negligible though, for he is too intelligent a singer not to score on many occasions—and to be frank, of his recorded rivals, only George London can be considered preferable.

There is very little positive one can say about Gwyneth Jones's Senta: The summer of '71 found her in extremely poor vocal estate. Whenever the slightest pressure is applied, her voice degenerates into a distressing wobble, sabotaging whatever good intentions she might have. Surely this once promising singer should take a sabbatical and work out her vocal problems before it's too late.

With Hermin Esser we are really scraping the bottom of the tenor barrel, for here is a voice of minimal quality and technical resource, wedded to wholly unmusical sensibilities. Erik may not be a particularly grateful assignment, but the music needs the best talent available if his scenes are to be at all bearable.

DGG's past experiences at Bayreuth have paid off handsomely in sonic terms—the

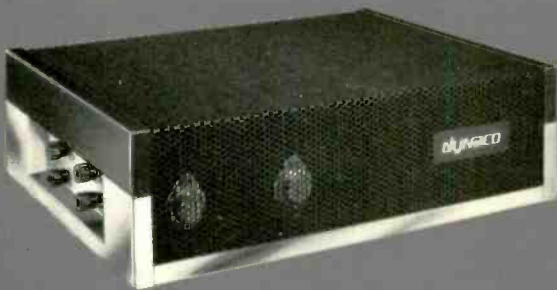
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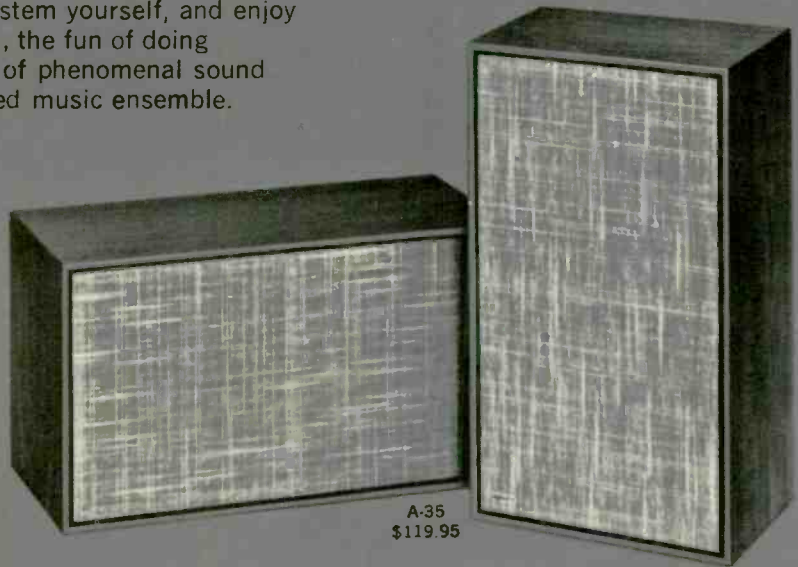
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recording is spaciouly airy, full of presence, and finely detailed. There's a good deal of stage noise, partly attributable to the nature of the opera itself and partly due to the Svoboda production, far more physical than the previous Wieland Wagner edition.

In sum, a *Dutchman* not without its points, but hardly one to sweep the boards. I'd still go for the London version with the strong casting of Rysanek and London. Richmond's budget 1955 Bayreuth performance (in amazingly full-bodied stereo), with Varnay and Uhde, is also well worth investigating. P.G.D.

WAGNER: Overtures and Preludes: Der fliegende Holländer; Rienzi; Die Meistersinger; Tristan und Isolde. New York Philharmonic, Leonard Bernstein, cond. Columbia M31011, \$5.98.

I would surmise that these four performances came from three different recording sessions. At least they represent three different ways of miking and mixing the sound of the orchestra. The second side, with the *Dutchman* and *Rienzi*, offers far better sound than the first—bright, full-bodied sonorities with lots of presence—and here the Bernstein bravura is also dominant. This is the work of a great theater conductor who can find all the fire and brimstone in the *Dutchman* music and give the great, old corny tunes of *Rienzi* the maximum zest. As a fringe benefit for those experimenting with four speakers, these bands yield a fair measure of back-of-the-hall effect.

The *Meistersinger* is well enough played but suffers from a distinctly harsh and unpleasant top. You can fiddle with tone controls, but this really doesn't get you very far. I presume this was a second session.

The *Tristan* seems to come from even a third session. The sound is better, pleasant this time, but not as good as the overtures on Side 2. My basic objection to this *Tristan* prelude is that Bernstein uses the operatic text, following through what Tovey calls, "the catastrophic darkening to C minor" and ending with two plucked notes in the cello and bass, after which the young sailor at the masthead sings of his *Irish Kind*. This is right in the theater but an absurdity in the concert hall, and Wagner has provided the pages necessary to make this a perfectly well-constituted piece that begins in A major and ends in A minor as a unified work of music.

You hear that A minor close on RCA LSC 3011 in a fine performance by Leinsdorf and the Boston Symphony. The same record also contains the *Meistersinger* Prelude and *Flying Dutchman* Overture, but it substitutes *Tannhäuser* for *Rienzi*. You may prefer the switch. Leinsdorf offers good sound throughout, but not as up-to-date or spectacular as Side 2 of the Bernstein disc. R.C.M.

WEINER: Csongar és Tünde: Suite, Op. 10; Hungarian Folk Dances Suite, Op. 18. Orchestra of the Hungarian Radio and Television (in Op. 10); Budapest Philharmonic Orchestra (in Op. 18), Tamás Breitner, cond. Hungaroton LPX 11526, \$5.98.

Léo Weiner (1885–1960) may be only a reference-book entry to most American music lovers, but in his native Hungary he ranks close behind his more widely famed contemporaries Bartók and Kodály. More of an aca-

demie than either of them, his relatively conservative harmonic idiom still is piquantly spiced with an accent at once essentially Magyar and yet distinctively original. It is this piquancy, enhanced by deftly ingenious orchestration, that vitalizes the otherwise somewhat old-fashioned romanticism of his incidental music (1913) to Vörösmarty's fairy-tale play, *Csongar és Tünde*—music obviously kin to that by Mendelssohn for Shakespeare's *Midsummer Night's Dream*, but at the very least a minor masterpiece of the same genre, as the present six-movement suite convincingly demonstrates. Better still is the overture suite (1918) on Hungarian folk-dance materials which, while no less adroitly composed and scored, reveals more matured powers of organizational control and dramatic eloquence. This fine work is such an immediately relishable delight that I can't understand why it—and other Weiner music—isn't heard more often in American concerts, perhaps especially in summer series where this Op. 18 well might command popularity comparable with that of, say, Enesco's *Roumanian Rhapsodies*.

Except for some harshness in the loudest passages, mainly by the Radio/TV Orchestra on the "A" side, Breitner's expansively yet lucidly recorded performances make the most of this music's delectable appeal. I recommend it especially to listeners who find it far from easy nowadays to find something provocatively new to them which is also immediately intelligible. R.D.D.

recitals and miscellany

AMERICAN PIANO MUSIC. Herbert Rogers, piano. Composers Recordings CRI SD 281, \$5.95.

TALMA: Sonata for Piano, No. 2. **SESSIONS:** From My Diary. **COWELL:** Invention: Episode; Six Ings Plus One. **LYBBERT:** Sonata Brevis.

The sonata by Louise Talma and the short pieces by Henry Cowell stem from a period in American music when an energetic, motoric, lithe, and fleet texture, sparked by consistent, delicately handled dissonance, was the thing. Furthermore, Miss Talma's excellent sonata harks back to Ives in its slow sections which Cowell, Ives's discoverer and producer, never does.

Cowell's *Ings* are the best things of his here. Their titles are *Floating, Frisking, Fleeting, Scooting, Wafting, Seething, and Whisking*, and they sound just like that.

Roger Sessions' *From My Diary* is a set of four pieces rescued from a pile of short daily intellectual setting-up exercises with which this composer used to put himself in shape for real work. They have a fragmentary, pensive, resonant character rather less severe than is usual with Sessions' works, and they belong in a great tradition of the composer's sketch to which too little attention has been paid.

Donald Lybbert's *Sonata Brevis* is a very powerful work, with serial elements and tonal elements and, above everything, an intense and unflagging drive.

All this is magnificently performed by Herbert Rogers, who makes a total and compelling case for each of the four works he performs. A.F.

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CRISTINA DEUTEKOM: "In Vienna." Cristina Deutekom, soprano; Orchestra of the Vienna Volksooper, Franz Allers, cond. Philips 6500 228, \$6.98.

ZELLER: Lipizzaner Kaiserin (Der Vogelhändler). **ZIEHRER:** Mich freut's, dass ich mich freu' (Die Landstreicher). **JOHANN STRAUSS II:** Accelerationen, Op. 234; Einmal nur Im Leben (Liebeslieder, Op. 114); Pester Csárdás, Op. 23; Wo die Zitronen blüh'n, Op. 364; Wienerwälderchen; Liebeswalzer. **JOSEF STRAUSS:** Wenn's auf der Welt noch Wunder gibt (Mein Lebenslauf ist Lieb' und Lust, Op. 263); Sphränklinge, Op. 235.

The young Dutch soprano Cristina Deutekom seems to invite divisiveness: Her listeners split up equally into passionate groups of admirers and disparagers. The former praise to the skies her vocal and coloratura brilliance; the latter concede the éclat but find an acidulousness in the voice itself and seemingly arrogant, executant carelessness in the bravura.

Before hearing the present recital, I had hoped that by returning to the repertory of her early career Miss Deutekom would be more successful than in her controversial recent operatic recordings. But here too I'm forced to align myself with those who assert that this is a great vocal talent gone largely wrong. That's particularly regrettable, since the operetta and waltz selections themselves (arranged by Max Schönherr and Walter Kalischnig) are irresistibly delectable and dazzlingly virtuosic vehicles for a soloist; also both the singer and her conductor, Franz Allers, are obviously fluent in the authentic Viennese idiom.

But what should be an aural delight is too often soured not only by the soloist's own

tonal lapses but by what strikes me—despite the recording clarity and considerable reverberation—as unpleasantly thin-bodied and dry sonics. But at least this release is a welcome reminder of a specialized repertory that's lamentably neglected nowadays and warrants reinvestigation—that is if our age can produce coloraturas who can recapture some of the magic veteran discophiles still associate with such 78-rpm-era grand ladies as Erna Berger, Maria Nemeth, and Adele Kern. R.D.D.

MUSIC FOR DOUBLE-REED ENSEMBLE. Members of the Los Angeles Philharmonic Orchestra; Akira Endo, cond. Crystal S 871, \$5.98.

BACH: Ein musikalisches Opfer, S. 1079: Rlcercare à 6 (arr. Peter Christ). **HANDEL:** Two Pieces (arr. Peter Christ). **PILLIN:** Three Pieces for Double-Reed Septet (1971). **HEUSSENSTAMM:** Set for Double Reeds, Op. 39 (1971).

This is a Must for everyone who shares my own susceptibility for the bittersweet tonal qualities of oboes, English horns, and bassoons, individually and in pungent ensemble. Perhaps conservative listeners will only politely tolerate Boris Pillin's by-no-means unappealing or rigid manipulations of a tone row, and they may find George Heussenstamm's exercises in severer experimental techniques dismally lugubrious. But even these timid spirits can still treasure this release for an exhilarating version of one of Bach's greatest fugal masterpieces (taken here at an uncommonly brisk pace) and a couple of exuberantly bouncing bits of Handelania

unidentified in the otherwise notably informative jacket notes.

The strong, clean recording features vividly close-up miking—too close perhaps for complete aesthetic enjoyment, but ideal for students and connoisseurs of the double-reed instruments themselves. These are played with admirable skill and gusto by a West Coast ensemble drawn from the Los Angeles Philharmonic with one exception—the Westwood Wind Quintet's oboist, Peter Christ, who also seems to have been this disc's main begetter, since he is the transcriber (Bach and Handel) and dedicatee (Pillin and Heussenstamm).

R.D.D.



THE PEKING OPERA. Official Ensemble of the Chinese People's Republic. Seraphim 60201, \$2.98 (mono; from Angel 35229, 1956).

Look what Nixon's trip dredged up! This recording was made at the Paris International Fair of Dramatic Art in 1955. It contains two lovely things—*The Court of the Phoenix*, played on the Chinese-style oboe known as the so-na by Hou Tai Tchuen, and *Moonlight on the Springtime River*, played on the Chinese guitar called pi-pa by Chang Yu-Tien. Hou and Chang are (or were) great virtuosos, and until you have heard Hou imitate all the birds in the forest on his so-na, you have no conception of what a double reed can do.

There are also three longish excerpts from Chinese opera, with its wry-necked vocalism, noisy percussion, and incomprehensible dra-

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matic situations; a solo song, on the Chinese zither known as the tseng; and an orchestral dance, all of them trashily Westernized for the tourist trade
A.F.

PURCELL CONSORT OF VOICES: "Music of Josquin des Pres and John Dunstable." Purcell Consort of Voices; Elizabethan Consort of Viols, Grayston Burgess, dir. Argo ZRG 681, \$5.98.

DesPres: Petite camusette; Coeurs desolez; La Deploration sur la mort de Johan Okeghem; Vive le roy; El Grillo; La Bernardina; Baises moy; Fortuna desperata a 3; Ave Maria. **DUNSTABLE:** O rosa bella; Ave maris stella; Alma redemptoris mater; Sancta Maria succure miseris; Veni sancte spiritus/Veni creator spiritus.

Grayston Burgess has selected some of the most sumptuously beautiful familiar pieces by two great masters of the Renaissance and given them a sumptuously beautiful treatment. The result is like eating a dozen chocolate éclairs, and I think I like it very much—though perhaps it wouldn't do for every day.

To start chronologically, the first four works by Dunstable are in the new richly lyric song style the composer helped to create, with its voluptuously swelling melodies cushioned on harmonies softened with luxurious thirds and sixths. *Veni creator*, an isorhythmic double-texted motet in the old style, still has enough of the "English sweetness" which so astonished the continent in the fifteenth century if one concentrates on the supple vocal decoration instead of the structural girders of this magnificent work.

Burgess has clearly shot for the most gorgeous sound obtainable by his group and he has got it. *O rosa bella*—sung by an unspecified tenor and in a repeat by a bass as well, accompanied by two viols—is one of the loveliest performances of this wonderful song I have ever heard. The viols blend equally well with the soprano of *Sancta Maria*, and the delicate alternation of *Ave maris stella* is comparably handled. Only Burgess himself in *Alma redemptoris* has a slight breathiness or edge to his voice which detracts from the total effect.

The Josquin works are, like the Dunstable, familiar from many recordings. Again Burgess strives successfully for a velvety blend of sound and in some numbers it is thrilling. The superb lament on the death of Ockeghem is deeply moving in the finest recording I can recall hearing. The quick canonic instrumental pieces, however, are not as sparkling as they might be, and the humor of the cricket, *El Grillo*, is left behind a pretty but polite reading. Josquin's *Ave Maria* is performed in an unusual arrangement with two additional voices from a contemporary manuscript source. The result is a very crowded sound, especially since the piece is played by the whole ensemble. The performances of *Petite camusette* and *Baises moy* on the other hand are lovely as is an instrumental version of *Coeurs desolez* played by the viol consort.

Burgess's treatment of these works, one should be aware, is by no means the only possible interpretation of this repertoire. The Dunstable pieces in particular respond very well to a structural approach and it has been fashionable lately to present Josquin in more

varied colors and trimmings. Nevertheless, having chosen an ideal of homogeneous sound, Burgess has done a very good job of it. He is aided by fine engineering and production which separates the parts without altering the blend and balance.
S.T.S.

ROMANTIC PIANO CONCERTOS: Berwald, Brüll, Dohnányi, Dreyschock, Raff, Rheinberger, and Rubinstein. Greta Erikson, Frank Cooper, Bálint Vázsonyi, and Adrian Ruiz, piano. For a feature review of these recordings, see page 77.

BEVERLY SILLS CONCERT. Beverly Sills, soprano; members of the Chamber Music Society of Lincoln Center; Charles Wadsworth, piano and harpsichord. ABC Audio Treasury ATS 20011, \$5.98.

ADAM: Bravura Variations on a Theme of Mozart. "Ah, vous dirai-je, maman" (with Paula Robison, flute). **SCHUBERT:** Der Hirt auf dem Felsen (with Gertrude Peyer, clarinet). **ARNE:** Artaxerxes: The Soldier Tir'd (with Charles Treger, violin; Leslie Parnas, cello). **HANDEL:** Meine Seele hört im Sehen (with Robison and Parnas). **CALDARA:** La Rosa (with Parnas). **BISHOP:** Lo, Here the Gentle Lark (with Robison).

What a curious compilation is this. Beverly Sills's first recital disc and the first appearance of the Lincoln Center Chamber Music Society on records: one Schubert song, three rather dull baroque numbers (one operatic aria, two cantatas), and two dreary nineteenth-century coloratura showpieces from the bottom of Patti's barrel. It's rather hard to see who will want all of this together except, I suppose, Sills



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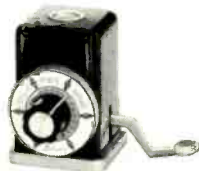
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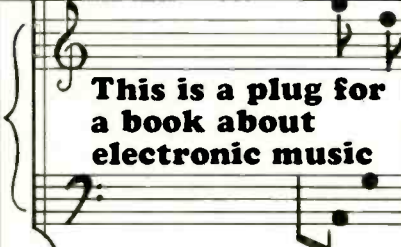
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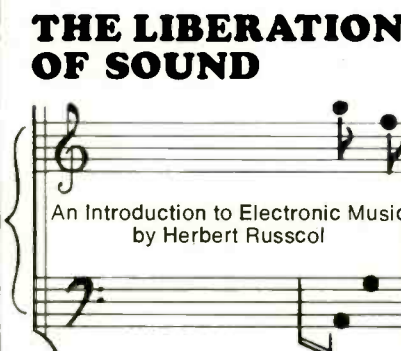
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fans—but the public that goes into raptures over Adam and Bishop is likely to find the Caldara pretty dull going and vice versa (one hopes that the Schubert, at least, is to every-one's taste).

And yet it is all music that can be made interesting from some point of view. I'm a pretty sober "real music" addict myself, but I've been known to listen to, say, Miliza Korjus' record of the Adam (on Preiser LV 72) for just the sheer polish and accuracy of the singing. But not all the confidence in the world—and she has plenty—can disguise the fact that Beverly Sills is not able to get through the piece with anything like the precision of Korjus; the inequalities of register, the unfocused tone, the technical makeshifts are such that one can hardly enjoy the performance at that level.

And although you might not expect it, the same problems are as deleterious in the more straightforward cantabile literature. There is some nice phrasing here, but the decorative matter is rarely completely even and secure, and wide-ranging lines don't hang together because of the register problems, the scooping, and the flawed intonation. Nor are Miss Sills's well-known and justifiably admired dramatic gifts of much value here—even the few attempts at expression in the Schubert come out sounding affected, and attacking notes from below is *not* stylistically appropriate in this work.

The obbligatos are well played, but the piano accompaniments are undistinguished, the harpsichord mainly a buzzing noise. Texts and translations are included, in typically grungy ABC typography and—also typically—out of sequence. D.H.

BERTRAM TURETZKY: Works for Contrabass. Bertram Turetzky, contrabass; assisting artists. Deslo DC 7128, \$5.98.

ERB: Basspiece. **OGDON:** By the Isar. **MESTRES-QUADRENY:** Divertimento, La Ricarda. **SIMONS:** Silver Thaw; Design Groups No. 1; Design Groups No. 2.

The contrabass has been especially favored in the development of the new virtuosity and the music written to exploit it, but a display of instrumental technique can be just as empty when it employs electronic tracks and/or the 12-tone system as when it remains within nineteenth-century limits of expression. Which is another way of saying that the only really first-class work here is Donald Erb's *Basspiece*, wherein the bass is accompanied by a 4-track tape of bass music often altered electronically to produce a rich fabric of totally unbasslike sounds. The solo line is unbelievably difficult and involved and Turetzky's performance is, as always, breathtaking, but the result is also a highly respectable work of art.

Will Ogdon's *By the Isar* is a pleasantly lyrical setting of a poem by D. H. Lawrence for soprano voice, alto flute, and bass. The *Divertimento, La Ricarda* by Josep Maria Mestres-Quadreny, for bass, flute, and clarinet, is described in the jacket notes as a "fun piece," but it doesn't sound that way; it has a kind of grimly minimal character, gray and austere without being interesting. Apparently the work is one of those ghastly things in which the performers are supposed to cut some visual capers onstage.

The three compositions by Netty Simons

have a side to themselves. *Silver Thaw* is for any combination of instruments: Turetzky records it on four tracks. *Design Groups No. 1* is for a percussion ensemble and is recorded by Ron George on three tracks using a huge armamentarium of strickables; this is the only band on the record in which Turetzky does not perform. *Design Groups No. 2* is for any duo of high and low instruments: Turetzky plays the low part and his wife the high, using several different flutes. All this music sounds exactly alike—random, formless, and despite its lavish use of timbral resources, colorless. The aleatory movement of recent years reaches the end of the line in things like this. A.F.

IGOR ZHUKOV: "Four Russian Rarities for Piano and Orchestra." Igor Zhukov, piano; Moscow Radio Symphony Orchestra, Genady Rozhdestvensky (in the Rimsky-Korsakov and Tchaikovsky concertos) and Mikhail Yurovsky (in the other works), cond. Melodiya/Angel SR 40188, \$5.98.

RIMSKY-KORSAKOV: Concerto for Piano and Orchestra, in C sharp minor, Op. 30. **SCHRIABIN:** Fantasia in A minor. **TCHAIKOVSKY:** Concerto for Piano and Orchestra, No. 3, in E flat, Op. 75; Allegro for Piano and String Orchestra, in C minor.

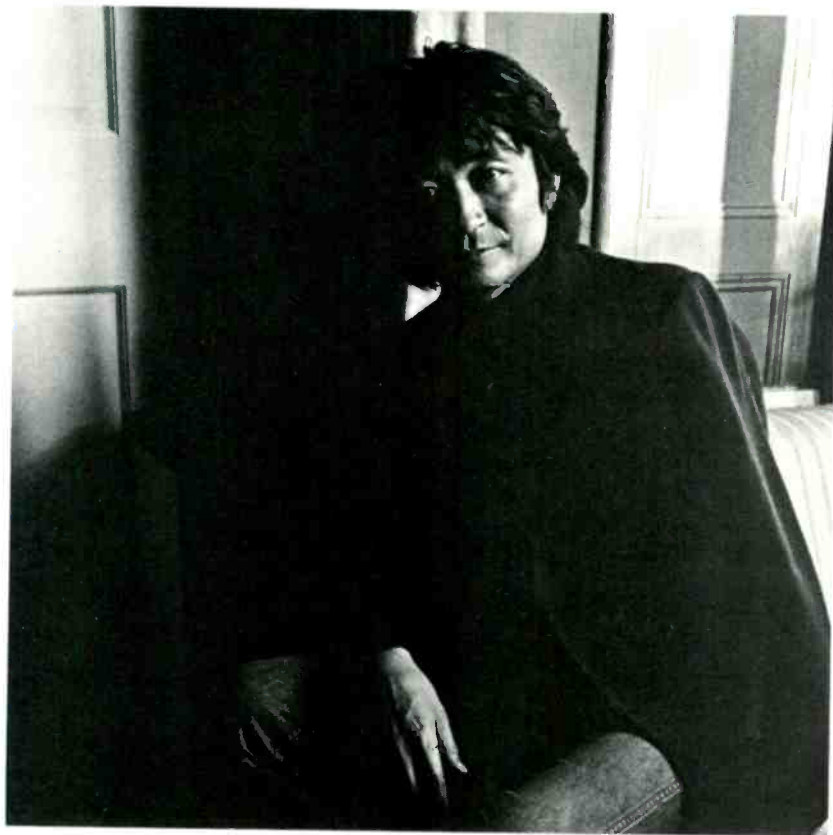
Selected comparison (Rimsky-Korsakov):
Ponti, Kapp Can. 31056
Selected comparisons (Tchaikovsky concerto):
Ponti, Fromert Can. 31056
Graffman, Ormandy Col. 6755

Igor Zhukov must be the U.S.S.R.'s answer to Michael Ponti. He is very much the same sort of player, to judge from the few recordings I have heard: addicted to unusual music, robust, energetic, not particularly subtle; and sometimes even a little ferocious and percussive. The present collection shows Zhukov to far better advantage than his recent disc of Tchaikovsky's Second Piano Concerto. Here he keeps his pianism under closer surveillance and while the sonority he draws is still a bit flinty and hard, he does shape and shade with greater consideration.

The Rimsky-Korsakov is preferable to Ponti's recent version. While the warmth and elegance of Richter's poorly reproduced account is lacking, Zhukov's approach is forthright, excitingly propulsive, and large-scaled. Rozhdestvensky's support has marvelous clarity and direction, and the cleanly separated, vividly detailed stereo sound clarifies the score most admirably.

The Tchaikovsky Third Concerto is played in the one-movement version, and gets a gusty, thoroughly Russian-sounding interpretation. Zhukov's passagework is, again, spectacularly clean but not objectionably percussive or crude. This performance has more pianistic finesse and better orchestral support than Ponti's and more vibrant temperament than Graffman's (excellent though that latter edition is). The early Tchaikovsky Allegro is a minor specimen, over with practically before it has begun. The Scriabin was originally a work for two pianos, and literal orchestration was made by one G. Zinger. It's a flexible, highly expressive piece in Scriabin's familiar, early romantic style. Zhukov plays both pieces very efficiently, and the recording—as in the concertos—is among the best the Soviet engineers have produced. A recommended collection of out-of-the-way music. H.G.

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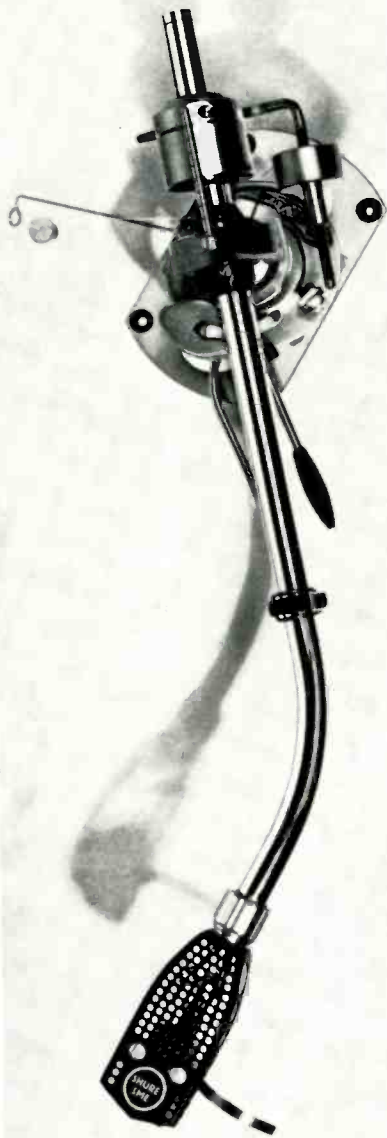


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4-channel discs/tapes BY ROBERT LONG

Bravo, Columbia. As new issues continue to appear, I remain more impressed with the Columbia quadraphonic catalogue than with any other. It's not that I prefer the SQ matrix process to the available options; I don't. I have yet to hear from any matrix processing quite the breathtakingly convincing reconstruction of space that exists in the best of the discrete quadraphonic demo tapes. Nor is it only a question of my tastes fitting those of Columbia's a & r department, though that certainly has something to do with it. Any company that can muster the variety and excitement of Columbia's lists—even on paper—has a good thing going.

The real difference, however, is in the consistency with which Columbia makes the music and the quadraphonics work to mutual advantage. To be sure there are gimmicks on some of the Columbia discs, but there's also a real feeling for the new medium. Columbia has nothing like an exclusive on that property, of course, and with any luck it will become commonplace. The sooner the better.

A particular favorite of mine at the moment is "The World of Harry Partch" (MQ 31227, \$6.98). The esoteric sonorities of Partch's handmade instruments and the iconoclasm of his writing are what make you want to move into the sound and savor it. A sense of craftsmanship—both musical and technical—permeates the recording. Listening in four channels helps you feel the instrumental textures and interplay, both of which are highly pleasurable.

Ampex Mechanics. In the September column I mentioned that Ampex had put a raised logo on the top of their Q-8 cartridge cases, next to the end with the openings for capstan and tape head. This raised section caught on the flaplike door over the cartridge slot of the Toyo player I was then using and prevented easy removal.

Recently I've been using a Wollensak Model 6054 cartridge deck which, while it has a similar flap, doesn't snag the cartridges. Since I haven't gone around with an Ampex Q-8 checking every player I come across, I have no idea what the probabilities of snagging might be.

Ampex tells me, however, that it has gotten rid of the logo. I checked my latest batch of Ampex cartridges and all still had the old case, but Ampex says they "must be the last of the first run." Anyway, if your cartridge slot has no flap, I

guess you've got nothing to be concerned about.

Something I did *not* mention previously was the inferiority of Ampex's cartridge packaging to RCA's. RCA's thin cardboard case protects the openings at the business end of the cartridge from dust and keeps the tape safe from snagging on irregular objects during storage. The original Ampex wrapping—such as it was—came apart with the shrinkwrap and had to be discarded. That, too, Ampex has remedied. The present cardboard sleeve wraps around the top, bottom, and ends of the cartridge. It does about as good a job as RCA's cover in protecting the open end of the cartridge.

The Big Tchaikovsky. If you like symphonic spectaculars, there are two Q-8 cartridges of particular interest. The "dramatically new version" (with chorus) of the *1812 Overture* conducted by Igor Buketoff (RCA RQ8 1115, \$7.95, which also contains Rachmaninoff's *Spring Cantata*, Op. 20, and his *Three Russian Folk Songs*, Op. 41) has been available for some time on stereo disc. While it's not my favorite reading, it will do nicely whether you really like the piece or just want to bombard your friends with symphonic quadraphonics.

More exacting in his musicianship is Stokowski in his performance with the American Symphony of Tchaikovsky's Fourth Symphony (Vanguard/Ampex Van L 715, \$7.95, which also contains Stokowski's orchestration of Scriabin's *C sharp minor Etude*, Op. 2, No. 1). Stokowski's passion for sharply etched details and dramatic contrasts may not be above reproach, but his technique in achieving his ends is fastidious. Perhaps because of the dynamic range he imposes on his orchestra, this cartridge seems a mite hissier than most, but the sound is lush and fullbodied.

Both recordings spread the orchestra around the listener. This is easier to take if you're after spectacular sound than it is if you want to hear something approaching a concert hall performance. Since neither piece is likely to hold much charm for those who approach their music listening with utter seriousness, I suppose the quadraphonics can't be faulted in this respect. But the recordings suggest (again) that a great deal remains to be said about how the symphony orchestra can best be recorded quadraphonically.

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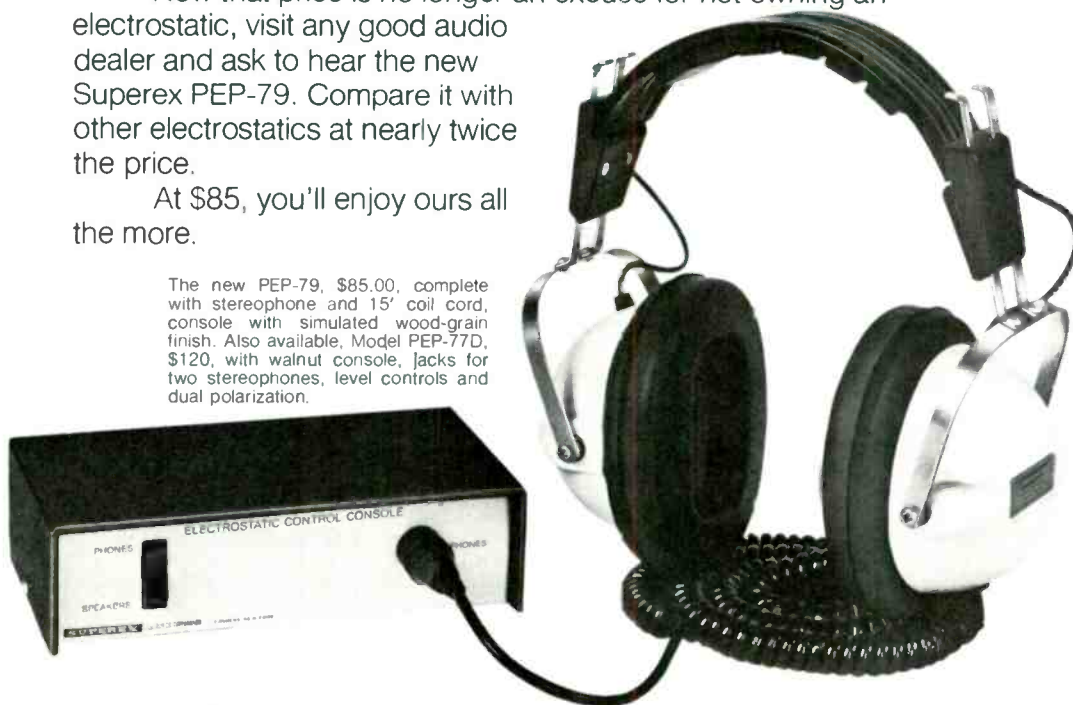
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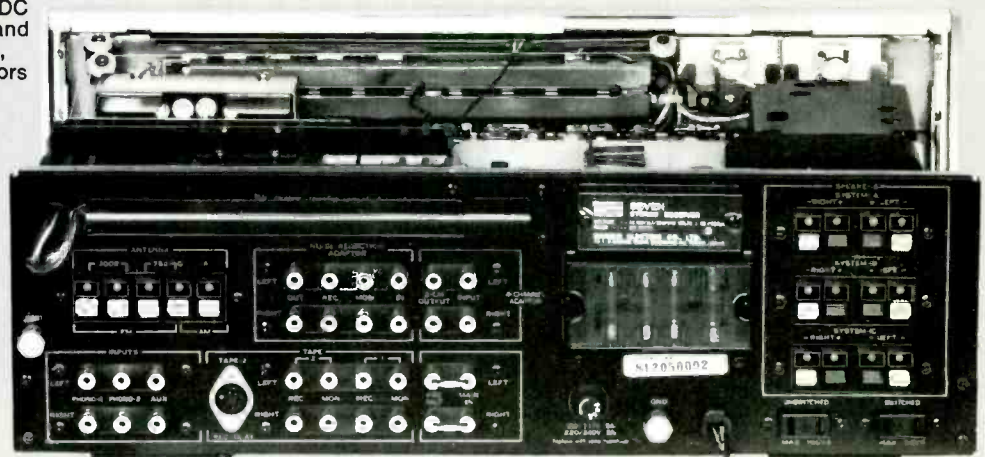
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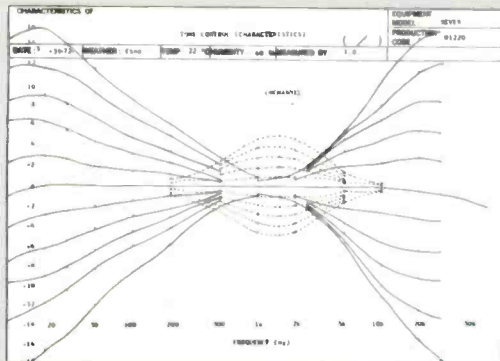
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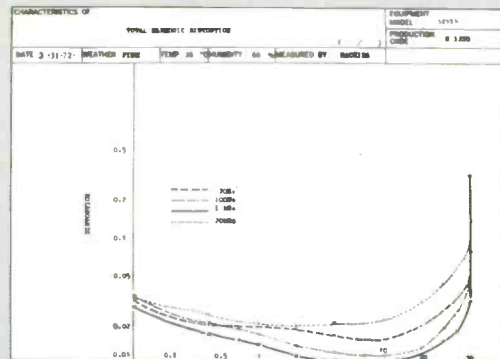
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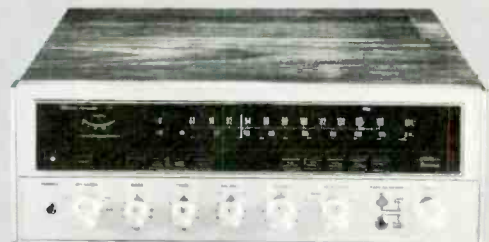
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CIRCLE 62 ON READER-SERVICE CARD

the lighter side

reviewed by

MORGAN AMES

R. D. DARRELL

HENRY EDWARDS

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symbol denotes an exceptional recording



JIMMY WEBB: Letters. Jimmy Webb, vocals, piano, songs, and arrangements; Joni Mitchell and Susan Webb, background vocals. *Galveston*; *When Can Brown Begin*; *Once in the Morning*; seven more. Reprise 2055, \$5.98.

Jimmy Webb was born in Oklahoma in 1946 and uprooted to southern California at the sapling age of eighteen, whereupon he fell in with the music community. Almost at once he was signed by Johnny Rivers and began writing monster hits (*Up, Up and Away*; *Phoenix*; *MacArthur Park*; *Wichita Lineman*; etc.). A year or so later Webb gave up writing hits for other people to concentrate on writing for himself. The industry and the public remains reluctant to let him change his image. He has given solo concerts to pale reviews and made two solo albums, neither of them hits. In terms of his dazzling early presence, Jimmy Webb has slipped from view and gone off inside himself.

I must confess that his new album, "Letters," is the first of his three solo sets I've had a chance to study. It is impressive: warm and romantic, inconsistent and flawed, full of talent, humanity, and questions.

The old Jimmy Webb exists in the new. His string writing is still lovely and still borderline excessive (and often too far back in the mix for my tastes). Webb is still capable of writing exquisite and painfully simple melody lines that stay in the head like old loves (*Love Hurts*). This time out he tries his hand at satire too in *Campo de Encino*, an ode to San Fernando Valley living: "I wanna live on the valley side/ Where the girls are skinny and the sky is wide/ Where I can take my horsy for a ride. . . ." Webb has also written a touching love song to his piano, but not all the songs are that good. Webb's friend Joni Mitchell joins in the background of *Simile*, a song with some beautiful lines but a sense of incompleteness. *Hurt Me Well* is as self-indulgent as the title implies.

Jimmy Webb's voice is warm and unadorned. At times he hesitates, as if to say, "I'd better not." At other times he throws self-consciousness out the window and soars.

In all, Jimmy Webb continues to be among our most sensitive talents, a grower and a doer. Look in his woody window with this album.

M.A.

JEFFERSON AIRPLANE: Long John Silver. Grace Slick, piano and vocals; Jack Casady, bass; Paul Kantner, rhythm guitar and vocals; Jorma Kaukonen, lead guitar and vocals; Papa John Creach, violin; John Barbata, Joey Covington, and Sammy Piazza, drums. *Long John Silver*; *Aerie (Gang of Eagles)*; *Twilight Double Leader*; *Milk Train*; *The Son of Jesus*; *Easter?*; *Trial by Fire*; *Alexander the Medium*; *Eat Starch Mom*. Grunt FTR 1007, \$5.98. Tape: ● P8FTP 1007, \$6.95; ●● FKFTP 1007, \$6.95.

About three years ago I speculated that Jefferson Airplane really had recorded only one song, three weeks long. Every time they needed a new album, they just got out the tape and hacked off forty minutes' worth.

"Long John Silver" is the new Airplane album. It sounds like the last Airplane album. There are the rumbly, ominous guitar chords and Grace Slick's voice winding in and around them, managing to sing a short novel's worth of words without ever defining the melody. As for those words—well, there are a lot of them; if nothing ends up being said, I guess there must be some value in quantity. Look what it did for that fellow who wrote *The Carpetbaggers*. The album jacket folds into a fake stash box complete with fake pot. M.J.



BUFFY SAINTE-MARIE: Moonshot. Buffy Sainte-Marie, vocals and guitar; strings, reed, keyboard, rhythm, and horns accompaniment. *Not the Lovin' Kind*; *You Know How to Turn On Those Lights*; *I Wanna' Hold Your Hand Forever*; seven more. Vanguard VSD 79312, \$5.98. Tape: ●● M 59312, \$6.95.

Even though I've had frequent objections to Buffy St. Marie's choice of subject matter and the affected vocal mannerisms she sometimes applies to these subjects, I cannot deny that her voice is one of the most powerful and compelling vocal instruments in pop music today. Resplendently arranged and produced, "Moonshot" is one of her most successful sets in quite some time. Here Miss St. Marie really rocks on Arthur "Big Boy" Crudup's rockabilly blues, *My Baby Left Me*. Her powerful, raunchy vocal should add to the recent wave



Buffy Sainte-Marie—potent vocalizing.

of curiosity about that composer's life and career. In addition, the songwriter/guitarist delivers powerhouse interpretations of two Mickey Newbury compositions. *Sweet Memories* and *Mister Can't You See*. *Jeremiah*, a tune of her own composition, finds her overcoming a primitive set of rhymes. Her wistful rock ballad, *He's an Indian Cowboy in the Rodeo*, is a much better bet.

This LP's title song, *Moonshot*, has an opening line that reads: "Into outer space you'll go, my friend." Songs like this one usually fail for lack of fresh imagery. *Moonshot* is obviously much too prosaic. However, once again Miss St. Marie's vocal prowess shines through. Potent vocalizing and superior musicianship do make this disc a rewarding listening experience. Even the horn arrangements, a cliché on most pop albums this year, are expressive without being overbearing. H.E.

JUDY COLLINS: Colors of the Day. Judy Collins, guitar, piano, and vocals; vocal and instrumental accompaniment. *Someday Soon*; *Since You Asked*; *Both Sides Now*; *Sons Of*; *Suzanne*; *Farewell to Tarathie*; *Who Knows Where the Time Goes*; *Sunny Goodge Street*; *My Father*; *Albatross*; *In My Life*; *Amazing Grace*. Elektra EKS 75030, \$5.98. Tape: ● 85030, \$6.98; ●● 55030, \$6.98.

I think this might be subtitled "folk music began in 1966." I don't know how Miss Collins, having spent the first four or five years of her public career becoming one of the most respected singers primarily of traditional folk songs, can release a "best hits" album such as this which includes mainly new compositions. True, there was an album of her older songs, called "Recollections," containing songs from "the folk years," but even that had only one tune that vaguely could be thought of as "traditional."

I don't see why she's so embarrassed by having sung traditional ballads—two or three could have been included in her retrospectives. Traditional folk music did, after all, provide her with a residual audience so that when she did sing Dylan and Brel, a lot of people listened in. Anyway, for an LP containing the recent best of Judy Collins, this is very good. M.J.

ELVIS PRESLEY: Sings the Wonderful World of Christmas; Now; Sings Hits from His Movies, Volume One; He Touched Me; As Recorded at Madison Square Garden. For a feature review of these five albums, see page 74.

BANANA AND THE BUNCH: Mid-Mountain Ranch. Banana, guitar, piano, and vocals; Michael Kane, bass; Joe Bauer, drums; instrumental accompaniment. *Back in the U.S.A.*; *My True Life Blues*; twelve more. Raccoon/Warner Bros. BS 2626, \$5.98.

Banana is the hairy—even by rockstar standards—guitarist for the Youngbloods; Bauer is the drummer for that band; Kane has played bass with them. Thus, if this LP sounds a bit like the Youngbloods, finding out why doesn't take much sleuthing.

The songs contained hereon are a pleasant and lighthearted mix of rock-and-roll, blues,

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folk, bluegrass, jazz—name it and you find it someplace. Chuck Berry's *Back in the U.S.A.* is revived in an energetic informal version. *My True Life Blues* deserves to be carved in marble and presented to the British ambassador, by way of getting even for all those blues bands. A satire of the familiar *Born in Chicago*, it's a recounting in blues terminology of a highly upper-middle-class life. In the oft-recorded original, the narrator bemoans his friend who "went down" and died via some form of slum violence. Banana speaks of his friend who "went down" via wrapping up his Maserati. "Mid-Mountain Ranch" is a bit sporadic in all, but it has a lovable feel to it.

M.J.



MALVINA REYNOLDS: Malvina Reynolds, vocals and guitar; Clark Maffitt, Brian Davies, and Dick Rosmini, guitars; Steve Le Fever, bass; Michael Batts, drums; Alex Hassilev, piano. *Little Boxes*; *You'll Be a Man*; *The Albatross*; nine more. Cassandra CFS 2807, \$5.98.

This disc is a compilation of the most famous tunes of Malvina Reynolds, the seventy-year-old folkie who is still busy writing, recording, gigging, and using her medium for her own brand of social comment. A living legend among all the current folkies, Ms. Reynolds has had her songs recorded by Judy Collins, Pete Seeger, and Joan Baez, among others. She was doing what they've been doing way before they were born and found themselves in a world they wanted to change through their music. Ms. Reynolds has a piercing, expressive voice. Her *Little Boxes* is a chilling comment on conformity. Her *You'll Be a Man* is a passionate antiwar song. On *Turn Around* her voice turns soft and euphonious as she creates a touching portrait of old age. However, on *There's a Bottom Below*, an angry blues tune, she spits out the words with great venom.

Over-all, it's obvious that there is more disquiet present in Malvina Reynolds than in a reunion meeting of an S.D.S. chapter. Ms. Reynolds is polemical; she is simplistic; she is occasionally adolescent; she is feisty. She is in a great American tradition, and "Malvina" documents it all. It's a record that should dazzle the young and impress a great many others.

H.E.

THE DOORS: Full Circle. Robby Kreiger, guitar and vocals; John Densmore, drums; Ray Manzarek, keyboards and vocals; Clyde King, Vanetta Fields, and Melissa MacKay, vocal accompaniment; strings, rhythm, brass, and woodwind accompaniment. *Get Up and Dance*; *4 Billion Souls*; *Verdillac*; six more. Elektra EKS 75038, \$5.98.

"Other Voices," the Doors' first album after the death of their lead singer, Jim Morrison, proved that they were musicians and not merely a back-up band. Their only problem on that LP was the fact that Robby Kreiger and Ray Manzarek, who were alternating vocals, just could not duplicate the sultry but urgent Morrison sound. On this disc, they once again are both singing lead; this time, however, their voices are filled out by three female back-up voices who pitch in to create some

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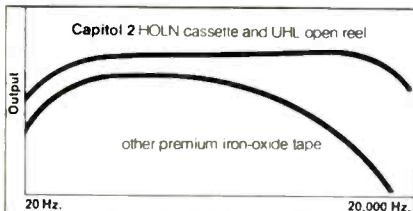
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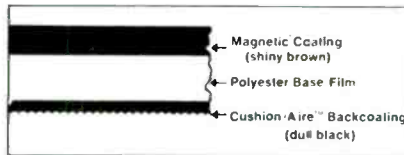
The side of the new tape that faces the heads is a shiny brown, and not as dark as most tapes. The shiny mirror-smooth tape finish improves high-frequency response by improving head-to-tape contact.

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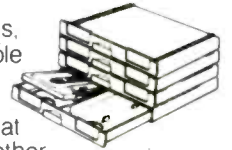
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compelling harmonies. While neither Kreiger nor Manzarek is a distinguished lead singer, they both are getting better.

"Full Circle" commences with *Get Up and Dance*, a throbbing rocker, which is thoroughly commercial without being exploitative. *Verdillac* possesses a jazzy middle section highlighted by the interweaving of Charles Lloyd's tenor sax and indicates that the Doors are capable of taking a brand-new direction if they ever wanted to. *The Mosquito* mixes the Doors's urgent sound with some calypso-ish effects, and the result is a solid novelty number. *It Slipped My Mind* sounds like an almost-but-not-quite instant Doors golden oldie. The Doors do not pull off James Brown's *Good Rockin'* because Ray Manzarek is not Elvis Presley even though he gives it the good old college try. The disc concludes with the witty *The Peking King and the New York Queen*, helped greatly by Jack Conrad's whining bass. It tells the tale of two romantically inclined spirits of the sky who assume mortal form in order to consummate their romance but find themselves poles apart, geographically and ethnically.

It usually takes three albums for a group to really get together. "Other Voices" was a beginning. "Full Circle" is an excellent album. The Doors's third should be brilliant. H.E.



LANI HALL: Sun Down Lady; Lani Hall, vocals; rhythm accompaniment. *Ocean Song; Come Down in Time; Vincent*; seven more. A&M 4359, \$5.98.

In my opinion, Miss Lani Hall was for years the key to the sound of Sergio Mendes' Brasil '66. She became so adept with the language and rhythms of Brazil that many were surprised to discover that she is a native of Chicago. Sergio was lucky to find her.

At last Miss Hall is free and on her own. Now all she has to do is face the task of changing her image. It is probable that many of her biggest fans don't even know her name.

Herb Alpert may have helped change all that. He produced and arranged this set for Miss Hall and sneaked in for a few well-placed background vocals (particularly in *Love Song*).

Miss Hall has a sound all her own: clean, strong, and sweet. The years with Brasil '66 gave her great presence, and this project gives her great choice. She has selected some of the best contemporary songs plus one of her own (*You*). Among the best are *Tiny Dancer* by Elton John and Bernie Taupin, *We Could Be Flying* by Michel Colombier and Paul Williams, and a striking unaccompanied version of Paul Simon's *Wherever I May Find Him* (original title: *For Emily Wherever I May Find Her*).

Herb Alpert keeps coming up with albums suited to my tastes: listenable, expertly performed, masterfully engineered by Larry Levine, and featuring heavy talent. Keep on truckin'. M.A.

SANDY BARON: God Save the Queens. Sandy Baron, narrations; written by Sandy Baron and James R. McGraw. A&M 4355, \$5.98.

The best sketch I've ever seen by comedian Sandy Baron is one in which he deals with

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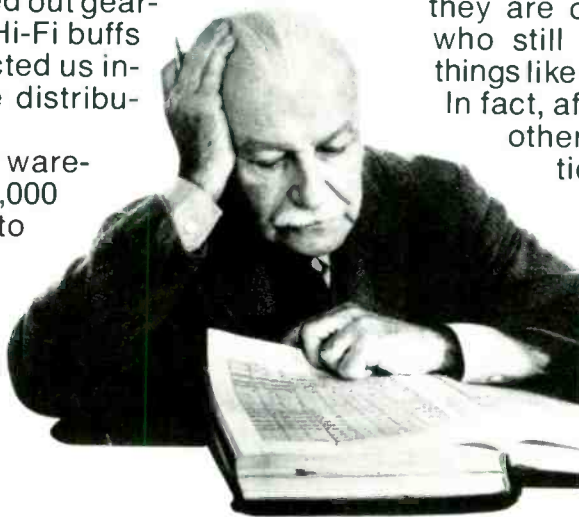
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adolescent boys going out on dates with adolescent girls. It's very funny, but after hearing this album, I wonder what he is trying to tell us.

The subject of this album is told in its title. Never mind where your persuasions or sympathies lie. Wit is still wit and dull is dull. This set does little for either humor or homosexuality.

One weary, timeworn situation follows another. One notates the standard beer-drinking fag-hater. Another throws a little Freud at a male hustler who thinks he's straight. *That Was Your Life* is a take-off about a movie star who is privately gay. *Clockwork Pink* is a ten-ton parody in which a cliché doctor attempts to "heterosexualize" a man through Pavlov-type pain therapy. The finale, *The Queen That Came Out of the Closet*, skips humor altogether in order to make a pitch for pride in the gay community. This one is the most boring but also the only honest routine.

Sure, the situations are real and the cliché people (nearly all of the straight ones are unpleasant) exist. But what has that to do with entertainment? The problem is simply bad writing. There is an occasional funny line, but each sounds improvised from Baron's rich mind rather than part of the project.

This album does not make Sandy Baron an unfunny man. It makes him a chance-taker who judged wrong and missed. Wait till the next time around. M.A.

IKE & TINA TURNER: Feel Good. Tina Turner, vocals; Ike Turner, guitar; keyboard, and rhythm accompaniment. *Chopper; Kay Got Laid (Joe Got Paid); Feel Good*; six more. United Artists UAS 5598, \$5.98.

Before I ever saw Ike and Tina Turner perform in concert, I was awash with anticipation. I had listened to their records, and gutsy, gritty, raw-edged Tina's powerful interpretations could make me gasp. Rumor had it that she was one of the all-time performing greats, and her records seemed to indicate that there was some truth in that judgment. I finally did see the Turners perform, and they were indeed brilliant as they roared through one of the most intricately choreographed, flashy, exhausting, and highly satisfying pop acts ever. There have been many performances and many records since then, and now the Turner magic fails to excite me.

When I first put this disc on the turntable, I listened to the opening cut and immediately became bored with Tina's powerhouse delivery. She is still larger than life. Even so, I took the record off, and it took me a while to get back to it. The second time through, it was still not satisfying listening, but I did not have the same violent objections. Tina is a sexy woman. Her voice can be compared only to the mating call of a nymphomaniac. She has developed a formula that has helped her achieve success. She writes songs about lust and sings them lustfully. It is a formula that has become wearing, especially when her extraordinary gifts could easily qualify her as one of the great interpreters of our time.

On this disc, *Chopper* is just another undistinguished mating call. *Kay Got Laid (Joe Got Paid)* lives up to its title. It does not take genius to figure out what makes Tina feel good and what she likes when she sings *Feel Good* and *I Like It*. The singer also performs the Lennon/

McCartney *She Came In Through the Bathroom Window* and sheds no new light on the tune. Only on *Black Coffee*, a song of blackness, and *If You Can Hully Gully (I Can Hully Gully Too)*, an amusing catalogue of dances, does "Feel Good" come alive.

Tina's next album is entitled "Tina in the Raw." I shudder. H.E.

* **ROD STEWART: Never a Dull Moment.** Rod Stewart, vocals; vocal and instrumental accompaniment. *True Blue; Mama You Been on My Mind; Italian Girls; Twistin' the Night Away*; four more. Mercury SRM 1-646, \$5.98.

Stewart's 1971 release, "Every Picture Tells a Story," was judged by many to be the top LP of the year. This, his follow-up, has to suffer by comparison. It's lower in key, it doesn't try as hard to knock the ball out of the park, but it amounts to a home run nonetheless. Stewart always sings Dylan especially well, and does so here with *Mama You Been on My Mind*.

But the surprise track is the revival, the first I've heard, of Sam Cook's *Twistin' the Night Away*. Stewart's reading lends more dignity to that song than it deserves. It may not be that the supreme test of a singer is his ability to put across the phone book, but it's not a bad one either. M.J.

jazz

* **HAROLD ASHBY QUARTET: Born to Swing.** Harold Ashby, tenor saxophone; Jimmy Jones, piano; Al Hall, bass; Oliver Jackson, drums. *Backstairs; My Buddy; Last Minute Blues*; five more. MJR 8112, \$5.98 (Master Jazz Recordings, Box 579, Lenox Hill Station, New York, N. Y. 10021).

Although this set was made in 1959, nine years before Harold Ashby joined Duke Ellington's orchestra, it is a thoroughly Ellingtonian collection. Ashby at the time was playing in a style strongly influenced by Ben Webster, the first great Ellington tenor man (although today, oddly enough, as the Webster influence has become more strongly apparent in the playing of his sectionmate, Paul Gonsalves, it is less prominent in Ashby's work).

Ashby's tone is not as heavy and swaggering as Webster's, but he sings in the same way that Webster does and uses a breathy coating to color his sound. With Jimmy Jones, who has been sitting in for Ellington at the piano for years playing Ellingtonian backing, Ashby's quartet has the easy, smooth drive of those Ellington small groups that recorded in the '30s and '40s even though there is only one Ellington tune on tap—*Don't Get Around Much Any More*, played by Ashby with a charmingly casual insouciance.

There are three Ashby originals that, even in 1959, had an Ellington aura, and he approaches such pop tunes as *Dancing on the Ceiling* and *Day by Day* with the softly padding, cat's-paw feeling that makes the Duke's band swing so easily. It is a remarkable instance of forehanded assimilation of a style



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Even more remarkable is the fact that a record as good as this took so long to be released in the United States, particularly since the last thirteen years have been an undistinguished period for jazz recording in this country. J.S.W.



KENNY CLARKE/FRANCY BOLAND BIG BAND: All Smiles. Benny Bailey, Idrees Sulieman, Jimmy Deuchar, and Sonny Grey, trumpets; Ake Persson, Nat Peck, and Erik Van Lier, trombones; Derek Humble, Johnny Griffin, Ronnie Scott, Tony Coe, and Sahib Shihab, saxophones; Dave Pike, vibes; Francy Boland, piano; Jimmy Woode, bass; Kenny Clarke and Kenny Clare, drums. *Let's Face the Music and Dance; You Stepped Out of a Dream; Sweet and Lovely*; seven more. MPS 29686, \$5.98.

After listening to the stolid, brassy sameness of the few remaining American big bands (with the exception of the idiomatically Ellingtonian Ellington band), it always comes as a shock to be reminded by the Kenny Clarke/Francy Boland Big Band that they don't really *have* to sound the same. What American big band today would put out an album made up primarily of standard pop tunes? Would any other even program pops tunes as varied and as perceptively chosen as *I'm Glad There Is You. Get Out of Town, When Your Lover Has Gone*, and George Gershwin's *By Strauss*. a tune I don't recall ever hearing played by any big band?

In addition to the brilliantly imaginative but strongly melody-oriented writing by Boland, including several superb saxophone ensembles (Boland is the finest craftsman in reed writing since Benny Carter), we have here a band that understands this kind of writing and responds to it warmly. It is all on a recording that is so well balanced that there is none of the electric-bass boom that is the bane of American big-band recordings.

This record is sheer joy for anyone who remembers what big bands could sound like before every piece became a major opus and soloists were allowed to go on and on *ad nauseam*. The Clarke/Boland band has some excellent soloists—notably Benny Bailey on flugelhorn, Johnny Griffin and Tony Coe on tenor saxophone, Idrees Sulieman on trumpet, and Boland on piano, but, except for Coe's deliberate showcasing on *Gloria*, they are all elements within the arrangement and not ends in themselves. This international band, which

has been working out of Cologne since the early '60s, is now a beautifully functioning unit propelled by a fascinating drum duo. Kenny Clarke and (how close can you get?) Kenny Clare. Their agility in complementing each other to create subtle, loose-jointed rhythmic patterns without getting in each other's way is remarkable. J.S.W.

BUDDY TATE CELEBRITY CLUB ORCHESTRA: Unbroken. Dud Bascomb, trumpet; Eli Robinson, trombone; Ben Richardson, reeds; Nat Pierce, piano; Buddy Tate, tenor saxophone; Eddie Jones, bass; George Reed, drums. *Undecided; Moten Swing; Tuxedo Junction*; five more. MPS 20740, \$5.98.

Buddy Tate's tight little band is carrying on one of the styles that made the Swing Era swing. There are touches here of Basie and the blues as well as the John Kirby sextet, the Erskine Hawkins band, and even a fine rhythm-and-blues groove on *Ben's Broken Saxophone*. The warm, surging sound of Tate's saxophone is, of course, at the core of the group, but it is matched by Dud Bascomb's crisp, crackling trumpet, which turns up again and again. Eli Robinson on trombone and Ben Richardson's various saxophones are used primarily as ensemble instruments although Robinson has two solo opportunities that are strikingly dissimilar—a big, open, soaring sound that might be Benny Morton on *Undecided* and a gently gritty attack on Nat Pierce's tribute to Johnny Hodges. *One for Johnny*. Pierce manages to play his piano solos in a spare, economical fashion that is not, for once, a copy of Basie; in one instance—behind Tate's rich solo on *Candy*—he manages to drift from Ellis Larkins through Erroll Garner, which is pretty nice drifting. J.S.W.

BUDDY RICH: Rich in London. Lin Biviano, Jeff Stout, Wayne Naus, and John DeFlon, trumpets; Bruce Paulson, Tony DiMaggio, and John Leys, trombones; Pat LaBarbera, Brian A. Grivna, Jimmy Mosher, Don Englert, and Joe Calo, saxophones; Bob Dogan, piano; Paul Kendziela, bass; Buddy Rich, drums. *Two Bass Hit; Little Train; The Word*; five more. RCA LSP 4666, \$5.98.

The Buddy Rich juggernaut rolls on, this time in Ronnie Scott's club in London and with some strong arrangements by John LaBarbera, Don Piestrup, Herbie Phillips, and Mike Gibbs. This is a band with muscle which, rid-

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ing on Rich's drumming, has managed to avoid falling into the stereotype of being just another Woody Herman Herd type. The driving bass and drum duet on *Dancing Men* is evidence in itself of how this band has carved out its own niche. Pat LaBarbera on tenor and Bruce Paulson on trombone are the kind of explosive soloists that this powerhouse must have—men who can rise out of a swirling mass of sound and take instant command of a solo spot.

And yet, for balance and variety, there is a smooth ballad (the *Love Story* theme) with LaBarbera and Paulson showing that they can be just as effective in calmer waters. In addition, the set includes a bright novelty song by Jon Hendricks sung with spirit by Buddy's daughter, Kathy, backed up by Hendricks' two daughters, Michelle and Carlene, as well as one of those extended conversational exchanges that Rich has with his audiences while he towels himself after his climactic drum solo. But there is also another of those long arrangements which *have* become much too permanent a part of Rich's programming. This one, by Bill Holman, scarcely seems worth the twelve-odd minutes that are devoted to it.

J.S.W.

in brief

BUDDY HOLLY: A Rock & Roll Collection. Decca DXSE 7 207, \$11.96 (two discs).

A two-disc collection of the hot, and most of the not-so-hot, recordings by one of the primal rock-and-roll figures. Includes much material not previously available. M.J.

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LEON RUSSELL: Carney. Shelter SW 8911, \$5.98.

This is mellow for Russell, sounding more like a singer/songwriter's album than one done by the superarranger and piano-thumper the man is known to be. *Tight Rope* and *Manhattan Island Serenade* are quite nice as moderate rockers, and *Acid Annapolis*, written by guitarist Don Preston, is a positive joy in the way it pokes fun at hippie hangers-on. In all I like this much more than his last LP but miss the hard rock he was doing in the days of *Delta Lady*. M.J.

VAN MORRISON: Saint Dominic's Preview. Warner Bros. BS 2633, \$5.98.

A more accessible Van Morrison album than usual. Some of it sounds almost like parody but *Listen to the Lion* is as fascinating a selection as Morrison ever wrote or recorded. H.E.

PLAY IT AGAIN, SAM. Music and dialogue from the soundtrack. Paramount 1004, \$5.98.

If you liked the film, you'll like this miniature version of it. It's heavy on the dialogue and light on music, but what music there is here originates from the fertile mind of composer Billy Goldenberg. M.A.

HOWARD KAYLAN & MARK VOLMAN: The Phlorescent Leech & Eddie. Reprise MS 2099, \$5.98.

This collection of electrified love songs cries out for stronger melodies and fresher lyrics. One has a right to expect more of these two, both of them former Turtles and current members of the Zappa menagerie. Maybe, next time. H.E.

JOHN RENBOURN: Faro Annie. Warner Bros. 2082, \$5.98.

John Renbourn is a fine guitarist who is best known for his work with the group Pentangle. This album primarily contains traditional folk-type tunes rearranged slightly by the artist. On several he sings as well. While Renbourn is a good musician, he works from a low energy standpoint. Because he lacks intensity, his work strikes me as too quiet. M.A.

SIMON AND GARFUNKEL: Greatest Hits. Columbia KC 31350, \$6.98.

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Grand Pianos. Luckily I began going to concerts early enough to catch fading glimpses of the golden age of pianistic grandeur as personified in Hofmann, Paderewski, Lhevinne, Rosenthal, Siloti, et al. And since I remember those giants better visually than aurally, the Rhadamantine appearance and mesmeric audience command of Siloti and Rosenthal in particular still loom large in my mind. I doubt that any of today's younger players are as dramatically charismatic, but in sheer digital accuracy and power they surely match and quite possibly surpass their elders. Witness, in evidence, the awesome skill of Jorge Bolet in exactly the same display pieces beloved of nineteenth-century aficionados: Liszt's transcriptions of Donizetti, Verdi, and Wagner operatic excerpts, and of Schubert, Schumann, and Chopin songs (RCA Red Seal RK/R8S 1231, cassette and 8-track cartridge, \$6.95 each). There is ample proof here too that such long disparaged "arrangements" are far more interesting—musically as well as technically—than younger listeners ever have been led to expect.

If Bolet's command of the grand manner lacks the final touch of swaggering panache, we can find that, along with everything else, in "Horowitz Plays Rachmaninoff." These are live recordings, 1967-68, of three etudes-tableaux, a prelude, a moment musical, and the convoluted Second Sonata, Op. 36 (Columbia MT/MA 30464, \$6.98 each). Then, in sharp contrast to Horowitz's high-voltage electricity, there is the scarcely less magisterial icy intellectualism of Rudolf Serkin and the Opp. 101 and 110 Beethoven Sonatas (Columbia MT/MA 31239, \$6.98 each).

All three masters are well recorded (with Columbia's two enjoying the added benefits of cassette Dolbyization), and while Serkin's tonal qualities are somewhat harder than Bolet's or Horowitz's, the cassette edition of his program proves to be completely free from the "baleful" processing defects in the disc version that Harris Goldsmith castigated last August. A fourth contemporary keyboard colossus achieves (along with his engineer's invaluable aid) the most impressively rich and ringing piano timbres of all: Van Cliburn in "My Favorite Debussy" (RCA Red Seal RK/R8S 1268, \$6.95 each). But here, unfortunately, executant and audio expertise is not matched by interpretative affinity. For me, these performances are all too literal translations from the French in which Gallic flavor and evocative magic have

been lost. But the piano *sound* itself (like that in Cliburn's more artistically satisfying recent Brahms program) is magnificent.

Concerto vs. Concertante. One serious weakness of past grand masters was their general insistence on imperious domination in all ensemble works, even those in which the composer himself did not intend to put a continuous spotlight on the soloist. How far the best of today's virtuosos have come in achieving artistic as well as technical versatility and restraint is exemplified in a coupled concerto/concertante Scriabin program by Vladimir Ashkenazy with the London Philharmonic under Maazel (London/Ampex M 10251, Dolby cassette, \$6.95; also L 80251, 7½-ips reel, \$7.95). In the early Concerto in F sharp minor, Op. 18 (with its strong Chopinesque echoes, yet also distinctively individual accents—especially in the slow-movement variations on a poignantly haunting theme), the soloist leads the way without ever seeming to hog the stage or obscure the poetically scored orchestral part. Then, in the overside *Prometheus: Poem of Fire*, Op. 60 (Scriabin's grandiose last major orchestral work, calling for chorus and a "color organ" as well as a pianist), Ashkenazy somehow commands a true concertante blend without, however, blurring his articulation of the intricate piano part. Indeed this recorded performance does better justice to the scoring details of *Prometheus* than any other I've ever heard on records (including last year's Sokoloff/Ormandy version for RCA), although of course even it cannot approach the overwhelming impact the composer aimed for and which can be at least approximated in concert.

Prometheus is one of the rare compositions that well may be congenitally unrecordable—certainly so in both mono and stereo, quite possibly so even in quadraphony. But it still remains a fascinating example of ambition run wild, and that fascination, augmented more satisfactorily by the appeal of the engagingly unambitious concerto overside, makes this a release I can warmly recommend even to Scriabinphobes.

A better-known concertante work, Beethoven's Triple Concerto in C, Op. 56, is grandly played and expansively recorded by pianist Arrau, violinist Szeryng, and cellist Starker with the New Philharmonia under the gifted young Israeli conductor Eliahu Inbal (Philips/Ampex L 5129, 7½-ips reel, \$7.95). Yet here I still tend to favor the brisker, tauter reading by Richter, Oistrakh, and Rostropovich under Karajan in the brighter Angel recording. Its Ampex reel edition was short-lived, however: only Angel's own cassette version is currently in print.

One standard piano concerto which is partly concertante in nature (with its vital cello and horn solo parts), Brahms's Second, currently appears in what must be a present-day grand master's fourth recording: this one partnering Artur Schnabel with Ormandy and the Philadelphians (RCA Red Seal RK/R8S 1243, cassette and 8-track cartridge, \$6.95 each). And perhaps never before has the pianist been as mellowly eloquent or as richly accompanied and recorded—triumphing even over the low blow dealt him by the apparently incorrigible tape editor, who jarringly breaks the last few minutes of the second movement in the cassette edition.

Offbeat Operas. The centerpiece of Donizetti's Elizabethan trilogy, *Maria Stuarda*, strikes me as also standing midway in musicodramatic interest between the arresting *Anna Bolena* and the disappointing *Roberto Devereux*—that is, if one can fairly judge by its first recording, conducted by Aldo Ceccato (Audio Treasury/Ampex R 2010, two 7½-ips reels, \$21.95; including texts-and-notes booklet). No fan of its two stars, Beverly Sills and Eileen Farrell, is likely to be disappointed, but over-all the work too seldom maintains the level of its best moments. Only in the (apocryphal) meeting of the two Queens and in Mary's death scene am I able to suspend disbelief.

Yet in a completely fairy-tale opera, the too seldom heard and even less often adequately performed *Cenerentola* by Rossini, I am consistently held entranced. Perhaps I'm biased for many years ago my heart was won over by a grand prima donna who excelled in this opera's title role. Conchita Supervia. But at any rate the new version starring the irresistible Teresa Berganza (DGG/Ampex R 2039, two 7½-ips reels, \$21.95; including texts-and-notes booklet) easily supersedes the uneven London version of 1964, which stars Giulietta Simionato. The new set is also musicologically more complete and authentic: its conductor, Claudio Abbado, impresses me more here than he ever has in the symphonic repertory; yet it is the effervescent music itself, along with Berganza's skill and charm, which makes this release so exceptionally delightful.

But I, for one, can find little real pleasure in the latest *Boris Godunov*, with Ghiaurov in the title role and Karajan conducting (London/Ampex V 90204, three 7½-ips reels, \$25.95; including texts-and-notes booklet). Whatever its considerable merits, it has the fatal demerit of perpetuating the Rimsky-Korsakov rearrangement when it's more than high time for a recording of Musorgsky's original score. No substitute can be acceptable any longer. ●

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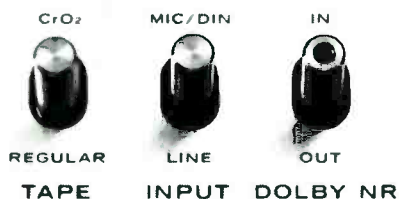
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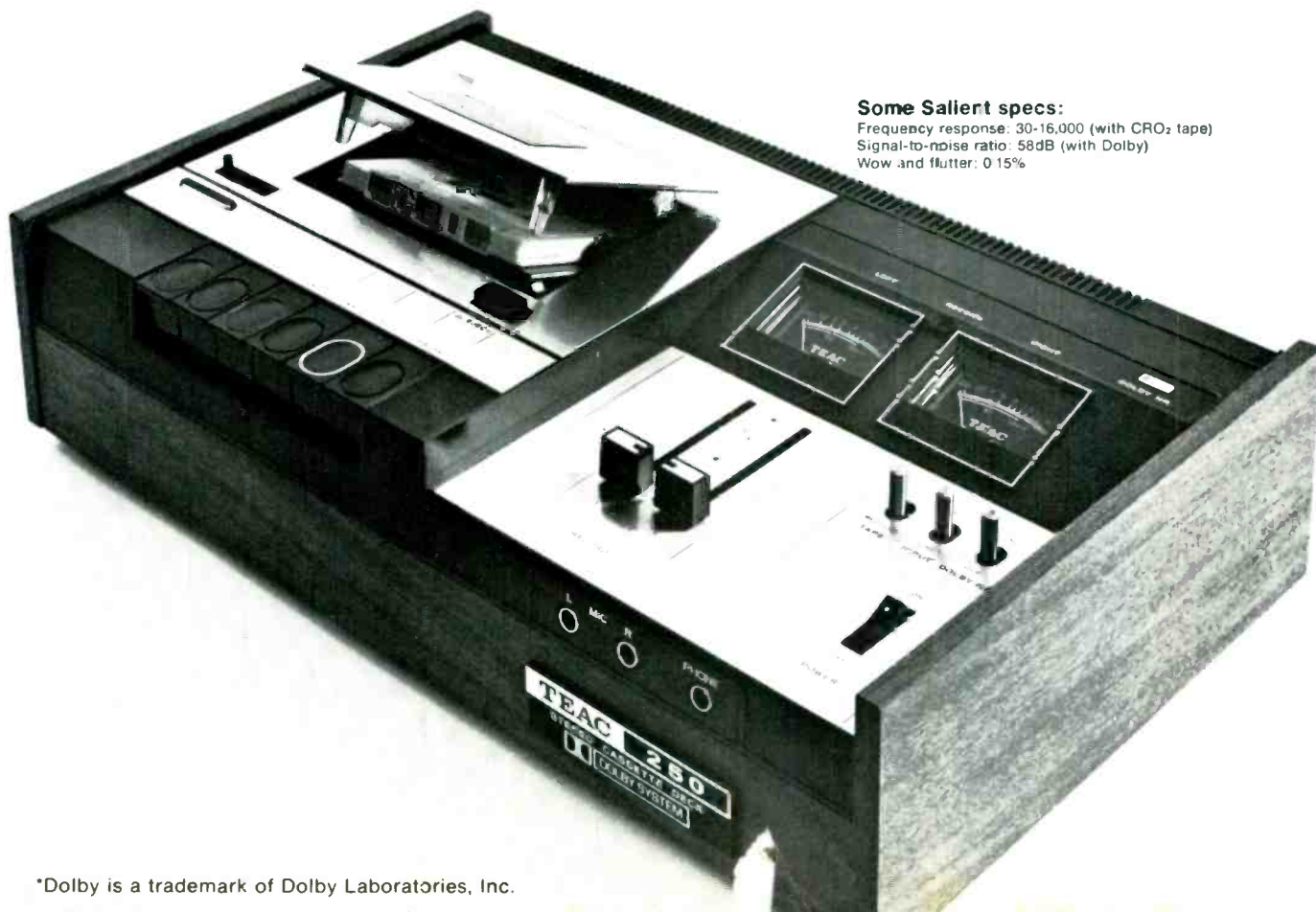
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