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Rockheads



Rock for
Classicists

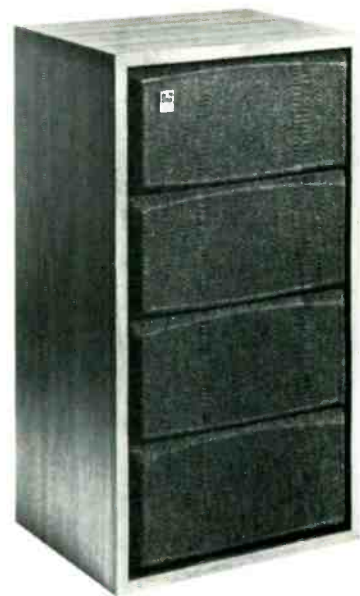
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...
...

Lab Tests Compare The Quadradisc and SQ 4-Channel Systems



more speakers.

Specifications

	4020	4060
Power output "rms,"* stereo, into 8 ohms, at 1 kHz, all channels driven to rated distortion	44W (22/22)	72W (36/36)
Power output "rms,"* four-channel, into 8 ohms, at 1 kHz, all channels driven to rated distortion	40W (10/10/10/10)	60W (15/15/15/15)
Total harmonic distortion at rated power into 8-ohm load	1.0%	1.0%
FM sensitivity (IHF usable)	2.5 uV	2.5 uV
FM stereo harmonic distortion (400 Hz, 100% modulation)	0.8% (mono 0.5%)	0.8% (mono 0.5%)
Capture ratio (IHF method) at 1 mV signal input	2.5 dB	2.5 dB
Alternate channel FM selectivity (IHF method)	40 dB	40 dB
Price (slightly higher in the Far West and Southwest). Fair trade where applicable	\$299.95	\$369.95

*Continuous sine-wave power

The Fisher XP-56-S, \$89.95.

Frequency Response	35-20,000 Hz
Maximum Music Power	30 Watts
Bass Speaker Diameter	8"
Voice Coil Diameter	1"
Free Air Resonance	38 Hz
Magnet Structure	2 lbs.
Treble Speaker Diameter	3"
Voice Coil Diameter	9/16"
Crossover Frequency	1,500 Hz
Impedance	8 ohms
Dimensions	21" x 11 1/2" x 9" deep



The Fisher
Numbers speak louder than words.

Just add two 1

The Fisher 4020, despite its moderate price, is a sophisticated 4-channel receiver. So when you connect four speakers to it, and move the front-panel speaker switch to the 4-channel position, the unit naturally gives you four-channel sound. Ten watts rms per each of the four channels.

Switch back to the 2-channel position, and the Fisher 4020 gives you a total of 44 watts. Due to Fisher's unique "strapping" circuitry you get almost as much power in four-channel as you get in 2-channel—forty watts into eight ohms.

The Fisher 4020 has other engineering features you usually associate with more expensive receivers. The FM tuner section is extremely sensitive (IHF-sensitivity: 2.5 uV). This is thanks to the use of both Field Effect Transistors and Integrated Circuitry,



which also account for the tuner section's excellent selectivity and low distortion.

Baxandall tone controls, long a feature of the more costly high-fidelity units, are standard with the 4020. They affect the extremes of bass and treble, rather than adding unnatural color to the midrange.

The Fisher 4020 also includes front-panel tape monitor facilities, FM muting, loudness contour, clutched front and rear volume/balance controls, and two headphone jacks.

For a more complete picture of the Fisher 4020's true capabilities, take a look at the numbers on the right, keeping in mind two very important ones: 1. The number of channels, and 2. The price.



The Fisher 4060, \$369.95

This unit has the same fine features and performance as the Fisher 4020, but the 4060 is considerably more powerful. (See chart for specifications.)



Free \$2 value! Mail this coupon for your free copy of The Fisher Handbook. This entirely new, revised edition of the famous Fisher reference guide to high fidelity, stereo and 4-channel is a magnificent 68-page book.

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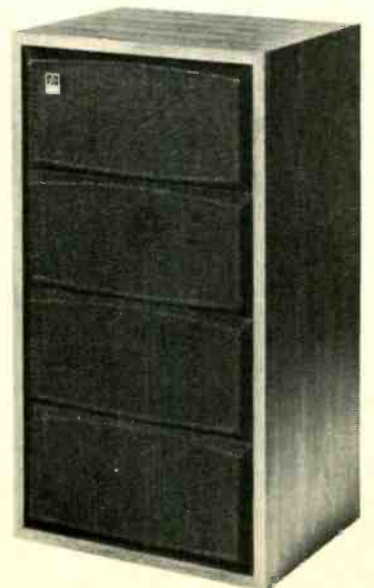
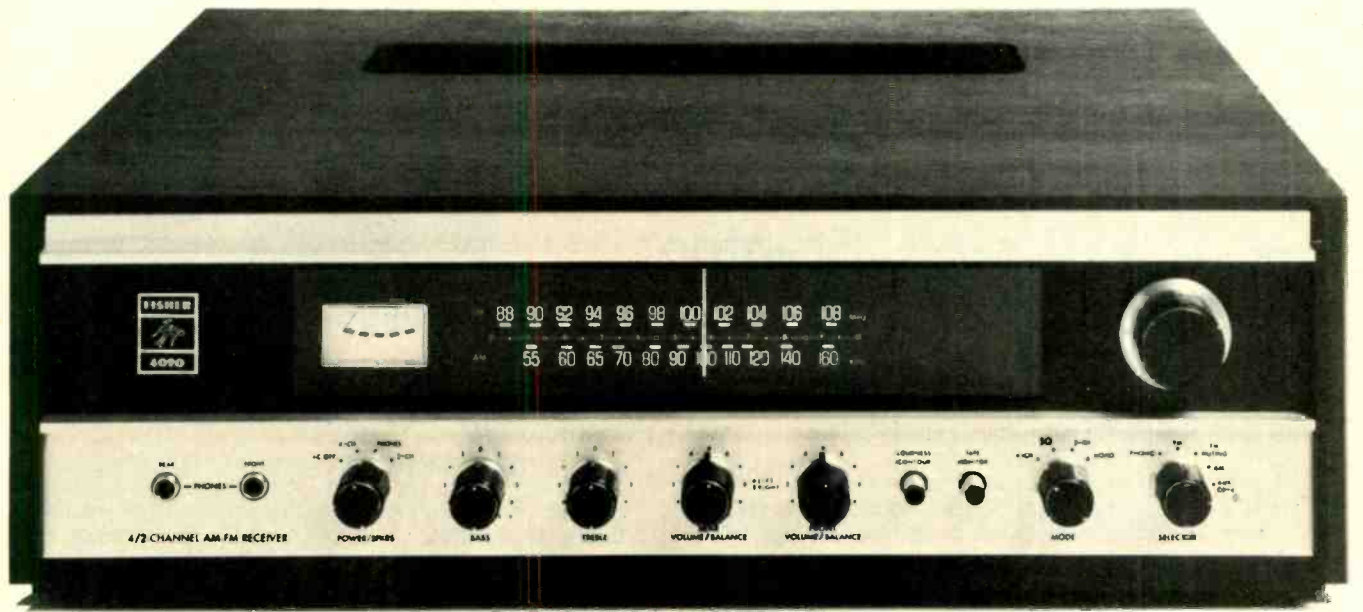
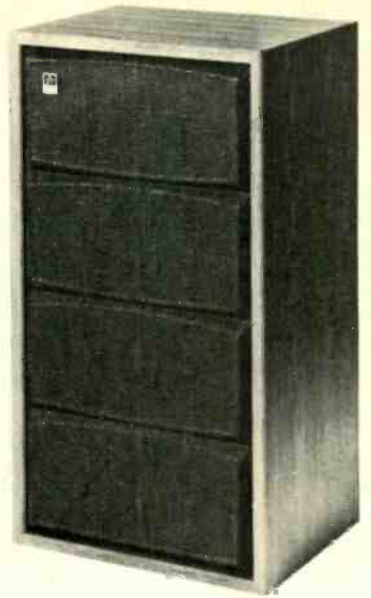
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HF-1

**How do you
convert this
\$299.95**

**Fisher receiver
from stereo to
4-channel?**





Ms. Gladys Hopkowitz, Recording Engineer
Mastertone Recording Studio, Inc., New York

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in STEREO— The Stanton 681EE

If critical listening is to be unbiased, it must begin with a stereo cartridge whose frequency response characteristics are as flat as possible. One that introduces no extraneous coloration as it reproduces recorded material. For anyone who listens "professionally," the 681EE offers the highest audio quality obtainable at the present 'State of the Art.'

Many record critics do their auditioning with Stanton 681EE. Recording engineers have long used the Stanton 681A to check recording channel calibration. The 681EE provides that logical continuation

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The Stanton 681EE—used by recording engineers, broadcasters, critics and audio professionals—the cartridge that sounds like the record sounds, always.

in DISCRETE 4-CHANNEL— The Stanton 780/4DQ



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A totally revolutionary stylus design concept proves to be the best solution for discrete playback. It's the Quadrahedral—all tests and in-use demonstrations authenticate the value of the discovery. Stanton has this new stylus in its four channel cartridge.

This is the first American designed and manufactured stylus developed for discrete four-channel records. It was especially engineered for the Stanton 780/4DQ cartridge which is already the first choice of professional record reviewers, anxious to evaluate the new discrete 4-channel discs coming on the market.

The performance of the stylus (and cartridge) fulfills all the extensive demands and sophisticated requirements necessary for playback and review of all the material recorded on discrete discs. And while performing brilliantly, it is actually very kind to records in terms of wear. Stanton's own engineers, whose professional products are the standards of the industry, tested and proved its characteristics, and report that it functions with total reliability in every measurable aspect.

This new cartridge, the 780/4DQ is available at your franchised Stanton dealer.



For further information, write: Stanton Magnetics, Inc. Terminal Drive, Plainview, N.Y. 11803.

CIRCLE 53 ON READER-SERVICE CARD

HIGH FIDELITY

January 1974

VOL. 24 NO. 1

music and musicians

- Kenneth Furie, Royal S. Brown, Edward Greenfield
FAUST BY TWO, PLUS KIRCHNER 20
 Behind the scenes in Boston, New York, and London
- John Rockwell **ROCK FOR CLASSICISTS; CLASSICS FOR ROCKHEADS** 87
 How devotees of either can discover the pleasures of the other
- William Zakariasen **POP MUSIC BY CLASSICAL COMPOSERS** 96
 Even the greatest had their fling at the lighter side

audio and video

- Leonard Marcus **OUR FOUR-CHANNEL PROJECT** 4
HF COMPARES THE SQ AND CD-4 SYSTEMS 35
 How do the competing four-channel methods stack up against each other?
- EQUIPMENT REPORTS** 47
 Lafayette LR-4000 receiver
 B & O Beogram 3000 turntable
 Acoustic Research AR-8 speaker
 Sony STR-7065 receiver
 Wollensak 4765 cassette deck
- TOO HOT TO HANDLE** 120
- NEWS AND VIEWS** 124
 See you at Avery Fisher Hall . . . Tape sales up; tape sales down
- EQUIPMENT IN THE NEWS** 126

record reviews

- Peter G. Davis **PFITZNER'S PALESTRINA** 56
 Kubelik conducts the premiere recording of a unique work
- Harris Goldsmith **THE COMPLETE (ALMOST) RACHMANINOFF** 58
 RCA documents the prodigious achievements of an all-time pianistic great
- Paul Henry Lang **THE SUMMIT OF BAROQUE MUSIC DRAMA** 60
Saul and Semele underline Handel's genius
- CLASSICAL** 69
 A superlative *Seasons* . . . Shostakovich and Milhaud violin concertos
- Robert Long **FOUR-CHANNEL DISCS AND TAPES** 84
 Philadelphia's Q-sound . . . Enter Nonesuch
- LIGHTER SIDE** 102
 The Rolling Stones . . . Stevie Wonder . . . Marvin Gaye
- JAZZ** 110
 Billy Cobham . . . George Shearing . . . Milton Kaye
- R. D. Darrell **THE TAPE DECK** 128
 Dolbyized cartridges . . . Popping the classics

etc.

- LETTERS** 6
 More recorded bloopers . . . Sylvania replies
- PRODUCT INFORMATION** 26
 An "at home" shopping service 105
- ADVERTISING INDEX** 104



Double your pleasure. See page 87.



Who's winning? See page 35.



A unique work. See page 56.

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Our Four-Channel Project

Last month, you will recall, we decided not to wait who knows how many more years for some "official" body to take the step of making a comparison of power ratings possible. Instead we adopted our own standard of 0.5 per cent distortion for amplifiers. When word of this got around, one member of the audio fraternity ribbed us with, "But what will you do for an encore?"

This month, the encore: a report on the two most prominent four-channel disc systems, RCA's and Columbia's. I remember, about half a year ago, having a chat with that musician and audio pioneer, Enoch Light, now of Project 3. In the course of our conversation, Enoch commented: "Everybody is confused about which quad disc system is the best one to buy. You know what somebody should do? Cut both a CD-4 [Quadradis] and an SQ disc of the same program and see which one comes out better. In fact, why doesn't HIGH FIDELITY do it? It would be perfect for you."

It was with great glee that I let him in on our little secret. "We are," I said. Over the course of the previous six months we had, in fact, been trying to get the project under way but, as this month's article points out, many obstacles had to be overcome: missed schedules, inadequate pressings, changes of personnel, second thoughts by executives. In fact, in our internal planning sessions we had originally scheduled the article for last September. Then, when it looked as though we would not receive the pressings in time, we decided to give the project a breather of two months and reschedule it for November. Now, of course, it's finally in our January issue. Even with all this postponement, one of the test record sides did not arrive in our Great Barrington, Mass. office until the day the manuscript was due at our typesetter's plant in Cincinnati.

And so it is with great relief as well as satisfaction that we unfold the project and explain its results this month. I suspect, however, that the relief will be short-lived; now that we have test discs and are prepared to continue our four-channel testing program we are sure to uncover further information that will have to be reported in future issues. We will of course be using the discs to test any future four-channel equipment. And, since the four-channel disc systems are constantly being refined, we will let you know of any advances that come our way.



My apologies. Last month I promised that this month we would publish **GLENN GOULD INTERVIEWS GLENN GOULD**. Unfortunately, by the time the issue was laid out, we discovered that every article ran longer than anticipated. Rather than squeeze the remarkable "interview" into telephone-book-size type, we decided to postpone it one month. So next month it is, along with the also postponed reviews of five simultaneously released recordings by the Canadian pianist on Columbia. Next month's audio spotlight is on **TAPE AND TAPE RECORDING**. We have assembled a group of tape experts to answer such questions as:

- ARE CHROMIUM DIOXIDE TAPES TOO ABRASIVE?
- DOES AUTOMATIC REVERSE DETRACT FROM QUALITY?
- WHICH DRIVE SYSTEM IS BEST?
- IS A MONITOR HEAD WORTH THE EXTRA MONEY?
- ARE FERRITE HEADS BETTER?
- IS YOUR VU METER A RIP-OFF?
- DOES DOLBY ALWAYS HELP?
- WHEN AND HOW SHOULD YOU USE ELECTRONIC EDITING?
- WHAT EVER HAPPENED TO AMPEX?

And many more questions the answers to which we thought you'd like to know.

Leonard Marcus

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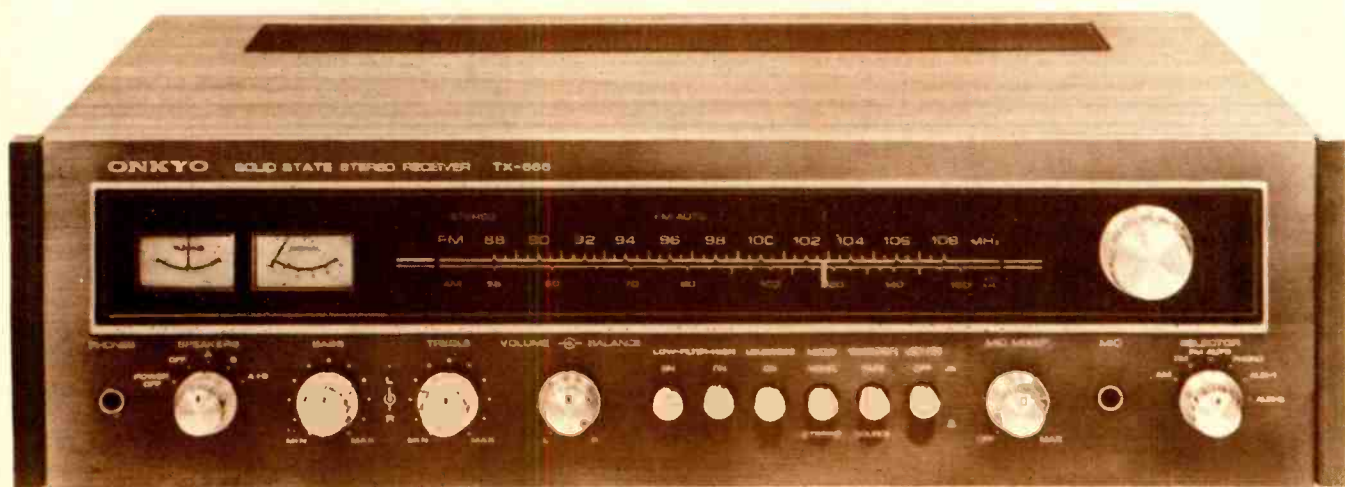
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Sensitivity, negligible Total Harmonic Distortion and many more important features overlooked by others. You'll see why our receivers, amplifiers, tuners, speaker systems and components provide such strikingly pure sound quality — that always exceeds printed specifications. And, the craftsmanship is second-to-none! Listen to the important difference. Onkyo . . . Artistry in Sound.



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CIRCLE 40 ON READER-SERVICE CARD

VERSATILE IS enjoyable



IC150

This IC150 . . . is the finest and most versatile control unit I have ever used. For the first time I can hook all my equipment together at once. I find many semi-pro operations possible with it that I have never before been able to pull off, including a first-class equalization of old tapes via the smooth and distortionless tone controls. I have rescued some of my earliest broadcast tapes by this means, recopying them to sound better than they ever did before.

-- Ed Canby, AUDIO

Among the things you can do with an IC150:

Produce your own taped programs! Record from any of seven inputs: 2 phono, 2 tape, 1 tuner, 2 auxiliary (tape player, cassette deck, guitar, microphone, etc.)

Clean up record scratch, tape hiss and turntable rumble with filters which scarcely alter program material.

Improve frequency response with bass and treble controls for each channel.

Enhance stereo image with the IC150's exclusive panorama control.

Record two copies of a program at once, and monitor source and tape for each.

Correct ping-pong effect for more enjoyable headphone listening.

The IC150 performs all these functions and more with lower distortion and noise than any other preamplifier.

This combination of clean sound and versatility cannot be bought anywhere else for less than \$600. But you can buy it for only \$299 at your **Crown** dealer. See him today to make your own comparison. (For independent lab test reports on the IC150, write CROWN, Box 1000, Elkhart, Indiana, 46514.)



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CIRCLE 12 ON READER-SERVICE CARD

letters

Mistakes on Records

Henry Fogel's "Discs That Should Never Have Been Released" [October 1973] was both amusing and informative. I too find the subject of record "errors" fascinating.

However there seems to be a "blooper" in Mr. Fogel's own article. He states, concerning the Everest *Otello* excerpts: "When I heard the 'Esultate' I was stunned." That's a pretty neat trick, since Del Monaco does not sing the "Esultate" anywhere on the disc, which begins with the Act I love duet.

And what, by the way, is wrong with "Ye-hudi Menuhin"?

Jay Kauffman
APO New York

Okay, no "Esultate." And make that "Menuhin"; an article on bloopers has an intimidating effect on overzealous proofreaders.

I am sure that Mr. Fogel is aware of many other examples of "nauseous groovitis": I just can't let go unnoticed one of my favorites, the Music Guild reissue (MS 196) of Liszt's *Dante Symphony* conducted by György Lehel. For some strange reason the first part of the work, *Inferno*, has been pressed on both sides of the disc, thereby omitting entirely the *Purgatorio* and *Magnificat*. Quite frankly I didn't consider the *Inferno* performance of such excellence as to warrant a repeat! Unfortunately there seems to be no stereo alternative. A new recording of this work—by Haitink, perhaps—could solve both problems.

Jeffrey Brown
Nashville, Tenn.

Henry Fogel has brought back fond memories of poverty-stricken college days, when the 98¢ bin at the local supermarket contained many of the dubious gems he mentioned.

But the bargain counters have plenty of illustrious company when it comes to marketing bloopers. One recent candidate for Mr. Fogel's catalogue of recorded stepchildren is the Musical Heritage Society's MHS 1632, a magnificent recording of Sir Arnold Bax's *Symphony No. 2*, performed by the London Philharmonic under Myer Fredman. However, the jacket prominently displays an excellent photograph of Gustav Holst!

At least MHS is consistent. The advertising circular that announced the forthcoming release of MHS 1632 carried the same photograph of Holst.

Ronald V. Hardway
Webster Springs, W.Va.

I've encountered a good number of switched labels and off-center discs. But the one that took the cake was a copy of Columbia SL 224, the deleted two-disc album of Bruno Walter rehearsing and conducting the Mozart *Linz Symphony*. The performance on Side 4 began in C major; but during the second movement I sensed some pitch instability, which continued through the minuet and finale until the pitch had dropped more than half a tone. Concerned that my turntable was showing signs of untimely arthritis, I set the tone arm back to the beginning of the side—back to C major went the pitch!



Bruno Walter—
The recorded pitch wasn't perfect.

Unfortunately we average record collectors can't quite afford to collect oddities just yet—there is still quite a lot of good music that we're trying to locate in *unblemished* copies!

W. Ronald YaDeau
La Grande, Ore.

The Horenstein Legacy

It was gratifying to read Jack Diether on "The Recorded Legacy of Jascha Horenstein" in your October issue.

Horenstein was very much in the Furtwängler mold. He had the same serious approach to music—the same depth of purpose. Horenstein even had the same habit of conducting just slightly behind the beat and the same ability to mesmerize musicians into flights of ineffable expression.

I last played with Horenstein in London—the Brahms Second Concerto with the LSO. At the rehearsal it was touch and go. At the end of the performance we all knew we had been in the presence of something unforgettable. Horenstein, like Furtwängler, had the power of divination.

Claudio Arrau
Douglaston, N.Y.

Thank you for the beautiful article on Horenstein. You might like to know that I played with him in one of the very early performances of the Berg violin concerto in Brussels at the Palais des Beaux Arts (this was about 1937), and at that time he showed unusual understanding of both the musical and emotional content of the work. It was a great pleasure to share it with him.

Louis Krasner
Syracuse, N.Y.

In his human testament to the recorded legacy of Horenstein, Mr. Diether has ennobled the musical wonders of a conductor so unknown to concert audiences in America. Back in the 1950s I scraped together five dollars to buy Maestro Horenstein's Vox recording of the Bruckner Eighth, which remains today my prize possession in a collection of more than six hundred classical records. Later I pur-

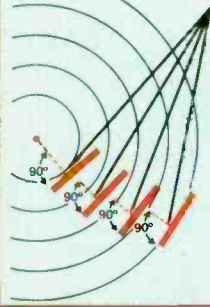
Garrard introduces its new models.

ZERO 100c



The Zero Tracking Error Tonearm

True tangent tracking geometry. Zero 100c and Zero 92 tonearms.



ZERO 92



MODEL 82



MODEL 70



MODEL 62

This season, we have brought out four entirely new units in the Component Line, and refined the already famous ZERO 100, now in its third year of production. This unique Zero Tracking Error automatic turntable, which has earned the overwhelming regard of the critics, now becomes the ZERO 100c, and includes further advancements; including a built-in, automatic record counter... making the ZERO 100c the finest automatic turntable available at any price.

The Garrard policy of pursuing useful technical innovations and resisting "change for the sake of change," has paid off handsomely this year. Most notably, the articulating Zero Tracking Error Tonearm, Garrard's revolutionary patented design, has been incorporated in the ZERO 92, a new model at lower cost than the ZERO 100c. In addition, three other models, the 82, 70 and 62 have been introduced. The entire series both in styling and features, reflect the ZERO 100c design philosophy.

This year, more than ever, there is a Garrard automatic turntable to suit your specific needs. Your dealer will help you select the model that will best compliment your system... whether that system is mono, stereo, 4-channel, matrix or discreet.

ZERO 100c

Two speed Automatic Turntable with articulated computer-designed Zero Tracking Error Tonearm. Features: Variable speed $\pm 3\%$; Illuminated Stroboscope; Built-in automatic record counter; Magnetic anti-skating control; Sliding weight stylus force setting; 15° vertical tracking and cartridge overhang adjustment; Damped Cueing/Pausing in both directions; Patented Synchro-Lab Synchronous Motor. \$209.95*

ZERO 92

Three speed Automatic Turntable with articulated Zero Tracking Error Tonearm. Features: Lever type anti-skating adjustment; Sliding weight stylus force setting; 15° vertical tracking and cartridge overhang adjustments; Cueing/Pausing control, Damped in both directions; Patented Synchro-Lab Motor. \$169.95*

MODEL 82

Three speed Automatic Turntable with low-mass extruded aluminum tonearm. Features: Lever type sliding weight anti-skating adjustment; Sliding weight stylus force setting; 15° vertical tracking and cartridge overhang adjustments; Cueing/Pausing control, Damped in both directions; Patented Synchro-Lab Motor. \$119.95*

MODEL 70

Three speed Automatic Turntable with low-mass aluminum tonearm and fully adjustable stylus pressure setting. Features: Torsion spring anti-skating control; Cueing/Pausing control; 2 point record support; Patented Synchro-Lab Motor. \$89.95*

MODEL 62

Three speed Automatic Turntable with low-mass aluminum tonearm, fixed counterweight, and adjustable stylus pressure. Features: Torsion spring anti-skating control; Cueing/Pausing control; 2 point record support; Heavy duty four-pole Induction Surge Motor. \$69.95*

*Less base and cartridge.



Sony steadfastly refuses to let Brünnhilde overpower Mimi.

Music comes in big, loud, powerful varieties and in small, weak, delicate types. So, as it happens, do FM stations. If you have your heart set on listening to Mimi on a weak station, while some powerful, nearby station on the dial is thundering out Wagner, relax!

Sony receivers are dedicated to the proposition that the little stations of the world deserve their fair share of the MHz. And Sony is possessed of a rare talent for bringing in the weak sister stations.

To bring in the weakest of stations without intrusion by stronger ones, Sony's FM front end includes newly developed junction FETs in its mixer and RF stages. The IF section has permanently aligned, solid-state filters and a high gain IC limiter for excellent selectivity and superb capture ratios.

And Sony receivers deliver clean, distortion-free power from low, low bass (where you need it) right through the highest frequencies. (We rate amplifier power in terms of "continuous power output per channel with both channels driving 8-ohm loads within the entire audio spectrum"). For example, from 20Hz to 20kHz for the 7065, 7055, 6046A and 6036A receivers. Direct coupling means no output coupling capacitors to get between you and the music.

Sony receivers satisfy a wide variety of listening needs. Our STR-7065 (60+ 60W RMS from 20Hz to 20kHz with less than 0.2% distortion) plucks stations from even the most crowded dials with its excellent sensitivity and remarkable 1 dB capture ratio! You can click in your choice of three speaker pairs, monitor two tape recorders, dub

directly and mix one or two stereo microphones. Function indicator lights and a preamp-out/amp-in connection are welcome conveniences. \$499.50.*

The 7055 has all the features of the 7065 except mic mixing, function lights and signal strength meter. A bit less power, (35+35watts 20Hz to 20kHz with less than 0.2% distortion), and an exceptional tuner section. \$399.50.*

Our new STR-6046A represents a new standard in its power output and price category. Output is 20+20W RMS (20Hz to 20kHz) with THD less than 0.8%. A tuner section with 2.2 μ V IHF sensitivity, and 1.5 dB capture ratio! Features include mic input and line mixing facilities, tape monitoring, function indicator lights and choice of two speaker pairs. \$249.50.*

Our under \$200, STR-6036A is conservatively rated at 15+15W RMS (20Hz to 20kHz). It has all the facilities of the 6046A except the mic mixing control and function lights. A remarkable 1.5 dB capture ratio is a clue to the tuner's impressive performance. \$199.50.*

An all-around, 4-channel performer, the SQR-6650-SQ, the other matrix systems and discrete (with quad tape deck). It features Double-Stacked Differential circuitry for extra power in stereo. \$329.50.*

The only thing overpowering about Sony receivers is the value they offer. Hear them at your Sony dealer. Prices include walnut finish cabinets. Sony Corporation of America, 9 West 57th St. New York, New York 10019.

SONY[®]

* Suggested retail.



CIRCLE 55 ON READER-SERVICE CARD

There are some things you'll appreciate about a Dual right away. Others will take years.

You can appreciate some things about a Dual turntable right in your dealer's showroom: its clean functional appearance, the precision of its tonearm adjustments and its smooth, quiet operation.

The exceptional engineering and manufacturing care that go into every Dual turntable may take years to appreciate. Only then will you actually experience, play after play, Dual's precision and reliability. And how year after year, Dual protects your precious records; probably your biggest investment in musical enjoyment.

It takes more than features.

If you know someone who has owned a Dual for several years, you've probably heard all this from him. But you may also wish to know what makes a Dual so different from other automatic turntables which seem to offer many of the same features. For example, such Dual innovations as: gimbal tonearm suspensions, separate anti-skating scales for conical and elliptical styli, and rotating single play spindles.

It's one thing to copy a Dual feature; it's quite another thing to match the precision with which Duals are built.

The gimbal, for example.

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chased other works performed under his direction with the same zeal.

Yes, Mr. Diether, "there are many strange anomalies and paradoxes in the life of Jascha Horenstein," but I believe that through his recordings he will be regarded by future listeners as the pre-eminent conductor of our time. I was deeply moved by both the Diether article and Joel Lazar's "Horenstein at Work."

Leonard Bloom
Trumbull, Conn.

The Horenstein recording of the Prokofiev *Classical Symphony*, listed as out of print in the mono discography, is currently available. It's in electronic stereo on Vox STPL 513 130, coupled with the Prokofiev Third Piano Concerto performed by Friedrich Wührer and Michael Gielen (in real stereo).

Incidentally the stereo Beethoven *Eroica* (STPL 510 700) actually was once listed in Schwann; it was deleted in May 1960. Apparently Vox failed to notify Schwann when the record was reinstated (with the same catalogue number) several years ago.

Thomas B. Null
N. Hollywood, Calif.

In the stereo discography, the violinist in the Reader's Digest Beethoven concerto should be Erich (not Ernest) Gruenberg. This fine violinist, who now lives in London, also appears on an excellent recording of Messiaen's *Quatuor pour la fin du temps* (Angel S 36587).

Ifan Paygo
Bozeman, Mont.

Sylvania Replies

In your review of the Sylvania CR-2743 receiver [August 1973] you found the power bandwidth, total power output, distortion, tuner sensitivity, and capture ratio all acceptable. Your conclusion, then, that the receiver misses component standards by a "wide margin" is puzzling as these areas are prominent among those that contribute most to the manufactured cost of this product and are the ones generally listed in any promotional or informative literature relating to the receiver. The "wide-miss" margin seems to be based on your measurement of 1-watt frequency response, RIAA equalization response, and medium-to-strong-signal FM tuner quieting. You also took exception to our use of pin jacks for speaker output.

Let's examine the last objection first. We believe that these outputs are totally adequate for connecting main speaker leads from an amplifier of at least 50 watts rms per channel since it is possible to use heavy wire with them (for consumers' convenience, all current CR-2743As are shipped with speaker leads terminating in plugs that mate with these jacks), and they simplify speaker connection and phasing while providing adequate surface area for good electrical connection.

As to frequency response, our own measurements show the nominal response of the current CR-2743A receiver at 1 watt to fall within the limits of +0, -3 dB and 20 Hz to 20 kHz espoused by HIGH FIDELITY.

Over-all receiver response through the RIAA equalization is ± 2 dB, 30 Hz to 15 kHz.

In the very early production of the CR-2743A, extreme low-frequency system response through the RIAA compensation was rolled off (though adequate low-frequency re-

sponse was maintained on program material). This was done to prevent acoustic feedback between speakers and turntable as a result of the very high power output capabilities at low frequencies of the CR-2743A. Field experience indicated that this rolloff was not required and low-frequency response was extended on all later production. We assume that HIGH FIDELITY's remark that "some drop in low-end response is common on budget products" is based upon a reasonable number of tests of products in this category. However, the juxtaposition of that remark in the discussion of Sylvania's CR-2743A would tend to imply a similarity between the CR-2743A and budget-priced receivers in this regard.

As HIGH FIDELITY must be aware, budget-priced receivers have a "drop in low-end response" because the power output stages are

not capable of even small amounts of low-frequency power. By your own tests, this is not the case with the CR-2743A (which has substantial low-frequency power output) but rather reflects a conscious design attempt by Sylvania to eliminate a possible consumer objection to extended low-frequency response.

Regarding the FM quieting curves, you stated that "the real trouble with the tuner section becomes apparent in the quieting curves. While the raw sensitivity numbers suggest adequate or better performance, the curves themselves flatten out too soon. . . . In stereo, the curve barely gets below 30 dB, which must be counted as poor."

We assume that HIGH FIDELITY's moderate-to-strong signal quieting is defined by the ratio: Signal + Noise + Distortion + Noise + Distortion. Given this definition and re-



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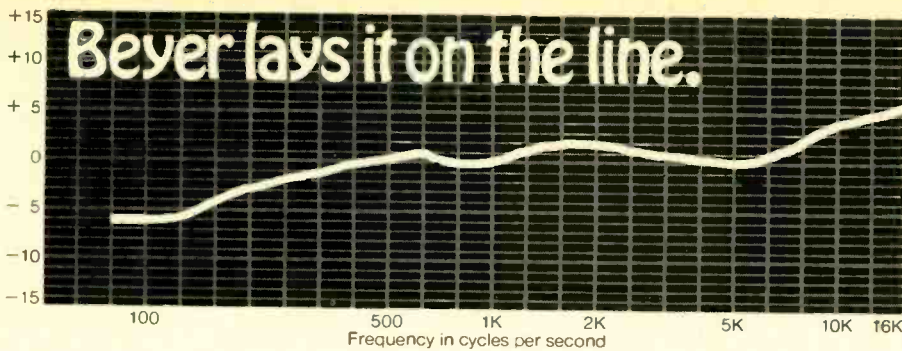
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viewing HIGH FIDELITY's curves, it appears that the major contributor to the curve is distortion, since your measured 64-dB signal-to-noise ratio is well below the 40-dB and 30-dB quieting curves. The mono curve we measured on this model reaches 50 dB at 10 to 15 microvolts and holds at that figure for stronger signals. The difference between these figures and HIGH FIDELITY's could result from a slight misalignment in the detector, which could raise the average distortion on an FM mono signal from 0.25 per cent to 1 per cent.

The stereo quieting curve we have measured drops to 50 dB at 100 microvolts and continues at that level for stronger signals. The 30-dB figure reported by HIGH FIDELITY could result in part from the previously mentioned misalignment, plus the 19-kHz and 38-kHz multiplex carriers not being adequately filtered out for your measurements. As indicated in the review, with regard to the 10-kHz distortion, the 19-kHz and 38-kHz products also do not affect the audible performance of the receiver but only indicate its electrical characteristics; as such they are not relevant to quieting curves throughout the audible range.

Our own measurements support our position, and that of many of our dealers, that the performance of this tuner is well within the area delineated by "component standards" (as we and our dealers' organization understand them).

Since there seems a rather significant difference in some areas between our specifications and measurements and those of HIGH FIDELITY's, we conclude that the units tested are not representative of current production. The opinion set forth in your article is that the CR-2743A misses component standards. The implication here is that such a set of standards exists as well defined both in terms of the individual standard and the relative weighting between standards. We know of no such code of standards. However, there are some fairly exacting quantitative parameters which are assumed by manufacturers and retailers to be representative of quality audio equipment. Our receiver falls well within the acceptable ranges in these parameters.

Equal to these measurements in importance is that the capability of a piece of audio equipment must be established on the retail floor in the areas of listenability, power capability, signal pulling and control function. Our own and dealer comparison of the CR-2743A against competitive units in actual unit-to-unit tests indicates that the CR-2743A is a unique value among the many brands of stereo component receivers now on the market.

We appreciate the space HIGH FIDELITY devoted to the review of Sylvania's CR-2743A stereo receiver and hope that additional information contained in this letter will be informative to HIGH FIDELITY and its readers.

Robert T. McCarthy
General Product Manager
Entertainment Products Group
GTE Sylvania
Batavia, N.Y.

If, as this letter and the data that accompanied it suggest, both samples of the CR-2743A receiver we tested in the lab suffered from misaligned FM sections, we wonder how many samples were delivered to their customers in that condition. We understand that the Sylvania data represent the average of a recently produced sampling, none of which matched our figures. This would suggest improving quality control. Similarly, the response of the RIAA equalization

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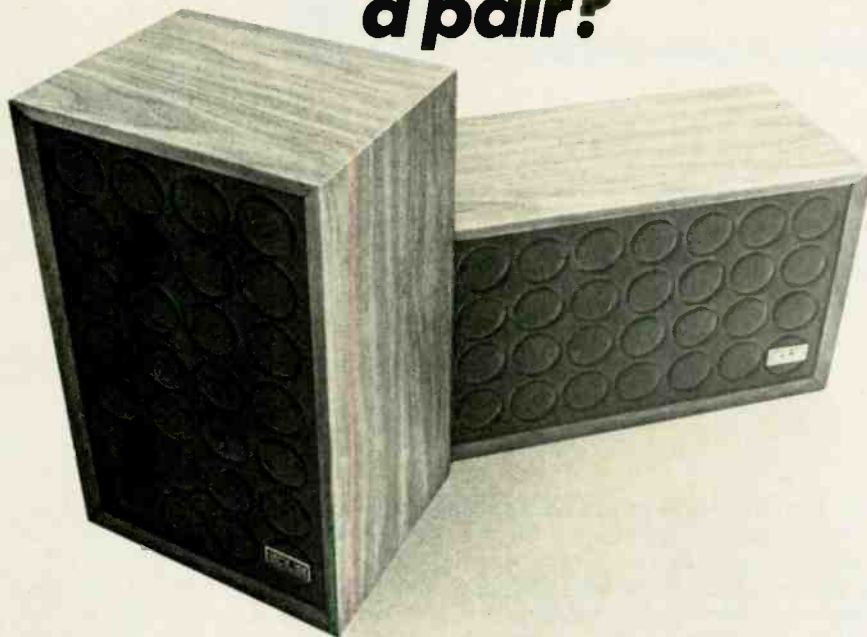
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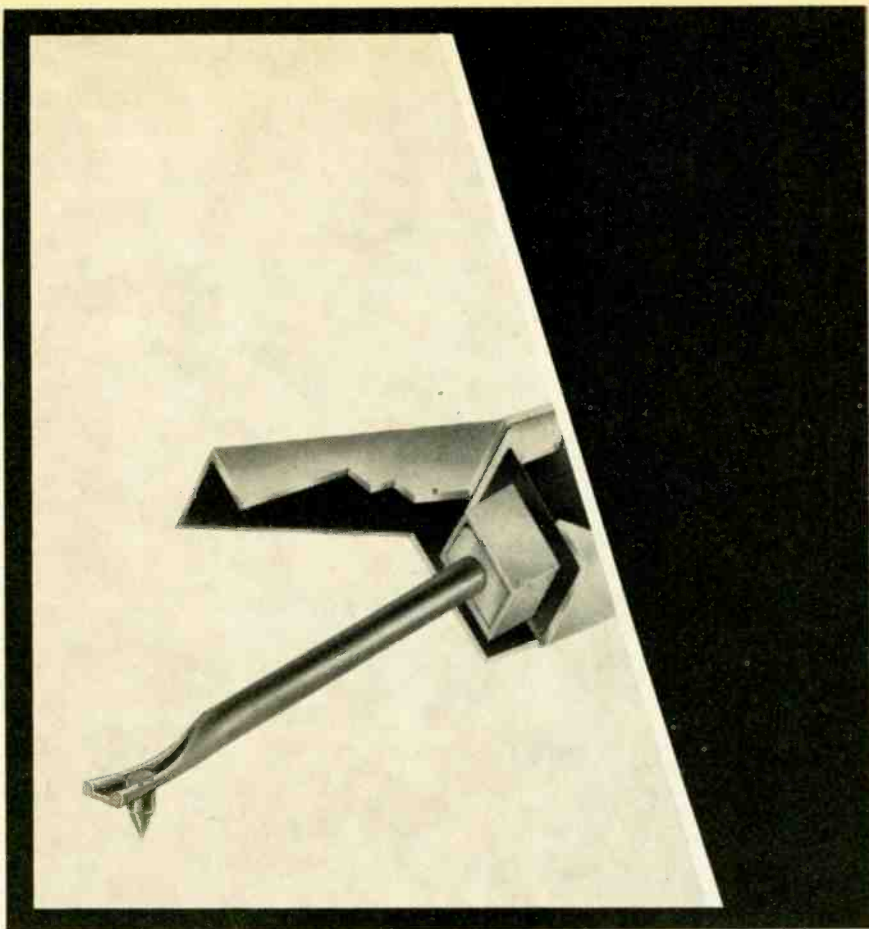
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Straight talk about a stylus

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appears to have been improved (incidentally confirming the guess voiced in our report that the bass rolloff was intentional, a habit of design in consoles—where feedback from speakers is an inherent problem—but not in components). We don't mean to say, of course, that Sylvania is not to be congratulated for all that was admirable in the CR-2743A. Most "components" from non-component companies are travesties of the concept; the CR-2743A is not, and we look forward to Sylvania products about which we need feel no reservations.

Colin Davis for Gluck?

Would somebody please tell Colin Davis to revive the Gluck operas? This supremely great composer—the only one of the classical period to stand next to Mozart and Haydn—is represented by exactly two complete operas in Schwann: *Orfeo*, of course, and *Alceste*. Both are gripping, beautiful pieces of music, but that only makes the absence of the *Iphigénies*, *Armide*, and *Echo et Narcisse* the more painful. And surely Davis is the ideal man to record them; his *Figaro* and *Idomeneo* are the best around, and he is the undisputed classical stylist of our day. One hopes that his dabblings in Beethoven won't lead him into the Romantic repertory; there has never been a lack of conductors for the Romantics, but the true classicists are few and far between.

Gary Dodson
Bakersfield, Calif.

This season's Covent Garden production of Iphigénie en Tauride suggests that Mr. Davis has had the same thought. (Philips, please note.) And don't forget the complete Iphigénie en Aulide (Eurodisc 86 271 XR, imported by German News Co., 218 E. 86th St., New York, N.Y. 10028) reviewed in April 1973, estimable despite its use of the German language and Wagner's edition.

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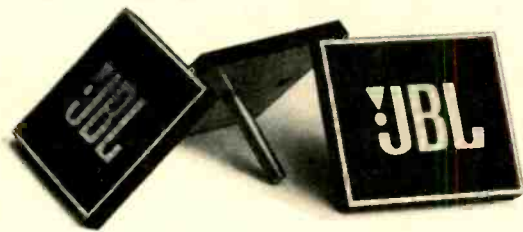


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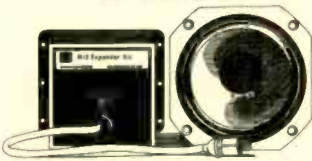
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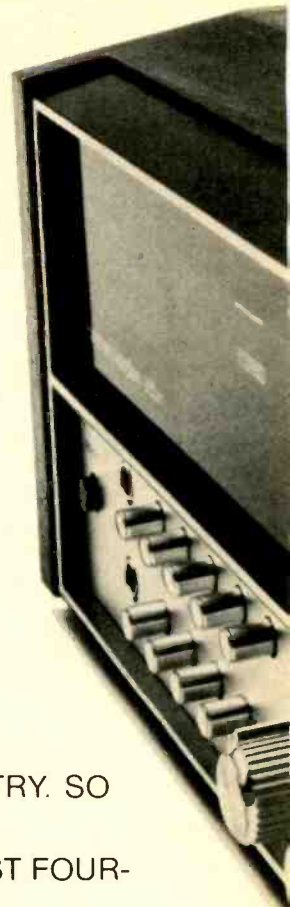
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Berlioz' Devil in Boston



After leading the Boston Symphony and the Tanglewood Festival Chorus in the climax of *The Damnation of Faust*, Seiji Ozawa listens to the playback flanked by producer Thomas Mowrey on his right and soprano Edith Mathis, DG's Hans Hirsch, and tenor Stuart Burrows on his left.

BOSTON

At a time when large-scale recordings are becoming extinct in the United States, the Deutsche Grammophon team in Boston's Symphony Hall recently undertook the largest project since... well, since DG's Metropolitan Opera *Carmen* a year before.

The task at hand for the Boston Symphony's new music director, Seiji Ozawa: recording Berlioz' "dramatic legend" *The Damnation of Faust* in a bare-minimum five sessions, sandwiched between concert performances in Boston and New York. Fortunately neither orchestra nor conductor is a stranger to the score: Boston is one of the few places where the big Berlioz works have been in the repertory since the Fifties (when the BSO recorded its first complete *Damnation*, under Munch), and Ozawa is one of the few conductors who actually plays these works in concert (he had done both *The Damnation* and the Requiem as a guest conductor with the BSO).

The first four sessions were squeezed into two days: afternoons and evenings. As if the schedule weren't tight enough, the project was threatened by the sudden mysterious indisposition of the Méphistophèlès, bass-baritone Donald McIntyre. But when I arrived for the second day's afternoon session, McIntyre was on stage (behind the orchestra, which was on the auditorium floor) along with the other principals, soprano

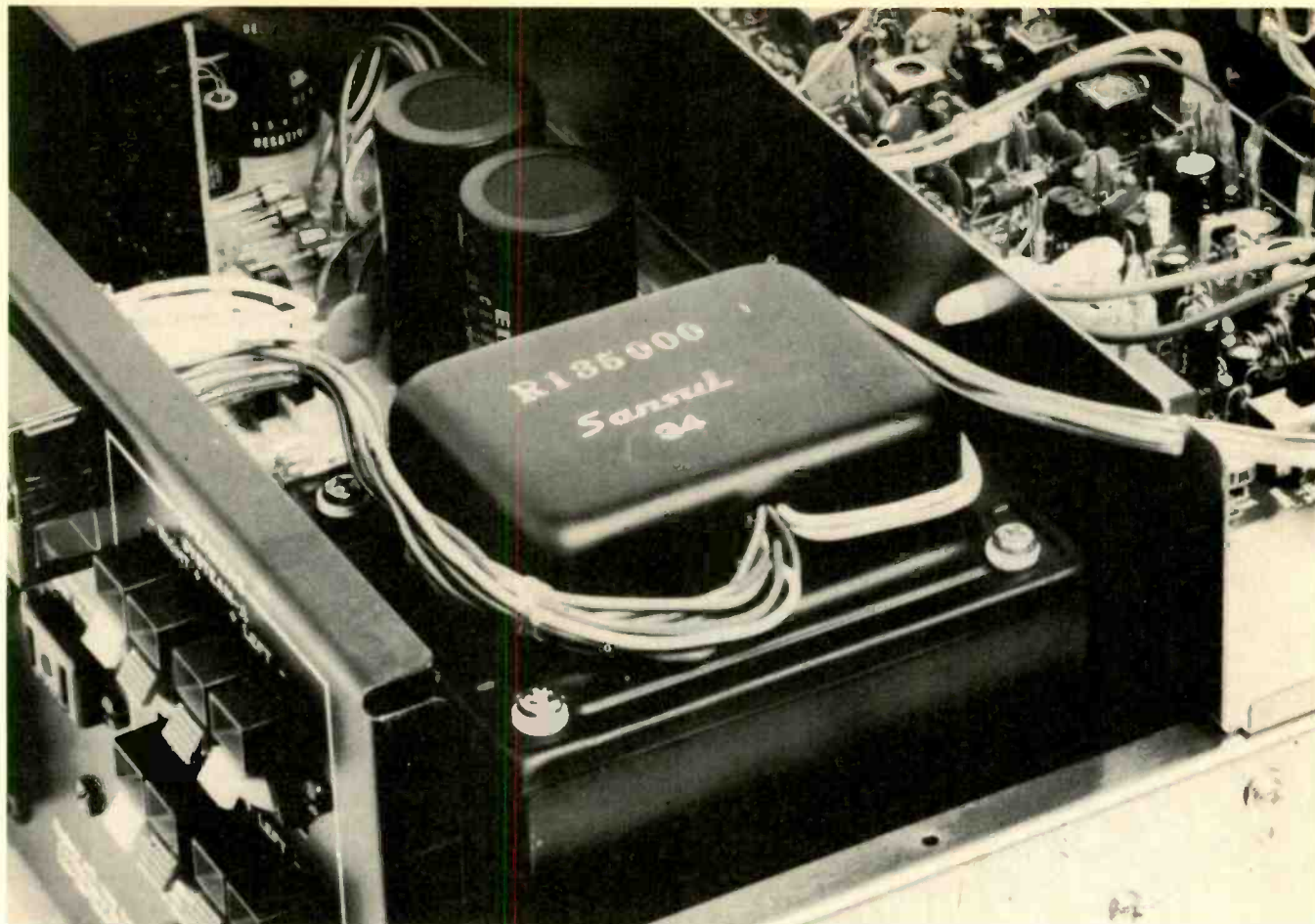
Edith Mathis (Margarite) and tenor Stuart Burrows (Faust), showing no signs of whatever had threatened his participation, unless you count his nonstop vocalizing between takes. (Later, in the control room, producer Thomas Mowrey suggested that perhaps he'd been done in by the clams they had all had with dinner some nights earlier. "But I grew up on shellfish," the New Zealand-born McIntyre replied.)

The session was devoted primarily to Part III, which involves all three soloists. The final scene of Part III was left for the evening session, when the Tanglewood Festival Chorus would be on hand. Work began with the last number before that final scene, the haunting Marguerite/Faust duet. Ensemble problems necessitated several retakes, forcing Burrows to repeat his ascent to high C sharp.

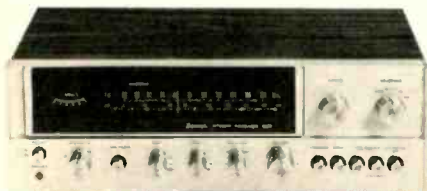
After a dip back into Part II for the brief first Faust/Méphisto scene beginning with Méphisto's sardonic entrance line, "*O pure émotion*" (McIntyre sounding not at all indisposed), work proceeded consecutively through Part III from Faust's "*Merci, doux crépuscule*" up to the already recorded duet. Again Burrows was taxed: The aria contains a haunting phrase, "*Que j'aime ce silence*" ("How I love this silence"), in the tenor's upper register, marked *ppp*. In each of the three takes Burrows negotiated the fiendish phrase somewhat differently; it should be a pleasant dilemma choosing among them.

A Devious Devil. For the most part recording was done in complete takes of musical numbers. Mathis, for example, did a complete take of her first big solo, the "Gothic song" "*Le Roi de Thulé*." All then retired to the control room for playbacks, returned to the auditorium, did another complete take, and moved on. The last number on the schedule, the somber recitative from Part IV in which Méphisto—over a background of insinuating hunting horns—tells Faust of Marguerite's plight, brought some problems. First, the treacherous brass parts required some ensemble work, which was finally accomplished to everyone's satisfaction.

But in the control room after the session, Ozawa, Burrows, and McIntyre tried to diagnose a feeling of rhythmic tentativeness. Burrows, who is almost fanatical about rhythmic accuracy, was frustrated trying to figure out why Ozawa insisted one of his emotional outbursts was lagging behind the beat. Finally Ozawa and McIntyre realized that he had been taking his beat from Méphisto's unaccompanied preceding line, in which McIntyre had broadened the tempo for dramatic effect. A relieved Faust chided his Méphisto, "You can do that; you're devious. But I..." With the following scene, the descent into hell, scheduled for the evening session, Mowrey and Ozawa quickly scheduled a retake of the problem section. (Judging from the New York performance the following week, Faust coped successfully



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with at least this instance of Méphisto's deviousness.)

The DG *Damnation*, scheduled for spring release, faces competition from Colin Davis' new Philips recording, which should be out by the time you read this. (And if current rumors prove true, we can expect a Solti version before long.) A control-room playback of the BSO's *Pandaemonium* left no doubt in at least one listener's mind why DG was willing to foot the bill for *Damnation* sessions in Boston: The BSO—too often overlooked in the World's Greatest Orchestra sweepstakes—can produce a unique combination of power, balance, and beauty of tone. KENNETH FURIE

LONDON

Boito's Devil Gets His Due

The EMI producer looks up, startled. "You should be in there," he says to Faust urgently, pointing in the direction of the recording studio. A new take on Boito's *Mefistofele* is just beginning. "I've just come out for a candy!" says Plácido Domingo, living up to the amiable promise of his Christian name. And true to type, professional to his fingertips, this rare tenor returns to his microphone in good time to contribute his next words.

This *Mefistofele*—only the second in stereo, and the first new recording since Decca/London's was issued in 1959—has Julius Rudel and the London Symphony working together for the first time. They eased into their collaboration by beginning the first session with some Act IV ballet music. That allowed producer John Mordler and engineer Bob Gooch to get the balance right before the singers arrived. *Mefistofele* is the first opera Mordler has produced for EMI since coming over from Decca (as noted in my October report), where his projects included some of the Sutherland/Bonyng opera sets.

The official schedule called for Domingo too to ease his way into the opera: His first session was to include only a brief exchange with Faust's student Wagner. The problem was more mechanical than vocal: moving around the stereophonic stage without creaking. At one point, against the quietest string accompaniment, the engineers decided to help the singers in their movements by varying a few knobs. A rare expedient, it averted the creaks.

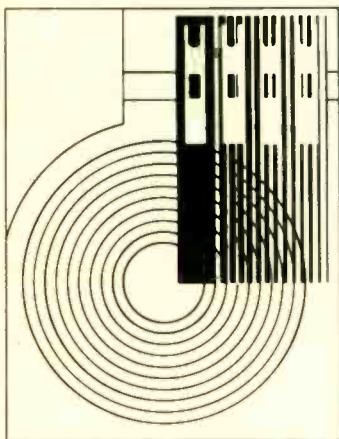
The part of Wagner was taken by Thomas Allen, currently in the Covent Garden company, whose high, firmly focused baritone records beautifully. It sounds to my ears as though he is going to be very useful—and maybe much more—in the recording studio. With Allen available, Mordler encouraged the idea of assigning the role to a baritone instead of the usual tenor.

Before the end of that session, Domingo characteristically opted to tackle impromptu one of his big arias, the well-known Act I "*Dai campi, dai prati*." It struck him as strange that in Boito's version all of Faust's most lyrical music comes when the hero is an old man. Here in this most expansive aria there was nothing intrinsically "old" about the tenor's sound. He sang the number through twice, then came back to the control room a little anxious. "We all know that take was rotten," Mordler said dryly. For a moment Domingo was taken aback, then laughed with the rest. One of the hero's big hurdles had been jumped—ahead of schedule.

The other principals in the cast are Norman Treigle in the title role and Montserrat Caballé as Margherita. Mezzo Heather Begg, the Anna of Philips' complete *Les Troyens*, is Marta, and Josella Ligi sings Helen of Troy.

RCA's London Summer. Both Domingo and Caballé have been busy in the London studios this summer. Soon after completing the EMI *Mefistofele*, they went on to record Puccini's *La Bohème* for RCA, with a conductor who over a quarter century has rarely strayed from the Decca/London fold: Sir Georg Solti.

Continued on page 28



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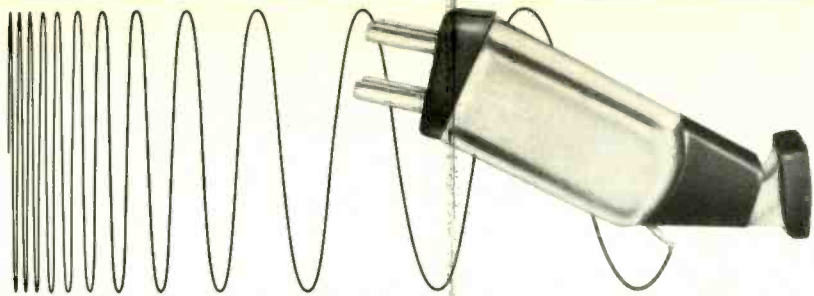
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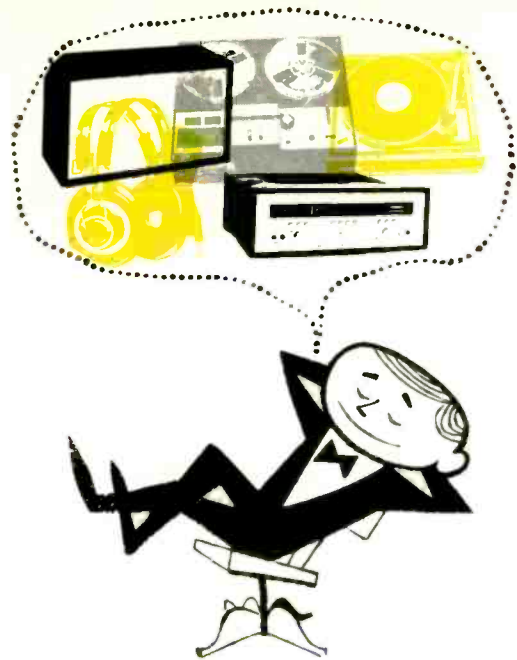
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61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
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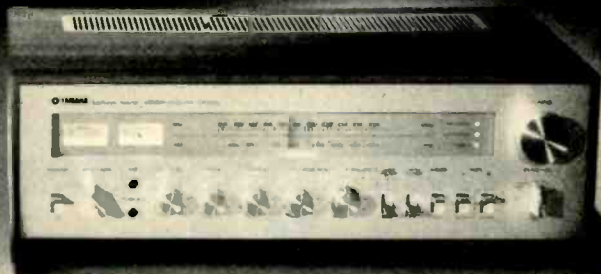
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Continued from page 22

RCA's answer to Decca/London's recently issued Karajan/Berlin version is not being rushed out (or so RCA classical chief Peter Munves told me when he was in London for RCA's international repertoire conference), but the company has gathered one of the few line-ups likely to rival Karajan's all-star group. Sherrill Milnes (Marcello) and Ruggiero Raimondi (Colline) predictably join Domingo and Caballé, along with Judith Blegen (Musetta) and Vincenzo Sardinero (Schaunard). The London Philharmonic is joined by the John Alldis Choir and Wandsworth School Boys' Choir, with an interesting newcomer as boy

soloist: Plácido Domingo Jr., a chip off the old block. Ten sessions behind very closed doors out at Walthamstow effectively completed the project—the first time that Solti has ever conducted this staple of the operatic repertory.

Caballé was to have joined Domingo and Milnes again for RCA's other major opera project of the summer, Verdi's *I Vespri siciliani*, with James Levine conducting the New Philharmonia. Unfortunately a recurrent illness forced her to cancel, but RCA had enormous good fortune in finding an ideal substitute, Martina Arroyo. Arroyo had just completed a collection of excerpts from Halévy's *La Juive* (also for RCA), with Rich-

ard Tucker, Anna Moffo, and the New Philharmonia under Antonio de Almeida, and she was readily persuaded to juggle her schedule to fit in the Verdi opera. Through all this long hot summer of recording, Richard Mohr has remained as ever the imperturbable man in charge of these RCA projects.

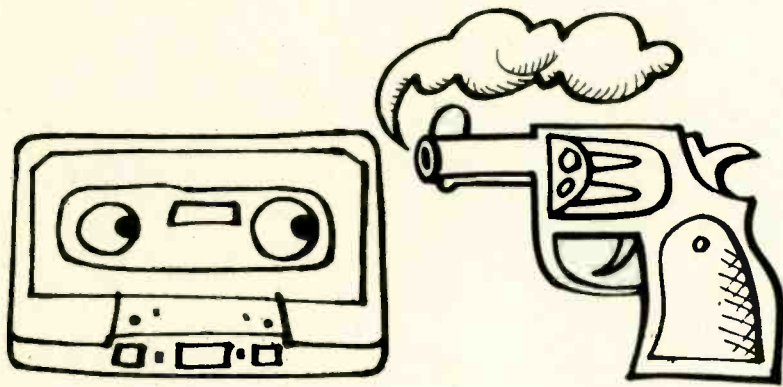
Philips' Early Verdi. Another recording of a rare Verdi work is just starting as I write this—his second opera *Il finto Stenislao* (better known by its original title, *Un Giorno di regno*), his only comic opera prior to *Falstaff*. As with Philips' previous early-Verdi undertakings, *I Lombardi* and *Attila*, Lamberto Gardelli conducts the Royal Philharmonic and Ambrosian Singers. The cast includes Jessye Norman, Fiorenza Cossotto, José Carreras, Ingvar Wixell, and Wladimiro Ganzarolli.

Tippett on Disc. Erik Smith and his Philips team had previously recorded—in their favorite haunt, Brent Town Hall—Sir Michael Tippett's opera *The Knot Garden*. By opera-house standards this is an unusually short piece at ninety minutes; but the score is so complex and concentrated that, even with live performances as preparation, it was a fine achievement completing the project in a mere five sessions. Colin Davis (who has already recorded Tippett's *Midsummer Marriage* for Philips) conducts the complete Covent Garden cast: Yvonne Minton, Josephine Barstow, Jill Gomez, Thomas Hemsley, Thomas Carey, Robert Tear, and Raimund Herinx.

Tippett, approaching his seventieth birthday in 1975 and now a determined country-dweller, insisted on attending all five sessions. He expressed surprise at the extent of the inevitable modification in the style of performance in the recording studio—less declamatory and more conversational, in a piece where the composer's words are often of key importance. It seemed natural to Tippett that the characters, larger than life on the Covent Garden stage, should be scaled down for this performance, particularly when balance engineers eliminate competition between singers and orchestra.

Philips has also recorded Tippett's three piano sonatas with Paul Crossley, a brilliant young virtuoso who gave the first performance of the Third Sonata only this past summer at the Bath Festival. Also scheduled is Colin Davis' interpretation of the ambitious Third Symphony. The finished record should reach the United States in time for the work's American premiere in February, with the Boston Symphony under Davis. Sir Michael will perform the work with the Chicago Symphony in March.

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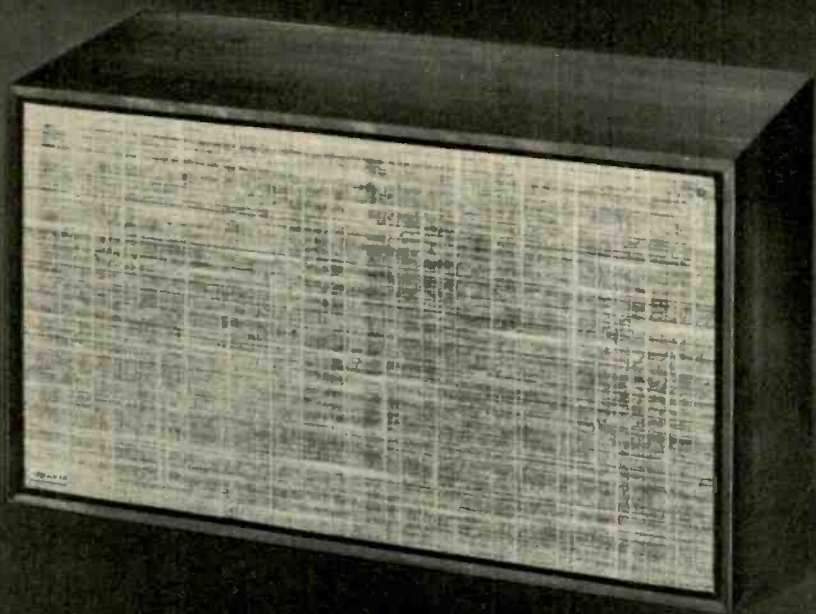
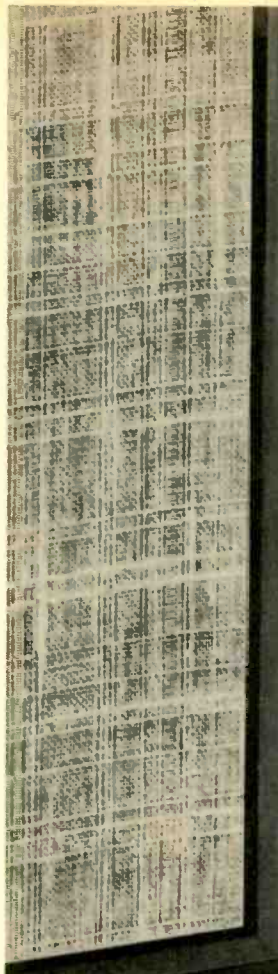
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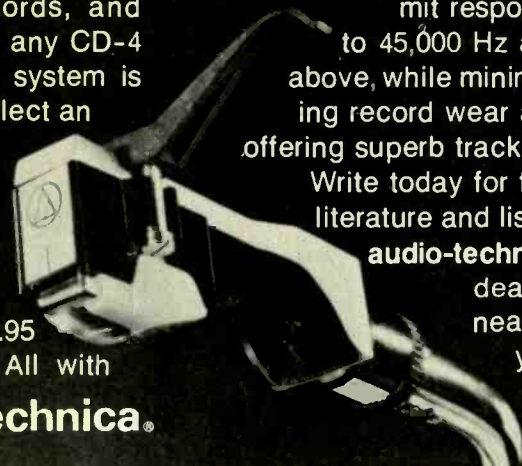
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petition prizewinner Murray Perahia, who recorded Chopin's B flat minor Sonata earlier in the summer, and Leonard Bernstein, who had two projects in hand.

At CBS' own London studios Bernstein recorded his *Trouble in Tahiti* with an orchestra of winds, harp, and string quartet, and soloists Nancy Williams and Julian Patrick. That was immediately followed by a video recording for London Weekend Television. During the regular CBS sessions Bernstein's producer, John McClure, was for a moment perturbed when the control panel failed to operate. He twiddled some knobs. "Very interesting!" he said thoughtfully in his best Arte Johnson manner. It was the understatement of the year, until the temperamental electronics came to heel.

The other Bernstein project was with the London Symphony. He conducted them in an Edinburgh Festival performance of the Mahler Second Symphony, and followed that up with disc and television sessions in the ampler surroundings of Ely Cathedral, nearer home, just sixty miles north of London.

EDWARD GREENFIELD

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Kirchner in the Studio

It's not unusual when the first sequence on a recording schedule requires a number of retakes—particularly in a work as complex as Leon Kirchner's *Lily*. But when the soprano has to sustain an F above high C, the seventh and eighth takes begin to get gruesome. "Get it right this time, boys," Diana Hoagland muttered during a control-room playback at Columbia's Thirtieth Street studio. "I can't keep this up much longer."

Like Kirchner's recent Third String Quartet, *Lily* uses both live performers and previously recorded electronic material. The immediate problem for "The Ensemble"—a chamber group composed of such "Marlboro people" as Ms. Hoagland, violinist James Oliver Buswell IV, Lorin Hollander on the celesta, and Kirchner himself conducting from the piano—was co-ordinating the "live" performance with the taped material, which for obvious reasons could not be played through loudspeakers as in a "real" performance. Headphones were made available, but they made it impossible for the musicians to hear one another—absolutely essential in such a work. Most of the group opted not to wear them, taking their cues as best they could from Kirchner, who frequently adopted the uncomfortable expedient of keeping the headset over just one ear. Hence the problems that led to Ms. Hoagland's discomfort.

The late August recording followed performances by The Ensemble in New



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York in spring 1973 and at Marlboro in the summer. *Lily*, like Kirchner's *Music for Orchestra* (performed—but inexplicably not recorded—during the 1972-73 season by the New York Philharmonic under Pierre Boulez, perhaps as a gesture of bigness in the friendly feud Kirchner has been having with him), is taken from material for a still uncompleted opera, in the making for some years now, based on Saul Bellow's rather mythical novel *Henderson the Rain King*.

Producer Jay Saks and the engineers encountered another problem with the prerecorded material: The tape, made at Harvard with narration by Kirchner and singing by his wife, Gertrude, was rather hissy, and the differences in sonic ambience were immediately noticeable. That problem was left for the mixing operation.

At one point in the playbacks the composer, jolted by the difference between the way the music sounded in the studio and the way it sounded in the control room, complained, "It doesn't blend together the way it did out there." Saks—Columbia's newest (and youngest) classical producer, a Mannes College graduate in conducting whose recording assignments include the Juilliard Quartet, Anthony Newman, and André Watts—assured him that appropriate reverberation would be added in the mixing; but to attain an instrumental balance closer to Kirchner's ideal, some new mike placements were tried, with satisfying results.

I asked the composer whether he had managed to obtain a desired leave of absence from his teaching duties at Harvard. "Yes, as a matter of fact I have," he answered, "and in a few days I'll be leaving for Rome, where I hope to finish the opera. It's the New York City Opera that made it possible, you know. They've more or less given me a commission so I can get the whole thing done." (Later City Opera director Julius Rudel told me, "I've been trying to get Kirchner to do an opera for years now. So when this came up, I naturally gave him the commission, sort of after the fact, so he could complete the work. We hope to have it for the 1974 season, but of course it may not be ready until 1975.")

Not long after the session Kirchner was off to Rome, planning to return briefly in October to attend the session for his 1958 Second String Quartet, the coupling for *Lily*. The disc, scheduled for simultaneous stereo and quadriphonic release in February, should be a major event. Kirchner is one of the country's most important—and most under-recorded—composers; having heard the *Music for Orchestra* and *Lily*, I would venture the prediction that the completed *Henderson* project may well become the great American opera.

ROYAL S. BROWN

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CIRCLE 37 ON READER-SERVICE CARD

HIGH FIDELITY Compares Columbia's and RCA's Four-Channel Disc Systems

Matrix vs. Discrete—A Preliminary Report

EVER SINCE quadriphonic discs, in their several forms, first crashed upon the American high fidelity scene, the public has been faced with a dilemma: If there are basically two incompatible systems—the “discrete,” as exemplified mainly by RCA’s Quadradiscs (actually the Japan Victor Company’s CD-4 system), and the “matrixed,” represented most prominently by the CBS SQ system—how do you tell which one is better? Or, more bluntly, which one *is* better?

Of course if you prefer Leonard Bernstein and Percy Faith (Columbia Records’ SQ) to Eugene Ormandy and Henry Mancini (RCA Records’ Quadradisc), or vice versa, your choice of “better” is easily determined. But few people select only the recordings of their favorite artists, and of those who do, it is highly unlikely that any have all their favorites on the labels of a single quadriphonic disc system. In any event the determination of *this* “better” cannot be made in the lab.

But what about the sonic musical values—channel separation, dynamic range, frequency response, and so on? Can SQ really separate the channels? (Can CD-4?) Can CD-4 really provide as much mu-

sic on a Quadradisc, with as full an orchestral sound as a stereo disc? (Can SQ?)

Concomitantly, the question arises as to how well, in absolute terms, the equipment for playing each type of disc performs.

When the first quadriphonic equipment appeared about four years ago we began to consider what approach we should take in testing it. We wanted to present lab-documented information that would be as consistent as possible with the methods already in use for stereo (and mono) equipment. But one problem presented itself immediately: Were we to use only oscillator-generated tones for the analysis of such things as response, crosstalk, distortion, and noise—and therefore measure *just* the specific piece of equipment under test—or were we to use test records, which would of necessity involve the making of measurements through a pickup cartridge as well? The CD-4 system answered this question for us. Any plan for the generation of appropriate CD-4 test signals directly (that is, without recording them on disc) would be so complex as to be impractical.

Therefore we decided on test discs. So, while we

can test the channel separation and distortion of, say, a stereo preamp alone, similar measurements made on a matrix decoder or CD-4 demodulator will perforce include the crosstalk and distortion attributable to the cartridge. Though this may at first appear to be a compromise since this method does introduce a disparity into our test procedures, it does give us some opportunities to answer the first of the two listener questions: *How* do you tell what's better? And it is closely related to the performance you may actually expect from the product—and less closely to the performance that you theoretically *could* get if all ancillary equipment were ideal—than the normal direct input of electrical signals affords.

Once the decision to use records had been made—and a whole series of decisions made about the contents of the records, a process whose end product is described in the box on the facing page—the next problem was that of actually producing the discs. We wanted to make up a single master tape so that the same test material would be available for all quadriphonic formats. But who would be in a position to prepare such a tape and do it with enough care and know-how that we could rely on its quality? And who would cut and press the records?

Since the companies with the greatest stake in the SQ and Quadradisc systems in this country are Columbia Records and RCA, respectively, we went to them. If we prepare a quadriphonic test tape, we asked them, would you be willing to cut and press the discs for us? The engineers for each company, confident in their own system's superiority, enthusiastically said yes. That meant that the latest technology in both formats would be available to us and that our "partners" in the undertaking had a significant stake in making the discs with as much care and quality as possible. We had originally asked Sansui, on behalf of the QS/RM matrix system, to participate as well. While no QS discs have been produced to date, our hopes are high that they will be forthcoming in the near future so that we can test all present major systems equally.

But who was to make the tape? Good test tapes are extremely difficult to make. Slight misalignments that go undetected in musical recordings can invalidate the product for test purposes—even for mono testing, let alone in the far more complex quadriphonic media. Of course RCA and CBS would each be eminently qualified to make a test tape, but the obvious conflict of interest here (the question would always present itself: Did the company "doctor" the tape to its own advantage and its competition's disadvantage?) ruled them both out. As we discussed the problem among ourselves and with outsiders whose judgment we respect, one suggestion seemed better than the rest: Ask Vanguard Records. Not only was Vanguard the first company

to offer commercial quadriphonic recordings, it has worked at least experimentally with all the major quadriphonic options as they came along. We asked Vanguard and they agreed.

So we were home—or thought we were. Through the efforts of Vanguard's president, Seymour Solomon, John Woram (who, as the company's chief engineer, began the project only to drop it when he left to form his own freelance engineering firm), and engineers Dave Baker and Charlie Repka, the tape eventually took shape. To the various series of test tones that we had proposed Vanguard added spoken announcements and a short musical selection—played by four recorders (the musical instruments, not the tape kind), one in each channel—to round out the tape.

Only then did the real problems begin: jammed-up cutting schedules, second thoughts by executives who feared an unfair (or unfavorable?) comparison between their disc system and their competitor's, rejected masters, missing pressings, rush recuttings—all liberally seasoned with transcontinental phone calls and air shipments and with deadlines that came and went without a reply to a key question or without the pressings that we were so eagerly waiting for.

Both versions of the test disc began with Vanguard's four-channel, half-inch original tape. The SQ version was made in Columbia's New York studios by passing the signals through Columbia's newest SQ encoder to make a two-channel SQ copy. This copy was then used to cut the master lacquers; the cutting, processing, and pressing were done by Columbia.

Initial Quadradisc lacquers were made by RCA in its New York facility, which uses approximately one-third real-time cutting. After consulting with JVC, the original developers of CD-4, RCA decided that these lacquers did not represent the current quality of Quadradisc cutting, and the tape was sent to JVC's Los Angeles cutting facility for remastering on equipment that runs at one-half real time. These lacquers were processed and pressed by RCA in Indianapolis.

Both companies had been asked to cut two different master lacquers from the same tape. The first was to contain the tape's contents, once through, with spirals between the various sections on the tape. This was to be our main test side—the one we would use in actually running equipment tests. For the other side we had requested that the contents of the tape be repeated to achieve what the company considered a "full" side. We planned to use this as a *rough* guide (the emphasis will be explained in a moment) to current cutting practices and restrictions in the two formats. The information available in this respect is even less conclusive than we had expected. Columbia put spirals into its full side, thereby either getting less time (with two full repeti-

The Quadriphonic Test Records

The contents of the discs will give you some idea what we were aiming at. First there are 0-VU, 1-kHz tones in each of the four main channels (left front, right front, and so on) in succession. Then these tones are repeated in the "phantom" channels (center front, center back, center left, center right) representing identical signals in two adjacent main channels. The third group presents 1-kHz tones at three different levels in the center-back channel only. Then taking one of the main channels at a time, a series of -10-VU tones is presented at eight different frequencies, from 40 Hz to 15 kHz. The fifth group presents four tones of different and harmonically unrelated frequency, played simultaneously, one per channel. The group begins with the lowest tone (160 Hz) in the left-front channel; the simultaneous tones are then repeated three times, with the entire pattern rotated through 90 de-

grees before each repeat. Finally there is the instrumental music.

Some of these groups have multiple purposes. The 1-kHz tones in the main channels provide both a basic check for setting up any quadriphonic system and our reference levels on which further tests are based, for example. The third group was meant specifically as a double check on signal-tracking behavior in CD-4 systems, where the "difference" information is compressed. Frequency response and full-frequency separation curves can be prepared from the fourth group of course. The simultaneous tones in all four channels allow us to investigate behavior in full-surround tuttis—where gain-riding "logic" circuits for example are given little opportunity to function. And the music provides an aural double check, using real program material, on the system's behavior.

tions of the tape for a total of about 29½ minutes on the side) than it might have, or running the inner groove closer to the center of the disc than it might have—depending on the way you choose to view the subject. RCA made a master for this side with no spirals in its 22 minutes (approximately one-and-a-half tape passes); the only "wasted" space occurs at the end of the first tape pass, where the groove was locked off while the tape was being rewind.

Comparing SQ Side 1 with SQ Side 2, we find that Columbia chose to cut the latter at a level about 2 dB below that used for Side 1. We should note that the fine groove spacing on the full side, which is much more tightly cut than Side 1, allows some pre- and post-echo to be heard, whereas the sound on Side 1 is very clean indeed. RCA, by contrast, cut its full side 2 dB *higher* than its Side 1. Very slight echo can be heard on both sides of the RCA disc—but not enough to be bothersome in our opinion in most normal musical material. Side 2 is not quite as good as Side 1 in this respect. Disc surface noise on Side 2—of which only a few samples were received, and after the equipment tests had been completed with Side 1—seemed relatively high. And in playing both sides on marginal equipment (an early JVC consumer cartridge and a stock

turntable with as-delivered, as opposed to special low-capacitance, leads) the 0-VU tones exhibited noticeable sizzly distortion presumably due to intermodulation between carrier and baseband. In the marginal setup the effect was more objectionable on Side 2, with its higher modulation level; on the specially chosen test setup to be described later the effect was virtually absent, as the distortion measurements document.

Comparing SQ Side 1 with Quadradisc Side 1, the most striking difference is in output levels. Relative levels vary with the measurement procedure, of course, because signals are not added and subtracted in the same way in the two processes. But over-all the level on RCA's pressings appears to be at least 6 dB below that on Columbia's. On Side 2, of course, the levels are quite close to each other.

But interesting though these comparisons are, their significance can all too easily be over-estimated. The mastering engineer has many things to consider: his variable-margin equipment and the maximum and minimum pitches (groove spacings) for which it should be set, the levels on the original tape, the maximum (and minimum) levels to be cut in the disc, the amount of distortion he is to consider "allowable" (particularly at inner

grooves), the timings he wants to cut, the setting of any compressing or limiting equipment that may be in use, and so on. Even with the same tape, the same equipment, and the same company guidelines, two different engineers can and probably will cut their masters differently. Decisions also will vary about which vinyl formulation to use, the press-operator's technique in removing the still-warm pressings, and so on. With so many variables, we can only assume that each company made its decisions in an effort to show its system to best advantage in our comparative tests, but we must realize that the results of these tests are valid only for the discs at hand.

Putting the Discs to Use

We plan to use these discs in documenting the performance of quadriphonic features in future equipment reports and we decided to begin with a cross section of equipment representing as divergent an approach as possible. Also, by using components of varying capacities, we could hear how the discs performed in a wide range of equipment (quality equipment of course—we don't much care which system is "better" for \$99.95 portables). Who knew but that one system would be better for inexpensive components, the other for deluxe designs?

For SQ we chose a receiver (the Lafayette LR-4000A, test-reported in this issue) whose logic circuitry is generally regarded as among the most advanced available (the unit has been used repeatedly by CBS Labs to demonstrate state-of-the-art SQ), another receiver (Panasonic's Technics SA-6800X, test-reported last month) with a variable matrix decoder adjustable to a wide variety of matrix (and quadriphonic simulation) settings, and a simple "universal" decoder (the one provided as part of the Heath AA-2010 quadriphonic amplifier kit).

For Quadrads we chose the "classic" JVC 4DD-5 demodulator—one of the first on the market and, because of JVC's role in developing CD-4, the one to which other demodulator units are compared. As a foil to it, we picked a demodulator assembly (KCD-2) that Kenwood offers as an optional accessory for insertion into its quadriphonic receivers equipped with the appropriate slot and multipin connector.

The test setup included a Technics SL-1100A turntable chosen for its fine specs and for its having been engineered specifically for the playing of Quadrads in terms of low lead capacitance. In setting up demodulators we used a JVC alignment disc produced for the purpose. The cartridge for the CD-4 tests is JVC's professional CD-4 model, which the company considers state-of-the-art for that use; for SQ tests we chose the Shure V-15 Type

III—the same model we now use in testing tone arms, for example, and one whose channel separation is particularly good.

The output from the turntable was fed to the demodulator or to the preamp/matrix system under test, and various outputs were measured using a specially built four-channel switching system and a filtering system whose prime purpose we will describe in a moment. During the tests the output was monitored simultaneously on a loudspeaker and on an oscilloscope as a double-check on anomalies that might impair accuracy of the tests. The first test was to check the 1-kHz tones in the four main channels for relative output. Since in a correctly set-up system these levels are adjusted for equal levels at all four speakers, we first derived a correction factor by seeing how much higher the output of each channel was with respect to that of the left front channel—whose output we take as our basic 0 VU. This correction factor was then applied to all subsequent data, in effect, "balancing" the output.

Next we checked the outputs from all four channels with each of these four 0-VU tones. This gave us basic 1-kHz separation data comparable to that frequently published for quadriphonic systems.

Another test made from the four main 1-kHz tones was for distortion. Note that the total harmonic distortion (THD) percentages represented for each system include distortion in the tape, the cutting process, and the playback cartridge as well as that in the playback electronics; therefore these percentages are not comparable to the distortion figures for a preamp or amplifier, which are made directly from the sine-wave output of an oscillator.

The noise measurements, however, are for the electronics alone. They were measured with the input shorted and assumed the level measured from the left front channel in the very first test as the 0-VU level. They are therefore dependent upon the output level of the cartridge used but not on the noise inherent in the disc. While the results of this test will be useful in comparing noise in present and future equipment tests their significance in comparing disc systems lies solely in the fact that all of the electronics checked so far exhibit less noise than the discs themselves, and hence do not limit the effective dynamic range of the system as a whole.

The biggest single task was in measuring output and separation for all four channels across the frequency band, to derive our "families" of curves, and involved 128 separate measurements for each unit. In the accompanying graphs the solid line represents the signal intended for the channel under test, the broken lines the "leakage" of the other three signals into that output. Each individual family therefore represents the output for one of the four speakers and shows the relative levels at which the original four signals are represented in that output—but only when they are presented *in sequence*

at the inputs. That is, although these values are shown simultaneously on a single graph, the tones from which they are derived were not presented simultaneously to the demodulator or decoder.

This is important in decoders equipped with logic circuitry, which helps to suppress output to unused channels. To find out what would happen when no channel is unused, we measured "cross-talk" with all four driven by the different, simultaneous tones in the fifth group on the record. Cross-talk is here in quotes because that's not all we're measuring in this test; any intermodulation distortion, for example, is unavoidably included. For the measurements shown here we measured through a notch filter designed to remove the lowest (160-Hz) tone, while passing the remaining tones and everything above. By measuring in succession each channel in which the 160 Hz is supposed to appear, we derived readings for the total *unwanted* signal in each channel with all four channels driven.

These are all lab tests, of course—which, like other lab tests, must be carefully related to the actual listening experience if valid judgments are to be based on them. This is always a tricky subject and is far trickier in quadraphonics than it is in stereo not only because the medium is more complex, but because psychoacoustics probably play an even greater role in our perception of quadraphonics. Matrix logic is in fact based on this premise: If different sounds begin in succession at different placements, we tend to localize them at the placement given them by the logic at the moment when they appear. As the logic circuit alters balances in response to changes in the program, we tend to "hear" the sounds at those original placements despite the change. Insofar as lab tests cannot document such phenomena, the results must be ac-

JVC 4DD-5 Additional CD-4 Data

Uncorrected channel balance (1 kHz)

LF ch: set 0 dB RF ch: -1.6 dB
LB ch: +1.7 dB RB ch: -5.0 dB

Separation at 1 kHz

	LF signal	RF signal	LB signal	RB signal	Output
LF signal	0 dB	-26 dB	-17 dB	-23.5 dB	-19.5 dB
RF signal	-43.5 dB	0 dB	-38.5 dB	-18.5 dB	-36 dB
LB signal	-43.5 dB	-38.5 dB	0 dB	-18.5 dB	-31 dB
RB signal	-43.5 dB	-38.5 dB	-18.5 dB	0 dB	-30.5 dB

Simultaneous-tone "crosstalk" (re 1 kHz 0 dB)

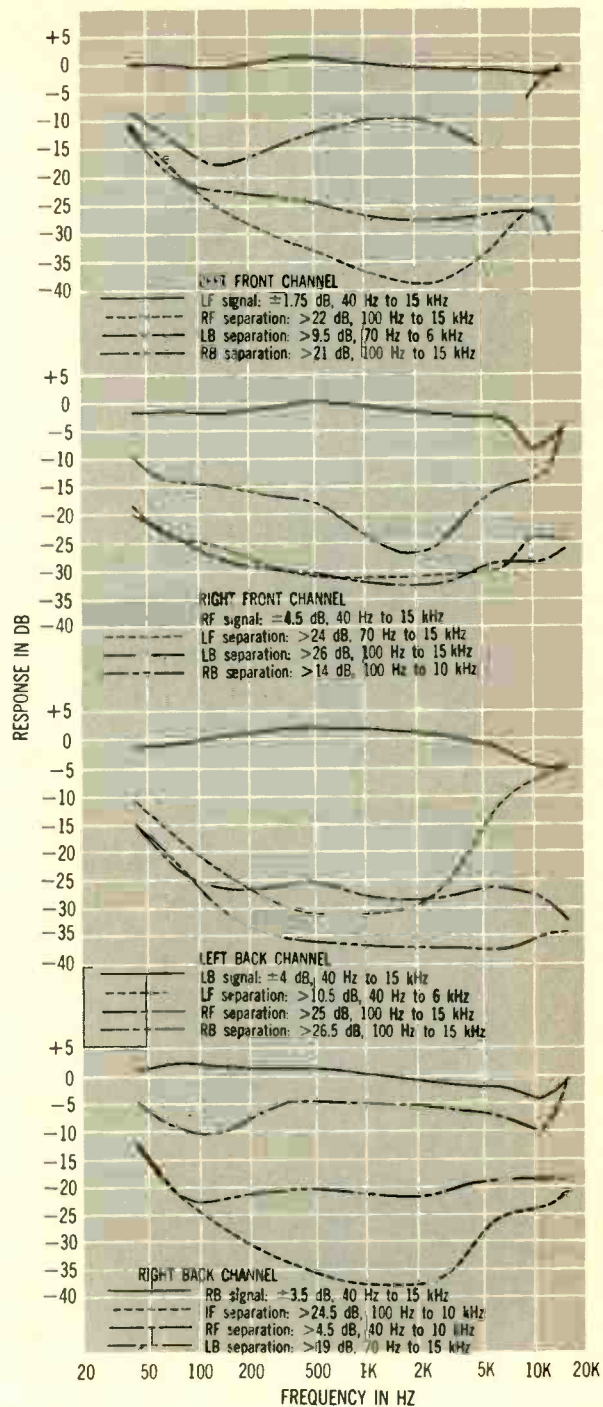
LF ch: -18.5 dB RF ch: -12.5 dB
LB ch: -17 dB RB ch: -8 dB

Harmonic distortion

LF ch: 2.0% RF ch: 3.4%
LB ch: 2.2% RB ch: 3.2%

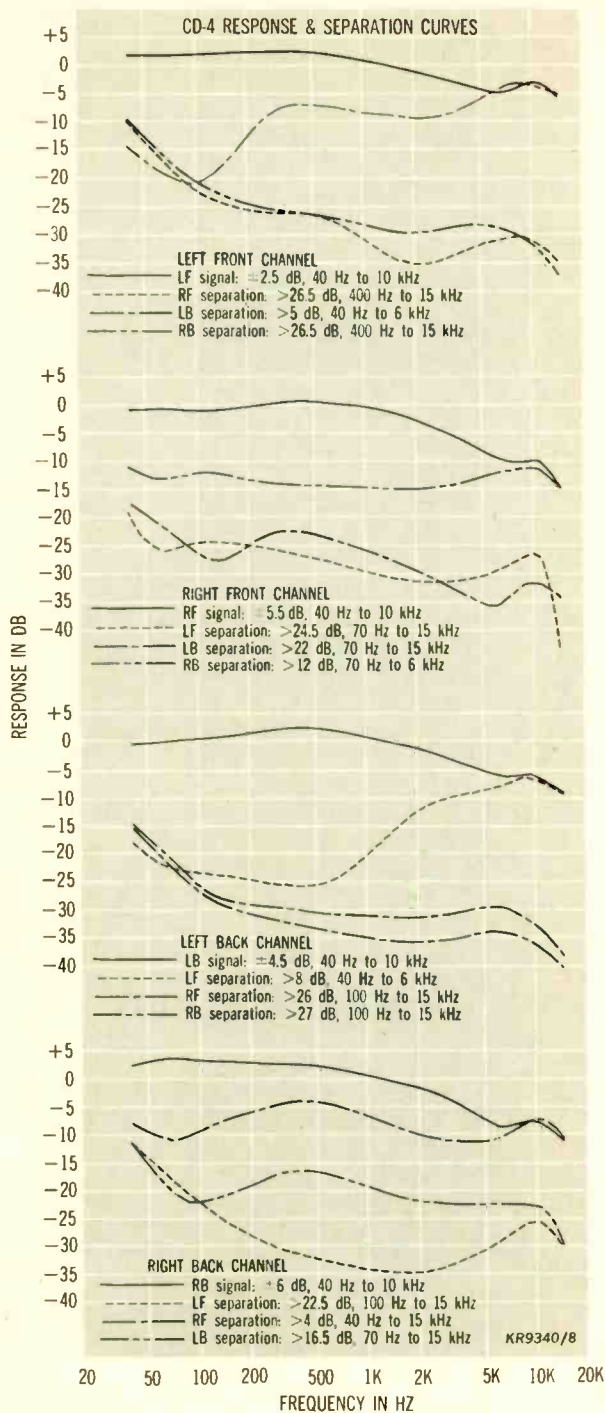
S/N ratio (re 1 kHz 0 dB, demodulator only)

LF ch: 66 dB RF ch: 70 dB
LB ch: 65.5 dB RB ch: 65 dB



JVC 4DD-5 CD-4 Demodulator

In addition to handling Quadradiscs, the demodulator can be used as a preamp for stereo or matrixed records, feeding to high-level inputs on a stereo system, or it can be switched to feed the signal from your cartridge directly to the phono inputs. Of the two CD-4 units in this group, its performance measures a hair better in most areas.



Kenwood KCD-2 CD-4 Demodulator Module

This small unit (about the size of an eight-track tape cartridge) slips into the demodulator slot built into several Kenwood quadriphonic receiver models, adding the playing of Quadradiscs to the capabilities already built into them. We used it here in the KR-9340. While the measurements show its performance generally to be a hair below that of the separate (and more elaborate) demodulator we tested, there is a strong overall resemblance between the two, with no dramatic differences in any of the measured characteristics.

cepted as guides to relative performances rather than absolute measurements of it.

What the Tests Showed

Let's first point out that even though some of the lab results are hardly impressive, all five units tested—even the relatively simple universal decoder circuit—can produce engrossing quadriphonics when presented with well-made recordings. It should surprise nobody that the separation figures for the CD-4 units are consistently more attractive than those for the matrix units. The 1-kHz separation figures for matrix decoders reach a ceiling around 20 dB and are generally poorer, particularly in the back channels; left-right separation in the CD-4 products is always better than 20 dB, reaching beyond 40 dB in two measurements, and is generally close to 20 dB in front-to-back measurements on each side. And in the simultaneous-tone tests the CD-4 products predictably score higher numbers (around 15 dB) than the matrix products (at 6 dB or less). In general you will see that while CD-4 does best in total side-to-side separation, SQ's strongest point is in front side-to-side separation.

Again, one way in which logic circuits are intended to overcome the inherently lower separation of matrixing is through psychoacoustics, which the figures do not document. Yet even with our measurement techniques the full-logic Lafayette meets the figures claimed for it. Only between back channels—generally the most problem-prone in matrixing—do the 1-kHz separation figures fall below the 20-dB level. Since 20 dB of channel separation is frequently taken as tantamount to "full" sep-

Kenwood KCD-2 Additional CD-4 Data

Uncorrected channel balance (1 kHz)				
	LF ch: set 0 dB	RF ch: -0.6 dB		
	LB ch: +3.2 dB	RB ch: -3.1 dB		
Separation at 1 kHz				
	LF ch	RF ch	LB ch	RB ch
LF signal	0 dB	-43 dB	-16.5 dB	-38.5 dB
RF signal	-24.5 dB	0 dB	-28 dB	-5.5 dB
LB signal	-15.5 dB	-35 dB	0 dB	-30.5 dB
RB signal	-24 dB	-17.5 dB	-28.5 dB	0 dB
Simultaneous-tone "crosstalk" (re 1 kHz 0 dB)				
	LF ch: -15 dB	RF ch: -11 dB		
	LB ch: -18 dB	RB ch: -8 dB		
Harmonic distortion				
	LF ch: 1.6%	RF ch: 3.6%		
	LB ch: 2.1%	RB ch: 3.0%		
S/N ratio (re 1 kHz 0 dB, Kenwood KR-9340 preamp with demodulator installed)				
	LF ch: 60.5 dB	RF ch: 65 dB		
	LB ch: 60.5 dB	RB ch: 64.5 dB		

aration in terms of the ear's ability to perceive further improvement, the logic system may be taken as providing performance that is very close indeed to that from Quadradiscs in this respect. As a matter of record, 20 dB of separation also is claimed for Sansui's Vario-Matrix (as an alternative to logic circuitry) for either QS/RM or SQ matrixed discs.

The curves show what happens at other frequencies (and at a level 10 dB lower, which demonstrably reduces measurable separation through the logic circuit). In all the products we measured the separation is markedly better in the midband than it is at the frequency extremes. Of course it is axiomatic that localization of sounds is difficult or impossible from low frequencies or very high ones alone; so the areas in which all these products achieve best separation are those where it is most needed.

The numerical separation data that accompany

the curves therefore concentrate on the midband, usually expressing the minimum value obtained in the range between 400 Hz and 6,000 Hz. Since many of the curves maintain similar separation over an even wider portion of the frequency band, the frequencies shown are chosen accordingly.

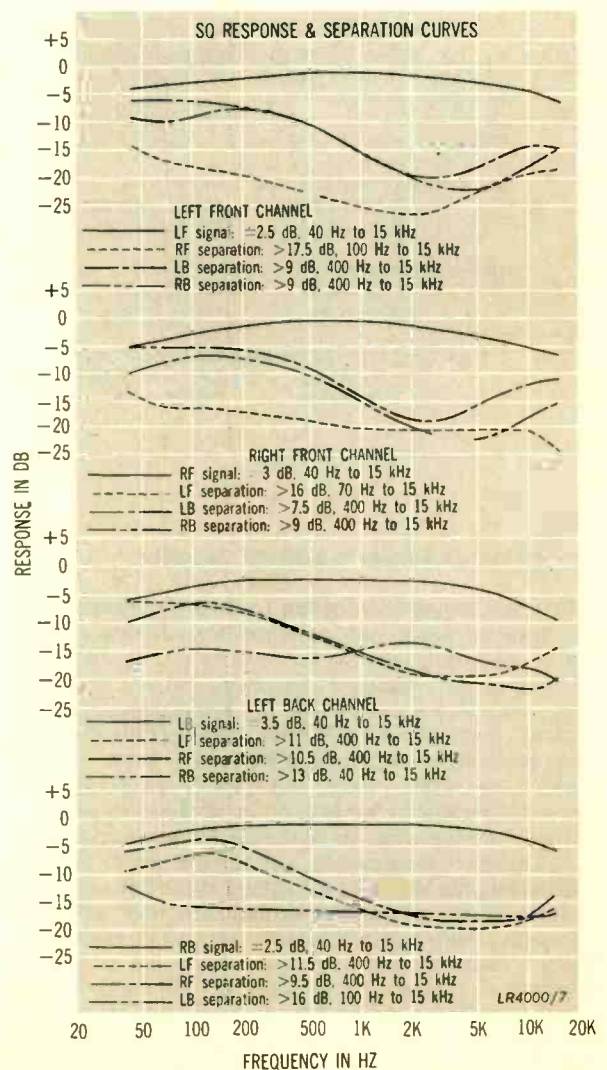
For the first curve, showing output of the desired signal in the channel under test, the numerical data represent response rather than separation of course. No attempt was made to key these expressions to the 0-dB line of the graphs, which represents 10 dB below the level measured initially for the 0-VU, 1-kHz tone in the left-front channel. Nor was any attempt made to correct for inherent linearity of the pickup cartridge in use. Not only are the effects that *might* be attributable to the cartridges less notable than those that—because they vary from one piece of equipment to the next—are attributable to the electronics, but fully corrected data would require calibration throughout to docu-

Lafayette LR-4000 Receiver

Thanks partly to the built-in logic circuit, 0-VU (1-kHz) separation of the SQ decoder built into the Lafayette is markedly better than that in either of the other matrix products included in this group, confirming the manufacturer's claim of 20-dB separation in most directions. With simultaneous tones, which defeat the logic action by leaving no channels unused, the measured "crosstalk" (which also includes some intermodulation distortion) is still a little better than that for the other SQ products in the group, though (predictably) not as good as that in the CD-4 products.

Lafayette LR-4000 Additional SQ Data

Uncorrected channel balance (1 kHz)			
LF ch: set 0 dB	RF ch: -0.6 dB		
LB ch: +0.2 dB	RB ch: +0.4 dB		
Separation at 1 kHz		Output	
LF signal	0 dB	RF ch	-22.5 dB
RF signal	-21.5 dB	LB ch	-21 dB
LB signal	-20.5 dB	RB ch	-20.5 dB
RB signal	-21.5 dB	LF ch	0 dB
		RF ch	-21 dB
		LB ch	-20 dB
		RB ch	-14 dB
		LF ch	0 dB
		RF ch	-12 dB
		LB ch	0 dB
		RB ch	0 dB
Simultaneous-tone "crosstalk" (re 1 kHz 0 dB)			
LF ch: -6 dB	RF ch: -5 dB		
LB ch: -4.5 dB	RB ch: -5.5 dB		
Harmonic distortion			
LF ch: 1.3%	RF ch: 1.0%		
LB ch: 1.3%	RB ch: 1.2%		
S/N ratio (re 1 kHz 0 dB, preamp and decoder only)			
LF ch: 71 dB	RF ch: 70.5 dB		
LB ch: 67.5 dB	RB ch: 70 dB		



ment any departures from linearity in the tape equipment used and the disc cutters. Remember that the SQ disc went through an extra tape-duplication process by contrast to the Quadradiscs. Again, our purpose was to show what sort of performance you might reasonably expect from the *entire* process, since that is the only performance that counts to the listener.

The noise figures for the electronics are consistently in the range from 60 to 70 dB below signal 0 VU; that level as represented on the discs is several dB lower for the Quadradiscs than it is for SQ.

Of the three matrix products, the Lafayette is predictably the most attractive in terms of SQ performance. Both in listening and in bench testing its

Technics SA-6800X Receiver Additional SQ Data

Uncorrected channel balance (1 kHz)

LF ch: set 0 dB RF ch: -1.0 dB
LB ch: -7.7 dB RB ch: -7.7 dB

Separation at 1 kHz

	LF ch	RF ch	LB ch	RB ch
LF signal	0 dB	-20 dB	+1.5 dB	-1 dB
RF signal	-23.5 dB	0 dB	-0.5 dB	+1 dB
LB signal	-3 dB	-3 dB	0 dB	0 dB
RB signal	-3.5 dB	-3 dB	+0.5 dB	0 dB

Output

Simultaneous-tone "crosstalk" (re 1 kHz 0 dB)

LF ch: -5 dB RF ch: -4.5 dB
LB ch: -2 dB RB ch: -1 dB

Harmonic distortion

LF ch: 1.3% RF ch: 1.1%
LB ch: 1.3% RB ch: 1.3%

S/N ratio (re 1 kHz 0 dB, preamp and decoder only)

LF ch: 64 dB RF ch: 66.5 dB
LB ch: 63 dB RB ch: 66 dB

Panasonic/Technics SA-6800X Receiver

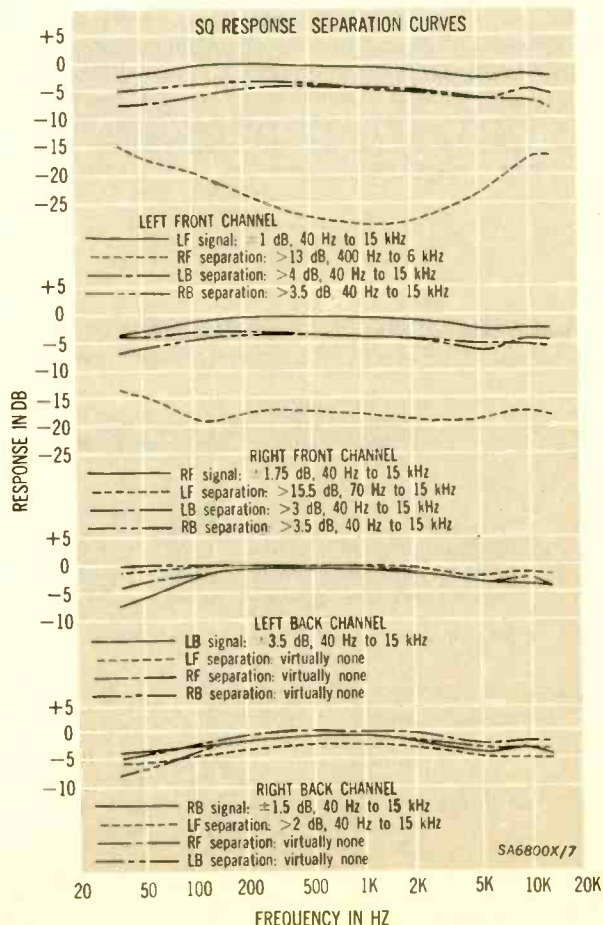
The decoder section of the receiver, reviewed in the December issue, has continuously variable controls with marked positions for "Matrix 1" (specified as QS/RM) and "Matrix 2" (implying but not specifying SQ). As these curves show, the separation across the front is good, using the SQ disc and the Matrix 2 setting, but separation elsewhere is minimal or even nonexistent. In recordings where the back channels are used only for ambience the effect can be good nonetheless; where sounds originate at the back they are difficult or impossible to localize. We also ran the unit through the test using the Matrix 1 setting and found the separation more evenly distributed around the four channels, though phase relationships in the sound itself sometimes made localization problematic (as one would expect in playing SQ through an RM matrix). Other settings of the variable blend control can be used, of course, and can result in still other quadraphonic perspectives with a given recording.

separation is the greatest in the midrange, yielding the crispest, best-defined quadraphonic images. Even in the simultaneous-tone test specifically intended to defeat its logic the numbers are a hair better than those for the other two. And though the measurements for distortion represent primarily those of the pickup cartridge, the Lafayette and Panasonic receivers both performed better in this test than the Heath amplifier did.

This is not to put down the Heathkit—or the Technics, for that matter. Neither Heath nor Panasonic claims its decoder to be specifically an SQ model. The Technics has an elaborate matrix control, described in detail in last month's test report, with marked positions for Matrix 1/RM and Matrix 2—implying, but not specifically stating, that the latter is for use with SQ. The Heath circuit appears to be a design similar to E-V's present universal decoder, which is designed to encompass SQ matrix parameters. The point here is that both the Technics and the Heath do a creditable job of decoding SQ.

Of the two CD-4 units, the JVC does the better job in terms of separation—perhaps predictably,

Continued on page 44



Quadrads vs. SQ

At a Glance

In studying the conclusions that follow, the reader must keep in mind that we are not evaluating the ultimate theoretical limits of the two systems, but merely how they performed with the consumer products at hand—a procedure that we believe to be of more immediate concern to the listener.

Channel Separation and Directionality

In our tests of the CD-4/Quadrads system, channel separation figures at 1 kHz were best for side-to-side isolation (about 24 dB to 43 dB in the front; about 30 dB in the back), less impressive for front-to-back (including diagonal) isolation—about 16 dB to 20 dB, except for the right front appearing in the right back with only 5 dB of separation. This last figure not only does not match performance in the left channels, but it does not meet JVC's specs for CD-4 playback, and is therefore suspect. At this writing we have been unable to isolate the source of this one substandard reading; as soon as we do, we will report on it to our readers.

In SQ, through a "basic" universal decoder, front channels had only about 15 dB of separation, back channels about 10 dB, while the front-to-back separation was consistently down at around 3 dB. With logic circuits separation was better: 20 to 22 dB all around except between the back two channels, where it was about 13 dB. (Typical separation in a stereo system with a good cartridge—still generally the weakest link in this respect—is about 25 to 30 dB.) In other words, even with full logic circuits, the best SQ figures were only slightly better than the worst CD-4 figures, with the exception of that right-front-to-right-back CD-4 separation.

This would indicate that placement of voices or instruments on a disc made from a discrete four-channel tape could be significantly better on a Quadrads than on an SQ disc. Full SQ logic reduces the unwanted channels dramatically at some midband frequencies. This change of separation with frequency may in some instances contribute to the impression that instruments wander when their music ranges between high and low notes. In listening tests we could hear some straying and ambiguous placement in both the SQ discs and Quadrads, but the loss of localization in SQ was considerably more pronounced.

Remember, however, that Columbia Records and other companies producing matrix discs ideally monitor their mixdown ses-

sions through matrix decoders (with logic) so that their producers can better control their forces' placement with respect to what the home listener will eventually hear. (This of course raises the question of what differences in detail you will hear if your decoder is different from the recording engineer's.)

Level, Dynamic Range, Noise, and Distortion

Signal-to-noise ratios are similar (and good) in all the electronics. In comparing Side 1 recordings (which we use as the source in the equipment tests) we found that our Quadrads was cut at a level at least 6 dB lower than that of the SQ disc. However, in the equipment we have thus far tested, the CD-4 demodulator itself raises the signal to appropriate levels, so that effective dynamic range in the two systems appears to be similar. We should note that, typically for modern recording techniques, the limiting noise factor in both systems is that of the original tapes.

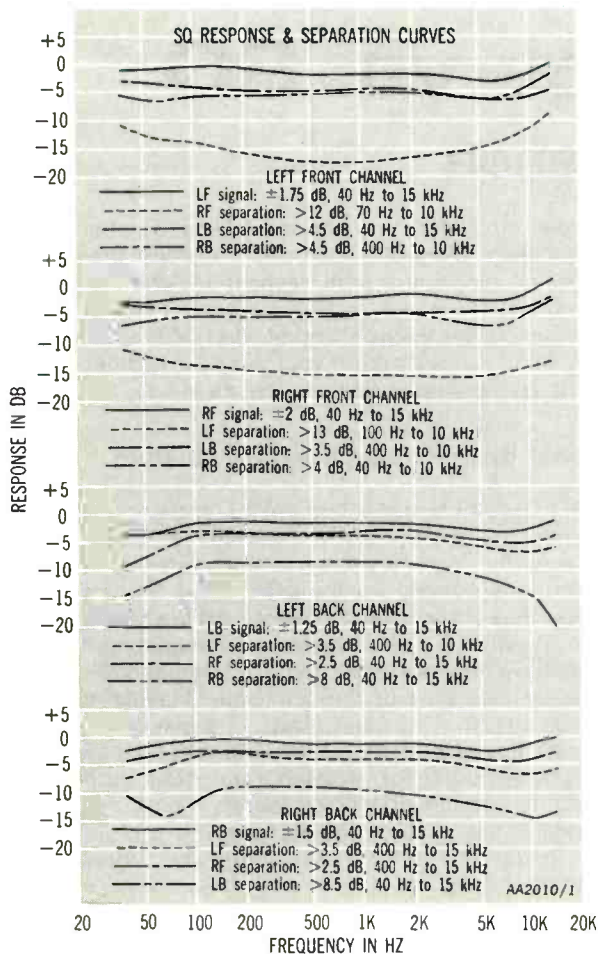
In our test setup, using carefully chosen components, distortion and frequency response are about the same in the two groups; distortion—but not response—matches that of good stereo reproduction. Our experience with the discs does suggest, however, that CD-4 is more subject to noise and distortion unless ancillary equipment is carefully chosen.

Record Capacity

On Side 2 of our test SQ disc Columbia was able to produce 29½ minutes of material, plus spirals between the ten bands, bringing the grooves to within 2¼ inches of the center hole, and cutting the side 2 dB lower than Side 1. RCA's Side 2, which was cut at a level 2 dB above that on its Side 1, ran about 22 minutes and came within 2½ inches of the center hole with no spirals—as opposed to almost 3½ inches on its Side 1 with spirals.

Conclusion

Both disc systems are viable routes to quadraphonics. In terms of quadraphonic imaging we would give the edge to Quadrads. The matrix system is electrically simpler and less critical—if the sound is to be kept clean—of the setup with which it is played. Both can profit from further refinement.



Continued from page 42

though it has been available for longer than the Kenwood, which for that reason might have been expected to incorporate some recent refinements. The Kenwood is, however, a much smaller unit. It is switched and powered by the receiver into which it is plugged (we used Kenwood's KR-9340 for these tests), and its convenience alone would make it newsworthy. Note that though the broadband noise measurements for the Kenwood are less attractive than those for the JVC, the oscilloscope showed some leakage of the supersonic CD-4 carrier into the left outputs of the Kenwood in this test. This leakage is inaudible, if not particularly desirable, so in practical terms the difference between the two units is not as great as the numbers suggest.

We went through three stages in examining the data. Our first reaction was a sense of shock at the "weird" separation curves we were getting. We were particularly dismayed when we encountered unwanted signals coming out at a higher level than the correct signal in some tests (see the back channels in the Technics unit). Going back to the listening room, however, we discovered that while such anomalies—at least in the midrange—do imply a

Heath AA-2010 Amplifier Kit

The universal decoder incorporated into this model produced the flattest response curves of any unit among the present five. As the curves show, the separation between channels, measured from the SQ disc, is not great; but it is fairly well distributed, with greatest separation (up to about 17 db) between the two front channels and good separation (a little shy of 10 dB in the midrange) between the back channels.

Heath AA-2010 Additional SQ Data

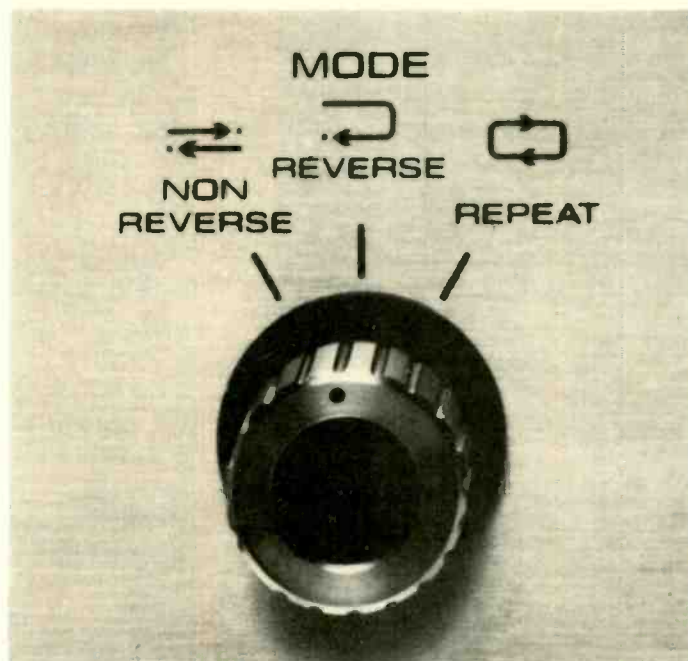
Uncorrected channel balance (1 kHz)			
LF ch: set 0 dB	RF ch: 0 dB	LB ch: -1.4 dB	RB ch: -1.6 dB
Separation at 1 kHz			
LF ch	RF ch	LB ch	RB ch
LF signal 0 dB	-16 dB	-2.5 dB	-2 dB
RF signal -14 dB	0 dB	-2.5 dB	-2 dB
LB signal -3 dB	-3 dB	0 dB	-10 dB
RB signal -3.5 dB	-3 dB	-8.5 dB	0 dB
Simultaneous-tone "crosstalk" (re 1 kHz 0 dB)			
LF ch: -5 dB	RF ch: -4.5 dB	LB ch: -3.5 dB	RB ch: -4 dB
Harmonic distortion			
LF ch: 1.8%	RF ch: 1.8%	LB ch: 2.0%	RB ch: 2.0%
S/N ratio (re 1 kHz 0 dB, preamp and decoder only)			
LF ch: 67.5 dB	RF ch: 61 dB	LB ch: 62 dB	RB ch: 63.5 dB

loss in crisp, unequivocal quadraphonic imaging, satisfactory reproduction often is possible in spite of them and the differences are not nearly as drastic to the ear as to the eye.

Next we became embroiled in comparing all the data: one channel with respect to another, one input with respect to another, one measurement technique with respect to another, and so on. Fascinating. Finally, with some idea of how these five units behaved, we began to wonder what still other equipment would do. We'll be finding out in coming months.

We'll also be fine-tuning our ability to relate the information provided by the lab tests to the actual listening experience to get a closer fix on the significance of the measurements. We cannot overemphasize that the findings of any new test procedure must be considered tentative until there is broad experience both with comparative product behavior and with the relationships between measurements and sound. Sine waves are not music; meters are unsusceptible to psychoacoustics; logic circuits make no aesthetic judgments. The test discs give us a new tool with which to explore quadraphonics, and the tests are a new beginning—not a final determination.

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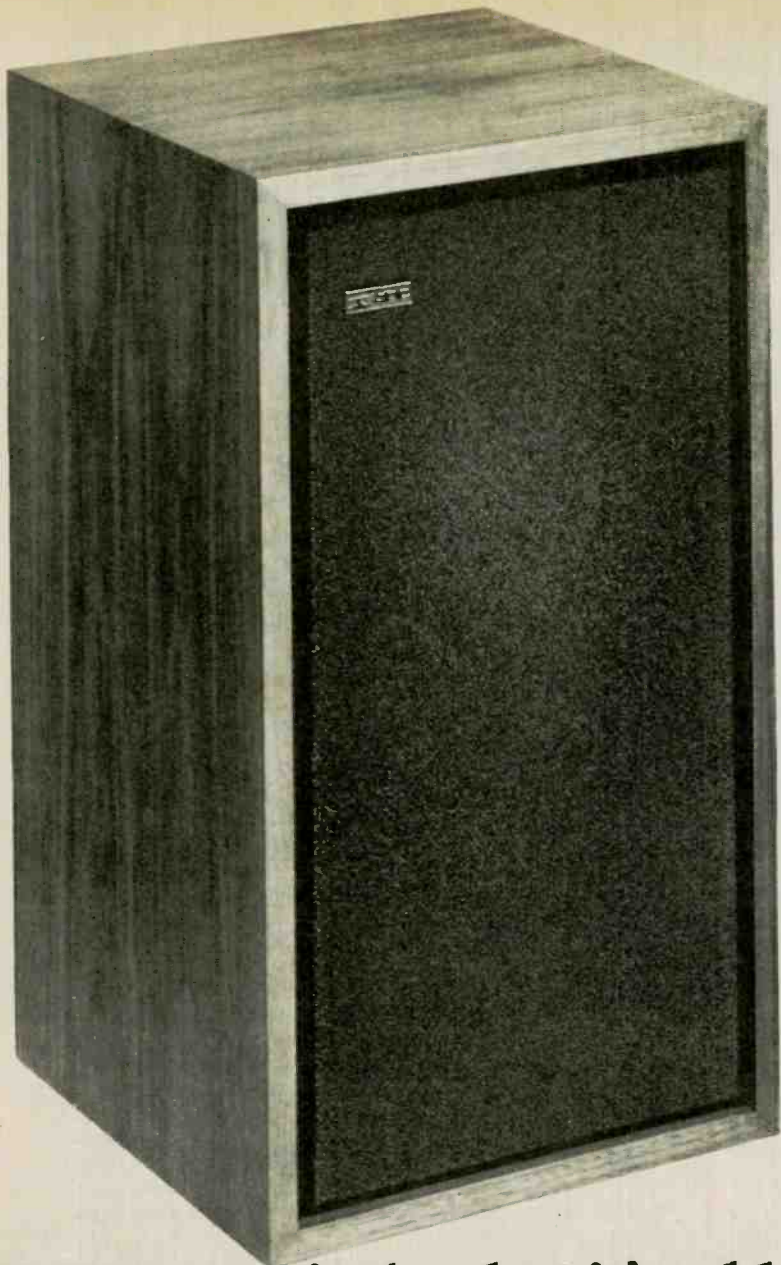
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All three drivers are mounted in a beautifully finished, non-resonant, walnut enclosure. And in place of the conventional grille cloth is an elegant new foam grille.

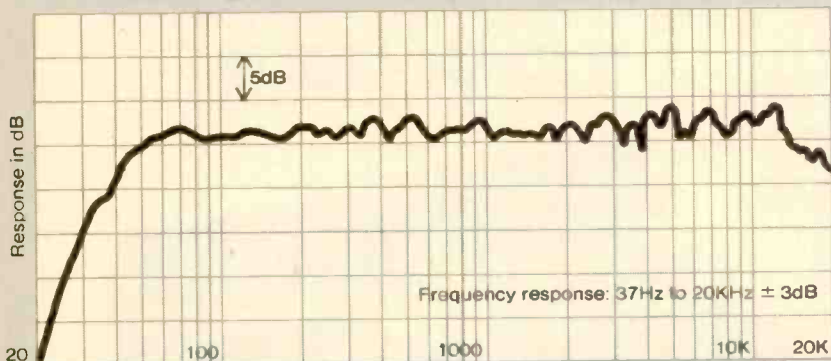
An extraordinarily accurate transducer, the XT 10 is characterized by very flat frequency response, excellent high frequency dispersion and extremely low distortion. Finally, it is distinguished by outstanding transient response assuring exceptional clarity and definition.

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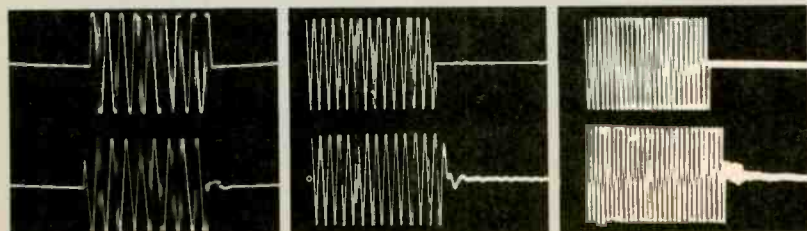
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Lafayette's Super-Q Receiver—the Logic Leader

The Equipment: Lafayette LR-4000 quadraphonic FM/AM receiver in wood case. Dimensions: 21 by 5½ by 15½ inches. Price: \$569.95. Warranty: two years parts and labor; owner must prepay shipment to Lafayette. Manufacturer: Lafayette Radio Electronics, 111 Jericho Turnpike, Syosset, N.Y. 11791.

Comment: The LR-4000 has been on the market, substantially in its present form, for over a year. In that time it has established itself as a "classic" in the sense that its SQ logic circuitry is acknowledged as a design to which other SQ decoders are compared: an undisputed leader in its field. The decoder circuit is one of the reasons we have been pressing ahead with plans for our SQ and CD-4 test discs. First results of our work with those discs are published elsewhere in this issue and include our tests of the LR-4000's decoder section.

Not that the unit should be dismissed as a decoder with receiver attached. It is a fine quadraphonic receiver that happens to incorporate an exceptionally good matrix decoder. Among the Lafayette quadraphonic products we have examined (see, for example, our review of the LR-440, May 1972), the switching and interconnection options on the LR-4000 seem most thoughtfully worked out in terms of maximum user options with minimum hassle. Any quadraphonic receiver is complex; all manufacturers have been struggling to simplify without sacrificing utility, to make their receiver designs embrace as many quadraphonic formats as possible without clutter or prohibitive costs. The LR-4000 is strikingly successful in this respect.

The upper portion of the front panel is divided into three sections. At the left are five input pushbuttons (mike, phono, tuner, aux 1, and aux 2) and the two tuning meters: a center-tuning meter that lights up only when you're switched to FM and a signal-strength meter that lights for both AM and FM. In the center is the AM/

FM tuning dial itself with a row of lighting indicators below it (stereo, 4-channel, mike, phono, tuner, aux 1, aux 2, monitor, and speakers). The stereo light is red; the light for the speakers is green; the others are blue. At the right of the dial are the tuning knob and pushbuttons to turn on the main speakers, the remote speakers, and the AC power.

The lower portion has (beginning on the right) separate front and back stereo headphone jacks that are live at all times; a string of pushbuttons for FM muting, high filter, loudness compensation, mode (stereo/mono, quadraphonics being handled elsewhere), quadraphonic (B) tape/source monitor, and stereo (A) tape/source monitor; treble, midrange, and bass tone controls; balance and volume knobs; function selector (2-channel, "composer" A and B, SQ, discrete, and reverse-discrete quadraphonics); tuner mode (FM, FM with multiplex filter, AM); and stereo phone jacks for mike inputs and a tape-recording output. This tape output simply parallels the stereo pair on the back panel. The mike inputs—which can be mixed with other inputs by pressing two selector buttons simultaneously but have no mixing level controls—will require some form of adapting with common types of mike cables, which aren't normally terminated in a stereo phone plug. There are two independent elements in both the volume control and the balance, one for the front channels and one for the back. An indicator line on the portion of the knobs for the back elements is easy enough to read; that for the front elements is not, since this portion of the knobs is fluted. Similar knobs are used on the three tone controls, but here the friction clutch between elements, missing on the other two controls, simplifies use. Though it's a relatively minor point, we'd like to see Lafayette either emphasize the markings or add friction clutches to the volume and balance.

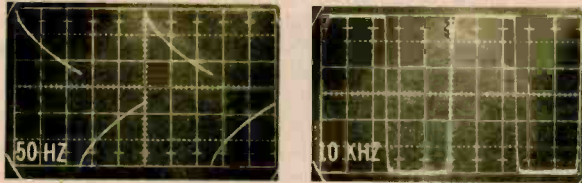
The back-panel connections are surprisingly simple.

REPORT POLICY

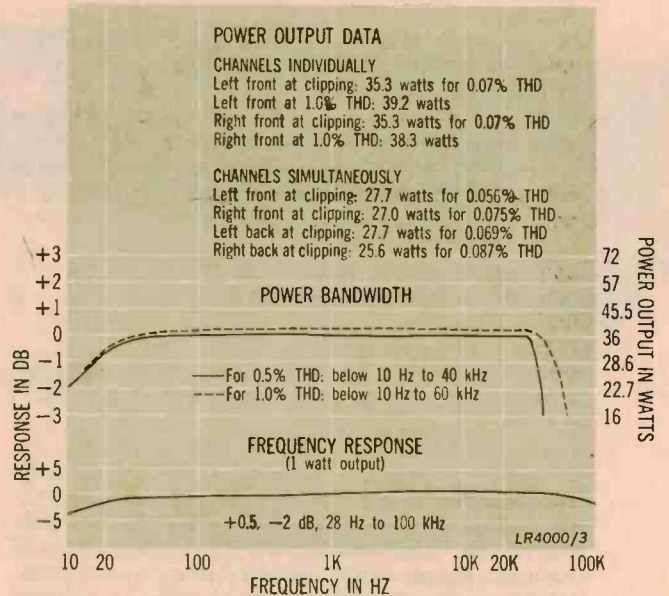
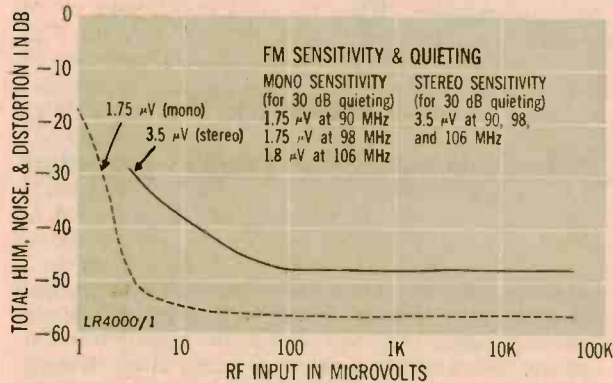
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Beginning on the right there is a grounding screw for a turntable or other outboard unit, a pair of pin jacks for the phono input (controlled by a magnetic/ceramic matching switch), and two more pairs for tape A (stereo) inputs and outputs. Beneath these jacks is one for at-

tachment of a quadriphonic FM adapter, should a discrete broadcast method be approved. Then comes a panel containing quadriphonic sets of pin jacks, for aux 1 and aux 2 inputs, tape B recording output, and tape B monitor input. To the left of this panel are the bracket

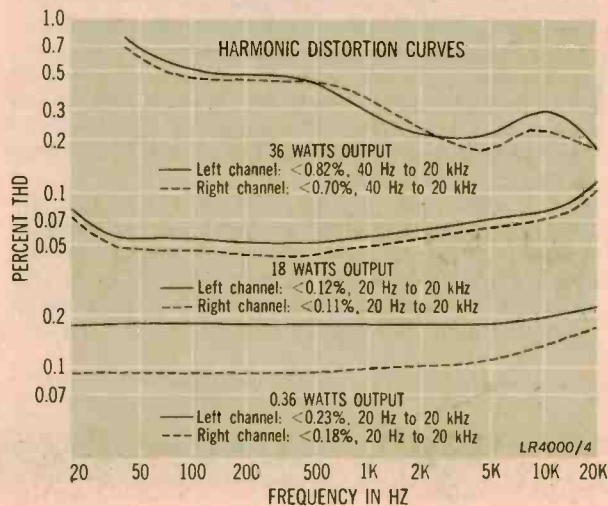
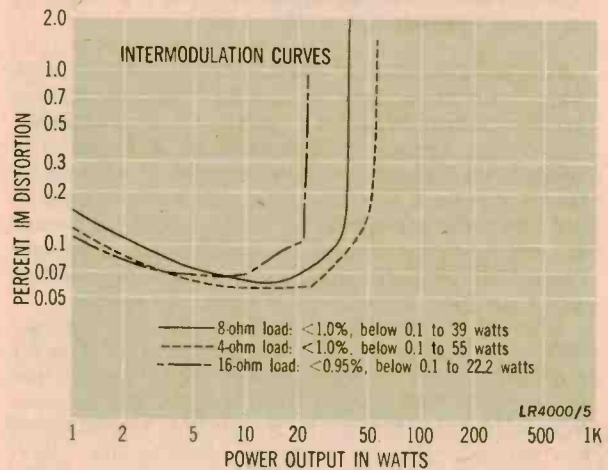


Square-wave response



Lafayette LR-4000 Receiver Additional Data

Tuner Section			
Capture ratio	1.8 dB		
Alternate-channel selectivity	61 dB		
S/N ratio	68 dB		
THD	Mono	L ch	R ch
80 Hz	0.10%	0.13%	0.31%
1 kHz	0.16%	0.25%	0.29%
10 kHz	0.40%	1.7%	1.7%
IM distortion	0.15%		
19-kHz pilot	-70 dB		
38-kHz subcarrier	-78 dB		
Frequency response	mono +0.5, -0.75 dB, 20 Hz to 15 kHz		
	L ch +0.5, -1 dB, 20 Hz to 15 kHz		
	R ch +0.5, -1 dB, 20 Hz to 15 kHz		
Channel separation	>40 dB, 30 Hz to 1.3 kHz		
	>30 dB, 20 Hz to 6.4 kHz		
Amplifier Section			
Damping factor	40		
Input characteristics (for 36 watts output)	Sensitivity S/N ratio		
mag. phono	4.1 mV	62 dB	
cer. phono	140 mV	58 dB	
mlke	6.2 mV	67 dB	
aux 1 & 2	208 mV	75 dB	
tape A & B	450 mV	76 dB	
RIAA equalization accuracy	± 2 dB, 20 Hz to 20 kHz		



holding the built-in ferrite AM antenna and a small panel with screw connections for AM antenna, AM ground, 300-ohm FM antenna lead-in, and internal FM antenna. This last comes bridged to one of the 300-ohm terminals; if you add an external antenna, the bridging link is easily slid aside to disconnect the internal antenna. In addition to these connections there are two convenience AC outlets (one switched), screw terminals (accepting spade lugs or bare wires) for the four main speakers, and pin jacks for connections to the four remote speakers.

The tape switching is particularly well thought out. In essence, incoming signals proceed through the circuitry in the following sequence: selector, tape A (stereo) connections, composer/decoder, tape B (quad) connections, main amp. If you are listening to quadraphonics from an SQ-matrixed broadcast, for example, you can record it in matrixed form via the tape A connections or as discrete quadraphonics in decoded form via the tape B connections. If the broadcast also happens to be Dolby-B encoded, you can get full noise suppression with a Dolby unit (or a Dolby recorder equipped with an FM switch) connected to the tape A jacks, with the tape A switch in monitor position. Similarly you can record simulated quadraphonics, using either of the composer settings, by taping from the tape B jacks. And you can do so even if your stereo input is connected to the front-channel jacks of the (quadraphonic) aux connections. In fact we were unable to dream up any reasonable application that the LR-4000 would not handle in this respect—and without any reconnection, bridging, or other finagling. Bravo, Lafayette!

One option on which the excellent manual is silent is the matching of the composer positions to matrixed discs other than SQ. The manual points out, and our listening confirms, that composer A will provide more of a periphonic sound (to use CBS Labs' current term for recordings with instruments placed all around the listener), but tends to emphasize the shortcomings of sub-standard stereo program material, while the composer B position will keep the music up front and add only a certain amount of ambience at the back. The manual

suggests that you try both positions in listening to non-SQ matrixed discs. Again experience confirmed this suggestion, though we tended to prefer the A position.

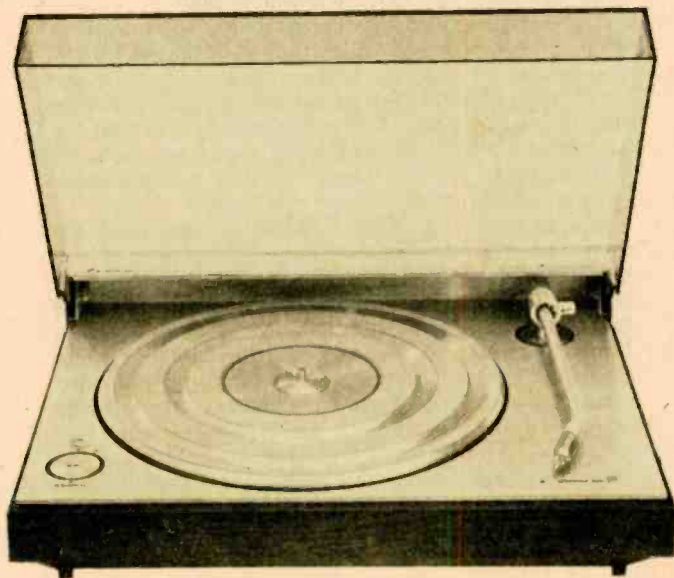
The FM section, as measured in the lab, proved to be very good indeed. Sensitivity figures are unusually low and quieting is good. Particularly striking is the stereo separation, which went beyond the limits of the lab's recording equipment in one channel over most of the range up to 1 kHz. Though some of the data do not quite confirm Lafayette's specs, all are near enough.

In evaluating the power-amp section, the lab chose 36 watts per channel—a hair above the clipping point with the channels driven individually—as the rating point and ran other tests accordingly. At this output full-power harmonic distortion rises above Lafayette's 1% rating only below 40 Hz. With all four channels driven, output drops to more like 25 watts per channel. Note that the difference between this 25-watt figure and the 41 watts per channel ("rms power" at 8 ohms) mentioned in the owner's manual is less than 2 dB. Either way, then, we are talking of a receiver that should have enough muscle for one set of speakers under most normal circumstances; if you plan to use remote speakers as well, you will want to think about the relationships between speaker efficiency, your tastes in reproduction levels, and your room's acoustics before deciding whether the amplifier section will be adequate. In many cases it will be. And despite Lafayette's 1% THD rating—which is higher than average for a top-of-the-line receiver—the amplifier section is quite clean. Even at 0.5% distortion our power bandwidth curve reaches the full 36 watts from 70 Hz to beyond 20 kHz; at 1% output increases by only ¼ dB in the midband, suggesting that Lafayette has used the higher, less stringent figure out of choice rather than necessity.

But the real stars among the LR-4000's features remain the stereo and quad switching and, of course, the SQ logic circuit. In both respects it need apologize to no four-channel receiver we know of. It remains, therefore, one of the first units to consider if you want to go quadraphonic.

CIRCLE 144 ON READER-SERVICE CARD

B & O Puts It All Together



The Equipment: Beogram 3000, an integrated two-speed (33 and 45 rpm) turntable, arm, and SP-12A pickup mounted on wooden base with hinged dust cover. Dimensions: 17¼ by 13 by 4¾ inches; allow about 14½ inches vertical clearance with dust cover fully open. Warranty: One year parts and labor; shipping paid one way. Price: \$250. Manufactured by Bang & Olufsen, Denmark; U.S. distributor: Bang & Olufsen of America, Inc., 2271 Devon Avenue, Elk Grove Village, Ill. 60007.

Comment: For years audio enthusiasts have debated the question of which integration (for optimum matching of the elements of a disc playback ensemble) was the more important—that of the turntable and tone arm, or that of the tone arm and cartridge. B & O long ago indicated that it leaned toward the latter integration in terms of a "pickup system" when it released its uniquely styled arm that would accept only the B & O cartridge. (The cartridge, then as now, is however available separately as the SF-12, \$85, with a mount for use in any tone arm; see HF test report, October 1971.)

There is a lot to be said for this approach. Since a

pickup system's low-frequency resonance is determined by the interaction of the arm's total mass (including that of the cartridge used in it) and the compliance of the stylus, the best chance for controlling this resonance is to design the arm and cartridge as a unit. When the resonance is too high (say, between 10 and 20 Hz), it can emphasize rumble and other low-frequency noises (unless a rumble filter is used). When too low in frequency, below 10 Hz, the resonance will emphasize "warp frequencies"—and note that these disturbances can be present on a record that does not appear to be warped to the eye. On an obviously warped disc, of course, a strong resonance below 10 Hz will likely cause severe mistracking.

A secondary advantage of designing arm and cartridge as a unit is to improve the record player's immunity to external shock, although this desideratum is mainly the function of the turntable's suspension system.

Now B & O offers admirers of its cartridge and/or its arm the cake that can be eaten and had too: It has integrated the arm with a two-speed turntable and fit the whole thing onto a wooden base. The result not only proves convenient and attractive but—thanks to B & O design and craftsmanship—it is a superb record-playing ensemble boasting, for instance, extremely low rumble, absolute speed accuracy, and a control arrangement that is uncannily logical if somewhat offbeat.

Platter and arm share a common suspension, a design approach that has proven in the past to contribute to low noise, good tracking, and a high immunity to external shock. The Beogram 3000 is a star performer in these related areas. You can bang the turntable on all sides or stomp violently on the floor without dislodging the pickup from the groove, even at the low tracking force of 1 gram. Rumble, by the CBS-ARLL standard, is way down at -65 dB which means that if you hear anything like rumble it's probably the residual noise in the record groove itself rather than any noise originating in the turntable. Flutter is negligible at an average value of 0.07 per cent, despite the light platter—1.5 pounds as measured at the lab. Speed accuracy is superb: With the unit set for 33 rpm at a line voltage of 120 VAC, absolutely no variations were found for other test voltages at this speed, nor for any test voltage at 45 rpm. There is, anyway, a fine-speed or vernier adjustment (located unobtrusively along the left side of the base) for varying the nominal speed as desired: The range for 33 rpm runs from -9 to +10 per cent (an unusually liberal margin), and for 45 rpm, from -4 to +4 per cent. The platter is a belt-driven two-piece type, with a pop-up center adapter for 45 rpm doughnuts and a strobe ring printed around the center portion.

The B & O arm is a slender metal tube, counterweight-balanced at the pivot end and offset at the pickup end. The pickup itself plugs directly and securely into the arm; physical and electrical contacts are made positively without the need to be concerned about vertical angle, stylus overhang, stylus alignment, and so on. To set vertical tracking force, there's a small knob on the right-hand side of the pivot mount. Antiskating force is built in and was measured as a constant value which the lab confirms is correct for tracking forces of about 1 to 1.25 grams—recommended range for the supplied SP-12A cartridge, so you can forget about antiskating adjustments with this machine. The VTF gauge on the arm, by the way, was dead accurate for the 1-gram setting. The arm has negligible friction laterally and vertically, requires a mere 0.3 grams for tripping the automatic re-

turn (at the end of the record), and has a resonance of 8 dB at 10 Hz. While the dB level could be lower, the frequency itself is very good for avoiding the warp effect discussed earlier.

There is no arm rest or latch as such, but when the machine is shut off, the arm rests on a projecting pin that supports it (at the pivot end) at a comfortable height above the chassis plate.

Now for that unique control system alluded to earlier. The Beogram 3000 is, of course, a single-play turntable—but it has automatic options. The operating controls are at the lower left of the chassis plate; they consist of a center pushbutton marked "lift"—which doubles as an automatic start/reject button and a manual damped cueing control—and a surrounding ring that has two raised markers. Above the upper marker the words "manual," "off," and "on" appear; below the lower marker there are legends for record diameter (12, 10, and 7 inches) plus the word "automatic."

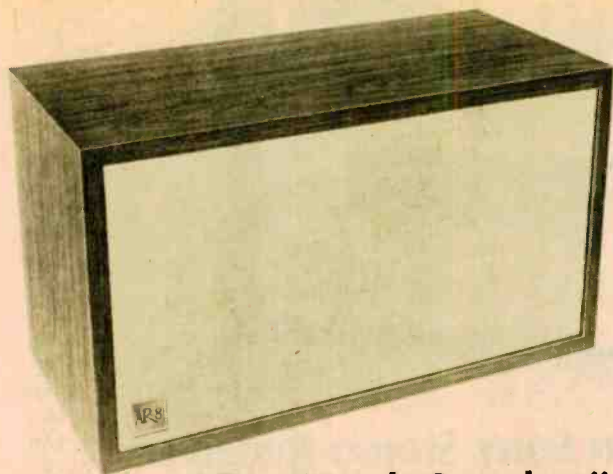
To play a record manually, move the top marker to "on." This starts the motor. The lower (record size) marker on the ring will necessarily be midway between 12 and 10, but ignore it. You can then cue "semi-manually" using the finger lift on the arm and pressing "lift" to lower the arm. To cue automatically you press the "lift" button; the arm then moves away from its rest position and descends to the starting point of a 12-inch disc. If you're playing a smaller size disc manually, simply take hold of the arm as it descends and move it to where you want. During play you can recue by using the finger lift or by pressing the "lift" button, whose action is smooth and virtually free of side drift. The motor remains on. At the end of the record, the arm returns to its rest position. The platter continues to rotate until you move the top marker back to "off."

To play a record automatically, move the lower marker (on the ring) to the correct record size, then press the "lift" button. This starts the platter and also cues the arm, which sets down at the start of the record. At the end of play the arm returns to rest, and this time the motor will shut off. During play you can still recue manually by simply lifting the arm and setting it down wherever you want, or by pressing the "lift" button, which will raise the arm and also will shut off the motor. You then move the arm to where you like, press the "lift" button again, and play is resumed. Startup time is brief, thanks in part to the lightweight platter.

Turning the record-size marker to the 7-inch position automatically changes rotation speed to 45 rpm. What if you happen to own rare 12-inch 45-rpm discs? Do the same thing, but this time as the arm descends (toward the starting point for a 7-inch disc) simply take hold of it and move it to the desired starting spot. For 7-inch LPs you can move the ring marker to "10," cue automatically, and then move the arm manually.

On reflection, this system seems to have been designed to accomplish the most operational options with the least number of controls and parts. Once you get used to it, you might appreciate its computerlike logic that suggests a successfully worked-out problem in Boolean algebra. Be that as it may, the workings of the Beogram 3000 are foolproof and jamproof and its performance—thanks partly to the excellent cartridge and integrated design—is superb. It also is worth noting that the unit's crisp contemporary styling—in brushed aluminum and teak—has earned it an exhibit spot at New York's Museum of Modern Art. Clearly, an example of "handsome is as handsome does."

CIRCLE 141 ON READER-SERVICE CARD



AR's "Rock Speaker" Suits Many Musical Tastes

The Equipment: AR-8, a two-way speaker system in enclosure. Dimensions: 24 by 11½ by 13½ inches. Price: \$119. Warranty: 5 years parts and labor; shipping included to and from plant. Manufacturer: Acoustic Research, Inc., 10 American Drive, Norwood, Mass. 02062.

Comment: The AR-8 is an acoustic suspension speaker system in which, vis-à-vis many of AR's previous systems, the woofer is of higher efficiency and the tweeter can handle higher power levels. A primary design aim of the AR-8 is, according to the manufacturer, "to produce the higher volumes needed for rock music." That the AR-8 realizes this aim should not, however, deter non-rock listeners from considering it seriously since we find the AR-8 to be suitable for all kinds of music.

In appearance, the AR-8 resembles previous AR systems—a two-cubic-foot sealed walnut cabinet fronted by a grille cloth (in this model, removable). Behind the grille, mounted on the front baffle, are a 10-inch woofer and a 1½-inch dome-center tweeter. Frequency division, at 1,800 Hz, is handled by an internal network. On the rear panel there's a recessed section that contains the input terminals (a pair of knurled-nut-and-screw posts that accept stripped leads or leads fitted with spade lugs) marked for polarity, and a three-position toggle switch that adjusts the relative level of the highs. The AR-8 is rated for 8 ohms impedance; minimum recommended amplifier power is 15 watts (continuous) per channel. The speaker may be positioned either vertically or horizontally.

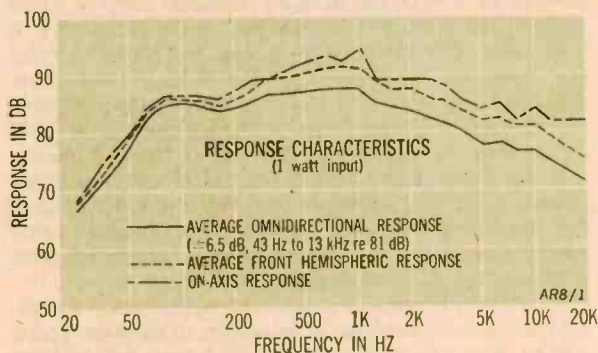
In tests at CBS Labs the AR-8's impedance measured 7 ohms just past the characteristic bass rise and it averaged a very smooth 8 ohms all across the range to beyond 20 kHz. Average omnidirectional response, normalized at an output level of 84.5 dB, was clocked as within ±6.5 dB from 43 Hz to 13 kHz, which is a typically good mark for a system in this price class. This curve was taken with the tweeter control in "normal" position. The effect of the tweeter level control—between its "decrease" and "increase" settings—was found to vary the response from 2 kHz upward by 3 to 4 dB. Note that the term "increase" here is purely relative with respect to the switch's other positions. That is to say, the "increase" position does not amplify the signal; rather it allows the signal to go through unattenuated. "Normal" and "decrease" here are—with respect to the maximum treble output of the AR-8—both different amounts of attenuation.

The AR-8 in general is of higher efficiency than many previous AR systems, but its ultimate power-handling ability is only a bit less. It needs 2.8 watts to produce the standard test output signal of 94 dB at 1 meter on axis. It handles steady-state power inputs of 50 watts before "buzzing" to produce an output of 106 dB. The maximum average pulse power it could take in lab tests without distorting went up to 257 watts (514 watts peak) which yielded an output of 116 dB. This means that the AR-8 can sound about "four times as loud" cleanly from one instant to the next and thus it has ample dynamic range for any Mahler symphony and enough volume for rock.

Listening tests confirmed the lab measurements pretty closely. On test tones we detect a very slight peak at about 80 Hz. Some doubling begins at about 45 Hz, and this effect increases gradually as frequency is lowered or as volume is raised. We'd say that for most listening in average-size rooms the clean low-frequency limit of the AR-8 is 40 Hz. Bass lower than that frequency will be reproduced, of course, but with increasing doubling. Middles and highs are well dispersed, with no serious directional effects noticeable until 10 kHz, although tones above 10 kHz remain faintly audible off axis. A 14-kHz tone is audible faintly on axis, and from here the response dips to inaudibility. White noise response is fairly smooth and well distributed into the listening area, with the rear tweeter switch adding a little high-frequency coloration to the signal in the "increase" position.

The AR-8 merits serious consideration in its price class. One of the features that makes it easy to live with is the ease with which it does handle very loud instrumental passages while giving no signs of "sonic drop-out" at soft listening levels.

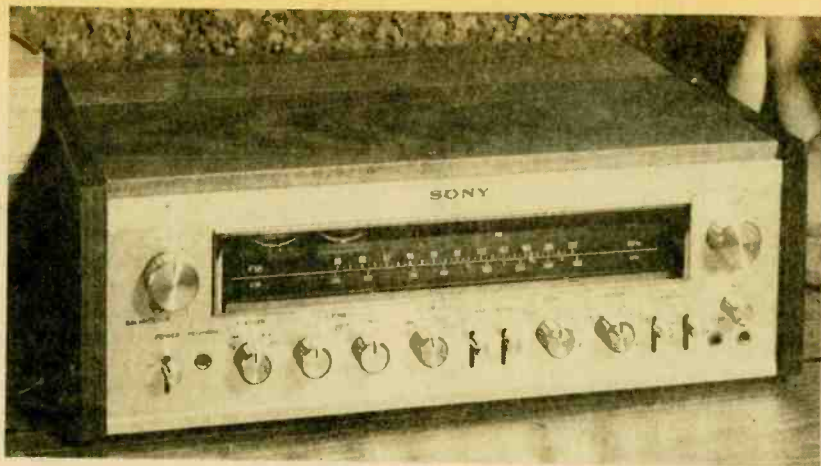
CIRCLE 143 ON READER-SERVICE CARD



AR-8 Speaker System Harmonic Distortion*

Output Level (dB)	Frequency			
	80 Hz % 2nd	80 Hz % 3rd	300 Hz % 2nd	300 Hz % 3rd
70	0.20	0.40	0.27	0.33
75	0.20	0.40	0.25	0.35
80	0.20	0.40	0.25	0.38
85	0.20	0.40	0.26	0.42
90	0.20	0.40	0.38	0.48
95	0.20	0.40	0.75	0.51
100	0.20	0.40	1.60	0.75
105			2.90	1.20

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



Unassuming Excellence in Sony Stereo Receiver

The Equipment: Sony STR-7065, a stereo FM/AM receiver in wood case. Dimensions: 18" by 6¼" by 12" inches. Price: \$499.50. Warranty: Three years parts and labor through authorized service facilities on all but case, fuse, and panel lamps; five years parts only on transistors if proved defective. Manufacturer: Sony Corp., Japan; U.S. distributor: Sony Corp. of America, 4747 Van Dam St., Long Island City, N.Y. 11101.

Comment: If, as it sometimes seems, there is a resurgence of the false idea that the physical size of an electronics unit bespeaks something of its quality or output power, Sony obviously will have none of such nonsense. At first glance the STR-7065 seems downright undistinguished: a receiver of moderate size with a little more than minimum controls but nothing spectacular. To dismiss it thus would be a big mistake.

To the left of the tuning dial is the volume control with a small outrider at the bottom for adjusting channel balance. At the right is the tuning knob. Across the bottom are the power on/off switch, a stereo headphone jack (live at all times), the speaker selector (any of three pairs of speakers, or the main pair in combination with one of the other two, or none), bass and treble controls (each with friction-clutched elements for the two channels), a filter selector knob (high, low, both, neither), on/off lever switches for loudness compensation and FM muting, the mode selector (stereo, reverse stereo, and the three mono positions), the function selector (which, in addition to phono, aux, FM, and AM positions, has two for tape copying: from tape 1 to tape 2 and vice versa), source/tape monitor switches for the two tape decks, and a microphone section.

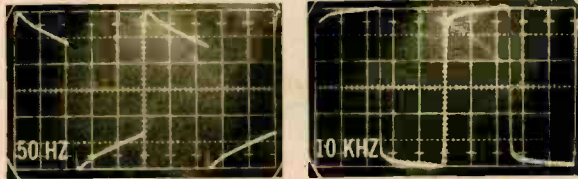
This last consists of a mixer knob with a positive shut-off for the mike preamp at its minimum position and a pair of phone jacks for left and right mike inputs. With typical, telling forethought, Sony has wired the jacks so that if you have only one mike you can plug it into the left-channel jack and the mono signal will automatically be fed to both channels of the receiver; only when both are used do the channels operate independently, converting to stereo. And the mike feed is *ahead* of the tape-recording connections and mixes automatically with any other program material you are playing, so you can record live—including, thanks to the jack wiring, mono voice over previously recorded stereo music—without making special connections or adding an outboard mixer. Recordists should find this setup unusually attractive.

The back panel, like the front, at first seems understated in design. About half of its area is devoted to heat-sink fins. To the left of these is an adjustable AM loopstick antenna; the external antenna connections

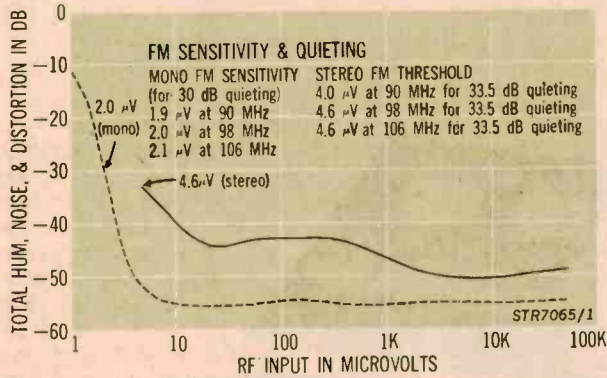
(for 300-ohm or 75-ohm FM lead-in and longwire AM antenna) are in the upper left corner. Below the loopstick are standard pin-jack pairs for phono, aux, and the two tape inputs and for the two tape-recording outputs, plus a DIN socket that can be used as an alternative to the pin connectors for tape 1. Just above the tape 2 connections are two more pairs of pin jacks for output from the preamp and input to the main amp. A small switch near the jacks disconnects the internal path from preamp to amp, routing signals instead through the jacks to an equalizer, biamp crossover, quadriphonic decoder, or whatever outboard unit is connected to them. At the right end are the speaker connections, which—like those for antenna leads—are screws that accept bare leads or (preferably) spade lugs. Below the speaker terminals are three AC convenience outlets, two of which are controlled by the front-panel power switch.

In its comprehensive owner's manual Sony gives an unusually wide range of power specs, from 50 watts per channel into 8 ohms with both channels driven across the full audio band to 110 watts per channel into 4 ohms at 1 kHz with only one channel driven, plus dynamic power ratings (240 watts total into 8 ohms and 360 into 4 ohms). As it has done in the past, the lab chose the most conservative of these (50 watts per channel) for the basis of its tests. But by comparison with many other amplifier sections rated at 50 watts per, the 7065 goes well beyond the spec. In the power bandwidth test—which, be it noted, is carried out at Sony's stringent 0.2% THD rating as well as our standard 0.5%—the amplifier runs better than 2 dB above rated power, delivering around 85 watts, without exceeding even the 0.2% distortion mark at any frequency within the audio range. Of course this test is made with only one channel driven, so output should be expected to exceed the rating (the 0-dB line) by at least a small margin and at least at mid-band frequencies. The Sony does better than this and is comparable in its output capabilities to many amplifier sections regularly advertised at, say, 75 watts per channel or more.

The 0.2% distortion rating really stands for something. Not only does the amplifier stay below its rating even to the frequency extremes (which the amplifier sections in many receivers do not *quite* do), but intermodulation stays under this figure to beyond 95 watts at 8 ohms and beyond 125 watts at 4 ohms. So considering the speaker switching, which makes it clear that Sony intends the unit to be used with no more than two speaker pairs simultaneously, the design has comfortable headroom for delivering clean sound to four speakers simultaneously even when relatively inefficient speakers are used.



Square-wave response



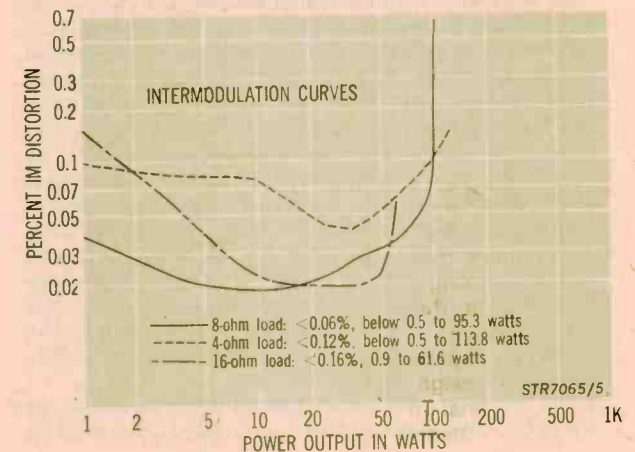
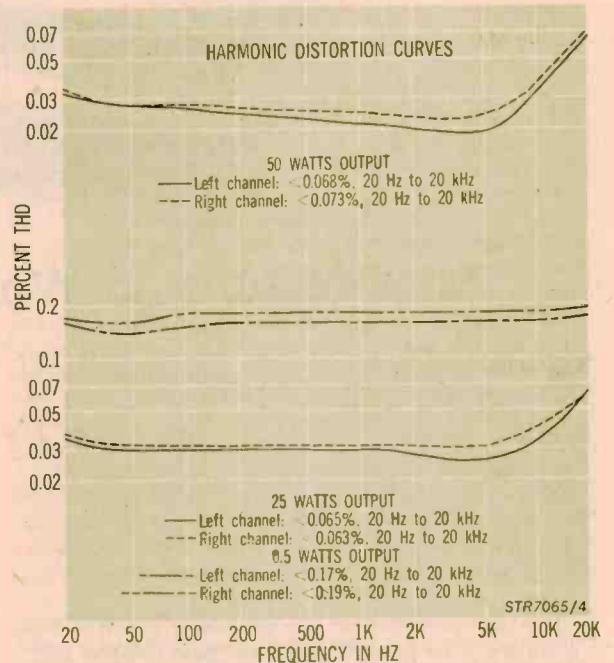
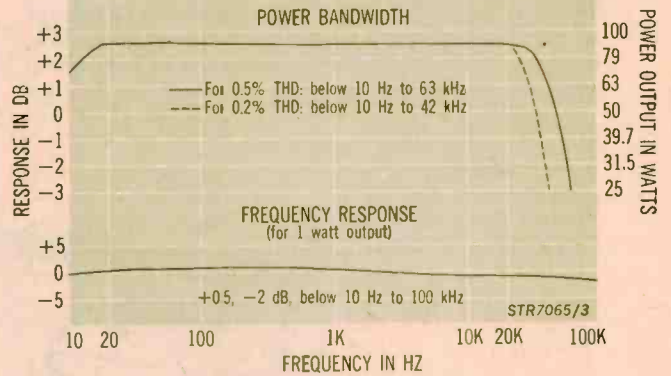
Sony STR-7065 Receiver Additional Data

Tuner Section			
Capture ratio	1.7 dB		
Alternate-channel selectivity	66 dB		
S/N ratio	73.5 dB		
THD	Mono	L ch	R ch
80 Hz	0.16%	0.43%	0.30%
1 kHz	0.14%	0.14%	0.15%
10 kHz	0.50%	8.5%	9.2%
IM distortion	0.3%		
19-kHz pilot	-61 dB		
38-kHz subcarrier	-59.5 dB		
Frequency response			
mono	+0.75, -1.5 dB, 20 Hz to 15 kHz		
L ch	+0.5, -3 dB, 20 Hz to 15 kHz		
R Ch	+1, -1.5 dB, 20 Hz to 15 kHz		
Channel separation	>30 dB, 110 Hz to 1.55 kHz		
	>20 dB, 33 Hz to 5.4 kHz		
Amplifier Section			
Damping factor	55		
Input characteristics (for 50 watts output)			
	Sensitivity	S/N ratio	
phono	1.82 mV	70 dB	
mike	0.95 mV	57 dB	
aux	133 mV	79 dB	
tape 1 & 2	133 mV	78.5 dB	
amp in	880 mV	105 dB	
RIAA equalization accuracy	±1.5 dB, 20 Hz to 20 kHz		

POWER OUTPUT DATA

CHANNELS INDIVIDUALLY
 Left at clipping: 94.5 watts for 0.032% THD
 Left at 0.2% THD: 98.0 watts
 Right at clipping: 94.5 watts for 0.029% THD
 Right at 0.2% THD: 98.0 watts

CHANNELS SIMULTANEOUSLY
 Left at clipping: 76.4 watts for 0.031% THD
 Right at clipping: 76.9 watts for 0.036% THD

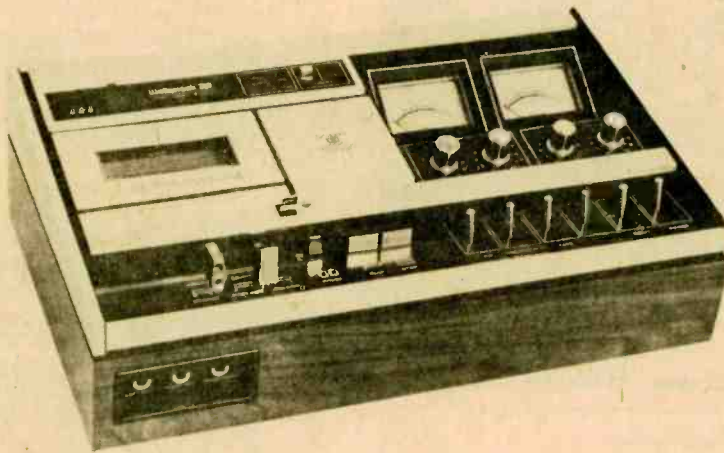


The tuner section, too, is no slouch. Stereo quieting is better than 40 dB before signal strengths have reached 10 microvolts; in urban and near suburban areas where signal strengths are typically beyond 1,000 microvolts, the quieting is increased to around 50 dB. Mono quieting is uniformly about 55 dB from below 10 microvolts (a figure one would expect only with a distant station or a poor antenna setup or both) to the limit of testing at 50,000 microvolts. Distortion in the tuner section is low. As we have pointed out for a number of products in the past, harmonic distortion measurements at 10 kHz tell us something about the electrical behavior of the unit; but the true harmonic products of 10 kHz all are beyond audibility, so the relatively high figures in this test are

not to be taken as an index of equally high audible distortion. Both on paper and in the listening room FM performance of the receiver is excellent.

In no sense is it a cheap unit. Over \$500 is a mite on the steep side as stereo receivers go, but it can't be called extremely expensive. And for the extra money you get so much extra quality both in terms of audible performance and in terms of the clever and luxurious touches incorporated into the controls and detailing that the STR-7065 need not apologize for the value it offers. The quiet assurance with which it accomplishes its intended tasks makes it an unusually gratifying unit to work with.

CIRCLE 142 ON READER-SERVICE CARD



Extra Features in Wollensak Cassette Deck

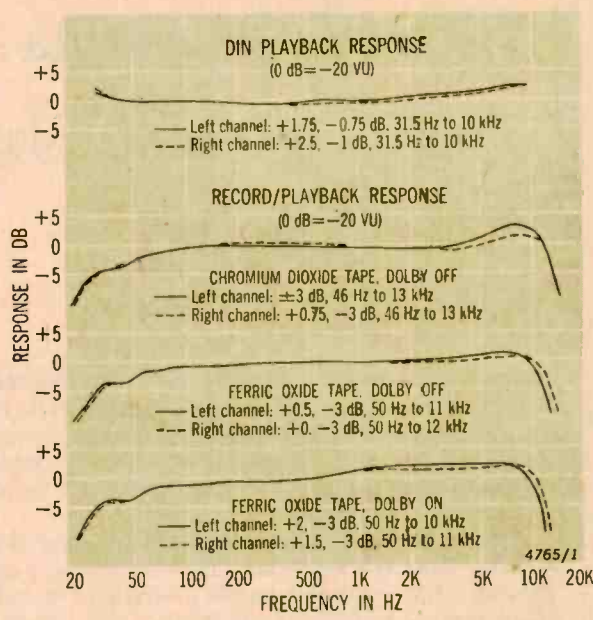
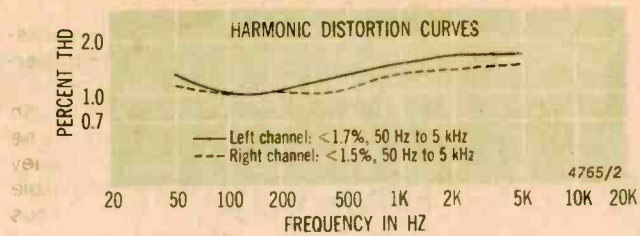
The Equipment: Wollensak 4765 cassette deck with Dolby B noise reduction for use with cassettes or FM broadcasts, in wood case. Dimensions: 17¼ by 5¾ by 10 inches. Price: \$329.95, including rigid plastic dust cover. Warranty: 90 days on labor, 1 year on most parts, 3 years on some parts associated with the dual drive assembly; through authorized warranty stations only; shipping paid one way. Manufacturer: Mincom Division, 3M Company, 3M Center, St. Paul, Minnesota 55101.

Comment: 3M, among the first manufacturers to offer a Dolby cassette deck, now has carried its thinking considerably beyond the minimum-feature (though hardly minimum-performance) character of the Model 4700, reviewed here in March, 1970. One thing has remained similar, however: 3M's non-pushkey controls, which make the 4765 seem like a maverick in a lineup of competing decks. If you're used to pushkeys (and who isn't these days) you may not like the 3M approach at first. Its operation seems stiff and awkward by contrast. This is partly because—in our opinion, at least—the mechanism is much more rugged than that of the conventional controls. It also is more positive in action in that interlock between controls is carefully thought out and differences in size, shape, and action between one control and another constitute an excellent preventative for the fumbling that so often results from an array of visibly and mechanically identical controls.

The transport controls are along the front edge of the top plate: a two-way (reverse and forward) fast-wind le-

ver, a recording interlock button, a thin pause lever that can be used as a momentary control or latched in place, and the oversize play and stop buttons. To their right are lever switches for "FM," record/playback Dolby action, chromium or ferric tape, stereo or mono recording mode, input (line or mike at the extreme switch positions, with a mixing position in between), and AC power (on/off). The tape switch is designed to alter playback equalization as well as recording characteristics in switching from ferric to chromium tapes.

The FM switch is intended for Dolby-processed broadcasts. When you want to receive them correctly, via the Dolby circuit in the 4765, you turn this switch on, putting the Dolby circuit into the playback mode, and listen to the 4765's output via the tape-monitor provision of your system's amp or receiver. The FM switch is hooked into the 4765's interlock system; when you switch to FM the entire transport switches off (even the pause control releases) just as it does when the tape runs out or becomes jammed. Conversely, the activation of the transport automatically turns the FM switch to off. As a result, unfortunately, you cannot both record a Dolby broadcast and listen to it via the 4765's Dolby circuit; for the latter you must wait until you can play the tape. 3M says that it judged the cost of bypassing this problem excessive (partly, one assumes, in view of the relatively few stations presently offering Dolby broadcasts) and hence decided against the extra circuit elements that would have been necessary. But the FM/Dolby switching can be used if you want to play Dolby



Wollensak 4765 Additional Data

Speed accuracy	0.13% fast at 105 VAC 0.80% fast at 120 VAC 0.90% fast at 127 VAC
Wow & flutter	playback: 0.09% record/play: 0.12%
Rewind time, C-60 cassette	43 sec.
Fast-forward time, same cassette	45 sec.
S/N ratio (ref. DIN 0 VU, Dolby off)	
playback	L ch: 50 dB R ch: 52.5 dB
record/play	L ch: 48 dB R ch: 50 dB
Erasure (333 Hz at normal level)	63.5 dB
Crosstalk (at 333 Hz)	
record left, play right	37 dB
record right, play left	36 dB
Sensitivity (for 0-VU recording level)	
line	L ch: 90 mV R ch: 88 mV
mike	L ch: 0.4 mV R ch: 0.3 mV
Meter action	adjustable
IM distortion (record/play, -10 VU)	
L ch	5.5%
R ch	6.5%
Maximum output (line, 0 VU)	
L ch	1.45 V
R ch	1.45 V

open reels or cartridges on equipment that has no Dolby feature. And the FM switch allows you to monitor incoming signals and hence preset recording levels without using the pause control. For this use the automatic release of the FM switch when you begin recording is a plus feature.

At the extreme left of the top plate is the cassette well, with an eject lever at its near right corner, and a three-digit tape counter at its far left corner. In the center at the back are pilot lights for standard (ferric) tape, CrO₂ tape, and Dolby action. Next to the Dolby light is a small button used to trigger a built-in 400-Hz oscillator for checking or adjusting Dolby levels. At the far right are the meters and level controls. Though the entire top panel slopes gently downward toward the front, there is an even greater cant to the meters, making them easy to read from almost any angle. Just beyond them is a recording pilot light. (A peak-indicating light also was shown on initial data sheets, but was omitted from our production sample.) In front of the meters are four knobs: left input, left output, right input, and right output. The non-standard arrangement of these level controls was judged less than ideal for stereo use, since the control pairs that you normally want to make identical corrections with are not side-by-side; but though the design introduces a nuisance factor it is only slight.

Recessed into the front edge of the wood case is a jack panel with mono phone jacks for the left and right microphone inputs and a stereo phone jack for headphone listening. At the back are two wells. The larger has standard pin-jack pairs for line inputs (marked "aux") and outputs; there is no DIN socket. (And before leaving the subject of connection options we should note that in the input-mixing mode there is only one-over-all-level controls for each channel; to alter microphone levels with respect to line levels you must have an output control on whatever source is fed to the line input connections.) The smaller back-panel well has four screwdriver adjustments for Dolby levels: one for each channel with ferric tapes and a similar pair for chromium dioxide.

The measurements at CBS Labs were—except where specified—made with 3M's recommended ferric tape for the 4765: Scotch High Energy. Results were generally very good, with low wow and flutter and harmonic distortion. The non-Dolby record/play frequency-response curves with this tape are flatter than average; those made with the Dolby circuit show a slight "shelving" due to imperfect Dolby tracking, but the misadjustment results in only about 2 dB of imbalance. The chromium-dioxide curves, made with Advent Crolyn, are notably less flat.

Though the unusual features of the 4765 can't truly be called unique contributions to the cassette art, we should note here that Wollensak's ingenuity in exploring the potential of both the cassette and the 8-track cartridge as media for home recording is considerable and its contributions therefore worthy. This unit documents the Mincom Division's willingness to experiment with features that go beyond standard, just as it has done in adding Dolby circuitry to the cartridge deck and, previously, offering Dolby and DNL as alternatives to each other in cassette noise reduction. Innovation is almost a necessity in small companies struggling to make a name for themselves; in a huge corporation with untold laurels to rest on, it is both commendable and unusual.

CIRCLE 145 ON READER-SERVICE CARD



Hans Pfitzner with a manuscript score of *Palestrina*.

Rafael Kubelik conducts DG's

by Peter G. Davis

Pfitzner's Palestrina— There's Nothing Else Like It

PICK UP any German record magazine of the last five years or so and you will undoubtedly read a letter to the editor imploring the powers that be for a recording of Hans Pfitzner's *Palestrina*. This opera, written between 1912-15 and first staged in Munich in 1917, is an article of faith for many operagoers east of the Rhine, where it is still staged with some frequency, usually in a festival atmosphere of great solemnity.

Because of its intense Germanness in theme and treatment (for all that the hero is an Italian composer), *Palestrina* has never thrived outside its native habitat—the opera has not been performed in America, although Sarah Caldwell in Boston toyed with the idea briefly; it hardly even seems likely that the Metropolitan Opera's new musical director, Rafael Kubelik, conductor of DG's premiere recording and a confessed devotee of the work, will risk a Met production—*Palestrina* is decidedly a very great work, but one appealing to specialized tastes and not easily assimilated into the busy day-to-day schedule of an international opera house.

Before getting down to the opera itself, it would perhaps be a good idea to place the composer in perspective—Pfitzner is hardly a household name, nor is he an easy man to understand. Born in 1869, Pfitzner lived through all the turbulent musical upheavals of the early twentieth century and died in 1949. He is often referred to as "the last German romantic composer," an accurate observation with regard to Pfitzner's attitudes and aesthetic principles: His heart and soul lay with such nineteenth-century musicians and thinkers as E. T. A. Hoffmann, Arthur Schopenhauer, and Robert Schumann rather than with the progressive tendencies of his time.

Like the hero of his opera, Pfitzner must have felt himself at the end of an era, the final flower of a great age about to suffer total extinction from "corrupting" modernist tendencies: For *Palestrina*, standing on the threshold of the baroque age, the threat came from the Florentine monodists (who, ironically enough, invented opera); for Pfitzner it was the comparable tonal crisis generated by Schoenberg, Stravinsky, and even his near stylistic contemporary, that arch-hustler Richard

Strauss. If his artistic credo was reactionary, Pfitzner's music was nonetheless wholly representative of its day, considering his birth date—individual in expression certainly, but bearing the common family traits of Strauss, Mahler, Reger, and other German composers of his generation.

Pfitzner literally lived out his "romantic" view of the creative artist as a lonely man apart, inhabiting a mysterious world incomprehensible to ordinary mortals—nothing could be further from Strauss's busy, down-to-earth bourgeois lifestyle, and naturally the two men had little sympathy for each other. In fact, Pfitzner's dogmatic, stubborn, missionary, even fatalistic, nature set him at loggerheads with almost every major musician of his day and with influential people who might have helped propagandize his music. Mahler conducted a lavish production of Pfitzner's *Die Rose vom Liebesgarten* at the Vienna Opera in 1905 (Mahler frankly proclaimed the first act to be paralleled in German opera only by the first act of *Die Walküre*). Bruno Walter was in charge of the world premiere of *Palestrina*, and Wilhelm Furtwängler introduced the composer's last opera, *Das Herz*, in 1931. Pfitzner fell out with all of them, ending his days as a solitary, impoverished, embittered figure supported by a few faithful disciples.

Palestrina is this singular composer's most significant statement as a musician and artist. In constructing the libretto, Pfitzner took a few key incidents from the life of the great sixteenth-century polyphonist and wove a rich historical fabric, incorporating a personal vision of his own inner creative life as well as a statement of the functions of the artist in general vis-à-vis society. (This Faustian theme runs like a leitmotif throughout German philosophical thought—its principal operatic manifestations are *Meistersinger*, *Mathis der Maler*, and *Palestrina*.) All this may sound very interior and unpromising for a dramatic work, but Pfitzner has indeed written an opera and not a metaphysical tract. The characters are immediate, real, and human, while the events have been superbly organized for stage effect.

The three acts vividly contrast the inner world of *Palestrina*'s creative life (Acts I and III) with the mean-

eloquent premiere recording of an "achingly beautiful" masterpiece.

**the new
releases**

ingless vanities and intrigues of public events (the Council of Trent in Act II). Pfitzner prefaced his score with a quote from Schopenhauer that sums up his intentions: "To the purely intellectual life of the individual there is a corresponding life of mankind as a whole, whose life of 'reality' is equally a matter of will. . . . Alongside world history there goes, guiltless and not stained with blood, the history of philosophy, science, and the arts."

In Act I, we first meet Palestrina's young son Ighino and seventeen-year-old pupil Silla, who has eagerly embraced the new music of Count Bardi and his Florentine "dilettantes." Ighino is more concerned with his father's recent morose behavior and reluctance to compose since the death of his wife, Lukrezia. The scene between the two boys is one of great poignancy as Ighino struggles to grasp the reasons for his father's despondent mood. Palestrina and Cardinal Borromeo interrupt the conversation. Borromeo, a delegate to the Council of Trent, tells the composer that the wide-ranging church reforms advocated by the Council at Pope Pius IV's insistence now include the actual destruction of all sacred music, which over the years has been corrupted by intricate polyphony and lascivious secular texts. To forestall this disaster, Borromeo proposes that Palestrina write a pure Mass as only he can, a work that will convince the Princes of the Church to revise their edict. Palestrina, in his present state of spiritual malaise, refuses and Borromeo, misunderstanding the composer's reasoning, storms away in a towering rage.

Left alone, Palestrina gives way to the utter despair and futility of his existence. Slowly nine spirits of departed medieval and Renaissance composers materialize: "Neither in heaven nor on earth," they tell him, "can one give comfort to another save through his being. We exist, and just as you are now compelled, so we were in our lives. You will and must." In a supreme effort of will, Palestrina composes his Mass in one night, to visions of angels and the exhorting voice of his dead wife. The power and beauty of this scene are breathtaking in the depiction of Palestrina's creative ecstasy, the radiant descent of the angels, and the final cathartic apotheosis punctuated by swelling church bells as dawn breaks over Rome, the mighty guardian symbol of eternal, unalterable verities.

The second act, with its panoramic cast of characters, long oratories, and detailed arguments, has stood in the way of *Palestrina's* acceptance more than anything else—there have even been productions that simply omit the music altogether and play the libretto as straight drama. True, there is a lot of text to cover and the listener must follow it closely, but Pfitzner has organized his material with a crafty sense of mounting tension and the galaxy of personalities are all vividly characterized through the music: the smooth-talking Cardinal Morone; the wily and unscrupulous politician, Cardinal Novagerio; the aged, exotic, hopelessly senile Patriarch of Assyria, Ab-

disu; the buffoonish Bishop of Budoja; the arrogant representative of the King of Spain, Count Luna; the lowering, bearlike Cardinal Madruscht. The interaction of all these colorful types results in an extraordinary tour de force, a graphic illustration of a fruitless summit meeting beset by intrigues, corruption in high places, special pleading, and sheer stupidity. At Count Luna's ironic suggestion that the Protestants be called in to help solve the issues, the entire meeting dissolves into chaos. Servants of the delegates—Italians, Germans, and Spaniards—arrive to reorder the hall at the conclusion of the Council, and a bloody riot quickly ensues among them. Madruscht orders the soldiers on guard to shoot; surveying the massacred tangle of bodies, he comments: "Is this the meaning of the Holy Council?" Pfitzner twists his point home here in a scene of horrifying brutality.

The short third act is once again in the composer's study. His Mass is being performed before the Pope at that very moment while Palestrina, Ighino, and five young choristers from Santa Maria Maggiore await the verdict. Cries of "*Evviva Palestrina*" are heard offstage; Pius IV himself and the humbled Borromeo enter to congratulate Palestrina on his masterpiece. When left alone, Palestrina, restored to himself, to God, and to his art, sings, "Forge me, thou God, as the final precious stone on one of your thousand rings—and I will do good works and be at peace."

A common error in assessing Pfitzner's music is to dismiss it as simply a pale imitation of Richard Strauss. Actually Strauss, the earthy and aggressive hedonist, and Pfitzner, the mystical and detached visionary, are worlds apart. The flaw that occasionally creeps into Pfitzner's language is its labored syntax—there are perceptible drops of sweat on the pages of *Palestrina* (Pfitzner once confessed that he found composing inordinately hard work, to which Strauss, that most facile of writers, replied: "Well, then, why does he bother?"), and the scoring has its murky patches. Beyond this, however, there is the beauty of his melodic invention and striking originality of the leitmotivic material, which everywhere bespeaks Pfitzner's intense identification with the subject. On the whole his textures are much less complex than Strauss's, his harmonic language less chromatic, tinged here with a modal flavor dictated by the subject matter, while his tendency to work in large, blocklike tonal periods is a far cry from Strauss's glittering and smoothly contrived contrapuntal webs.

Above all this is music of rugged integrity and searching probity in which one creative artist courageously comes to grips with the very foundations and inner nature of his calling—there is nothing quite like it in the entire operatic literature. *Palestrina* is not an opera for everyone, but those who do respond to its rich musical gestures, warmly human characters, and provocative themes will find it a rewarding work of ceaseless fascination.

What of DG's recording? It is an eminently worthy one, despite the fact that its three principal performers have never participated in a live production. As in everything he conducts, Rafael Kubelik takes an essentially lyrical view without sacrificing dramatic profile and sensible pacing. It is the work of a thoroughgoing, sensitive opera man, fully in sympathy with the material, and the orchestra rewards him with some thrillingly luminous playing.

Gedda is probably the most logical successor to the role of Palestrina—he sings it beautifully and thoughtfully if without the last measure of *Innigkeit* that might have come from longer experience with the part. Fischer-Dieskau finds Borromeo rather much for his light baritone—this is a role calling for a real Wotan voice—but as usual his perception of dramatic values is

uniquely right. All the many cameo roles are in good hands: Ridderbusch's sonorous basso doubles as the Pope and Madruscht, Prey's high baritone and forceful address fit the impulsive Luna to perfection. Donath is a most touching Ighino. Weigl a suave Morone. Fassbaender a willfully spirited Silla, and Steinbach almost too mellifluous for the intriguer Novagerio. Clearly this performance was a labor of love for all concerned, effectively if conservatively recorded in the Bavarian Radio studios in Munich.

Since one hears rumors of a possible disc release of either the 1965 Vienna production or the Cologne Radio tape of the early Fifties, some comment must be made about these still "private" tapes (most *Palestrina* enthusiasts have managed to locate one or more of the four underground performances that have circulated over the

by Harris Goldsmith

"The Complete Rachmaninoff"



1973 SAW THE CENTENNIALS of at least three pianistic greats: Sergei Rachmaninoff, Josef Lhevinne, and Harold Bauer. Bauer's anniversary passed unheralded (although his splendid recording of the Brahms F minor Quintet surfaced on RCA's two-disc set—VCM 7103—honoring the Flonzaley Quartet). As for Lhevinne, it must be conceded that his discography (lamentably small considering the man's formidable talent and craft) was almost totally restored to circulation by RCA in 1970 with its Victrola Lhevinne LP (VIC 1544). Now happily RCA is doing as much as is feasible on Rachmaninoff's behalf.

What is feasible now is admittedly pretty feeble considering the opportunities missed when Rachmaninoff was still around to make records. In fact, where he is concerned I am sorry beyond words that RCA's current enlightened, dedicated, and responsible team of classical chief R. Peter Munves and producer John Pfeiffer was not ensconced there years ago when it might have made a huge difference. To be specific, it is known that Rachmaninoff proposed that his 1942 recital tour be recorded for possible future release. The great pianist/composer/conductor evidently sensed that time was running out for him, and it is to RCA's eternal discredit that his sugges-

tion was turned down. Posterity has lost the Rachmaninoff re-creations of several major works—among them Beethoven's *Tempest* Sonata, which would appear ideally suited to his titanic gifts. At his last sessions in 1942 Rachmaninoff was recording transcriptions and short encore pieces, while RCA's trans-Atlantic affiliate HMV had already given the collector *all* of the Beethoven sonatas played by Schnabel, extensive collections of Lieder by Wolf and Brahms, and other such monumental offerings.

In fairness, Rachmaninoff himself may have been responsible for some of the omissions in his recorded legacy. As Gregor Benko states in a cogent essay on Rachmaninoff's recordings included in the excellent brochure accompanying this momentous release, the artist drove an extremely hard bargain. For one thing, he steadfastly refused to broadcast, thereby precluding virtually the only way of preserving live performances of that era. Secondly, he decreed that the stampers for all his rejected records be destroyed.

"The Complete Rachmaninoff," as RCA entitles its five-album, fifteen-disc marathon, is hardly that. It is, rather, a valiant effort to salvage for posterity the remaining glimpses of his majestic artistry. The excellent 1956 biography by Bertensson and Leyda lists some important Rachmaninoff items—such as Schumann's F sharp minor Novelette (PCS 072125-1 and PCS 072126-1; February 25, 1942)—not present in this anthology. Evidently the metal parts were destroyed. A few sides not represented here, however, *did* escape Rachmaninoff's edict: There are, for example, some alternate takes of the Mendelssohn *Midsummer Night's Dream* Scherzo and of the electrical version of the Second Concerto. According to producer Pfeiffer, these sides were obviously flawed and inferior to their approved alternatives, and would thus have added nothing of value to the Rachmaninoff discography.

Another bypassed recording—an unpublished, earlier documentation of the "Bachmaninoff" E major Prelude—might, on the other hand, have been immensely interesting. The standard version of that piece was made late in the pianist's career and represents his final, perfected view of the controversial adaptation. The earlier effort was recorded shortly after Rachmaninoff com-

past ten years). The Cologne version is especially important as it enshrines two classic, even legendary, interpretations—Julius Patzak's Palestrina and Hans Hotter's Borromeo—and the rest of the cast reads like a Who's Who of the postwar German opera scene (Fischer-Dieskau, for instance, sings Morone, which suits him much better than Borromeo). This magnificent performance should be released, even if only in excerpted form. The Vienna cast is notable for Fritz Wunderlich's ardently lyrical Palestrina, the inspired singing of Sena Jurinac and Christa Ludwig as the two boys, and veteran Robert Heger's measured and profoundly moving statement of the score.

That said, a warm welcome is due DG's eloquent and carefully produced recording. Its ready availability should introduce a new audience to an often aching

beautiful, always noble and thought-provoking piece of musical theater.

PFITZNER: Palestrina.

Pope Pius IV	Karl Ridderbusch (bs)	Bishop Ercole Severolus	Gerd Nienstedt (b)
Morone	Bärd Weikl (b)	Dandini von Grossetto	Karl Kreile (t)
Novagerio	Heribert Steinbach (t)	Bishop of Fiesole	Anton Rosner (t)
Madruscht	Karl Ridderbusch (bs)	Bishop of Feltrre	Josef Weber (bs)
Borromeo	Dietrich Fischer-Dieskau (b)	A Young Doctor	
Von Lothringen	Victor von Halem (bs)		Gudrun Rosner-Greipl (ms)
Abdisu	John van Kesteren (t)	Palestrina	Nicolai Gedda (t)
Von Muglitz	Peter Meven (bs)	Ighino	Heleen Donath (s)
Count Luna	Hermann Prey (b)	Silla	Brigitte Fassbaender (ms)
Bishop of Budoja	Friedrich Lenz (t)	Lukrezla	Renate Freyer (ms)
Theophilus	Adalbert Kraus (t)	Three Angels	Irmgard Lampart (s)
Avosmediano	Franz Mazura (b)		Karin Hautermann (s)
			Erika Rüggeberg (s)

Bavarian Radio Chorus and Symphony Orchestra, Rafael Kubelik, cond. [Hans Weber, prod.] DEUTSCHE GRAMMOPHON 2711 013, \$27.92 (four discs).

Homage Well Paid

RCA's definitive series documents as thoroughly as is possible one of the most prodigious pianists of all time.

pleted his arrangement. Certain details had not reached their later, modified state and again (according to Pfeiffer) the performance itself had not yet been fully "played in." But then some collectors—particularly pianists—might have relished a few performances indicating that Rachmaninoff was indeed fallible! The display of superhuman prowess one hears almost consistently from these records is hardly ego-building.

RCA's initial release includes three of the five volumes; they cover Rachmaninoff as solo pianist, in vaguely chronological order. (All the acousticals are in Vol. 1.) The remaining sets are due next month: Vol. 4 will give us Rachmaninoff as accompanist and as conductor (a recording of his Third Symphony); Vol. 5 is a completely new transfer of the familiar recordings of Rachmaninoff playing his four piano concertos and *Paganini Rhapsody*.

A number of hitherto unpublished items are included in this issue, and there are also many acousticals that have been out of print for close to half a century. The problem of reviewing such a treasure trove all at once is obvious: Your reviewer hardly knows where to begin. Starting at random with the 1924 Chopin C sharp minor Scherzo—one of the "new" performances—one discovers a work ideally suited to Rachmaninoff's demonic intensity. He takes the opening at an amazing clip, and his rhythmic distortion of the octave passages (as diabolical an innovation as I've ever encountered) sends shivers up and down the spine. Even more remarkable is the timing and voicing of the middle chorale section. As in the *Marche funebre* of his famous Chopin B flat minor Sonata recording (included in Vol. 3), Rachmaninoff succeeds in evoking a complete somber picture of Old Russia. The grim austerity of the performance, remarkably well reproduced for an acoustical disc, will linger forever in the memory.

Another unpublished reading, Chopin's A flat Ballade, is equally astonishing, but far less convincing to this listener. He begins with great meditation, but though the pianism is elegant I find the result too static. Even more bizarre, however, is what happens later on in the piece. Rachmaninoff establishes a very slow, steady pace for the "hobby horse" section but parenthetically inserts other interludes at virtually double tempo.

Needless to say, it takes an amazing technique and control to bring this off, but even so I cannot reconcile myself to the intent: Certainly the coda of the work sounds trivial when taken at Rachmaninoff's rapid pace. This artist shared with his compatriot Chaliapin the quest for each composition's dramatic point, and while he makes that moment abundantly clear in, say, Schumann's *Carnaval*, it is hard to tell just where the climax is in this ballade.

Two highlights are the Liszt E major Polonaise and Chopin's A minor Mazurka, Op. 68, No. 2. The Liszt gets a staggering blitz of a performance, with all the accustomed Rachmaninoff energy and angularity in spectacular supply; the Chopin is hardly the specified *lento*, but it is sharp, witty, dancelike, and immensely tender and delicate. And why was the *Flight of the Bumblebee* never before published commercially? The arrangement—Rachmaninoff's own—is an awesome one, well recorded and miraculously played. Lovely, too, is the arrangement of one of his songs, *Lilacs*, in a 1942 version that makes vivid all that atmosphere merely hinted at in the 1923 acoustical side.

Those who knew Rachmaninoff's playing from the pre-Revolution days claim that his style became bolder, less yielding, lyric, more relentless and "orchestral" in later years. A comparison of the acoustical versions of some pieces with those he remade electrically in later years would seem to bear this out. I find the 1920 Tchaikovsky *Troika en traîneaux* (Vol. 1) far more tender and sensitively shaped than his brusque 1928 restatement; and for all its excellence the famous 1929 version of the Second Concerto misses some of the luscious flexibility of the 1924 version. (Incidentally, one of the three unpublished sides comprising the first movement of the acoustical recording was missing, and RCA has restored the missing portion by substituting the later recording at that point. You can readily hear how sound reproduction improved between 1924 and 1929 but the transition nevertheless works quite well musically.)

Not all of Rachmaninoff's later recordings are inferior to their predecessors, however: I find more fleetness in the fractionally faster Mendelssohn *Spinning Song* of the electrical sessions (Rachmaninoff insisted on twenty-

one takes to get this to go as he wished!), and a far more subtle Chopin A flat Waltz, Op. 64, No. 3, than is heard in his heavier, italicized 1919 Edison version. I also found the 1921 E flat *Valse brillante* rather prosaic and plain compared to the deft fingerwork and prodigies of elegance that Rachmaninoff's pianism achieved in later seasons (he never remade this particular piece).

A few pieces bear the scars of antediluvian recording practices: Beethoven's C minor Variations are reduced from thirty-two to twenty-six. One can certainly get the gist of Rachmaninoff's powerfully inflected interpretation, but would that the Victor Talking Machine Company had seen fit to muster a third side for this irreplaceable document (one of the two surviving Rachmaninoff performances of *echt* Beethoven). Likewise, Mozart's A major Variations, K. 331, are highly truncated and the Chopin-Liszt *Maiden's Wish* (recorded in 1942) is minus its lovely introduction heard in Rachmaninoff's earlier performance preserved on an Ampico piano roll.

But above all these quibbles and the varying limitations of recorded sound stands the proud art of Sergei Rachmaninoff. What profile and personality he had—the recognizable imprint of a motoric, infallible rhythm—and what masculinity. In all of these eighteen sides thus far released, there is nary a mistake of voicing or timing. And even at its most violent Rachmaninoff's tone—for all its mettle and metal—was pure velvet. His phrasing was unfailingly supple and authoritative, with an ability to be both declamatory and flexible. In sum, Sergei Rachmaninoff was—and, thanks to his recordings, is—one of the greatest of all pianists.

Anyone interested in the history of performance should avail himself of these priceless records while he has the opportunity: These are definitely going to be collector's items. RCA's technical work is uncommonly fine, and it is really quite amazing to discover just how faithful late acousticals could be. The worst-sounding items are the primitive 1919 Edison series, which predates Rachmaninoff's alliance with Victor, and a single 1938 item, his own *Polka italiana* for two pianos, recorded by Rachmaninoff and his wife on a home recorder at a party. Everything else is at least fair—and all but the *Polka italiana* are certainly listenable.

by Paul Henry Lang

The Summit of Baroque Music Drama

Recordings of *Saul* and *Semele* demonstrate Handel's ability to create vital characters despite formal conventions.

THERE IS NO MUSICAL genre on which the force of convention left deeper marks than baroque opera. To create dramatic conflict it sets in motion a whole repertory of human errors and entanglements, distorts Greek mythology and Roman history with adventurous scenarios built upon accident, intrigue, separation and reunion, misdirected letters, and disguised identity—with the farago ending in more or less contrived happiness and general rejoicing. Nevertheless, while static, stereotyped, and implausible (though scarcely more so than some of



THE COMPLETE RACHMANINOFF, VOLS. 1-3. Sergei Rachmaninoff, piano. [John Pfeiffer, prod.] RCA RED SEAL ARM 3-0260, ARM 3-0261, and ARM 3-0294, \$17.98 each three-disc set (mono) [recorded 1919-42].

Vol. 1: Acoustical Recordings. **BIZET-RACHMANINOFF:** L'Arlésienne Suite No. 1: Minuet (1922). **CHOPIN:** Mazurka in C sharp minor, Op. 63, No. 3 (1923). Nocturne in F sharp, Op. 15, No. 2 (1923). Scherzo No. 3, in C sharp minor, Op. 39 (1924). Waltzes: in E flat, Op. 18 (1921); in F, Op. 34, No. 3 (1920); in A flat, Op. 42 (1919); in D flat, Op. 64, No. 1 (*Minute*) (two versions: 1921, 1923); in A flat, Op. 64, No. 3 (1919); in B minor, Op. 69, No. 2 (1923); in G flat, Op. 70, No. 1 (1921). **DAQUIN:** Le Coucou (1920). **DEBUSSY:** Children's Corner: Dr. Gradus ad Parnassum; Golliwogg's Cakewalk (1921). **DOHNÁNYI:** Etude in F minor, Op. 28, No. 6 (1921). **GRIEG:** Lyric Pieces: Waltz; Elfin Dance (1921). **HENSELT:** Etude in F sharp minor, Op. 2, No. 6 (*Si oiseau j'étais*). **KREISLER-RACHMANINOFF:** Liebesleid (1921). **LISZT:** Hungarian Rhapsody No. 2, in C sharp minor (cadenza by Rachmaninoff) (1919). **MENDELSSOHN:** Song Without Words, in C, Op. 67, No. 4 (*Spinning Song*) (1920). **MOZSKOWSKI:** La Jongleuse, Op. 52, No. 4 (1923). **MOZART:** Sonata in A, K. 331: Tema con variazione (1919). **RACHMANINOFF:** Barcarolle in G minor, Op. 10, No. 3 (1919). Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18 (with Philadelphia Orchestra, Leopold Stokowski, cond.) (1924). Lilacs, Op. 21, No. 5 (1923). Polichinelle in F sharp minor, Op. 3, No. 4 (1923). Polka de V.R. (two versions: 1919, 1921). Preludes: in C sharp minor, Op. 3, No. 2 (two versions: 1919, 1921); in G minor, Op. 23, No. 5 (1920); in G, Op. 32, No. 5 (1920); in G sharp minor, Op. 32, No. 12 (1921). Serenade in B flat, Op. 3, No. 5 (1922). **SAINT-SAËNS-SILOTI:** Carnival of the Animals: The Swan (1924). **SCARLATTI-TAUSIG:** Pastorale in E minor (after Sonata in D minor, L. 413) (1919). **TCHAIKOVSKY:** Humoresque in G, Op. 10, No. 2 (1923). The Months, Op. 37a: No. 11, November (*Troika en traineaux*) (1920). Waltz in A flat, Op. 40, No. 8 (1923).

Vol. 2: **BACH:** Partita No. 4, in D, S. 828: Sarabande (1925). **BACH-RACHMANINOFF:** Partita for Violin, No. 3, in E, S. 1006: Preludio; Gavotte; Rondo; Gigue (1942). **BEETHOVEN:** 32 Variations in C minor, WoO. 80 (1925). **BEETHOVEN-RUBINSTEIN-RACHMANINOFF:** Ruins of Athens, Op. 113: Turkish March (1925). **BORODIN:** Scherzo in A flat (1935). **HANDEL:** Suite No. 5, in E: Air and Variations (*Harmonious Blacksmith*) (1936). **KREISLER-RACHMANINOFF:** Liebesfreud (1925). **MENDELSSOHN-RACHMANINOFF:** A Midsummer Night's Dream, Op. 61: Scherzo (1935). **MOZART:** Sonata in A, K. 331: Rondo alla turca (1925). **MUSSORGSKY-RACHMANINOFF:** Sorochinsk Fair: Hopak (1925). **RACHMANINOFF:** Daisies, Op. 38, No. 3 (1940). Etudes Tableaux: in C, Op. 33, No. 2 (1940); in E flat, Op. 33, No. 7 (1940); in A minor, Op. 39, No. 6 (1925). Humoresque in G, Op. 10, No. 5 (1940). Lilacs, Op. 21, No. 5 (1942). Mélodie in E, Op. 3, No. 3 (1940). Moment musical in E flat minor, Op. 16, No. 2 (1940). Oriental Sketch (1940). Polka de V.R. (1928). Polka italiana for Piano Duet (with Natalie Rachmaninoff). Preludes: in C sharp minor, Op. 3, No. 2 (1928); in G flat, Op. 23, No. 10 (1940); in E, Op. 32, No. 3 (1940); in F minor, Op. 32, No. 6 (1940); in F, Op. 32, No. 7 (1940). Serenade in B flat, Op. 3, No. 5 (1936). **RIMSKY-KORSAKOV-RACHMANINOFF:** Flight of the Bumblebee (1929). **SCRIABIN:** Prelude in F sharp minor, Op. 11, No. 8 (1929). **SCHUBERT-RACHMANINOFF:** Wohin? (1925). **TCHAIKOVSKY-RACHMANINOFF:** Lullaby, Op. 16, No. 1 (1942). The Months, Op. 37a: No. 11, November (*Troika en traineaux*) (1928). **TRAD.-RACHMANINOFF:** Powder and Paint (with Nadejda Plevitskaya, vocal) (1926).

Vol. 3: **CHOPIN:** Ballade No. 3, in A flat, Op. 47 (1925). Mazurka in A minor, Op. 68, No. 2 (1935). Nocturne in E flat, Op. 9, No. 2 (1927). Sonata No. 2, in B flat minor, Op. 35 (1930). Waltzes: in C sharp minor, Op. 64, No. 2 (1927); in A flat, Op. 64, No. 3 (1927); in E minor, Op. posth. (1930). **CHOPIN-LISZT:** Polish Songs: The Maiden's Wish; The Return Home (1942). **GLUCK-SGAMBATI:** Orfeo: Dance of the Blessed Spirits (*Méridie*) (1925). **KREISLER-RACHMANINOFF:** Liebesfreud (1942). **LISZT:** Gnomenreigen (1925). Polonaise No. 2, in E (1925). **MENDELSSOHN:** Etudes, Op. 104, Book II: No. 2, in F; No. 3, in A minor (1927). Song Without Words, in C, Op. 67, No. 4 (*Spinning Song*) (1928). **PADEREWSKI:** Minuet in G (1927). **SCHUBERT:** Impromptu in A flat, D. 899, No. 4 (1925). **SCHUBERT-LISZT:** Das Wandern (1925); Ständchen (1942). **SCHUMANN:** Carnival, Op. 9 (1929). **SCHUMANN-TAUSIG:** Der Contrabandiste (1942). **J. STRAUSS-TAUSIG:** Man lebt nur einmal, Op. 167 (1927).

the most admired Romantic grand operas). in the hands of great composers this curious dramaturgy still permitted the creation of characters in music, which is the essence of opera.

When Handel turned away from Italian opera to compose English oratorio, he did not abandon opera, but having freed himself from many of its conventions rose to a higher and more powerful sphere of the music drama. Though he was born and raised in the same cantorial tradition as Bach, Handel's imagination was al-



Johannes Somary and Charles Mackerras—it's not entirely smooth going in their ascents of the summit.

ways occupied with the theater, and his entire life was spent in its service. Their biblical subjects do not make these oratorios "sacred": Handel took all but one of his themes (*Theodora*) from the Old Testament because it has many good stories and is full of irreconcilable antinomies and conflicts that can be exploited dramatically. The fear of irreverence made him call these works "sacred oratorios," but they are English music dramas in which men and women love and hate, err and are punished, while the people—the chorus—thunder the might of Jehovah, "a horrible mixture of cunning and the awful" (to quote Melville). These two recordings give us the summit of the two species, mythological opera and dramatic oratorio, and they make for a most interesting and absorbing juxtaposition.

Though there are many memorable heroes in the music dramas as Handel characterized men and laid bare their fates, at times with compassion, at others without mercy, his creative fervor is particularly high when portraying women. The range of characters is endless, from the gentle Iphis to the irresistible sorceress Cleopatra, from the serene *Theodora* to the imperious Nitocris.

But nowhere else does this Anglo-Italian bachelor of German birth extol passion so vividly as in *Semele*, an opera of love, a radiant work celebrating, with a kind of ecstasy of the senses, the glory of a woman's embodied presence. Handel approached her with ardent feelings, with a purely human, even pagan, energy. There is no sentimentality in this concept: in the tragedy of love, what matters is love. The book is not by the usual *opera seria* hack or footloose abbé but by a competent dramatist, Congreve, and had been used before as an opera libretto.

Handel turned the English playwright's somewhat conventional elegance into a passionate work, masterly in form, fascinatingly refined in orchestration, and prodigiously rich in invention. His creative imagination is at top flight (there are none of his famous borrowings); the chorus, as in the Attic tragedy, has a contemplative rather than a dramatic role, and is entirely omitted in the third act until after the denouement: there are an unusual number of ensembles, among them a superb quartet, and many highly charged accompanied recitatives.

This is not a loud opera: It has none of the gigantic figures of the biblical dramas, no heaven-storming, only love and a desire for eternal bliss, inevitably leading to tragedy. Several of the other characters besides the heroine are sharply etched. Jove first appears much like any amorous mortal philanderer but soon becomes emotionally engaged, and he is genuinely shaken by the final tragedy. Juno is a steely woman whose hatred is implacable, and the King is a grieving father, a role that always enlists Handel's sympathy. Ino, who is in love with Athamas, *Semele's* unwanted bridegroom, is at first some-

what pale, but later she shows genuine involvement. A small but superbly delineated role is that of Somnus, the god of sleep. Handel was not at all interested in the remaining two figures, Iris, the Olympian messenger, and Athamas, who appears rather namby-pamby (the assignment of the role to a countertenor only underscores this quality).

This recording has a good cast, but they labor under basic misconceptions that must be charged to the conductor and the producer. *Semele* is an intimate opera. Its orchestra is sophisticated rather than powerful (trumpets and drums are seldom used), and the singers must dominate. Yet Johannes Somary, the conductor, permitted this hierarchy to be reversed: The orchestra is too much in the foreground and—I never expected to make this complaint!—the harpsichord is too prominent in the recitatives. Thus the balance between voices and orchestra is upset, especially unfortunate in a prevailingly lyric work. The choral sound, except in the softer passages, is not clear, partly because the organ pumps in too much volume of sound (Handel had a small portable organ without pedals).

Much of this may be laid to the engineering, but the conductor is not at his best either. There is a certain sobriety of expression that does not suit the erotic lyricism that emanates from *Semele*. It is readily understandable that Somary, an able and cultivated musician, had difficulty, like most of his colleagues in choral work, in dissociating himself from Bach and the German Passion and cantata: the baroque idiom is indeed similar, but this is not church music, not even an oratorio, but opera, love music, so warm and uninhibited as to shock the original London audiences. *Semele* was a total failure with the public, giving a foretaste of what was to happen to Shelley and Byron for their espousal of "free Love."

Sheila Armstrong sings well and has a very attractive voice, but she is not given her head. She can deliver elaborate coloraturas lightly and intimately ("Myself I shall adore") and with excellent intonation but with little freedom of articulation. "Endless pleasure" she sings very nicely, but the complete abandon is suggested only by the text. She is obviously restrained and not up to the mark, because in *Saul* she shows herself to be a highly sensitive artist.

Her lover, tenor Robert Tear, is also a good singer—but also tame. In his incomparably beautiful love music, "Where'er you walk," he fails to convey the elegiac-idyllic tone; he is too fluent, and the mood of tender impatience hidden in the lyricism is not realized. Then again, when he sings "Come to my arms" it is more a command than a plea—the tone is too heroic. But the great oath and several other dramatic scenes, where he successfully competes with the orchestra, are well done.

No one can restrain Helen Watts; she comes through imperiously, all the while delighting with her fine dra-

matic sense and impeccable enunciation. Justino Diaz uses his grand voice to advantage in the double role assigned to him, and he too enunciates well, but he also misses by a little the necessary tone. As Cadmus he is more the dignified king than the stricken father, while as Somnus, though singing the wondrous elegy on sleep with smooth legatos, the little *buffa* scene when he is offered a nymph to play with escapes him. The minor roles are quite satisfactorily sung, though Mark Deller's countertenor does not mix well in the ensembles.

The previous recording of *Semele*, Oiseau-Lyre's mid-Fifties version conducted by Anthony Lewis (OLS 111/3) with excellent singing and exemplary continuo work by Thurston Dart, remains a distinguished achievement, and the sound holds up remarkably well (as I noted in my review of the electronically rechanneled reissue in the August 1972 issue). But whichever recording you choose, *Semele* is a must. (I should add that I have not heard the quadriphonic version of the Vanguard release, reviewed by Robert Long on page 84.)

With *Saul* we turn to a biblical subject, but even Handel qualified the work as "an oratorio or sacred drama," as indeed this is pure music drama without so much as a hint of anything "sacred" about it. The stage directions are explicit in the original manuscript, even though Handel knew that the ecclesiastical authorities would not permit the staging of a biblical subject.

The operatic quality had to be disguised at least with a proper title, and by a Hallelujah chorus paying the necessary obeisance to Jehovah. However, only a staged performance can bring out the full impact of this stark drama, and if staged *Saul* becomes a virtual grand opera, far more vividly theatrical than any baroque opera.

Saul calls for the largest apparatus ever employed by Handel. The normal baroque orchestra is augmented by a harp, trumpets, and trombones; there were two organs and two harpsichords at the premiere, as well as a carillon, and Handel borrowed from the Tower a pair of "most excessively noisy" oversized military kettledrums.

The conflicts in the drama are acute. Michal, the gentle younger daughter of the king, is in opposition to the older, haughty princess Merab; Jonathan is deeply divided between filial duty and his loyalty to his friend David; but above all of them is the compelling figure of Saul. There he stands, alone, in his grim greatness, with his vast and lunatic egotism, a tragic silhouette, the realist of power. He perishes because of this lust for power, because of his insane jealousy over his young general's victories. The troubled king, who finally realizes that he is "Of my own ruin author," goes to the Witch of Endor asking her to summon the spirit of Samuel. This is an Aeschylan scene: "If Heaven denies aid, seek it from Hell!"

The chorus is not a spectator, as in *Semele*: it enters the drama as a participant—commiserating, counseling, warning. The choral pieces, all magnificent, offer a great variety of moods. There is the brilliant Hallelujah chorus, beloved—and expected—by Handel's audiences, the charming dance chorus of the maidens, "Welcome mighty King," and the tremendous "Envy, eldest born of hell," one of the mightiest choral pieces Handel ever composed. The final scene, entitled "Elegy on the death of Saul and Jonathan," contains the famous Death March, and the chorus sings a heartfelt lament, "O fatal day." The Greek drama should end here, but in the old *opera seria* tradition some sort of happy ending was expected, and Handel obliged with a *le roi est mort, vive le roi!* piece, a fifth chorus calling on David to "Retrieve the Hebrew name."

Enchanting music is supplied to both the women and to Jonathan, and there are many splendid character sketches; only David did not engage Handel. Still, all of them, including Jehovah, are only accessories to the drama; Handel concentrated on two protagonists: Saul and his people. He was so intent on realizing Saul's struggle with his dark instincts that he eliminated almost the entire role of the High Priest, which his librettist, Charles Jennens, favored for a bit of moralizing.

Saul calls for a great singing actor with a powerful bass voice. Donald McIntyre does not fulfill the exacting requirements, but where his voice is steady he does commendably, and in the great scene at Endor he rises to the occasion; he is plausible, though not overwhelming. Sheila Armstrong (Michal) is in complete command of her handsome voice; her high tones are radiant and expressive, she bends the melodic line beautifully, and her trills are delightful. Margaret Price (Merab) is almost as accomplished, only an occasional high tone having a bit of an edge; she has the temperament for the proud and stubborn princess. Jonathan is sung by Ryland Davies, a genuine bel canto tenor with a fine sense of when to be lyric and when to give the voice a heroic tinge; every word he sings is clear. The smaller roles are all well done.

This leaves us with David, sung by countertenor James Bowman, who injects an incongruous note into this attractive ensemble. The fault does not lie in the performance of this intelligent and well-trained singer, but is inherent in his type of voice. The countertenor is a voice pushed beyond the extreme range of the natural male voice into a no-man's-land—no longer quite masculine but not yet feminine. In that range a male voice loses character and color, and while the countertenor has been an English specialty since Elizabethan times, it never became popular elsewhere. It has been used in church music and incidental music to plays precisely because of its lack of sensuous appeal, but in dramatic music it is out of place; the part should be transposed for a bona fide masculine voice. There is no ring to Bowman's voice, it is glassy in the pianos and hooty in the fortes.

The orchestra is superlative and superlatively balanced, the chorus first-class, and the maestro, Charles Mackerras, a thorough musician. But if he is the author of the little cadenzas spliced into the arias he should give up composing; these bangles are silly, unnecessary, and altogether out of style. I am surprised that in such a minutely balanced ensemble we encounter that bane of baroque performances, the inaudible harpsichord, especially since the continuo cellist is very good. The organist does a praiseworthy job. His role is not just the usual continuo playing; he is substituting for Handel, for the solo parts were intended for the master himself. The improvisations are in good taste. This is an excellent and at times memorable addition to the Handelian discography and is warmly recommended.

HANDEL: *Semele*.

<i>Semele</i>	Sheila Armstrong (s)	Cadmus; Somnus	Justino Diaz (bs)
Juno; Ino	Helen Watts (a)	Apollo	Edgar Fleet (t)
Iris	Felicity Palmer (s)	Athamas	Mark Deller (ct)
Jupiter	Robert Tear (t)	The Priest	Neilson Taylor (b)

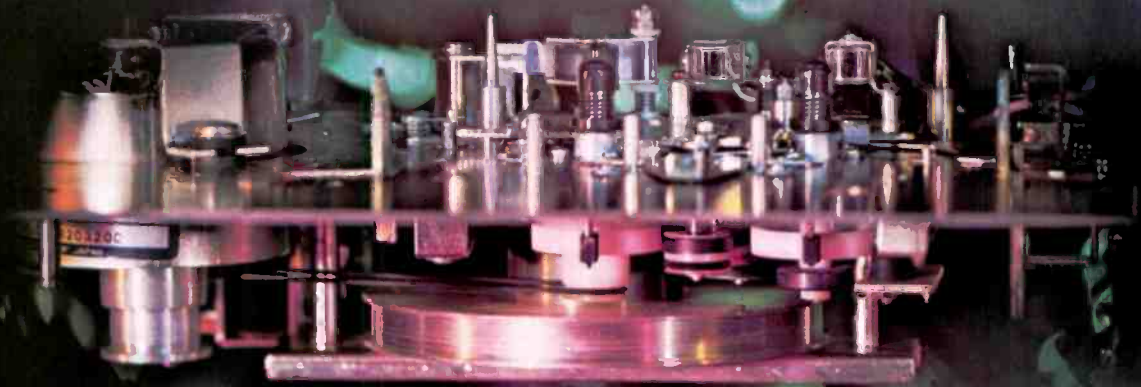
Amor Artis Chorale; English Chamber Orchestra, Johannes Somary, cond. [Seymour Solomon, prod.] VANGUARD VSD 71180/2, \$17.94 (three discs). Quadriphonic: VSQ 30013/5, \$20.94 (three SQ-encoded discs).

HANDEL: *Saul*.

Saul	Donald McIntyre (bs-b)	Priest; Amalekite	Gerald English (t)
Jonathan	Ryland Davies (t)	Samuel	Stafford Dean (bs)
David	James Bowman (ct)	Michal	Sheila Armstrong (s)
Abner; Witch	John Winfield (t)	Merab	Margaret Price (s)

Leeds Festival Chorus; English Chamber Orchestra, Charles Mackerras, cond. ARCHIVE 2710 014, \$20.94 (three discs).

**After you come up
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transport system giving
wow and flutter of
less than 0.07%
and you announce the
fantastic Teac 450
cassette deck...**



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at a lower cost.





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and the family.

A word about electronics.

The electronics section of the 360S reflects the same kind of creative attention we've given the 450. There are separate, three-position bias and equalization switches for varying types of tape, mic/line switching, a memory digital counter to reduce your "search"



time, a tape run indicator to let you check the tape flow from across the room, a Light Emitting Diode serving as a peak level indicator supplementing your VU meter during recording, and automatic shut-off when your tape ends. The kind of sophisticated electronics you'd find in a reel-to-reel deck from TEAC.



And as for Dolby*...

We're glad you asked. The Dolby Noise Reduction circuitry on the 360S has a multiplex filter (MPX) for recording from an FM stereo broadcast, but which can be switched out, effectively extending the frequency range while taping from records or mic. In addition, the 360S Dolby system is enhanced with eight external Dolby calibration controls to enable you to optimize your cassette deck for a particular type of tape. TEAC overlooks nothing!

DOLBY NOISE REDUCTION SYSTEM

The Dolby Noise Reduction System virtually eliminates tape hiss generated during the recording and playback process. Dolby "encoding" consists of increasing low level, high frequency signals. This "encoded" signal is then recorded. Tape hiss is inevitably introduced at this point. When a Dolby-processed tape is then played back through Dolby circuitry and "decoded", the boosted high frequency signals are returned to their original levels, and the tape hiss is reduced approximately 10 dB.

450 AC-9

The Cum Laude.

In describing the 360S we've already told you a lot about the 450, which shares the same transport drive system and the same incredible 0.07% wow and flutter. But there's still a lot to say.

The 450 has mic/line mixing. This feature of reel-to-reel decks now gives new sophistication to a cassette deck. Professional slide controls allow you to mix two line inputs and two mic inputs to create voice and stereo instrumental composites.

The 450 adds new flexibility to Dolby circuitry. On other cassette decks, when you monitor a Dolbyized signal being recorded, the monitor signal is altered by the high-pitched emphasis generic to the Dolby coding process itself. However, in the 450, an exclusive DOLBY FM/COPY switch decodes the signal without disturbing the recording process—letting you monitor with perfect TEAC/Dolby fidelity.

The 450 has an automatic output stabilizing network that maintains Dolbyized levels despite changes in line levels.

The 450 has solid-state triggering devices. Solid-state switching and the elimination of relays further enhance reliability.

The 450 has an automatic timer circuit. You can plug into an external timer and control your entire system when you're not there. The 450 will turn on automatically, come out of pause, record, then shut off any connected component, as well as its own electronics, at the end of the tape.



*Dolby is a trademark of Dolby Laboratories, Inc.

Drive Yourself Happy.

Why limit yourself to enjoying your cassettes at home only? It's easy to grab a couple of cassettes whenever you head for the car. Your favorite music can change your whole attitude about driving. And about a lot of things.

The TEAC AC-9 with 12 watts RMS (6 watts per channel) will fill your car and your head with tremendous TEAC stereo sound and make *any* trip more of a trip.

The AC-9 has automatic reverse providing continuous playback—or you can reverse manually at any time. It also features solid state printed IC construction, a servo drive motor, and a shock-proof cassette loading system providing perfect tapehead to tape contact, free of variations due to road shock and vibrations.



As far as music is concerned—you *can* take it with you. So check out the TEAC AC-9 or its more modestly priced traveling companion, the TEAC AC-5.

With TEAC doing so much for studios and homes there's no reason not to have the same quality of sound in your car.

AC-9 Specifications:

Track: 4 track 2-channel Stereo
Wow and Flutter: 0.25%
Frequency Response: 40-10kHz
Fast Winding Time: Approx. 80 sec/C-60
Power Output: Total 12W (6w x 2)
Power Requirements: 12VDC, negative ground 0.5A
Dimensions (WHD): 7¹/₈" 2⁵/₈" 8³/₈"
Weight: 6.4 lbs.
Mounting hardware
Cleaning kit
Power leads and speaker cords

What does 0.07% WRMS record and playback wow and flutter mean, and how did the 360S get that way?

The 360S got that way because the 450 is that way, and the 360S is really the 450 with a few of the extras (and some of the cost) missing.

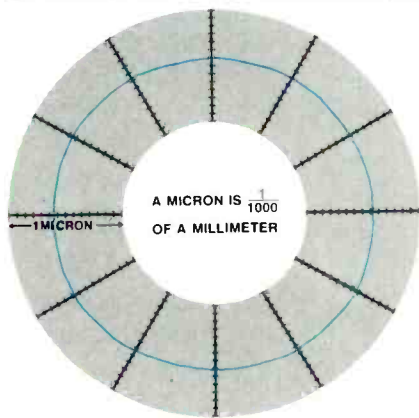
As for WRMS (weighted root mean square) record and playback wow and flutter—it is a measurement of audio noise made on a scope to display unwanted sounds caused by mechanical variations and subtle imperfections in the tape drive elements—in both record and playback functions.

As the result of TEAC's totally new cassette deck transport drive system, the 450 and the 360S measure *less* than 0.07% record and playback WRMS wow and flutter—a measurement achieved by no other cassette deck in the world. This statement, of course, isn't opinion—it's a provable statistical fact. Compare wow and flutter measurements and you'll find that our 0.07% places the TEAC 450 and 360S in a class with the finest professional *reel-to-reel* decks.

To understand the whole story, let's look at the parts.

Some capstans look round. Ours are round.

The capstan contacts the tape and controls its flow. If the capstan shaft has variations in roundness (even microscopic variations), the tape will flow at irregular or alternating (flat/round) speeds. These variations in tape speed are magnified electronically and perceived as "flutter" or "wow" sound effects.

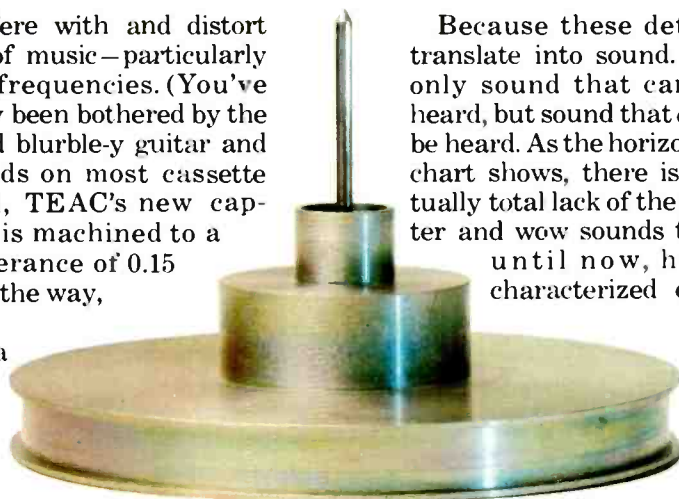


Actual "Roundness" tolerance

They interfere with and distort the sound of music—particularly the higher frequencies. (You've undoubtedly been bothered by the whine-y and blurble-y guitar and piano sounds on most cassette decks.) Well, TEAC's new capstan shaft is machined to a critical tolerance of 0.15 microns. By the way, a micron is 1/1000th of a millimeter.

So that shows you where our head is at.

The diagram on this page shows this 0.15 micron tolerance factor enlarged 4000 times, as compared to a normally "round" capstan shaft.



Because these details translate into sound. Not only sound that can be heard, but sound that *can't* be heard. As the horizontal chart shows, there is virtually total lack of the flutter and wow sounds that, until now, have characterized even

the best cassette decks.

The microscopically perfect roundness of our capstan shaft, the heft of our flywheel, the critically machined slipclutch, the

perfectly balanced torque between takeup and feed, the dynamically balanced increased inertia provided by our outer rotor motor (it rotates on the outside of its mag-

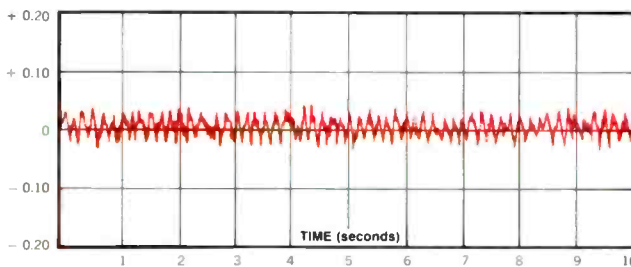
netic field, rather than on the inside as with conventionally designed motors), the eight balanced pressure points by which the cassette itself is held in perfect position, the new unstretchable flat drivebelt—all add up to a total control system for tape flow that is mechanically more perfect than any ever before achieved in a cassette deck.

It all translates into sound. The presence of pure sound. And the absence of unwanted sound.

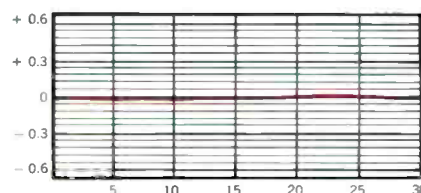
What makes TEAC so nutty on perfection?

We don't know. But we've always been that way. We were the first to create a three-motor, three-head transport system for consumer reel-to-reel decks. And we're one of the few—if not the only—to manufacture all of the critical parts such as heads and motors. We have this thing about Leadership. So we keep sharpening, improving every nuance. By now TEAC performance and reliability are legendary.

That's probably why we do it: it's a good feeling.



(Actual wow and flutter chart shows WRMS measurement of considerably less than 0.07%.)



(Actual tape speed chart using TEAC test tape with 3 kHz signal is extremely constant over 30 minute time span.)

They said our flywheel would never get off the ground.

Our new transport drive system has an exceptionally large flywheel (93 mm) with twice the mass of any other TEAC flywheel. This unusual weight provides greater inertia and stability, and works in concert with the other transport drive elements to dramatically smoothen the tape flow—thereby dramatically improving the sound.

What's it all about?

Why this obsession with microscopic tolerances and details of precision that only an engineer's mother could love?



360S

Specifications:
2 Heads: Erase and Record/Playback, 4-track 2-channel stereo.
Motor: Hysteresis Synchronous
Wow and Flutter: 0.07% (WRMS) Record and Playback
Frequency Response: 30-16kHz (± 3 dB 30-15kHz), CrO₂ Tape, 30-13.5kHz (± 3 dB 30-13.5kHz) Hi-Fi Tape, 30-11kHz (± 3 dB 30-11kHz) Standard Tape
Signal-to-Noise Ratio: 60 dB (Dolby Process), 50 dB
Rewind and Fast-Forward Time: Approx. 95 sec/C-60
Level Indicators: Two VU Meters, Peak Reading Indicator
Input:
 2 Microphone 0.25 mV/-72dB (600-10k ohms)
 2 Line: 0.1V, 50k ohms or more
Output:
 1 Stereo Headphone Jack 8 ohms
 2 Line Output 0.3V for load impedance of 10k ohms or more
Power Requirements: 117 V. AC, 60 Hz, 17.5W
Dimensions (WHD): 17 $\frac{1}{2}$ " 4 $\frac{3}{4}$ " 10 $\frac{1}{4}$ "
Weight: 16 $\frac{1}{2}$ lbs.
 Input-Output Connection Cord
 Fuse
 Silicone Cloth
 Cleaning stick

450

Specifications:
2 Heads: Erase and Record/Playback, 4-track 2-channel stereo.
Motor: Hysteresis Synchronous
Wow and Flutter: 0.07% (WRMS) Record and Playback
Frequency Response: 30-16kHz (± 3 dB 30-15kHz), CrO₂ Tape, 30-13.5kHz (± 3 dB 30-13.5kHz) Hi-Fi Tape, 30-11kHz (± 3 dB 30-11kHz) Standard Tape
Signal-to-Noise Ratio: 60 dB (Dolby Process), 50 dB
Rewind and Fast-Forward Time: Approx. 95 sec/C-60
Level Indicators: Two VU Meters, Peak Reading Indicator
Input: 2 Microphone 0.25 mV/-72dB (600-10k ohms)
 2 Line: 0.1V, 50k ohms or more
Output: 1 Stereo Headphone Jack 8 ohms
 2 Line Output 0.3V for load impedance of 10k ohms or more
Power Requirements: 117 V. AC, 60 Hz, 17.5W
Dimensions (WHD): 17 $\frac{1}{2}$ " 6 $\frac{15}{16}$ " 10 $\frac{1}{4}$ " 18W
Weight: 21 lbs.
 Input-Output Connection Cord
 Fuse
 Silicone Cloth
 Cleaning stick
 Plastic cover

...and the rest of the family.

Quality TEAC cassette decks with fewer semi-professional features and therefore priced somewhat lower. Cassette decks for every system.

250S

160

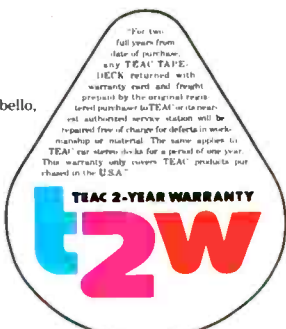
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CIRCLE NO. 67 ON READER SERVICE CARD

classical

reviewed by

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Paul Esswood and Nikolaus Harnoncourt—Bach with vigor.

BACH: Cantatas, Vol. 7. Paul Esswood, countertenor; Kurt Equiluz, tenor; Max van Egmond (in Nos. 24 and 25) and Siegmund Nimsgern (in Nos. 26 and 27), basses; Vienna Choir Boys; Chorus Viennensis; Vienna Concentus Musicus, Nikolaus Harnoncourt, cond. TELEFUNKEN SKW 7, \$11.96 (two discs).

Cantatas: No. 24, Ein ungefärbt Gemüte; No. 25, Es ist nichts Gesundes an meinem Leibe; No. 26, Ach wie flüchtig, ach wie nichtig; No. 27, Wer weiss, wie nahe mir mein Ende.

Comparison—Cantata No. 26: Richter/Munich Bach Orch. Arch. 198 402

With these four cantatas, Telefunken reaches Vol. 7 of its intended complete set, a ten-year project encompassing more than two hundred works, adhering to original instruments and original voice types (all male), and following the numbering of the Bach Gesellschaft (a numbering that has nothing to do with chronology). The performances are divided between two groups, the Leonhardt Consort and the group recorded here, Nikolaus Harnoncourt's Concentus Musicus. Arriving *in media res* as I do at this time, on the heels of my colleague C.F.G. who has reviewed the preceding volumes enthusiastically, I can second his vote of approval.

The performances are wonderfully alive and natural sounding, full of rhythmic vigor and flexible phrasing. They rivet one's attention in a special way simply because of the peculiarities of the voice types that most of us really aren't accustomed to: the piping whiteness of the boy soprano with its characteristic if ever-so-minimal ambiguity of pitch; the slightly desperate sincerity of the boy alto who appears briefly in the recitative of the opening chorus of No. 27; the intensity and power of the countertenor. The star of the cast, nevertheless, is tenor Kurt Equiluz, whose lithe, focused tone coils and snaps through Bach's dramatic recitatives like a cracking whip. Of the two basses employed, Nimsgern is the newcomer to the series—on leave, apparently, from the rival Collegium Aureum, with whom he has been recording. He surpasses Egmond here, displaying a voice with more thrust and a sturdier, more solid core. (Egmond, heard in Nos. 24 and 25, runs aground at both the top and bottom of the range in the recitative of

No. 24 and lacks resilience in the aria of No. 25.)

Bach's instrumental writing in these works is as vital as the vocal parts, and the original instruments, of course, add to the spectrum of color. The natural horn, the oboe da caccia, the oboe d'amore all come through with their individuality intact.




In No. 26 Harnoncourt faces competition from Karl Richter, with his roster of international celebrities, Ernst Haefliger, Theo Adam, et al.—a recording that ignores authenticity in utilizing a mixed chorus, women in the solo boys' parts, and modern instruments. It is only fair to say that the results are tremendously exciting: The performance is aimed headlong at theatrical impact and achieves it fully—an altogether faster, flashier, more virtuosic event than Harnoncourt's. Anyone sufficiently interested should own both versions.

As for the music itself, its emotional and dramatic range, even in so small a selection, is awesome. The lacerating texts are reflected by a Bach at the peak of his skill (Cantata No. 24, incidentally, is one of the first he wrote on going to Leipzig in 1723), and one can only marvel once again at the violent bass recitative of No. 24, the wailing lamentation of the opening chorus of No. 25, the extraordinarily florid tenor aria of No. 26—one of those pictorial essays always pointed out in music-appreciation classes. But the whole set is, in fact, a lesson in music appreciation. S.F.




BACH: Well-Tempered Clavier, Book I, S. 846-869. Sviatoslav Richter, piano. ME-

Explanation of symbols

Classical:

-  Budget
-  Historical
-  Reissue

Recorded tape:

-  Open Reel
-  8-Track Cartridge
-  Cassette

I swear Sviatoslav Richter must have recorded his *WTC* in a gymnasium. Not that the piano does not sound like a piano. But everything is so blurred together by an apparently natural reverberation that you can never be sure the pianist is not overusing the pedal, which he does in fact seem to do more than a few times. Furthermore, certain notes jump out at you as if they have suddenly gone into sympathetic vibration with a set of parallel bars. While such recorded sound is not really suited to the piano idiom of any composer I can think of, it is absolutely disastrous for Bach, where clear distinction of the separate elements is a necessity. Thus, anything I say about Richter's performances must be considered in this light.

One generality can be made immediately, however: If Richter's performances here often impress because of the frequently brilliant piano artistry, they do not always represent what I consider particularly good Bach playing. Just for starters, Richter more often than not breaks the cardinal rule of beginning a trill on the auxiliary note; in fact, he executes a trill correctly only when it is immediately preceded by the trill note itself. And the few embellishments he uses are begun before the beat instead of on it, as with the mordents of Prelude No. 9 or the broken chords of Prelude No. 8. Purist details perhaps, but I would have thought that the value of such conventions had by now been widely enough established to reach a pianist of Richter's caliber.

Furthermore, although the recorded sound makes it difficult to discern the details, Richter does not show much originality or perception in his phrasing of most of the fugue subjects, occasionally resorting, as in the C minor Fugue (No. 2), to a straight nonlegato style for the entire line. Consequently Richter, unlike Glenn Gould, often has to depend solely on boosting the dynamic level of a given voice in order to stress the appearances and reappearances of the subjects in their various forms. This, however, he does exceptionally well, showing remarkable finger independence in bringing out difficult inner voices (such as in the F minor Fugue) and sustaining them all the way through, unlike Martins, who has a frustrating tendency to forget an entry about three or four notes into it. And although no pianist will ever show Gould's complete and uncanny gift for giving character simultaneously to all the separate lines of a given prelude or fugue (and occasionally for finding thematic fragments Bach never intended to exist), Richter has an excellent feeling for the movement of simultaneous lines and is able, for instance, to impart an incredible dynamism to the frequent passages of long contrary motion in the C sharp major Fugue (No. 3).

In matters of interpretation, Richter tends toward a conservatism that avoids the exasperating idiosyncrasies that occasionally mar Gould's performances. Thus he allows the before-the-fact Romanticism of the popular C major Prelude to speak for itself, neither slushing it up unidiomatically as some pianists do nor drying it up to the point of dehydration as Gould does. And he comes up with an appropriately energetic rendition of the C minor Prelude (with a brilliant presto section), while Gould tries, I suppose, to turn his piano into a

harpsichord. On the other hand, Richter is also guilty of some decidedly uninvolved interpretations. The B flat minor Prelude, for instance, contains the same poignancy and tragedy one finds in a work such as the B minor Mass. Yet Richter's approach is strangely detached—although he *does* fathom the less direct solemnity of the B minor Prelude and Fugue. Nor does he allow himself the all-stops-pulled virtuosity displayed by both Gould and Martins in a piece such as the C sharp major Prelude. Yet Richter is an extremely subtle pianist, and when he does manifest the full extent of his prodigious technique, as in the B flat major Prelude, it is an exceedingly pleasant contrast to the brilliant brassness of both Gould and Martins.

As with the B minor Mass, there does not currently exist any truly satisfactory piano version of either book of the *WTC*. (Tureck fans may scream, but you will never convince me that Bach was as stodgy as she makes him out.) There used to be a Westminster *WTC* by Jörg Demus, who included much of the so-called "questionable" ornamentation almost wholly avoided by Martins, Gould, and Richter, even though the performers of Bach's time had no such religious respect for the printed text. Demus never reached the pinnacles Gould is capable of, but he consistently balanced a personal style with the Bach idiom in as pure and musical a blend as you're apt to hear. Richter's Book I has many good moments, if you can make them out in the muddled sonics, but nowhere near as many as Gould, who also benefits from much cleaner sound. R.S.B.

BELLINI: Operatic Excerpts. Barry Morell, tenor; Vienna Academy Chorus; Vienna Volksooper Orchestra, Argeo Quadri, cond. [James Grayson, prod.] RCA RED SEAL ARL 1-0153, \$5.98.

Norma: Svanir le voci... Meco all'altar di Venere (with Edgardo Sivan, tenor); *La Sonnambula*: Reggimi, o buona madre... Tutto è sciolto (with Mimi Mattei, soprano; Yuko Tsuji, mezzo); *I Puritani*: Son salvo!... La crudeltà (with Mattel; Walker Wyatt, baritone; Leopold Splitzer, bass).

The title of this record, "Barry Morell Sings Bellini," promises a musical mating that, as it turns out, the tenor is unable to consummate. Bellini is the most elegant of operatic composers. His long-breathed melodies with their uniquely melancholy sweetness epitomize the world of early-nineteenth-century Romanticism. In the cantilena of a *Sonnambula*, a *Puritani*, or a *Norma* one hears what Thomas Carlyle discerned in Goethe's *Werther*: "a nameless Unrest, the blind struggle of a soul in bondage, a high, sad, longing Discontent." Amina and Elvino, Elvira and Arturo, Norma and Pollione all give expression to the instability of human happiness. Though only the latter pair ends up tragically, the predominant mood of all three operas is a sense of bereavement and loss. Throughout Bellini's work, passion is distilled into exquisite shades of feeling.

For reasons of this sort Bellini requires interpreters of the utmost refinement. The most forceful and extroverted piece here, Pollione's martial cavatina, only emphasizes Morell's unsuitability for the task in hand, since even this music demands a finesse of style and technique that he cannot produce. His manner is both violent and lachrymose, his vocalization clumsy. He can get through the cabaletta only by aspirating the joins. "*Me protegge, mi di-*

fende" comes out "*Me prote-he-gge-he mi-hi di-hi-fende-he.*"

Even less satisfactory is the scene from *Sonnambula*, which requires lyrical tenderness and a feeling for legato beyond Morell's reach. Instead of the fine musical discriminations of bel canto, he offers sobs and explosiveness—the overwrought devices, in other words, of verismo.

Throughout the recital Morell sounds hard-pressed and overdetermined. Even though he handles the high-lying reaches of this music without too much discomfort (except for one of the Ds in the *Puritani* excerpt, where he simply sounds desperate) he cannot muster the infinitely more important charm and grace necessary for Bellini, and he would perhaps be well advised to leave this repertory alone.

And also to insist on a context of greater musical responsibility. The *Norma* is complete, but the *Sonnambula* has a senseless cut of two pages and the *Puritani* is hacked about without rhyme or reason, petering out inconclusively before the brief allegro that brings the opera to a close.

The other singers in this benighted venture, though competent, are undistinguished. The orchestra sounds underrehearsed. Some of the string attacks are calculated to jolt even the hardest ear. Argeo Quadri conducts insensitively. The recording is uncomfortably close and there is some pre-echo. D.S.H.

BERIO: Recital I (for Cathy). Cathy Berberian, soprano; London Sinfonietta, Luciano Berio, cond. RCA RED SEAL ARL 1-0036, \$5.98.

Berio's *Recital I (for Cathy)* is a thirty-minute theater piece written for the composer's former wife, soprano Cathy Berberian, with whom he continues to share a close and mutually productive musical relationship. Conceived in 1966 but not composed until 1972, *Recital I* is a composition *sui generis*. Like *Erwartung*, the underlying continuity is that of an interior monologue; but unlike Schoenberg's work, in which the monologue is developed in terms of a dramatic character whose existence is in a sense independent of the composition and whose role is thus "assumed" by the singer, here the singer herself—as "recitivist"—is the center of focus and it is her own feelings and fears that supply the primary dramatic content of the piece.

Since *Recital I* is pre-eminently theatrical in conception, it will be helpful to describe briefly its unusual staging. The time is the present, the locus a concert hall, and the action takes place entirely within the framework of a vocal recital. At the center of the *dramatis personae* is the singer herself, who is situated on a platform on the stage and comprises one level of a musically and dramatically multilayered structure. Closely associated with her is the on-stage accompanist, a pianist who doesn't actually appear until roughly the midpoint in the piece. There are also two additional pianists—one located in the orchestra pit and the other behind the platform—who seem to function as extensions, or distant echoes, of the "real" accompanist. Finally, there is a chamber orchestra, also located in the pit, which forms an essentially independent musical level, although this one too occasionally overlaps with that of the singer's accompaniment.

The work opens with the singer walking onto the stage, singing "as if to herself" Mon-



Cathy Berberian in the "maniacally humorous" *Recital I*.

teverdi's famous *La Lettera amorosa* from the Seventh Book of Madrigals, accompanied by a harpsichord (part of the chamber orchestra). The absence of her own accompanist causes her some alarm when she reaches the platform. The opening song gives way to a performance of another Monteverdi work, the *Lamento della ninfa*, this time sung to a somewhat surrealistic instrumental arrangement provided by Berio.

The singer suddenly begins the verbal monologue that provides the main continuity of the work, the words for which were written by Berio himself in a sort of Joycean stream-of-consciousness technique and which is—with a few minor exceptions—spoken throughout. It deals with various aspects of the singer's life, not least of which is the recital itself. (There are, for example, several tortured references to the absent accompanist.) The chamber orchestra supplies constant accompaniment, a sort of melodramatic background commenting musically on whatever she says.

Interspersed throughout the monologue are brief quotations from various pieces from Miss Berberian's repertoire: fragments of vocal music by Bach, Schubert, Mahler, and Schoenberg, among many others. (There is even a quote of the famous song sung by Marlene Dietrich—"Ich bin von Kopf bis Fuss auf Liebe eingestellt"—in *Der blaue Engel*.) These fragments are performed with keyboard accompaniment in essentially unaltered form; but since the chamber orchestra is playing continuously, the effect is never simple quotation, but rather an intrusion of "the vocal literature" on a more fundamental musical framework.

This alternation and interpenetration of song and spoken monologue, juxtaposed on a continuous musical background, is broken at only three points, where three more extensive "set pieces" are interpolated. The first, approximately halfway through when the "real" accompanist finally appears, is a complete quotation of Berio's own *Avendo gran desio*, a song for voice and piano written in 1948 when the composer was still in his early twenties. The second is a purely instrumental interlude performed by a five-man ensemble with *commedia dell'arte* masks; they step onto the singer's platform and play a sort of burlesqued march with variations. Finally, the work closes with an extended lyrical section, entitled *Lied* in the score, during which the voice sings a sustained line, limited however to two adja-

cent pitches, while the instruments play an equally sustained, though somewhat more active accompaniment, producing a texture of almost Bergian sensuality.

Along with the opening "Monteverdi section," these three set pieces serve as focal points articulating the shape of the work as a whole. Berio's sensitivity to formal matters is apparent in the way these are integrated into the rest of the piece. Thus his own early song, though "isolated" in that it is presented as a complete piece and is not combined with an additional instrumental layer, sounds as much like a quote as anything else in *Recital I*. It is a lovely piece, solidly put together; but its rather loose, essentially triadic tonal wanderings (one hears echoes of Puccini) are basically as far removed from Berio's own present style (whatever that may be) as anything else in the piece. Even the instrumental interlude seems prepared, as the five players are simply acting out suggestions made by the soprano in a sudden disquisition on the art of musical theater. And the closing *Lied*, with its insistent clinging to two adjacent tones, functions as an effective final symbol for the claustrophobic mental condition of the soprano, who feels herself increasingly trapped by the weight of her own words and her own musical repertoire.

I have not yet seen the work staged, but it is apparent that one gets only a pale reflection from this recorded version. The various spatial relationships resulting from the layered musicodramatic arrangement are only hinted at here, although RCA has been particularly successful in giving an effect of distance (and also of distortion) to the two offstage pianos, as well as to the chamber orchestra. Indeed, the recorded sound is very good throughout, and Miss Berberian can always be heard and understood clearly. She gives a performance of remarkable virtuosity, both in her singing and speaking roles. (In the latter, she effectively assumes several different accents, ranging from Jewish mother to English aristocracy.) In fact, the work seems so much a part of her—in every sense—that it is difficult to imagine it ever being performed by anyone else.

Recital I makes a significant and unusual addition to the contemporary literature for voice, and I suspect it may represent a new point of departure for Berio. (The roman numeral in the title suggests that it could be the first of a series of pieces—perhaps each for a different category of soloist, as in the earlier *Sequenza* series.) It manages to make an im-

mediate impression on first hearing, despite a texture of considerable richness and complexity.

These latter qualities result partially from the many apparent contradictions in the work (one thinks of Mahler, a composer much admired by Berio): The music is at once naively simple and yet extremely sophisticated, and there are many different styles that at first seem to have little to do with one another.

Moreover, although the general atmosphere of the piece is almost maniacally humorous, it is also profoundly disturbing, even frightening. But Berio has succeeded in pulling together the conflicting elements into what is, finally, a coherent picture. The "background" music in the chamber orchestra is to a large extent responsible for the musical consistency, but even the many fragmentary quotations are carefully arranged according to a tightly controlled plan of tonal relationships. (The entire first part of the piece, for example, is dominated by the key of A minor.)

Undoubtedly those who listen with a "historical ear" will be struck by a quality of pastiche, but those who hear their way into the work's own circumjacentencies will begin to be conscious of new and unexpected relationships, despite—or perhaps just because of—the constant crosscutting from one reference point to another. R.P.M.

BERIO: *Sequenza IV*; *Cinque variazioni*.
STOCKHAUSEN: *Klavierstücke IX* and *XI*.
 Marie-Françoise Bucquet, piano. PHILIPS
 6500 101, \$6.98.

Berio's interest in the performer as virtuoso is nothing new; his 1972 *Recital I* represents only the most recent manifestation of a consistent preoccupation. This new disc containing performances of two of the composer's earlier piano pieces, *Cinque variazioni* and *Sequenza IV*, make this abundantly clear.

The 1952-53 variations (revised in 1966), would seem to come from another world—that of postwar serialism—yet like *Recital I* they provide a brilliant concert vehicle for the soloist. Here the formal growth is linear: The first four variations (there is no "theme" as such) increase in rhythmic activity, leading to a climax that is then resolved by the final variation, which relaxes the rhythmic energy, yet through its extreme expressive intensity provides the main weight and formal focus for the piece.

Sequenza IV (1966) is much more rhapsodic in structure—indeed, it seems almost improvisatory—but is even more demanding pianistically. And here the form of the work evolves directly from the playing out of certain kinds of idiomatic figuration—clusters of grace notes, choral blocks, tremolos, and the like. There is also frequent use of the middle pedal, whose role is suggested by Berio's statement that in this piece "two discourses are superimposed, overlap, and sometimes interpenetrate: a real one (entrusted to the keyboard) and a virtual one (entrusted to the pedal)." (It is perhaps worth noting that the temporal relationships suggested by these "discourses," the second of which is formed entirely by resonances from the past, curiously anticipate those of *Recital I*.)

Mme. Bucquet, who is only now beginning to enjoy the reputation in this country which she has established in Europe (the series of four concerts of twentieth-century music she is

giving in New York this year has attracted considerable attention, at least in this region), plays both pieces with all the requisite technique and musical understanding. Her readings of the two Stockhausen pieces, which make up the other side of this disc, are also fine.

Both of these works have been unavailable since Aloys Kontarsky's CBS recording of Stockhausen's complete piano music was dropped (inexplicably) from the catalogue. She plays the *Klavierstück IX* (which begins with the famous passage in which one chord is repeated over two hundred times) in a more reserved manner than Kontarsky (I miss particularly the hard-edged, bell-like resonances of his playing of the grace-note groups in the beautiful closing section), but she holds the piece together unusually well.

Since the *Klavierstück XI* is written in variable form, performance comparisons are more questionable here, as we are dealing with two essentially different pieces. Her reading is certainly more relaxed than Kontarsky's: She makes the piece seem almost lyrical. Curiously, the two versions are approximately the same length—just under fifteen minutes. This need not be the case: I once heard a performance by David Tudor which could not have lasted more than two minutes. I find this piece unusually difficult to listen to, or rather to follow, as it always seems (no matter in whose version) terribly episodic, and of course this quality is accentuated in a long version. Nevertheless, this is a fine recording which I recommend to anyone interested in postwar piano music.

The recorded sound is excellent, and Mme. Bucquet's liner notes are both lucid and informative. R.P.M.

BRAHMS: Trio for Piano, Violin, and Cello, No. 2, in C, Op. 87; Sonata for Cello and Piano, No. 2, in F, Op. 99. Josef Suk, violin (in Op. 87); Janos Starker, cello; Julius Katchen, piano. [John Mordler, prod.] LONDON CS 6814, \$5.98.

Comparison—Piano Trios (complete):
Mannheim Trio
Istomin, Stern, Rose

Vox SVBX 591
Col. M2S 760

Julius Katchen, the distinguished American pianist who died prematurely in 1969, was noted perhaps above all as a Brahms specialist. Aside from London's eight-disc set of the complete solo piano music (CSP 5, also available separately), there are also the complete sonatas for violin and piano with Suk, available on a single disc (CS 6549). The present record completes Katchen's traversal of the three piano trios with Suk and Starker (Nos. 1 and 3 are on CS 6611), and adds the Second Cello Sonata with Starker.

The first piano-trio disc came out in 1969. The present record was recorded along with it in 1968 but hasn't been previously released. (London is clearly in no rush with its Katchen material: There is at least one more disc, of the Beethoven Op. 111 Sonata and some bagatelles, still in the can.)

The now-complete London set of the piano trios becomes my preferred version. Though done more than five years ago, it is still the most recently and richly recorded of the three complete versions. The Mannheim Trio, on Vox, is a worthy group, but they are simply overmatched by the competition. Stern, Rose, and Istomin on Columbia produce (or are re-

corded with) a thinner, more aggressively wiry tone than the London trio, and it suits their interpretations: passionate, but a bit hectic and Slavonically overwrought. If you like your Brahms melodramatic and intense, then this may be your favorite.

Katchen, Suk, and Starker are hardly slack, however, and the idiomatic sensitivity of their playing is something to marvel at. Brahms's chamber music can sound thick and flabby; Katchen and his cohorts always manage to invest the music with linear energy without ever robbing it of its expressive allure. And the cello sonata is if anything even finer. A superb record. J.R.

GIBSON: *Visitations*—See Glass: *Music with Changing Parts*.

GLASS: *Music with Changing Parts*. Philip Glass, Barbara Benary, Steve Chambers, Jon Gibson, Richard Landry, Arthur Murphy, and Robert Prado, electric organs, wind instruments, and vocals. CHATHAM SQUARE LP 1001 1/2, \$9.00 (two discs).

GLASS: *Music in Similar Motion; Music in Fifths*. Philip Glass, Steve Chambers, and Arthur Murphy, electric organs; Jon Gibson and Richard Landry, soprano saxophones; Robert Prado, flute. CHATHAM SQUARE LP 1003, \$5.00.

LANDRY: *Solos*. Richard Landry, Richard Peck, Robert Prado, Rusty Gilder, David Lee, Jon Smith, and Allan Brafman, saxophones, electric piano, trumpet, bass, and drums. CHATHAM SQUARE LP 17, \$9.00 (two discs).

LANDRY: *Four Cuts Placed in "A First Quarter"* (a film by Lawrence Weiner). Richard Landry, Robert Prado, Richard Peck, Rusty Gilder, and David Lee, flute, saxophones, trumpet, bass, and drums. CHATHAM SQUARE LP 10, \$5.00.

Requiem for Some; Fourth Register; Piece for SO; Vivace Duo.

GIBSON: *Visitations*. Jon Gibson, Richard Peck, Kurt Munkasci, John Fullerman, and Tina Girouard, various instruments. CHATHAM SQUARE LP 12, \$5.00.

(Available from Chatham Square Productions, 24 E. 81st St., New York, N.Y. 10028.)

Philip Glass is one of a growing number of experimental American composers and jazz musicians who have decided that the only way to get a representative selection of their music on records is to issue the records themselves. Chatham Square Productions talks of a wide range of releases in the future, but the current offerings and immediate future plans call for music by Glass and by others of his close friends and associates—both Gibson and Landry play in Glass's ensemble.

Glass is, along with Terry Riley and Steve Reich, one of the three leading proponents of a kind of harmonically static, meditatively hypnotic music that is attracting more and more attention these days. Musicians and audiences accustomed to conventional Western music—even serial music—tend to recoil from these works in horror, hearing only simplistic reiterations. But nonspecialists, particularly artists and other forms of the hip or the young, can respond positively indeed to it. Anybody who likes Indian, Indonesian, or African music or some forms of contemporary jazz might well respond to the dancing rhythmic energy



Raoul Jobin—an idiomatic Romeo.

and swelling, rushing impact of this music.

Neither of the two Glass releases document his very latest style, although a multirecord album is promised soon of his *Music in Twelve Parts*, which is still in progress at the moment. *Music in Fifths*, the earliest of the three pieces presently available, dates from June 1969. It finds Glass in his most austere, minimalist mood, clearly influenced by the artists he associated with in New York at that time but capable of entirely original contributions in the realm of sound. The piece consists of parallel fifths in a steady, fast, loud, unphrased stream of eighth notes. (The parallel fifths, Glass says, may be some curious combination of homage and defiance to Nadia Boulanger, with whom he studied in Paris briefly in the mid-Sixties before running wild.) The structure is a purely additive and subtractive one. A unit of five pairs and a triplet within a narrow, tonal pitch range is repeated by the ensemble until Glass decides to move on to the next unit, which adds similar modules. From unit to unit modules are added or subtracted, mostly added, until the final, thirty-fifth unit goes on for six lines. But however much the structure forms the base of the piece, it is the rigorously compulsive effect, similar to South Indian chanting, that will strike a listener on a first hearing.

Music in Similar Motion was completed in November 1969, and is built on comparable principles but in a more involved exploitation: The music starts with two voices and works up to four; the motion is not exactly parallel; and the additive and subtractive procedures are more complexly employed.

Music with Changing Parts (1970) was Chatham Square's first release, and remains its most important to date. Here Glass has evolved his ideas into a far more complex form, extending over two discs, making use of freely parallel and contrary motion between the voices, introducing sustained vocal and instrumental tones to reinforce the ringing resonance the music produces, and shifting coloristically from section to section. It is the best example available so far of what this idiom is capable of.

The Landry and Gibson records are less important than Glass's, but appealing on their

own terms. Landry works in a style very close to, if not sometimes indistinguishable from, present-day New York experimental jazz. *Solos* is largely a free-form improvisatory session with a good deal of individual invention and interplay and intriguing over-all ideas (presumably Landry's) holding it all together. The single Landry disc is more varied, and includes not only jazz but a formally vague if atmospherically eerie study in tape-delayed, echoing saxophone cries, and a feverish double-bass solo.

Gibson's record falls more securely into the avant-garde category, and is a first-rate example of a kind of rushing, roaring, steady-state piece that post-serialists of many sorts have been turning out over the past ten years or so. Against a busy, rustling percussive backdrop Gibson introduces a shifting variety of sustained wind moans, sound effects, and assorted percussion interjections. Head music (in the hip sense), perhaps, but very persuasive as such. J.R.

B **GOUNOD: Roméo et Juliette.**

Juliette	Janine Micheau (s)
Romeo	Raoul Jobin (t)
Frère Laurent	Heinz Rehfluss (bs-b)
Mercutio	Pierre Mollet (b)
Stéphano	Claudine Collart (ms)
Paris	Camille Rouquetty (b)
Capulet	Charles Cambon (bs-b)
Tyballt	Louis Riolland (t)
Gertrude	Odette Ricquier (ms)
Gregorio, The Duke	André Philippe (b)

Paris Opera Chorus and Orchestra, Alberto Erede, cond. RICHMOND RS 63024, \$8.94 (three discs, mono) [from LONDON A 4310, 1954].

Comparison:
Freni, Corelli, Lombard

Ang. SCL 3734

Between 1891 and 1906 Gounod's *Roméo* opened six Metropolitan seasons. Roméo was a favorite role of Jean de Reszke; Eames, Melba, and Farrar starred as Juliette. Edouard de Reszke frequently sang the relatively small part of Frère Laurent; when Plançon moved out to Laurent from the even smaller part of Capulet, Journet sang Capulet!

Since those days the opera has become a museum piece, dusted off occasionally for curious spectators. It served briefly as a vehicle for Sayao and Bjoerling; more recently Rudolf Bing tried to make it do the same for Freni and Corelli.

But *Roméo* hasn't stuck. Partly it has suffered—along with the whole French repertory—from the appalling lack of French singers of international caliber. Partly it suffers from its old-fashioned form—a succession of closed set pieces. Partly it suffers—as Conrad L. Osborne noted in his 1969 review of the Angel stereo recording—from the standard five-act format of French grand opera: Houses that can't afford the luxury of four intermissions run scenes together, turning five well-proportioned acts into three cumbersome ones, which must then be cut, further destroying those proportions.

The opera is worth salvaging. The libretto may not be Shakespeare, but it gave Gounod good strong dramatic situations, and he sustained a high level of musical invention. This Richmond reissue makes an attractive package. The singing is not of Golden Age quality, but Micheau and Jobin outpoint their more opulent Angel rivals (Freni and Corelli) with their considerably more idiomatic grasp of the language and musical style. Both supporting casts are solid if not overwhelming.

Where the Angel set scores most strongly is in the conducting of Lombard and in the far superior sound. The older recording sounds quite good though—with a surprisingly wide dynamic range—and the scrawny sound of the orchestra is probably due more to Erede's direction than to the engineering.

Richmond includes a reprint of the old Rullman libretto ("With the Music of the Principal Airs"), which adds an appropriate period touch. Despite minor cuts, this set makes a sensible budget alternative or a useful supplement to the Angel. K.F.

HANDEL: Semele; Saul. For a feature review of recordings of these works, see page 60.

HAYDN: Quartets for Strings, Op. 20 (6). Lenox Quartet. DESTO DC 7152/4, \$17.94 (three discs).

No. 1, in E flat; No. 2, in C; No. 3, in G minor; No. 4, in D; No. 5, in F minor; No. 6, in A.

Comparison:
Tátral Quartet

Qual. LPX 11332/4

Together with Mozart's six quartets dedicated to Haydn and Haydn's own Op. 76, the Op. 20 quartets are the most important and influential works of their genre to appear in the second half of the eighteenth century.

Op. 20 was composed in 1772 and published a few years later in Paris; the set was reprinted all over Europe. With these six works, Haydn created a profound change in the string-quartet form. Previously, with one or two exceptions (the D minor Quartet from Haydn's Op. 9 is a notable one), the quartet had been a kind of carefree divertimento. It started its life in the form as we know it in a modest castle near the great baroque abbey of Melk on the Danube: Weinzierl Castle, owned by the Fürnberg family, was the host to Haydn and three other musicians in the late 1750s. There the quartet was born. In those days it usually consisted of five movements (fast-minuet-slow-minuet-fast), but after a while the extra minuet was dropped. But Haydn would have been the first to admit that his early quartets were no more than excellently written pieces of *Tafelmusik*, meant to amuse and entertain.

Haydn presents quite another kind of music in Op. 20: serious to the point of being somber—especially in the two minor-key quartets (Nos. 3 and 5). He returns to the old-fashioned baroque forms to instill depth into his formal patterns. The fugues that conclude several of these works are as complex as any that Bach wrote: they must have sounded to contemporary listeners like a violent stylistic revolution. When Beethoven was studying models for his Op. 18 quartets, he copied out whole movements of Haydn's Op. 20. Their influence on Mozart is well known. Apart from the fugues, the "working out" of the first movements is of a density hitherto unparalleled in instrumental music of the Austrian school.

The first thing that struck me about this new recording is the players' immaculate intonation and impeccable technique. If this strikes some as a curious way to begin a review, it is not. Intonation problems bedevil many otherwise worthy quartets. Just listen to the old Schneider Quartet recordings of the Haydn Society. To a listener with sensitive ears, this is like a gourmet having to eat a rotten egg—if I may mix a dreadful metaphor.

The recording is as smoothly efficient as the playing: beautifully balanced; clear; and with

fine, clean, disc surfaces too. In fact everything about the set is first-rate except for one thing difficult to define: the Lenox's choice of tempos. Even that is a question of taste, and many listeners will like their crisp speeds. I find almost all the outer movements too quick.

Take the beginning of No. 1. Just before the main theme is repeated, there is a cello flourish in triplet rhythm (it's a passage to which Charles Rosen rather objects in his book *The Classical Style*). At the Lenox tempo, that triplet flourish is bound to sound slightly "flip," and this is, I believe, symptomatic of these fast tempos.

The (to me, at least) excessive speed is likely to give a first impression of superficiality, probably quite unjustified, to the entire interpretation. I am sure that the Lenox players have pondered the many interpretive problems of these quartets, but at the speed they take the fast movements, there isn't time for much reflection. The Op. 20 are tough, meaty works and many a famous quartet has come to grief with them: The Hungarian Tátrai Quartet, for example, has recorded the set for Qualiton, but they have not mastered the problems either. I played this new Lenox set for many non-Americans this summer, and all delivered the same opinion: that the group had not got "behind" the music. I am convinced that this impression is due to the fast tempos, not to any lack of thought.

There is not much to choose between the Lenox and Tátrai Op. 20 sets. Both are, in my opinion, questionable. There is to be a new recording made this year by the Aeolian Quartet; perhaps it would be worth the wait. The Desto set has expert notes by Sir Donald Tovey. H.C.R.L.

LANDRY: Solos; Four Cuts Placed in "A First Quarter"—See Glass: Music with Changing Parts.

LITOLFF: Concerto symphonique for Piano and Orchestra, No. 4, in D minor, Op. 102. Gerald Robbins, piano; Monte Carlo National Opera Orchestra, Eduard van Remoortel, cond. [Robert F. Commagere, prod.] GENESIS GS 1035, \$5.98.

Henry Charles Litloff, hailed in his time as "the English Liszt," is listed in *Grove's* as a "French pianist and composer." What he really was was one of the truest cosmopolitans of the nineteenth century. Born in London in 1818 of an Alsatian father and an English mother, he lived successively in London, Paris, Brunswick, and Paris, with continual concert tours and miscellaneous musical ventures taking him all over Europe until his death in 1891. His large body of works includes operas, an oratorio, much chamber music, and over a hundred piano works of one sort or another.

Litolff was something of a progressive but more of a Lisztian than a Wagnerian. By that I mean that his modernism contained much in the way of original, even bold twists of harmony and instrumentation, but it was more akin to the brilliant virtuosity of Liszt—who dedicated his First Piano Concerto to Litolff—than to the world-redeeming idealism of Wagner.

The last three of Litolff's five "symphonic concertos" for piano and orchestra were especially admired by his contemporaries—Berlioz, for one. By "symphonic concerto" Litolff clearly meant to distinguish his efforts from

by Kenneth Furie

The Seasons We've Been Waiting For

As H. C. Robbins Landon noted in these pages some months ago, Haydn is one composer who has particularly benefited from the LP era. But not until the mid-Sixties did the two great oratorios, *The Creation* and *The Seasons* (completed in 1798 and 1801), receive satisfactory recordings. Then in quick succession came four first-rate versions of the intensely dramatic, more immediately appealing *Creation*—conducted by Münchinger (London OSA 1271), Bernstein (Columbia M2S 773), Jochum (a deleted domestic Philips set unfortunately never made available in an imported pressing), and finally Karajan (DG 2707 044).

Then came *The Seasons*' turn. For several years a German Columbia recording—orchestrally square and slightly cut but beautifully sung by Edith Mathis, Nicolai Gedda, and Franz Crass—had been available as an import. Then, in 1967, Deutsche Grammophon issued its superb complete version (recently deleted) by Karl Böhm and the Vienna Symphony with Gundula Janowitz, Peter Schreier, and Martti Talvela. Philips quickly provided stiff competition with Colin Davis' English-language version, well sung by Heather Harper, Ryland Davies, and John Shirley-Quirk (839 719/21).

The Seasons, despite its simple-minded hearty-peasants libretto, is one of the towering musical masterpieces. Through the occupations and observations of three peasants plus chorus, Haydn paints the most vivid, heartfelt nature poem in music—beginning with the introductory transformation from brisk winter to spring and continuing through the brooding chill of winter. Probably the oratorio is better suited to relaxed home listening—libretto in hand and one season at a time—than to live performance, where the long succession of mostly reflective recitatives, arias, and choruses can be numbing. It would be hard to imagine a better way to approach the work than through this new recording, which is—if you'll pardon the expression—the one we've been waiting for. It softens considerably the blow of DG's deletion of the Böhm version.

The driving force is that one-man recording industry, Herbert von Karajan. Karajan, who now records for three companies, is in the enviable position of being able to record virtually anything he wants. But he is as unpredictable as he is omnivorous. All too often in recent years his recordings

have been fussy and mannered—abetted by recorded sound apparently designed to keep secret the greatness of the Berlin Philharmonic.

Here, though, his tempos are bracingly quick, his over-all pacing incisive, straightforward, and well proportioned. And the engineering is brilliant. The Berlin violins, for example, which have been barely audible in recent years, are captured with bite and presence: In Simon's "*Schon eilet froh der Ackersmann*" the bouncing bows produce an exhilarating effect. In terms of orchestral/choral balance, the sound is exemplary—rich and full, yet with no details obscured. The chorus is larger than ideal; I would prefer a much smaller group capable of sharper articulation. But the choral singing is, of its kind, wonderfully expressive—beautiful in tone and phrasing; such passages as the sunrise in *Summer* have an overwhelming impact.

Janowitz repeats her ravishing Hanne from the Böhm recording. When not taxed, Hollweg's lovely lyric tenor serves Lukas' music well, but he has troubles at high pitches and volumes. Berry would have been an ideal Simon five years ago, but the voice has lost some of its tonal bloom, and his pitches aren't always reliable (Karajan's tempos cause him some additional problems). Not the most imposing trio, then, but thoroughly satisfactory and equal to Karajan's conception.

In recent months there has been a dramatic turnaround in the quality of Angel's processing. As noted the sound comes through dazzlingly; in addition, the surfaces are immaculate. As a further attraction, the package includes a typically perceptive essay by William Mann, who has also done a new translation of the German text for the booklet. *The Seasons* belongs in every collection. If price is a problem, Nonesuch has a perfectly decent, though slightly cut version (73009). And if you want the work in English, the Davis recording is worth considering. But as a total realization, Karajan's is not likely to be equaled soon.

HAYDN: Die Jahreszeiten.

Hanne	Gundula Janowitz (s)
Lukas	Werner Hollweg (t)
Simon	Waller Berry (b)

Chorus of the Deutsche Oper Berlin; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. [Michel Glotz, prod.] ANGEL \$C 3792, \$17.98 (three discs).

the rum-tum accompaniment backing up a virtuoso pianist that constituted the hack concertos of his day. His concertos are firmly in the late-Beethoven/Brahms mold of large-scale, lavishly orchestrated works in which the piano functions almost as an obbligato. Not that the solo part of the present concerto is ever less than brilliant and pianistic. It's just that there is much to admire in the orchestration as well, and in the way Litoff balances the two. His fourth concerto (1851) is a bold, sweeping, grand work. The original use of the brass in the slow movement is particularly unusual, but the whole thing is well worth hearing. Robbins and Van Remoortel tear into it with winning enthusiasm, and the sound is first-rate. J.R.

MENDELSSOHN: Symphonies. Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON 2720 068, \$21.96 (four discs, limited edition).

No. 1, in C minor, Op. 11; No. 2, in B flat, Op. 52 (*Lobgesang*) (with Edith Mathis and Liselotte Reibmann, soprano; Werner Hollweg, tenor; Chorus of the Deutsche Oper Berlin); No. 3, in A minor, Op. 56 (*Scottish*); No. 4, in A, Op. 90 (*Italian*); No. 5, in D, Op. 107 (*Reformation*).

Comparison—Nos. 1 and 2: Sawallisch/New Philharmonia	Phi. 802 856/7
Comparisons—No. 3: Abbado/London Sym.	Lon. CS 6587
Bernstein/N.Y. Phil.	Col. MS 6976
Dixon/Prague Sym.	None. H 71254
Klemperer/Philharmonia	Ang. S 35880
Maag/London Sym.	St. Tr. STS 15091
Sawallisch/New Philharmonia	Phi. 802 858
Comparisons—No. 4 (with repeat): Abbado/London Sym.	Lon. CS 6587
Bernstein/N.Y. Phil.	Col. MS 7057
Sawallisch/New Philharmonia	Phi. 802 718
Szell/Cleveland Orch.	Col. MS 6975
Comparisons—No. 4 (without repeat): Ansermet/Suisse Romande	Lon. CS 6436
Cantelli/Philharmonia	Sera. 60002
Casals/Marlboro Fest.	Col. MS 6931
Solti/Israel Phil.	St. Tr. STS 15008
Comparisons—No. 5: Bernstein/N.Y. Phil.	Col. MS 7295
Munch/Boston Sym.	RCA LSC 2221
Maazel/Berlin Phil.	DG 138 684
Sawallisch/New Philharmonia	Phi. 802 718

If we regard Mendelssohn only as a sunny and pampered prodigy grown up to adulation and ease in his maturity, we misread his character and art. He was an uneven composer—always technically skilled, but frequently lacking the final force of creative impulse to give his unquestioned genius complete expression. Nevertheless he did compose some of the greatest music of the Romantic period—the *Scotch* and *Italian* Symphonies, the E minor Violin Concerto, and a considerable body of brief and now unjustly neglected piano pieces.

Deutsche Grammophon's integral set of the five mature symphonies (we will not be dealing with the youthful string symphonies) is part of the company's seventy-fifth birthday celebration; four other limited-edition sets (the Dvořák symphonies conducted by Rafael Kubelik, the Schubert symphonies conducted by Karl Böhm, the twelve Haydn London symphonies conducted by Eugen Jochum, and the Sibelius symphonies conducted by Okko Kamu and Herbert von Karajan) have been released simultaneously and will be reviewed next month.

Four of the mature symphonies have a more or less specific programmatic reference. The Second and the *Reformation* were inspired by his religious affiliation; like his more specifically, and seldom heard, liturgical music they fail both as religious expressions and as musical statements. The *Italian* and *Scotch* Symphonies, both masterpieces, were inspired

by foreign travel; they succeed less because of their initial inspiration than because Mendelssohn, through years of reflection in composing them, moved beyond their initial impulse into a perfectly realized artistic achievement.

A few months ago, I reviewed Herbert von Karajan's recording of the *Scotch* Symphony with respectful awe for the masterful playing of the Berlin Philharmonic but with serious misgivings over the lack of interpretive vitality. After reading some of my colleagues' rave notices I listened to it again; now, with its inclusion in this complete set, I have heard it again. I have the same misgivings, not only about the *Scotch*, but about much of the other work in this set. Though I recognize and admire—almost to the point of fascinated incredulity—the superb polish of the BPO's playing, and much as I am impressed by Karajan's extraordinary control of performance and recording in totally conveying his style and ideas, I feel that these qualities seem to be achieved at the sacrifice of some necessary fire, energy, and expressive communication.

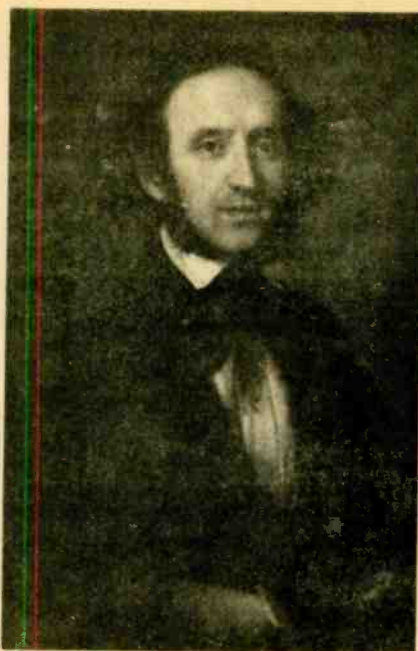
All five of these performances are up to Karajan's standard, though I do not think he really feels Mendelssohn's admittedly weak inspiration in Nos. 2 and 5. There are viable alternatives to all of these performances. But if you want more than one version of the Mendelssohn symphonies, then this limited-edition set deserves consideration.

The other integral recording, by Wolfgang Sawallisch and the New Philharmonia, is issued separately rather than in one box: Nos. 1 and 2 in one box; the *Scotch* alone with the *Ritzy Blas* Overture; and the *Italian* and *Reformation* on a fourth disc. In general, I find Sawallisch superbly equipped technically, sensitive to the musical style, and supported by a fine and superbly recorded orchestra, but somewhat unimaginative and lacking in strong personal profile. His approach emphasizes the sunnier side of Mendelssohn, and his orchestral textures are brighter and more transparent than the richer blend of the Berlin orchestra and recording.

Mendelssohn published only three of his symphonies during his lifetime—Nos. 1–3. (As for the others, he hoped to revise the finale of the *Italian* and probably withheld publication for that reason; he may have had similar misgivings about the *Reformation*.) I will discuss them in order of composition.

Symphony No. 1 (1824). The fifteen-year-old Mendelssohn produced a symphony that bears comparison with the early efforts of Schubert and Bizet. It is not, however, comparable to the masterful overture to *A Midsummer Night's Dream* composed two years later. Stylistically it owes much to Haydn and Mozart, and quite a bit to Weber, being rather innocent of the first eight symphonies of Beethoven except for a couple of structural details. It is scored with great technical skill, lucid in texture and imaginative in its variety of instrumental color. Formally, the first and last movements tend to wander a bit, especially in their developments. The Andante is a charming precursor, though with less of a personal profile, of similar movements later in Mendelssohn's career. The composer recognized the weakness of the Menuetto, replacing it with his orchestration of the Scherzo from his Octet when he conducted this symphony on his first visit to London in 1829.

Karajan's reading is immaculate, with



Mendelssohn—uneven genius.

many sensitive details but a certain lack of vigor. Sawallisch (coupled with the three-sided Second Symphony) is less polished, but more incisive and strongly contrasted.

Symphony No. 5 (1830). To put matters charitably, the *Reformation* does not deserve the attention it receives from conductors in the repertory, for it is a weak work. Though of Jewish ancestry, Mendelssohn and his family were devout Lutheran converts, and he composed a considerable body of religious music, both for church service and for concert performance. He first conceived this symphony in 1828 as a celebration of the 300th anniversary in 1830 of the *Confessio Augustana*. Though composed in time, it was not performed until 1832—and seldom thereafter during Mendelssohn's lifetime. The Lutheran impulse that inspired this symphony is most effectively evident in the last movement, a veritable symphonic fantasy on *Ein feste Burg ist unser Gott* and the best portion of the work. The introduction of the Dresden amen in the first movement strikes me as arbitrary, and the entire movement lacks real musical impact, being frequently contrived and bombastic. The two middle movements have nothing to do with the religious inspiration of the symphony, though they are pleasant interludes of the sort that Mendelssohn did much better later.

Karajan's performance strikes me as a failure in almost every interpretive respect. The admittedly weak first movement never gets going; the conductor ignores Mendelssohn's *con fuoco* marking. At the opposite extreme is the by now rather aged recording by Charles Munch and the Boston Symphony. Munch had a special affinity for Romantic music, bringing real fervor to such pieces as the *Reformation*. His first movement, once past the pompous introduction, is truly *con fuoco*; his Allegro vivace really swings, and his finale moves with good propulsion without sacrificing the intricacies of its counterpoint. Were it not for its 1958-vintage recording, this would be a clear choice.

Sawallisch is rather four-square, though his performance is meticulous in detail and unexceptionable in taste. Maazel tends to take

much of the score rather briskly, mistaking lively tempos for energetic involvement; Bernstein is equally vigorous, if not so fast, but he brings his own brand of Romantic excitement to the music, especially in the finale, though at times the string tone of the New York Philharmonic gets forced. The deleted Toscanini recording—one of his last (1953) and best recorded—is noteworthy for its combination of energy and lyric grace.

Symphony No. 4 (1833). Only Abbado, Bernstein, Sawallisch, and Szell take the essential repeat of the first-movement exposition. This repeat is absolutely necessary for the structural proportion of the symphony as a whole, and the first ending contains one of the most extraordinary transitions in symphonic music. Fortunately, two of the four versions with this repeat are excellent performances. Of the lot, I prefer Szell's truly vivace tempo and texture in the first and last movements—which the Cleveland Orchestra plays beautifully, with superb articulation. Bernstein is equally energetic, in his somewhat brasher way, in these movements, but they never take wing quite as they do with Szell; his phrasing is more overtly expressive in the inner movements than Szell's more patrician approach. Abbado is uneven—wonderfully impressive at times, but his concentration seems to flag too often. Sawallisch gives a sound reading, well planned and executed, but without the spark that makes Szell's and Bernstein's performances outstanding.

Among the recordings that do not include the first-movement repeat, Karajan's is noteworthy for the quality of playing and recording, and is in its quite different way as fine as Szell's. This is the best of the five performances in his new set: It has energy and vitality, plus a wealth of well-integrated musical detail. His version would be worth acquiring if and when DG issues it separately.

Three others are noteworthy for their special qualities. Ansermet's version has a grace and a warmth of sentiment that have always moved me since his record was issued in 1965. The late Pablo Casals brought to this music a youthful energy and imagination that were incredible in a man of ninety and the Marlboro orchestra responded enthusiastically and sensitively to his leadership; I find the inner movements especially interesting for a rather old-fashioned sentiment. Like his *Reformation*, Toscanini's *Italian* was one of his last (1954) and therefore best recorded performances—light and lively in the outer movements, elegantly warm and expressive in the inner ones. Though currently unavailable, it is worth watching for.

At budget price, there is Cantelli's sensitive performance, especially in the middle movements, though it omits the repeat. If you must have stereo, Solti is adequate, though his outer movements are too fast for clear articulation and his middle movements are perfunctory.

Symphony No. 2 (1840). Despite its number, this is the next to last of Mendelssohn's mature symphonies. It is a hybrid work—much more so than Beethoven's Ninth—consisting of a three-movement *sinfonia* preceding a seven-section cantata for two sopranos, tenor, chorus, and orchestra. The form was dictated by the occasion for which the symphony was composed, the 400th anniversary of the publication of the Gutenberg Bible. For this celebration, held in the Thomaskirche at Leipzig, Mendelssohn composed his *Lobgesang* (*Hymn*



Herbert von Karajan—Mendelssohn extraordinarily controlled but with banked fires.

of Praise), using excerpts from the Lutheran Bible as his text and taking as his motto Martin Luther's admonition that all the arts, especially music, serve Him who created them.

Like the *Reformation*, this symphony reflects Mendelssohn's Lutheran faith, but in an even more diffuse manner and at a considerably lower intensity of expression. However, it avoids some of the awkwardness of the earlier symphony, though it contains nothing as effective as its finale. Like the earlier symphony, it uses Lutheran chorales: *Alles danke dem Heern* opens the first movement of the sinfonia, reappears in its development, plays an important role in the second instrumental movement, and brings the entire work to a close. Another chorale, *Nun danket alle Gott mit Herzen, Mund und Händen*, is heard a cappella during the cantata portion. Mendelssohn is at his best in the quieter sections—the two slow instrumental movements and a lovely soprano duet that especially pleased Schumann. Most of the time, the whole conception is too well-mannered, as if Mendelssohn shunned a theatrical approach to his religious subject. This Second Symphony was, however, a great success at its Leipzig premiere and in England, where Mendelssohn soon presented it, and it remained for some time one of the composer's favored works, though it aroused the contempt of Wagner, who criticized its "pur-blind ingenuousness."

The two recordings produce predictable differences—Karajan's emphasizing the subdued nature of the work possibly too much. However, his soprano soloists are excellent, especially in their duet, and his chorus seems larger than Sawallisch's—though it sounds more distant. When the score permits, Sawallisch deals more vigorously with it and I prefer the more forward style of Kmentt as tenor soloist. Philips' recording ambience is brighter and more detailed, though the chorus sounds rather small.

Symphony No. 3 (1842). Reviewing London's Stereo Treasury reissue of Peter Maag's fine *Scotch* [HF, July 1971], Peter G. Davis hailed the return of this record to the catalogue and asked, "Whatever happened to Peter Maag?" Well, as patrons of the Metropolitan Opera know, he is now in his second

season there, conducting Mozart and Verdi with the same distinction that he brought to this by now classic recording. It is still the standard by which others can be judged, but since its original release in 1960 it has faced formidable competition.

Two competing versions can be eliminated rather readily, though with some regret. Dean Dixon's interpretation warrants considerable respect, but his orchestra and the reproduction are inferior; even at its price it is outclassed by Maag's reissue. The idea of coupling Mendelssohn's two great symphonies on one record certainly has its attraction, but neither Abbado's *Scotch* nor his *Italian* is up to the competition, and London's effort to get all of the *Scotch* (36:20 in this rushed performance) on one side involves musically impossible tempos and serious degradation of bass reproduction.

Karajan's *Scotch*, like the rest of his set, offers some of the most ravishingly beautiful orchestral sound to be heard on records. The recent single issue of this performance preceded the first two movements with the *Hebrides Overture*; this is not included in the complete set.

Otto Klemperer's *Scotch* is characteristic of the late conductor at his best; if you like Klemperer, you will like this record. Personally, I liked half of it very much and admired the rest: His first two movements are somewhat deliberate for my taste, though I respect the musical conception and the conductor's concentration on detail that adds impressively to the cumulative effect. The third movement is magnificently played, expressive throughout and building to an almost shattering climax; and, even at Klemperer's slower tempo, the finale has a tremendous effect, gaining its force from his intense attention to the dotted rhythms and reaching a superb culmination in the coda's recall of the theme from the first movement.

Bernstein is, in his way, as emphatic as Klemperer, but with generally faster tempos, which in the finale lead to some scrambling by the players and ugly string tone in some passages. He is at his best in the first two movements, but never pulls the great slow movement together as an expressive whole.

Both Maag and Sawallisch approach the *Scotch* less intensely. In fact, their performances are remarkably similar; Sawallisch benefits from somewhat better reproduction. I find Maag more involved emotionally, more expressive in crucial passages. Both opt for a lighter texture and more relaxed phrasing than Bernstein and Klemperer, which may not satisfy those who look for the brooding quality of this symphony. In the budget-price category, Maag is the clear winner and his performance is worth owning on any account. I personally would also want the Klemperer, and Bernstein admirers will prefer his version of this symphony, as they will his admirable performances of the *Italian* and *Reformation*.

Having raised the issue of the first-movement repeat in the *Italian*, I must note that Mendelssohn also calls for one in the *Scotch*, which I cannot recall ever hearing. But a repeat of the exposition would prolong an already extended movement, and the first ending is merely a harmonic link to the beginning of the exposition. Finally, I should note that both the Karajan and Sawallisch sets are superbly recorded, each in its distinctive way.

P.H.

PFITZNER: Palestrina. For a feature review of a recording of this work, see page 56.

PUCCHINI: Turandot.

Turandot	Joan Sutherland (s)
Altoun	Peter Pears (t)
Timur	Nicolai Ghiaurov (bs)
Calaf	Luciano Pavarotti (t)
Liu	Montserrat Caballé (s)
Ping	Tom Krause (b)
Pang	Pier Francesco Poli (t)
Pong	Piero de Palma (t)
Mandarin	Sabin Markov (bs)

Wandsworth School Boys' Choir; John Alldis Choir; London Philharmonic Orchestra, Zubin Mehta, cond. [Michael Woolcock and Ray Minshull, prod.] LONDON OSA 13108, \$17.94 (three discs).

Comparisons:

Callas, Fernand, Serafin	Odeon C 163 00969/71
Nilsson, Bjoerling, Leinsdorf	RCA LSC 6149
Nilsson, Corelli, M.-Pradelli	Ang SCL 3671

PUCCHINI: Madama Butterfly.

Cio-Cio-San	Maria Chiara (s)
Suzuki	Trudeliese Schmidt (ms)
Kate Pinkerton	Eileen Broady (ms)
Pinkerton	James King (t)
Sharpless	Hermann Prey (b)
Goro	Ferry Gruber (t)
Yamadori	Anton Rosner (t)
The Bonze	Richard Kogel (bs)
Yakuside	Paul Hansen (bs)

Bavarian Radio Chorus and Orchestra, Giuseppe Patané, cond. [Fritz Ganss and Theodor Holzinger, prod.] EURODISC 86 515 XR, \$20.94 (three discs).

We might call this the Complete Adventures of Puccini in the Orient—that mysterious land of ninth chords and mechanical people. Puccini normally worked best with an excuse for keeping his emotional distance from his characters. The most moving thing he wrote for soprano—"O mio babbino caro" from *Gianni Schicchi*—is of course delicious self-parody. Yet at the same time it has a sincere poignancy I don't hear in the "serious" time-out-for-self-pity numbers like "Vissi d'arte" (*Tosca*) and "Un bel di" (*Butterfly*).

Superficial emotions came easily to him: The boisterous side of the bohemians in *Bohème* is deftly realized, as is the callow libertinism of Pinkerton. But for his puling heroines (with the glorious exception of *Tosca*)

From Shostakovich and Milhaud: Two Classic Contemporary Violin Concertos

by Royal S. Brown

FEW DISCS could offer a better example of the extremely important role the violin concerto has played in the development of twentieth-century musical expression. Although there exist a few anti-lyrical counter-currents, such as the 1931 Stravinsky violin concerto, a remarkable number of modern composers have attained a rare lyrical intensity—frequently with tragic overtones—by pitting the violin against the orchestra in a style whose prototype would seem to be the concerto written in 1935 by Alban Berg. The solo violin has always tended to create a strong feeling of tension between itself and the orchestra—much more so, for instance, than the piano; but modern harmonic and contrapuntal techniques have in particular enlarged the number of means by which the instrument can stand out against the orchestra, and the contemporary violin concerto has thus been able to take full advantage of one of the unique capabilities of musical communication, namely the simultaneous expression of opposite forces.

Both the Second Violin Concerto by Milhaud, who was trained as a violinist, and the First by Shostakovich, trained as a pianist, were written shortly after the Second World War, which may help explain the somber nature of the two works. The Shostakovich concerto, furthermore, was composed between 1947 and 1948 during a particularly negative period of Stalinist philistinism, and Shostakovich consequently did not release the work until 1955 (at which time it was considered as the composer's Op. 99, which is how Angel identifies it; an officially revised listing, however, has reassigned the concerto to Op. 77, which places it in its proper chronological order).

Indicatively, the longest and most expressive section of both concertos is the slow movement. But whereas in Milhaud this movement occupies the traditional central position between two faster sections, in Shostakovich it characteristically comes first, creating from the outset a gloomy, night-music atmosphere (the

movement is entitled Nocturne) in which the violin sings forth in the wilderness of an extraordinarily limpid and resonant orchestral sound from which trumpets and trombones have been excluded. The Nocturne is followed by a demonic Scherzo having no equivalent in the Milhaud but recalling similar movements in Shostakovich's Eighth and Tenth Symphonies. This in turn gives way—as does the third movement of the Eighth Symphony—to a haunting and dramatic Passacaglia. Only in the last movement, a Burlesque led into from the Passacaglia by an ingeniously placed, bridgelike cadenza, does the concerto's basic mood become more exuberant, although not so strongly as to destroy the balance of the rest of the work.

In contrast to Shostakovich's Nocturne, the Milhaud *Lent et sombre* movement has a nostalgic, almost blueslike quality to it, with the violin and orchestra seemingly existing in a closer and warmer relationship than in the Shostakovich. One reason for this is that, while Shostakovich creates a big orchestral sound and almost grotesquely emphasizes the extreme ranges of the instruments on occasion, Milhaud, as is his wont, stays more in the midrange with both the solo instrument and the orchestra, the latter having a much smaller sound to it than in the Shostakovich (and Milhaud gives no small prominence to the trumpets). But when Milhaud does use extreme ranges, it produces a striking and moving effect, as in the high sustained note played by the violin and pitted against an unexpected recapitulation of the moody introduction material at the end of the first movement. And in both the first and third movements, Milhaud makes delightfully subtle use of a jaunty rhythmic and thematic material that has become his trademark but is generally used to much more brash effect in his other works. Compare, for instance, the rather melancholy and beautifully understated march that follows the introduction in the first movement to the march that opens the composer's Fourth Symphony.

I would not hesitate to classify both the Shostakovich and the Milhaud concertos as masterpieces, and the neglect of both works, particularly the Milhaud, in the concert halls offers another sad example of the limited imaginations at work in recent programming. The 1932 Malipiero concerto, on the other hand, is a much more transparent work of a more brusque and episodic nature, with frequent ostinatos and repetitions that help create, in the last movement, an almost oriental flavor. But even the work's most attractive moments simply do not exist in the same universe as the Milhaud and Shostakovich works.

Both André Gertler and David Oistrakh dig well beneath the surface of the works they perform. Gertler does not have Oistrakh's tone (which has been somewhat overrecorded by Angel's engineers), but his subtlety and graciousness in the Milhaud concerto are perfectly suited to the work, and he tackles the more imposing technical difficulties of the Malipiero with great skill and finesse (which is more than can be said of the orchestra at certain points). As for David Oistrakh, his collaboration with Shostakovich's son proves to be nothing short of stunning, whether in the split-second intricacies of the Scherzo or in the tragic, lyrical tensions of the Nocturne and Passacaglia. Both discs contain the only stereo versions of these works available on these shores, and they should represent an essential element of any twentieth-century discography.

SHOSTAKOVICH: Concerto for Violin and Orchestra, No. 1, in A minor, Op. 77. David Oistrakh, violin; New Philharmonia Orchestra, Maxim Shostakovich, cond. [Ronald Kinloch Anderson, prod.] ANGEL S 36964, \$5.98.

MILHAUD: Concerto for Violin and Orchestra, No. 2, Op. 263. **MALIPIERO:** Concerto for Violin and Orchestra. André Gertler, violin; Prague Symphony Orchestra, Václav Smetáček, cond. [Eduard Herzog, prod.] SUPRAPHON 1 10 1120, \$5.98.

he resorted to formulaic manipulation of melodic intervals and harmonies ("Ho boy, we'll tug that heartstring here with an octave leap").

And that cheap bathos is contagious. Pinkerton seems to me to have much the best music in *Butterfly* (as Puccini's tenors usually do), but the music he sings with *Butterfly* in Act I has a dreary predictability strikingly different from his Act I scene with Sharpless or "*Addio, fiorito asil!*" And the effect goes beyond Puccini himself: In most productions, Verdi's Violetta and Aida—both women of far more mettle—are treated as escapees from the Puccini born-to-suffer stable.

Fortunately *Turandot*—Puccini's unfinished last opera, premiered posthumously in 1926—makes no demand for empathy: In spirit, it's not that far removed from the tongue-in-cheek Gozzi play it's based on. The icy princess and the Unknown Prince are ciphers; but we don't need to take them seriously to appreciate, say, the raw vitality of the riddle scene. Yes, Puccini introduced Liù—the last in his long line of simperers—into the plot, and he has the usual problem: Compare the whining pathos of her plea "*Signore, ascolta!*" with the Prince's strongly profiled answering aria "*Non piangere, Liù!*" But even Liù justifies her presence by her contributions to the Act I en-

sembles, particularly the thrilling, massive one that ends the act.

The ensembles are the special glory of *Turandot*: Puccini took obvious delight in unleashing blocks of sound, anchored by angular, almost oppressive rhythms. There's no denying the effect of that Act I climax, as the crowd—ambivalently bloodthirsty and weary of bloodshed—attempts to dissuade the infatuated Prince from submitting himself to *Turandot's* riddles. Not terribly subtle, perhaps, but within a limited range Puccini could get a variety of effects. "*Gravi, enormi, ed impo-*

Continued on page 79



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menti" ("grave, huge, and imposing"), the crowd sings at the beginning of the riddle scene, and Puccini's stark, solemn setting is all three.

Yet *Turandot* works on an intimate level too—though not through its principal characters. (I for one doubt that Puccini, had he lived to finish the opera, could have written a more convincing final duet than the admittedly vacuous Alfano version.) The trio of counselors, Ping, Pang, and Pong, provide more than comic relief (their music isn't particularly comic at all; it's merely lighter in texture and more nimble than the rest); the scene they have to themselves (Act II, Scene 1) strikes a note of poignancy far beyond any of Liu's melodramatic posturings.

I'm not about to dump any of the older recordings, but London's second *Turandot* is clearly the one to have. Presumably the project began as an offbeat vehicle for Joan Sutherland; fortunately London has given her a strong supporting cast and a first-rate chorus and orchestra.

Since the cast isn't *that* much stronger than the RCA or Angel (it helps though that nearly everyone is at his or her best), I attribute the difference in impact to the orchestral/choral work and the engineering, which together reproduce the richness and coloristic variety of Puccini's palette as I've never before heard them. The sound isn't necessarily "realistic"—individual lines in the ensembles are heard with a clarity that would never be possible in the theater; but it *is* musical—those ensembles are beautifully balanced, never sounding gimmicked.

The intimate sections are equally successful. Precise articulation and beautifully clear reproduction of instrumental textures make the Ping/Pang/Pong scene glisten. The Rome Opera forces (on both RCA and Angel) simply can't match the precision and richness of their high-power competition. This is one of the few Italian-opera recordings made in London where the superior quality of the orchestra substantially outweighs its prior unfamiliarity with the score.

Conductor Mehta clearly deserves credit for these superior qualities. His pacing of the ensembles—never rushed—is exemplary. All I miss is a certain pulse and sweep, some of which can be heard in Tullio Serafin's 1957 La Scala recording (now an Odeon import). But in the Ping/Pang/Pong scene Mehta handily outpoints Serafin, whose work is curiously flat.

I'm not going to take sides in the Nilsson-Sutherland controversy. Though *Turandot* is far removed from Sutherland's normal repertory, it's not bad casting: One thing her normal repertory rarely gives us a chance to hear is the size of her voice—when she cuts loose, it is huge. Sutherland yields something in crispness of attack, Nilsson in legato flow; both are vocal wonders. There's no depth to the role, but Callas shows that there's a dimension both Nilsson and Sutherland miss: Her ability to articulate the text naturally and musically gives the words a new importance—probably based more on sheer sound than on sense.

Pavarotti, in the same fine form as on the Karajan *Bohème*, is a worthy partner. I doubt that the voice is of true Calaf size; but as with Bjoerling, it hardly matters. (The sustained



Joan Sutherland—a new, winning vehicle.

high B flat he belts out at the end of Act I, however, is obviously inspired by Corelli.)

Caballé is off her best form: Her lyric singing brings on a slight wobble, but when power is called for—as in the Act I climax—the voice rings out immensely. Gliauròv's plangent bass makes the most of Timur's lovely moments; but in fairness Zaccaria (Odeon and the earlier London) and Giaiotti (Angel) are equally good. Casting a major singer as Ping is a nice gesture (after all, De Luca created the role); but Krause's voice has little body scaled down. Sereni (RCA) is still my favorite Ping (Angel's Guido Mazzini is the one serious weakness in that cast). If you're keeping score, Piero de Palma here sings his third recorded Pong (after Odeon and Angel); he switched briefly to Pang for the RCA set.

In his much-touted appearance as the old Emperor, Peter Pears sings dryly but adequately; the late Alessio de Paolis (RCA) brought more bite to the part. I'm surprised that London didn't come up with a really imposing Mandarin; Markov is rather pallid.

If you can afford more than one *Turandot*, you should certainly have one of the Nilsson versions—probably the Angel, for Corelli's prodigious Calaf, quite different from Bjoerling's and Pavarotti's. And the Callas/Serafin set has unique virtues not duplicated elsewhere. But by all means, start with the new London.

What makes *Butterfly* so hard to take is the emotional investment required: If you're not moved by Butterfly's soap-opera plight, the opera is unworkable. The saving grace of *Fanciulla del West* is its silliness; *Butterfly* though is too pathetic to be played for laughs.

Butterfly has been accorded far more respect on records than it usually gets in the house; most of the current versions are thoroughly satisfactory. The Eurodisc cast looks suspect on paper: what makes the recording of considerable interest is the least-known quantity, Maria Chiara. She has made two aria recitals for Decca/London; so far only the first has been released domestically (OS 26262, reviewed by David Hamilton in September 1973). It showed vocal promise largely unfulfilled.

For me the most workable approach to the

title role is simplicity, and Chiara's direct, absolutely unmannered delivery takes the curse off a lot of cheap music that usually cloy. There's not much variety of tone color, but the voice is fresh and free—except for a weak top, which spoils the climax of "*Un bel dì*." But the really distinctive quality is the tone production: Each note begins as the musical articulation of a syllable, unlike even such fine singers as Tebaldi and Price, whose singing begins with production of a lush sound. The result is direct verbal communication built into the musical line. The singer who obviously comes to mind is Callas, and hers is the recorded *Butterfly* (on Angel CL 3523) Chiara most closely resembles. Chiara doesn't yet project much personality (though she summons impressive strength for "*Tu, tu piccolo Iddio*"), but her unusual incisiveness more than compensates in this two-dimensional role.

King is certainly adequate, though the voice could be steadier. There are better Pinkertons (Bjoerling, Bergonzi, even Valletti and Tucker), and that could be important if you too feel that he has the best music in the opera. Prey is a sympathetic Sharpless (too bad he and Krause couldn't have switched roles on these recordings; Prey would have made an interesting Ping). The supporting cast is solid, and Patané gets lovely playing from the orchestra, though the phrasing lacks a true Italianate cantabile line. The sound ranks with Eurodisc's best; this is easily the best-recorded *Butterfly*. In an opera so heavily dependent on its heroine, Chiara makes this version extremely competitive. K.F.

RÓZSA: Works for Violin and Piano. Endre Granat, violin; Leonard Pennario (in Op. 7) and Erwin Herbst (in Opp. 4 and 5), piano. ORION ORS 73127, \$5.98.

Variations on a Hungarian Peasant Song, Op. 4; North Hungarian Peasant Songs and Dances, Op. 5; Duo, Op. 7.

The three chamber pieces by Miklós Rózsa recorded here—the first of the composer's important body of non-film-music works to be recorded in some time—are bound together by a strongly Hungarian flavor that anyone familiar with certain works by Bartók and Kodály will readily recognize. But although these are not the most original compositions Rózsa has produced, it is easy to note in these early works certain patterns and proclivities (such as the manner in which the composer uses the theme-and-variations form) that take on an even stronger profile in later endeavors. There is also a theme that appears in the second and fourth movements of the duo that strongly resembles the one used in the popular Theme, Variations, and Finale (and also the *Three Hungarian Sketches*). The extraordinary rhythmic vitality of the faster sections and the frequent climaxes likewise reveal the distinctive style the composer was already developing. Endre Granat gives exceptionally sensitive, energetic, and technically polished performances of these works, and he receives excellent accompaniment from Erwin Herbst and Leonard Pennario (while they're at it, Orion should get Pennario to re-record the Rózsa piano sonata). And Christopher Palmer's liner notes offer as good a survey of Rózsa's music as I've seen. R.S.B.

SCHUBERT: Schwanengesang, D. 957. Tom

Krause, baritone; Irwin Gage, piano. LONDON OS 26328, \$5.98.

The fact that *Schwanengesang* is not a true song cycle but simply a collection of Schubert's last songs put together shortly after his death by an opportunistic publisher only increases the problems of performance. Lieder make great demands on both singer and accompanist. Tales must be told, dramatic situations made clear, the appropriate atmosphere created—and all within the very restricted compass of a small-scale medium. Unless the vocal partner, in particular, is able to create a diverse series of moods he runs the risk of losing the audience's attention. Song cycles with simple, powerful stories like *Die schöne Müllerin* and *Die Winterreise* make the task somewhat easier: The variety and range of the protagonist's emotions are given coherence by the over-all narrative progression.

But the individual songs of *Schwanengesang* do not add up to a drama—especially with an extra one, *Herbst*, thrown in for good measure. The story veers confusingly from calamity to amorous sentiment, from badinage to remorse, from spectral obsession to simple joy. Each song is a fresh beginning. Many, moreover, are both inconsistent with their neighbors and at the same time very similar in musical mood. The final seven songs, for example, can make a very lugubrious sequence unless skillfully varied.

Tom Krause has a simple, unaffected style. His range, however, is very limited. He does not have much insight into the Schubertian world of love and its attendant terrors. The doomed longing of *Der Doppelgänger*, which Hans Hotter created so hauntingly, is quite beyond his grasp. So is the piercing desolation of *Am Meer*. So, too, is the sense of indefinable loss in *Die Stadt*. These are among the most profound songs in existence and Krause's lack of poetical imagination is especially damaging.

Part of the trouble is technical. Krause's voice is rather woolly and sounds in optimum condition only when used full out. Loud, dramatic pieces like *Der Atlas* or *Aufenthalt* suit him best. In reflective songs, in sustained lyric utterance, he is uncomfortable. Below mezzo forte his voice loses quality. He cannot summon up the vocal security to deal with the gentle pleading of *Frühlingsbotschaft* or the tender enticement of *Ständchen*.

Irwin Gage is a reliable partner, but like Krause he lacks poetry. His rhythmic squareness fails to do justice to the magical accompaniment to *Die Stadt*, the joyful lift of *Taubenpost*, the easy flow of *Ständchen*.

In this music Diétrich Fischer-Dieskau and Gerald Moore (Angel S 36127) are greatly preferable. And the Hotter/Moore performance (Seraphim IC 6051) is indispensable, if only for *Der Doppelgänger*. Or *Am Meer*. Or *Der Stadt*.

Texts and translations.

D.S.H.

SCHUMANN: Lieder. Elly Ameling, soprano; Jörg Demus, piano. BASF HB 26369, \$5.98.

Widmung, Op. 25, No. 1; Jasminenstrauch, Op. 27, No. 4; Die Kartenlegerin, Op. 31, No. 2; Erstes Grün, Op. 35, No. 4; Sehnsucht nach der Waldgegend, Op. 35, No. 5; Frage, Op. 35, No. 9; Waldesgespräch, Op. 39, No. 3; Sehnsucht, Op. 51, No. 1; Loreley, Op. 53, No. 2; Aufträge, Op. 77, No. 5; Schmetterling, Op. 79, No. 2; Das Käuzlein, Op. 79, No. 10; Der Sandmann, Op. 79, No. 12; Marienwürmchen, Op. 79, No. 13; Er ist's, Op. 79, No. 23; Schneeglockchen, Op. 79, No. 26; Die Sennin, Op. 90, No. 4; Mein schöner Stern, Op. 101, No. 4; Die letzten Blumen starben, Op. 104, No. 6; Die Meerfee, Op. 125, No. 3.

Elly Ameling is an exquisite Lieder singer. She knows her limitations and tackles only what can be managed with the resources of a light soprano. Apart from one miscalculated high note she gives no sign of vocal strain. She sings such trifles as the six selections from Schumann's Op. 79 *Liederalbum für die Jugend* without the slightest condescension or coyness. In the case of a song like *Marienwürmchen*, which is treacherously close to being cute, her unflinching sense of tact converts the material into pure charm.

But Ameling is not simply confined to trifles. She has the measure of the ravishing *Frage*, with its invocation of nature's mysteries, and she is able to do full justice to the *Innigkeit* and strangeness of *Sehnsucht nach der Waldgegend*, a fine song of yearning. Ameling inflects with subtlety and point, yet she never loses sight of the whole song. She attends to all the details of *Waldesgespräch* from the Eichendorff *Liederkreis*—the voice of the rider, the voice of the Loreley, the ghostly chill of the forest, the pronouncement of doom—and at the same time she carries us forward with an irresistible Romantic sweep.

In terms of poetical sensibility and lyrical fervor she is reminiscent of Elisabeth Schumann. The opening song, *Widmung*, affords an immediate demonstration of her skill: the exquisitely refined articulation of the text, the fineness of her rhythmic emphases, the variety of her tone color. The sudden vibrancy she brings to the modulation at "Du bist die Ruh" makes one catch one's breath. Jörg Demus' contribution is perfectly scaled to Ameling's refinement; moreover, he plays on an attractive-sounding Viennese *Hammerflügel* dating from 1839.

Poor notes that look like a clumsy translation from a German original. No texts or translations. A final word of protest: The recording is far too close so that one is aware of every breath the singer takes. Nevertheless, this is a record to acquire. D.S.H.

SKALKOTTAS: Piano Works. **B. WEBER:** Piano Works. George Bennette, piano. DESTO DC 7136, \$5.98.

SKALKOTTAS: Fifteen Little Variations; Suite No. 4; Thirty-Two Pieces: Two Reveries, Menuetto, Marcia funebre, Greek Folk Dance. **WEBER:** Three Pieces, Op. 23; Five Bagatelles; Fantasia.

This is an important record that manages to be enjoyable as well as significant. Ben Weber, born in St. Louis in 1916, and Nikos Skalkottas, born in Athens in 1904, had very different careers. Weber, essentially self-taught as a composer, has been the recipient of many awards and honors; if his music isn't performed as often now as it once was, he is still a highly respected figure. Skalkottas studied with Schoenberg, Weill, and Jarnach in the Twenties in Germany, but returned to Greece in 1932 and was almost entirely unknown there as a composer until his death in 1949.

Yet the two men are united in the free, individual, and persuasive ways they have adapted Schoenberg's serialism to fit their own expressive needs. Sometimes these days, with serial writing no longer the mode, it seems as if the only significant music in a classical serial idiom was turned out by the Viennese Big Three. That of course is hardly the case, but it's nice to have a record like this come along periodically to remind us that music of genuine worth and communicativeness was writ-



Edo de Waart—zestful woodwind music.

ten in a twelve-tone idiom. Most of Weber's music on this disc is of a serious, Bergian sort (the pieces composed in 1945-46); the exception is the Five Bagatelles, which came out in 1938 and which were apparently the first published American composition in a serial style. Skalkottas' music is even more individual, in the way he incorporates the flavor of Greek folk music into his music.

Bennette's performances sound absolutely first-class, which is all the more fortunate since his seems to be the only disc of piano music by either composer in the current catalogue. Good sound. J.R.

STOCKHAUSEN: Klavierstücke IX and XI—See Berio: Sequenza IV.

STRAUSS, R.: Sonatina for Wind Instruments, No. 1, in F (*From an Invalid's Workshop*); Suite for Thirteen Wind Instruments, in B flat, Op. 4. Netherlands Wind Ensemble, Edo de Waart, cond. PHILIPS 6500 297, \$6.98.

There are two classes of home listeners for whom the mere listing of this release's contents and players well may be a stronger purchase incentive than any reviewer's recommendations. One comprises those already familiar with Strauss's writing for woodwinds, especially the companion works to these here: the early Op. 7 Serenade for thirteen winds and the late Sonatina No. 2, both of which were recorded by De Waart and the Netherlands just over a year ago (Philips 6500 097). The second class includes those who know any of the young Netherlanders' recordings—most recently the "Little Marches by Great Masters" (Philips 6599 172), which I reviewed so warmly just last September.

Here, as in the earlier releases in this series, the audio engineering is admirably transparent, focusing all one's aural attention directly on the superbly piquant instrumental timbres and making infectious the players' own vital relish in what they are doing. It is this combination of pungency and zest that makes even the mildly Brahmsian idiom of the

1884 suite impossible to resist and that further enhances the fascination of the more imaginatively intricate and subtly colored sonatina of 1943. Both works have been recorded at least once before, but surely never as well, and in any case the new versions are the only ones currently available.

Perhaps I should add a warning not to let the First Sonatina's subtitle give you a false impression: At the time it was written, the invalid composer was already convalescing and able to infuse his music with that ineffable feeling of euphoria that often follows a serious operation or illness. But this delectable quality is only one of the delights to be found in the works of Strauss's last years, when he demonstrated perhaps better than in his youth just how much musical genius he possessed. Anyone who fails to seek out the wind-instrument works cited here—plus, of course, the Oboe and Second Horn concertos, the *Metamorphosen* for strings, the chamber opera *Capriccio*, and the *Four Last Songs*—does himself, as well as Strauss, grave injustice. R.D.D.

TCHAIKOVSKY: Concertos for Piano and Orchestra (3). Emil Gilels, piano; New Philharmonia Orchestra, Lorin Maazel, cond. [Suvi Raj Grubb, prod.] ANGEL SB 3798, \$11.98 (two discs).

Concertos: No. 1, in B flat minor, Op. 23; No. 2, in G, Op. 44 (ed. Siloti); No. 3, in E flat, Op. 75.

Comparison—No. 1:

Gilels, Reiner/Chicago Sym.

Victr. VICS 1039

Comparison—Nos. 2 and 3:

Graffman, Ormandy/Philadelphia

Cot. MS 6755

Gilels has let more than a decade elapse since his last recording of the Tchaikovsky First Concerto (with Reiner)—a longer interval than separates any of his earlier ones, all raunchily (if excitingly) played.

His current interpretation stands apart from the previous bunch in several ways. The biggest difference is tempo. The first movement is a bit more deliberate than before: It doesn't drag by any means—nothing to rival the Richter and Weissenberg versions with Karajan—but the stress is more scholarly than blood-and-thunder exciting. The third movement, which I felt always sounded ridiculously hurried and pulseless on the various older Gilels versions, is drastically—and fortunately—modified. As he now plays it, the movement fits with what has gone before: It sounds grand and powerful, not giddy and inane. The central canzonetta remains much as before: a good, middle-of-the-road account that could stand slightly more flow and cohesion.

Gilels' style also remains as before: neither particularly thunderous nor particularly poetic. I feel a certain bloodless quality in his tonal shading, which becomes hard in fortissimo, pallid in piano. The grand line of a Horowitz or a Rubinstein is missing here, and so is the patrician sensitivity of a Richter (with Anserl or Mravinsky, *not* with Karajan!). Since Gilels' mechanically precise pianism here is blemished by a few musically imprecise points (in the first-movement main subject he persists in playing the rhythmic figure of two triplets followed by a rest as if it were a main note preceded by a grace). I would characterize his capable interpretation as "prosaic" rather than "literal."

The previous Gilels version of the Second Concerto (only one in this instance!) was a very exciting and somewhat special "live" Russian performance with Mravinsky and the

Leningrad Philharmonic on a now withdrawn Everest/Baroque pressing. Its most newsworthy feature—a horrendous mishap in the final movement—is of course not duplicated on the new Angel disc. That rondo—without technical flaw this time around—is substantially more modestly (though still excitingly) paced. Otherwise, Gilels sticks to his former guns: real knock-'em-dead bravura applied to the Siloti revision in all three movements. To my mind, Siloti's emendations strengthen the second movement and keep it from rambling as the original (nearly twice-as-long) version does, but I prefer the original in the outer movements. Thus, my choice is the excellent Graffman/Ormandy disc, which utilizes the best of both worlds (and throws in a capably played version of the one-movement Third

Concerto as well). But this Second Concerto is the best thing in the new set.

Gilels and Maazel are much more careful in their account of the Third (they also opt for the one-movement form—which is to say without the additional movements of Op. 79, which Tchaikovsky evidently felt to be substandard). The textures are painstakingly transparent, and in the third theme, with the repeated notes, Gilels' articulation is ultraprecise in contrast to the slightly slapdash Graffman treatment. But I find that the amazingly accurate reading moves a bit sedately, even antisepitically. I prefer the Graffman/Ormandy, which moves along less self-consciously and sounds a bit darker (though equally clear) in its orchestral color.

Angel's sound is wonderfully bright, and



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the orchestral work is brilliantly disciplined. And perhaps you'll find more imagination in Gilels' efficient work than I do. H.G.

VIVALDI: Concertos for Violins and Strings. Pinchas Zukerman, Kenneth Sillito, José-Luis Garcia (in P. 148 and 278), and John Tunnell (in P. 148), violins; Philip Ledger, harpsichord; English Chamber Orchestra, Pinchas Zukerman, cond. [Paul Myers, prod.] COLUMBIA M 32230, \$5.98. Tape: ● MA 32230, \$6.98; ●● MT 32230, \$6.98. Quadriphonic: MQ 32230 (SQ-encoded disc), \$6.98; MAQ 32230 (Q-8 cartridge), \$7.98.

Concertos: for Two Violins, in A minor, P. 2; for Three Violins, in F, P. 278; for Two Violins and Cello, in D minor, P. 250. Concerto Grosso for Four Violins, in B minor, Op. 3, No. 10 (P. 148).

Zukerman continues his recorded forays into the baroque repertory and into the dual role of soloist and conductor. In one important sense, this is an anachronistic disc from a stylistic standpoint: Zukerman and his cohorts, solo and *ripieno*, dig into the strings in their bowing to produce the maximum bite and brilliance of tone. Fine and good for modern ears, but Nikolaus Harnoncourt and Gustav Leonhardt would shake their heads.

Otherwise, the outer obeisances to modern stylistic accuracy are duly made, and there is a harpsichordist on hand for the continuo. On its own terms, this is a lovely record, full of vigorous (sometimes *too* weighty and vigorous—the grunting emphasis begins to get on one's nerves after a while) playing and honest good sense. The other soloists are excellent (although oddly enough the cellist in P. 250 goes unmentioned), the English Chamber Orchestra upholds its reputation, and the sound is properly full-bodied. J.R.

WAGNER: Operatic Excerpts. René Kollo, tenor, Staatskapelle Berlin, Otmar Suitner, cond. [Eberhard Geiler and Claus Struben, prod.] COLUMBIA MG 32303, \$6.98 (two discs).

Rienzi: Allmacht' ger Vater, blick herab. Der fliegende Holländer: Mit Gewitter und Sturm; Willst jenes Tages. Tannhäuser: Inbrunst im Herzen. Lohengrin: Höchstes Vertrauen, in fernem Land. Die Meistersinger: Am stillen Herd; Morgendlich leuchtend. Die Walküre: Ein Schwert verhiess mir der Vater; Winterstürme wichen dem Wonnemond. Siegfried: Dass der mein Vater nicht ist; Selbige Ode auf wonniger Höh'; Götterdämmerung: Brunnhildel Heilige Braut!; Siegfried's Funeral Music.

At a time when complete Wagner recordings have become the norm this recital seems a retrograde step: a series of fragments featuring the tenor voice, drawn from almost the entire range of the composer's career, yet presented in no particular order. It is hard to believe that any single tenor could ever have been suited to roles as different as Rienzi, the Steersman, Erik, Tannhäuser, Lohengrin, Walther von Stoltzing, Siegmund, Siegfried, and Parsifal. Even Lauritz Melchior, paragon of recorded heldentenenors, couldn't make the Steersman sound as convincing as Siegfried. The weight and coloration of Melchior's voice made him unique as Tannhäuser and Siegfried. But these are true heldentenor roles. Something more lyrical is clearly required for a Lohengrin or even a Siegmund.

René Kollo, announced on the jacket as "The Sensational Young German Helden-tenor," sounds like a lyric tenor to me. The voice is attractive, bright, and forward, though

still technically immature. The top, for one thing, is by no means under complete control. His rhythm is occasionally slack and his intonation is sometimes wayward (he doesn't really get the Steersman's song right; most of it comes out sharp). Also there is often a disconcerting yowl in his tone (e.g., on "Wälse! Wälse!" from the *Walküre* monologue). Nevertheless, Kollo sounds ardent, youthful, and open to good influences. Wolfgang Windgassen's estimable presence can be discerned behind much of Kollo's work. His "Anfortas! die Wunde!" rises to a powerful, frenzied climax. So does "Inbrunst im Herzen." But as with his complete Tannhäuser on London, one can all too plainly hear that Kollo's ability to deal with music of this amplitude is really dependent upon the microphone. What that leads to here is a deadening kind of homogenization: Every character from the Steersman to



René Kollo—a mixed Wagnerian bag.

Parsifal sounds alike, and monotony sets in long before the end.

Interest of a sort, however, is maintained by the producer's musical taste: Some excerpts simply stop in mid-air; some, for all the world like pop songs, are faded down at the end; some are accorded concert postludes, mostly of a very dubious kind. Even though several passages require a chorus, none is to be heard. The different triumphs of Parsifal and Walther von Stoltzing both go unacknowledged. In the *Meistersinger* excerpts the orchestra is kept busy being both itself and a great number of Nurembergers.

The choice of material is at times distinctly odd. We get only a brief snippet from the second act of *Siegfried*—from the exit of Mime until just *before* the so-called Forest Murmurs. In *Götterdämmerung* we get only the second part of Siegfried's demise, but then are offered a complete performance of the Funeral Music. Kollo has already recorded Walther in the complete Karajan *Meistersinger* (Angel SEL 3776) and the title roles in Solti's *Tannhäuser* (London OSA 1438) and *Parsifal* (OSA 1510). His fans would be better advised to await further complete recordings. Texts and translations. D.S.H.

WEBER, B.: Piano Works—See Skalkottas: Piano Works.

recitals and miscellany

THE ANGEL ALBUM. Various performers. ANGEL SBR 3800, \$6.98 (two discs) [from various originals].

As HIGH FIDELITY readers will recall from last month's issue, 1973 was a big year for record-company anniversaries. Angel Records celebrated its twentieth, since its founding in 1953 by the English EMI company to distribute the European Columbia catalogue (the HMV catalogue was added in 1957). The whole fascinating history is engagingly recounted in the liner notes for "The Angel Album" by Dorle Soria, who should know: Mrs. Soria and her husband Dario virtually *were* Angel Records in 1953. And the story will absorb anyone who, like me, is intrigued by the inner workings of the record industry.

Your interest in the records will depend on your tolerance for a collection mostly of snippets from larger works. The sampling does provide an impressive look at the Angel artist roster. Each of the four sides has its own title. "The Early Years" includes such classics as Lipatti's Schubert D. 899, No. 2 Improvviso, the Schwarzkopf/Fischer *An die Musik*, and De los Angeles singing the vocalise from Villa Lobos' *Bachiana brasileira* No. 5 with the composer conducting. "The Great Instrumentalists" are Oistrakh and Rostropovich, Perlman and Zukerman, Barenboim, Ciccolini, Parkening, and Menuhin and Ravi Shankar. "The Great Conductors" are Klemperer, Menuhin, Beecham, Marriner, Previn, Giulini, and Boult. "The Great Singers" are Callas, Sills and Gedda, Corelli, Caballé, Baker, and—in the *Fidelio* quartet conducted by Karajan (sort of a postscript to "The Great Conductors")—Dernesch, Donath, Riederbusch, and Laubenthal.

Now that Angel is back on track with the quality of its disc mastering and pressing, this birthday finds it in better health than ever. Many happy returns! K.F.

THE LAURITZ MELCHIOR ALBUM. Lauritz Melchior, tenor; various singers, orchestras, and conductors. SERAPHIM IB 6086, \$5.96 (two discs, mono) [recorded 1926-35; from DACAPÓ C 147 01259/60, 1972].

WAGNER: Rienzi: Allmacht' ger Vater, blick herab. Tannhäuser: Inbrunst im Herzen. Lohengrin: Das süsse Lied verhallt (with Emmy Bettendorf, soprano); Höchstes Vertrauen; O Elsa! Nur ein Jahr an deiner Seite. Tristan und Isolde: Tristan! ... O sink' hernieder, Nacht der Liebe (with Frida Leider, soprano); Wie sie selig. Die Walküre: Ein Schwert verhiess mir der Vater; Winterstürme wichen dem Wonnemond ... Du bist der Lenz ... Siegmund heiss ich (with Lotte Lehmann, soprano); Siegfried: Nothung! Nothung! ... Schmiede, mein Hammer; Kenntest du mich, kühner Spross (with Rudolf Bockelmann, baritone). Götterdämmerung: Hast du, Gunther, ein Weib? (with Friedrich Schorr, baritone); So singe, Held ... Mime hiess ein mürrischer Zwerg (with Otto Helgers, bass). MEYER-BEER: L'Africaine: O paradisi. VERDI: Otello: Dio! mi potevi scagliar; Niun mi tema. LEONCAVALLO: I Pagliacci: Recitar ... Vestì la giubba. (All sung in German.)

The contents of this set are identical to the Dacapo set that has been available as an import. When that set appeared, Conrad L. Osborne discussed these recordings—along with a number of other Melchior LPs—in his October

1972 feature review, "Heldentenor of the Century." Readers are referred to that review for an in-depth consideration of the Melchior discography. Suffice it to say that the period of these recordings was, all in all, the best in Melchior's extraordinary recording career: The Wagner excerpts are the standard against which all other performances must be measured; the non-Wagner excerpts (particularly the spellbinding *Otello* selections, whose praises have been sung often enough in these pages) leave no doubt of the tenor's all-around musical and dramatic sensitivity.

The Seraphim issue makes this material readily available domestically—and at budget price. The transfers are excellent. Unless you have both Preiser Melchior discs (which duplicate much of this material), this set is a must. K.F.

ANTHONY NEWMAN: Harpsichord and Organ Recital. Anthony Newman, harpsichord, pedal harpsichord, and organ. [Steven E. Paul, prod.] COLUMBIA M 32229, \$5.98. Tape: ● MA 32229, \$6.98; ●● MT 32229, \$6.98.

BACH: Concerto No. 1, in D, after Vivaldi, S. 972; Partita in B minor, S. 831; Trio Sonata No. 6, in G, S. 530. **F. COUPERIN:** Messe pour les paroisses; Benedictus; Agnus Dei; Qui tollis (from Gloria). **L. COUPERIN:** Le Tombeau de M. Blancrocher. **BULL:** Walsingham Variations.

Controversy seems to swirl around Anthony Newman's amiably astrological head wherever he goes. He is accused of playing too freely and of playing too strictly and mechanically. He is accused of giving lousy live performances after setting us up with his wonderful records. But putting aside all of that and the woefully "groovy" image that Columbia has foisted upon us, this particular record provides a lot of pleasure.

You do have to compensate for the sound first, however. Columbia or Newman seems to think that a harpsichord should sound as loud and raucous as possible: If you set your controls where you normally set them, the harpsichord parts of this record will sound like the Nibelungs run amok in the boiler factory. Cut the volume and treble by half, and you begin to have something that sounds vaguely like a harpsichord.

The record itself alternates between Bach on the one hand and François and Louis Couperin on the other, ending up with the Bull. Apart from the actual style in which he plays—freely enough here to avoid the charge of "sewing-machine Bach" certainly—the principal item of controversy is the way Newman sprinkles pieces—and pieces of pieces—from François Couperin's first organ Mass throughout the record. It might seem arbitrary except that these meditations were, after all, meant to punctuate the Mass in somewhat the same way. It does make a fair amount of purely aesthetic sense and adds up to a nicely unified record. Most important, Newman plays all three instruments with enormous verve and registrational imagination. J.R.

THE COMPLETE RACHMANINOFF, VOLS. 1-3. For a feature review of these recordings, see page 58.

RICHARD TUCKER AND ROBERT MERRILL AT CARNEGIE HALL (JANUARY 7, 1973). Richard Tucker, tenor; Robert Merrill, baritone; George Schick, pi-

ano. (Israel Horowitz, prod.) LONDON BP 26351/2, \$7.98 (two discs).

Tucker: MOZART: Miserò! O sogno, K. 431. **DONIZETTI:** L'Elisir d'amore: Una furtiva lagrima. **VERDI:** I Vespri siciliani: Giorno di pianto. **MASCAGNI:** Cavalleria rusticana: Mamma, quel vino è generoso. **LEONCAVALLO:** Matinata. **GOLDFADEN-SECUNDA:** Roshinkes mit Mandlen. **Merrill: MOZART:** Le Nozze di Figaro: Non più andrò. Don Giovanni: Deh vieni alla finestra. **MEYERBEER:** L'Africaine: Adamastor, roi des vagues profondes (sung in Italian). **VERDI:** La Traviata: Di Provenza Otello: Credo. **GIORDANO:** Andrea Chénier: Nemico della patria. **LEONCAVALLO:** Zazà: Zazà, piccola zingara. **BOCK-HARNICK:** Fiddler on the Roof: If I were a rich man. **Tucker and Merrill: BIZET:** Les Pêcheurs de perles: Au fond du temple saint. **VERDI:** La Forza del destino. Solenne in quest'ora; Invano, Alvaro. Otello: Sì, pel ciel. **PONCHIELLI:** La Gioconda: Enzo Grimaldo, principe di Santa Flor.

This is for die-hard Tucker and Merrill fans only. Both have had long and important careers, but at fifty-nine Tucker's effective singing days are behind him and Merrill—three years younger—is husbanding his remaining vocal resources. Fortunately both have recorded much of this material under better circumstances.

For more than two decades Tucker's great strength was the vocal size and technical security he brought to the Italian and French Romantic repertory. His soft singing is still listenable, though precarious: The "*Una furtiva lagrima*" is surprisingly successful; the quiet sections of the Mozart concert aria are done with commendable restraint. But whenever any pressure is applied the sour tone turns to pure wobble. The juicy *Gioconda* duet only reminds us of one role Tucker should have recorded complete when it was still in his voice.

Merrill has been more fortunate: He has recorded virtually his whole repertory. Despite the dramatic neutrality of most of his work, I find that his recordings hold up well: Listen for example to the roles both he and his heir apparent Sherrill Milnes have recorded (e.g., Germont, Di Luna, Michele in *Il Tabarro*); in each case Merrill's dependably rich vocalism buries his competitor. At times he has even shaken off his lethargy: if only all his work had the vitality of his vivid Ford in the Solti *Falstaff* (curiously enough a role he never considered singing on stage). On a good day Merrill can still make a positive impression; unfortunately most of his work here is terribly sloppy musically—slurped attacks, distended rhythms.

The best thing on these discs is the great *Forza* Act IV scene, which for some reason Tucker and Merrill have always done well. (Their performance of it was for me the highlight of Deutsche Grammophon's recently deleted disc of excerpts from the Bing gala; and they did it beautifully on RCA's complete *Forza* under Schippers.) The savagery Merrill communicates in his full-throated, ungimmicked "*finalmente*" (shades of Gino Bechi) suggests the kind of singer he might more consistently have been. But their previous recordings of the scene are not only better sung but orchestrally accompanied. George Schick obviously knew who the stars of the evening were; his reticent accompaniments make the piano reductions sound even feeble.

I'm all in favor of live-performance recordings (and this one is technically first-rate—close, wide-range sound with no audience distractions during numbers). But this one has the key drawback of live recordings—sloppiness—without any of the virtues, such as dramatic intensity. There are no notes or texts—just embarrassingly effusive (and carelessly proofread) liner notes. K.F.

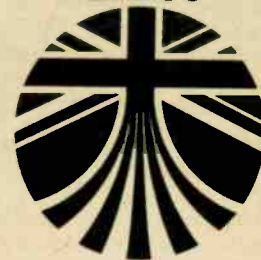
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4-channel discs/tapes BY ROBERT LONG

Enter Nonesuch. In a quadriphonic world beset by competing super-spectaculars, the initial Nonesuch Quadradisc list comes on like a breath of spring. The quadriphonics themselves are gentle, keeping the aural focus up front and adding only varying degrees of space around the original stereo. I don't know, in fact, how long the company has been planning to issue quad; these may all be remixes of recordings originally planned for stereo only. If so, their present spread into four channels is pleasantly and unobtrusively handled. If they were recorded in four channels, however, I'm surprised that greater use wasn't made of the medium.

First I tried a recording I'd been quite taken with in its original stereo: "Early American Vocal Music" by the Western Wind Vocal Ensemble (Nonesuch HQ 1276, \$3.98). The group does for William Billings, Justin Morgan, and others much what the New York Pro Musica did for Josquin and Byrd twenty years ago. The quad sound has a liveness that reminds me appropriately of a New England church I knew as a boy—an effect that was just missed in the original stereo.

Next I tried William Bolcom's collection of Gershwin piano music (Nonesuch HQ 1284, \$3.98). Particularly on Side 1, devoted to show tunes, the "big sound" of quad seems to do something for the music that stereo can't, though I don't think it adds as much to the more introspective pieces on Side 2—the preludes in particular.

The remaining three records should be pretty hot stuff. I thought: four pieces by Edgard Varèse (Nonesuch HQ 1269, \$3.98), George Rochberg's Third String Quartet (Nonesuch HQ 1283, \$3.98), and a coupling of Weill's *Kleine Dreigroschenmusik* (a suite derived from the opera) with Milhaud's *La Création du monde* (Nonesuch HQ 1281, \$3.98). All represent music I admire, in good to stunning performances. But Nonesuch's so-far evenhanded approach to quadriphonics lends no particular distinction. In the Varèse, particularly, I would like to have been plunked down in the middle of the music—it's freakout stuff though its composition predates the popularity of psychedelica. Whether through timidity, conviction, or technical limitations, Nonesuch has not seen fit to present it that way. Incidentally my pressings are noisier than average and some sides are pressed a bit off center.

The resultant wow is objectionable on one side of the Gershwin.

Philadelphia's Q-Sound. I continue to be less than turned on by the way the Philadelphia Orchestra sounds on Quadradisc, and I'm not sure why. Quadriphonics helped in the Shostakovich Fifteenth Symphony, presumably because it was an unfamiliar score and I wanted all the differentiation I could get in listening to it. But in more familiar music I usually come away with a distinct sense of disappointment.

Scheherazade (ARD1 0028, \$5.98), for example, is billed in the liner notes as "1,001 sonic delights." Perhaps it could be in quadriphonics, with the medium accounting for one or two hundred of the delights. It doesn't. I simply don't get the sense of space either within or around the orchestra that I would expect to. In my living room, at least, it is bettered on the first count by a number of SQ symphonic discs (though theoretically Quadradiscs should have the edge in reproducing unequivocally separated instrumental placements), and on the second count by some Japanese-recorded Quadradiscs I've heard.

The same can be said of the Rubinstein/Philadelphia recording of the Rachmaninoff Second Concerto (ARD1 0031, \$5.98). The piano seems to be all over the listening room. This was understandable in some of RCA's early remixes from prequad master tapes, perhaps, but not in a recording made with quadriphonics in mind. Surely a deader listening room would help (mine is quite live), but I find myself turning down the back-channel volume in an only partially successful attempt to focus the sound toward the front of the room.

Perhaps I haven't adjusted entirely to the sound of a symphony orchestra in four channels. Perhaps RCA hasn't. Perhaps my room won't. But considering how much I enjoy the JVC recording of the *Eroica* with the Leipzig Gewandhaus orchestra (now available from the Zen Oriental Book Store, 142 W. 57th St., New York, N.Y. 10019; \$7.50), I tend to think of RCA as the weakest link in this chain.

Opera in the Round? I've been awaiting four-channel opera recordings—real ones—with a breath as baited as the protracted wait will allow. Vanguard has jumped into the breach with two SQ offerings: Handel's *Semele* (Vanguard

VSQ 30022/4, \$20.94; see feature review, page 60) and Rossini's *La Pietra del paragone* (Vanguard VSQ 30025/7, \$20.94). It's jumped in, but it hasn't filled the gap.

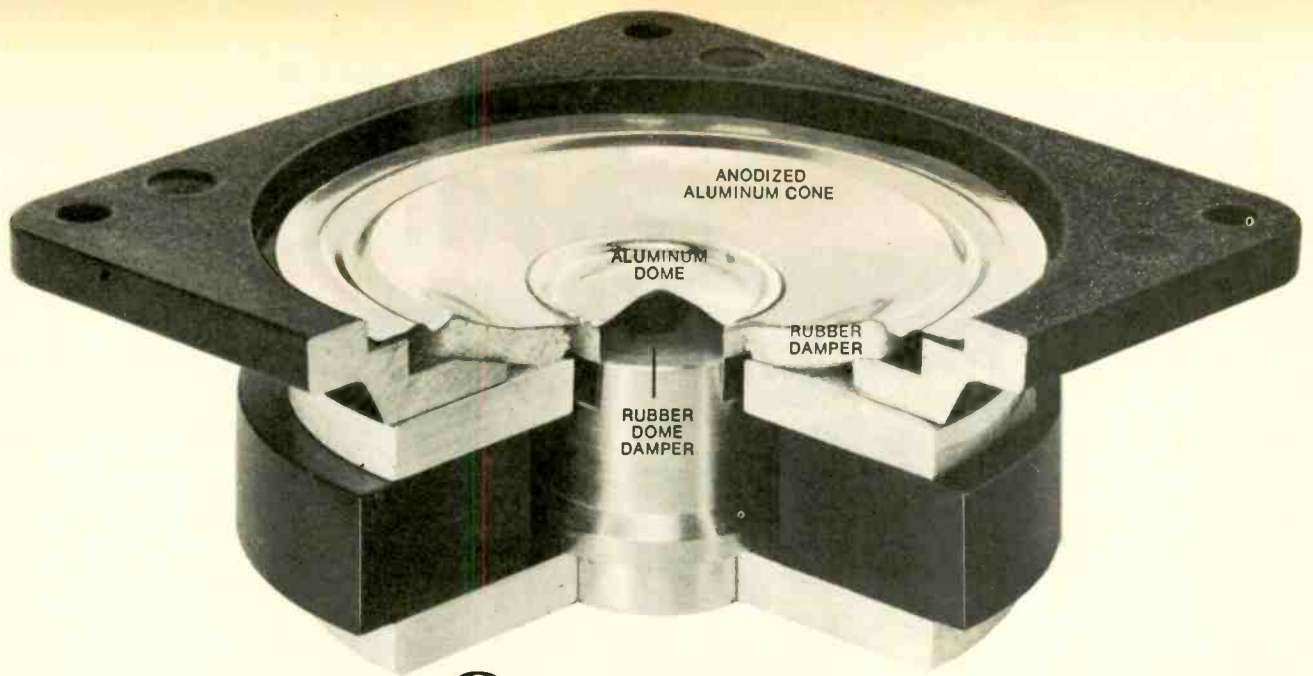
Both are attractive operas, attractively recorded by attractive performers. The Handel is, I think, better on all counts, particularly the score. But outside of opening up the sound and giving a very pleasing—even satisfying—sense of space and place (meaning an opera house or hall, rather than the dramatic setting), the quadriphonics contribute little if anything. Though I can hear the jeers that such a statement will draw from dis-cophile conservatives, I'm convinced that a rethinking of operatic recordings with respect to the potential of quad—much as Goddard Lieberman rethought the medium for his LP version of *Porgy and Bess* a generation ago—could yield immensely exciting results. Perhaps neither of these works is the place to begin, and perhaps the quadriphonic medium must be more thoroughly digested by producers and listeners alike before the rethinking can yield valid results.

Every now and then I get out the London stereo recording of scenes from Zandonai's *Francesca da Rimini* and set up for simulated quad to remind myself how exciting those results might be. Granted that a basic thrust of *verismo* is the heightening of directly expressed emotions, and that my eyeball-to-eyeball confrontation with Magda Olivero and Mario del Monaco would surely seem less appropriate in, say, *Forza del destino*—let alone *Idomeneo*.

Quadriphonic perspectives will have to be tailored to the opera at hand. For example I think I would want to be aware of the proscenium in such a classic piece of stagecraft as *Nozze di Figaro*, but the already elaborate and idealized artificiality of *Così* might lend itself beautifully to equally stylized quadriphonic placements. How about one channel as "home base" for each of the four main participants, with each making sorties into the territory of the others, depending on the action, and Despina and Don Alfonso treated as free spirits that weave among the other four?

Such an approach—perhaps any approach—to quadriphonic opera would depend heavily on the producer's giving the listener a clear understanding of the spatial significance of what he's hearing. Except for the implications of a photograph made during the recording session and included in the Rossini libretto booklet, Vanguard makes no reference whatever to quad. Presumably the printed matter was intended for use interchangeably in stereo or quad issues of these recordings.

Don't get me wrong: I'm not putting down Vanguard's enterprise in releasing these two welcome albums. But in my impatience I can't help looking beyond them. ●



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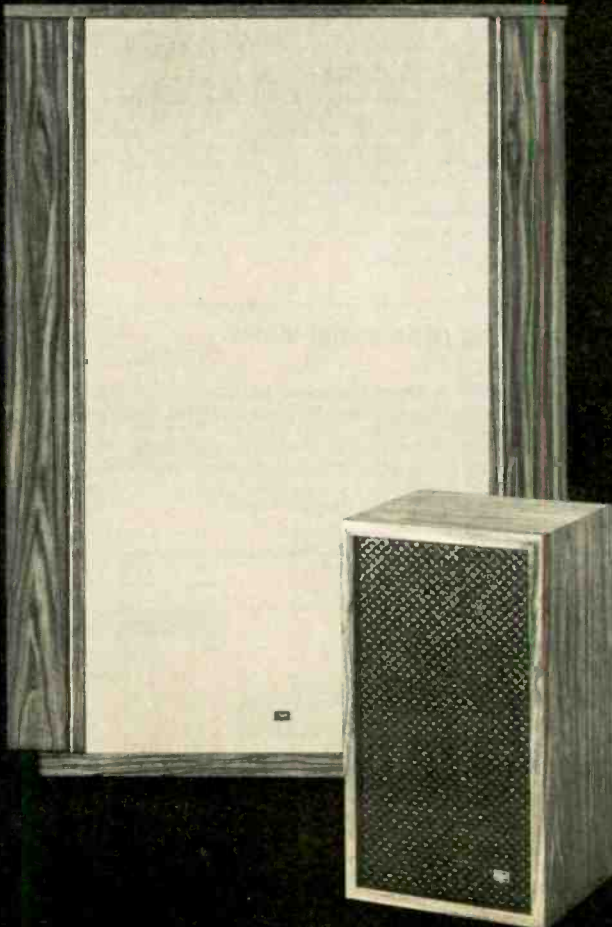


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There are pleasures
to be had in both types
of music for devotees
of either.

Classics for Rockheads

by John Rockwell

Rock for Classicists

THIS ARTICLE is based on three premises that are easy to state but need a little elucidation. First, music is music, indivisible. Second, niceties *do* count, even for the neophyte. Third, my taste can be universalized.

To elucidate point one, music is sound, organized or at least indicated by a human agent. Such categorizations as we make among different sound pieces have to do with whatever stylistic tradition they fall into and their national and social origins. Theoretically, if you are sensitive to sound, if you like a particular way in which it has been organized, then you may well like other ways as well. It's probable that the reason you haven't come to terms with other kinds of music is unfamiliarity. Furthermore that unfamiliarity probably has as much to do with sociological as with aesthetic issues.

In the specific cases of classical music and rock—which are of course themselves merely two of the many, many kinds of music—a classical music devotee may hear rock from time to time. Maybe he likes it. But if he has been put off by it, he probably hasn't given it a chance. At the same time, the rock fan may be reacting to classical music negatively for the same reason.

We are all fearful and insecure in the face of the

Regular HF contributor John Rockwell also reviews classical, pop, and rock concerts and records for the New York Times.

unknown and likely to translate that fear into active prejudice. It is silly to pretend that you can get all there is to get out of a particular piece or genre of music on a first hearing. Perhaps classical music demands greater knowledge than popular music, which by definition is meant to appeal to the millions. But even in rock, a knowledge of a band's history or the songs it is singing and the style it is singing them in enriches the experience of listening. Liking and learning about music is a lifelong pleasure because the relationship between untutored, intuitive response and sophisticated appreciation is always shifting and growing.

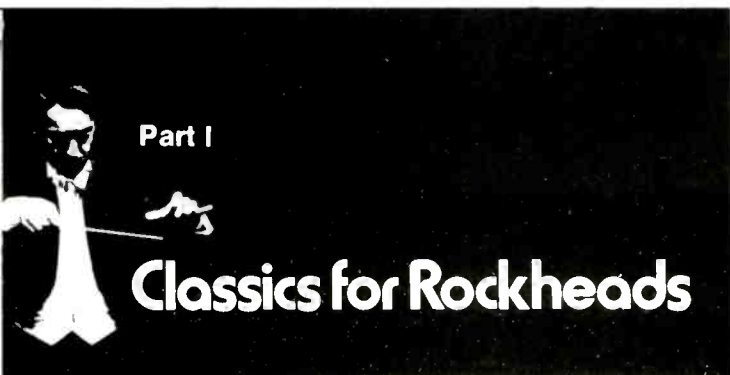
You shouldn't be put off by a catalogue full of records and a haughty subculture of classical or rock devotees: Every expert knew nothing once and not all of them started learning the day they were born. All it takes is to realize that you like one piece, and then to let your gradually more educated instincts be your guide.

As far as the second premise is concerned, the very nature of music as a performing art makes the quality of performance paramount—so much so that in the records listed at the end of this article, excellence of music-making must take precedence over considerations of high fidelity. If you hear a piece of music played indifferently or if you hear rock by an inferior band or a band playing below its own best level, you will be less able to differentiate the factors contributing to your disappoint-

ment than would an expert. You are not giving yourself the best chance of liking a piece if you hear it under less than ideal conditions.

Third, my taste can be universalized in the sense that any critic has to assume that his feelings are shared by others—and if his editor cares about his readership, he had better feel that way too. Certainly the critic must be true to his own perceptions, but if the exercise of his profession is not to be entirely onanistic, he must presume that his own personal aesthetic experiences are representative of something beyond himself.

Which leads of course to one final, inevitable admonition: Without being pig-headed about it, ultimately you have to trust your own taste. If you try to force-feed yourself, to *make* yourself listen to music you don't really like, then you will put yourself off irrevocably. The cultivation of taste has to proceed in steps small enough to be managed easily and pleasurably. Listen to a few things, pick one you really do like, go from there to something else that logic and expert advice suggest.



Classical music scares people off because it has the aura of a closed, secret society, with membership restricted to those with Mozart-like natural musical ability and encyclopedic knowledge. The faults and omissions of American musical education in the schools are worth an article—or a book—of their own. Children aren't taught about music so much as made to feel inferior in the face of it. If you like music, you have all the "musical ability" you need to develop your taste as far as you wish.

So-called classical music conforms to an ever-evolving tradition of Western art music that stretches back to the Middle Ages. By art music I hope to distinguish it from popular music in a very particular way: Western classical music is usually the product of composers determined to make a serious, individual statement. In recent decades it has usually been a noncommercial statement as well, but that is hardly true for some of its greatest composers. Rock music also is full of composers who are dead serious about their music, and who try—often with greater success in terms of humanistic meaningfulness—to say something as intensely and pointedly as possible. The real differences between

classical music and rock have to do with their antecedents (or "roots," in current rock argot) and the kind of audience they generally appeal to.

I educated myself as a young teenager about classical music (I had had piano lessons, but that had more to do with the rote memorization of recital exercises than it did with music) by buying records and compulsively reading record books and back issues of *HIGH FIDELITY*. Today, there aren't any recommendable, up-to-date books of comparisons between recorded performances, but there still are the American and British record magazines.

The record companies themselves seem to have a great and greedy interest in trying to deflect some of that vast rock market into the classics, but American record-company executives have been remarkably dense about how they go about it. Rock fans detest hype and condescension, and nothing can be more absurd, condescending, and hopelessly ungroovy than the packagings and formats of most of the "greatest hits" collections one sees for sale these days. A sampler can be a good way to get into the classics, a particular period or composer. At the moment, Seraphim has several budget-priced albums that are well worth exploring, and other good samplers can be found on Vanguard (the music of Haydn and Satie) and Angel (Puccini). But as a general rule, collections of this type almost invariably have a few selections one doesn't need, miss a few one does, and—with performances drawn from one label's inventory—contain a few performances that don't match up to the competition.

What are usually considered the most popular pieces of classical music fall into the light-classical/warhorse category. Their virtues for the newcomer to the mysteries of the classics are accessibility and bright, upbeat moods. That they generally have, and there can be no question that if this sort of music is played with the same care and sophistication that is (or should be) lavished on the more serious items in the repertory, they can sound very good indeed.

Rimsky-Korsakov's *Scheherazade*, for instance, can sound glaring and crude when it is reduced to the status of a technical-display record with a belly dancer on the cover. But in a performance as delicate and refined as that by the late Sir Thomas Beecham, it sounds wonderfully sensuous and exotic. Beecham is also responsible for an exquisite record of Grieg's complete incidental music for *Peer Gynt*.

Waltzes and other music by the Viennese Strauss dynasty were the genuine pop music of their day clothed in symphonic dress. Most of the records available of this music sound mechanistic and massive in a hopelessly unidiomatic way. Unfortunately, none of Clemens Krauss's mono-only recordings of Strauss-family instrumental music

seems to be in the domestic catalogue at the moment. But you won't go wrong with Karl Böhm's rather different but almost as winning performances.

Carl Orff doesn't enjoy a very good critical press these days—many music writers accuse him of simplemindedness. But there are those of us who like and respect his music too, and there can be no question that his rousing, infectious, highly rhythmic *Carmina burana* is an enormous and deserved popular success.

Finally, Offenbach's music is always worth hearing, but the form in which one usually first encounters it is a pleasant if raucously reorchestrated pastiche of a modern ballet called *Gaité parisienne*. Better to go back to the source, and there could be no better place to start than Everest's ancient two-disc recording of *Orpheus in the Underworld*, an irresistibly Gallic dash under the leadership of René Leibowitz. The recorded sound is awful, but it doesn't really matter.

There is a strong dance element in much classical music. Since rock was born as dance music too, one might suspect that a fan of one might like the music of the other as well. In fact present-day popular music's fascination with kinetic rhythmicity helps explain the intense interest in baroque music over the past twenty years or so. Rock-and-roll was born just about the time the baroque revival of our day got under way, in the early Fifties. The appeal of rigorously rhythmic, actively contrapuntal writing speaks demonstrably to our modern sensibility.

The first baroque music I can recall hearing was Bach's *Brandenburg Concerto No. 2*, the one with the high trumpet, in Felix Prohaska's still-available performance on Vanguard (SRV 171/2). The exuberance and energy of that music were like nothing I had ever heard before, and I would still recommend Bach's *Brandenburgs* as a superb introduction to the period. The modern recording by Nikolaus Harnoncourt has a wonderful pungency of instrumental color. Glenn Gould's account of the *Goldberg Variations* should be heard too.

Handel offers a similar buoyancy and rhythmic energy, but with a more uncomplicated, extroverted sensibility. His *Water Music* makes a winning introduction to his music. Those in search of a more varied coloristic palette and a style rather different from that of the mid-eighteenth century might enjoy Harnoncourt's superb recording of Monteverdi's *Orfeo*, the first great opera, written in 1607.

The bread-and-butter standards of the German symphonic school grew out of the baroque, historically speaking. When anybody thinks of "classical music" he is likely to think first of Beethoven. Yet Beethoven himself was part of a tradition that extended back at least to Haydn and forward at least to Brahms with offshoots into non-German-speaking countries. This is music with a strength and

logic of form ideally allied to sensuous allure and popular appeal. It is music that simultaneously aspires to the broadest humanistic purpose without for a moment sacrificing the composer's own individual self-esteem.

Haydn's music might best be encountered in Vanguard's excellent two-record anthology referred to above, which provides a trumpet concerto, two symphonies, and a string quartet, all in excellent performances. For Mozart, the riches are embarrassing (perhaps the embarrassment is mine, since by finding so many recommendable Mozart records I am not so unwittingly revealing my own enthusiasm for his music). In addition to the listed recordings, you won't go wrong with almost any symphony conducted by Karl Böhm, Colin Davis, Daniel Barenboim, Bruno Walter, or Neville Martinier.

Perhaps the best introduction to Beethoven might be a record of some of his overtures, which are generally as complex and serious as the symphonies and several of which can be grouped on a single disc. Of the symphonies, No. 5 is probably the most popular, but when I was first listening to Beethoven, the Second Symphony was a special favorite in Arturo Toscanini's tense, intense version.

After Beethoven, try Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, Schubert's Symphonies Nos. 5 and 8, Schumann's Symphonies Nos. 3 and 4, and Brahms—Toscanini's four-record package of the four symphonies and other orchestral music is a good introduction. Finally, you shouldn't pass up Klemperer's superior collection of overtures and other music by Gluck, Weber, and Humperdinck either.

From the German symphonic school one can move logically to the mid-late Romantic orchestral standards. You could move to this group just as logically from the warhorse category since the two tend to overlap, chronologically and in other ways.



Mozart—an embarrassment of riches.

Franck's symphony and Saint-Saëns's Third Symphony are two instances of Brahmsian symphonic mechanics transferred to France, and both can appeal mightily to the new classical listener. In addition to the listed version, Toscanini's out-of-print effort of the Saint-Saëns on RCA is valuable if you can find it.

Among other composers whose music you should investigate, Tchaikovsky is best appreciated in serious, unrhetoical performances that blot up some of that composer's weepy sentimentality. One might think that Mahler's grandiose expansions of the symphonic form wouldn't appeal to the neophyte, but they often do. Sibelius is grievously out of fashion at the moment, but his Second Symphony should attract anybody who likes sweeping Romantic symphonic works of some dignity.

For Richard Strauss's orchestral music, the Klemperer recording of the early *Death and Transfiguration* and the autumnal *Metamorphoses* is a beauty. I remember when I first heard the music of Strauss: It was *Death and Transfiguration*, and it made me uneasy because I couldn't perceive the form in this restless flow of sound. But perhaps I was being slow, and perhaps some people instinctively like flowing, seemingly formless things.

For the impressionists, Pierre Boulez' Debussy and Ravel collections are both miracles of elegant clarity.

Most people approach classical music for the first time through pieces for largish instrumental ensembles, but that is of course hardly all there is to classical music or the only way to approach it. The piano has the largest literature of any solo instrument: Dinu Lipatti's subtly sensuous account of Chopin's waltzes is an irresistible delight as is Walter Gieseking's collection of Debussy, Ravel, and Grieg. The harpsichord is an ancestor of the piano, but Wanda Landowska played both, and her recording of piano music by Mozart and Haydn is unique. For harpsichord music, it would be difficult to surpass that by Couperin, and Rafael Puyana's well-chosen assortment of that composer's wittily programmatic pieces is a fine one.

Your introduction to chamber music might well be the Guarneri Quartet's version of the Beethoven Quartet Op. 59, No. 1. Schubert is at the center of the song repertory, and Elly Ameling and Jörg Demus have put out a lovely single-record selection with some solo piano pieces as a bonus. For older recordings of solo and chamber music (which, after all, age less quickly than symphonic recordings do), the Seraphim Age of the Great Instrumentalists series is well worth looking into.

Opera is sung, dramatic music, and so is most rock. But opera poses special problems. Most of them spread over multirecord sets that constitute a hefty investment when you just want to sample. Yet if you get a highlights record of a given opera and like it, you have to decide whether you want to du-

PLICATE your purchase by buying the complete set. Here—as in all music, for that matter—friends or your local record-lending library may be the best way to explore.

Another problem with opera is that most of them were conceived of as drama. It's difficult enough to experience live, staged opera in this country, let alone to see it in properly intimate theaters with real care paid to dramatic values. Yet you may find, as I did, that it is hard to appreciate opera from records unless you can associate it with a dramatic experience; the imbalance between sound and stage in America may help partially explain the craze for bel canto opera, which can look as silly as it wants to and still sound gorgeous.

For pure song, the bel canto tunes of Donizetti and Bellini might be your best bet. Montserrat Caballé's collection of arias by the two composers is a good choice, but if you'd prefer a little more dramatic urgency, there is Maria Callas' gripping portrayal of Donizetti's *Lucia di Lammermoor*.

Italian opera reached its peak of intensity and urgency in Verdi. It may be a cliché to call his Requiem operatic, but it is in fact as convincing and theatrically imposing a piece as he ever wrote and Toscanini's hair-raising live performance of it will surely lead you on to the operas proper. Puccini's music tends to pretension, but the tunes are captivating; *La Bohème* may be the freshest of his operas, but Callas' *Tosca* (her first version, not the stereo remake) is possibly the finest Puccini performance on records.

German opera needs the stage more than Italian opera does even if it isn't always as melodramatically overt. Still, anyone who responds to German symphonic music ought to find the operas of Mozart, Beethoven, Wagner, and Richard Strauss appealing on records. For Mozart, try any of the versions of *Die Zauberflöte* in either of the Schwann catalogues; all have their real virtues, and most are available in single-disc highlights form. Beethoven's only opera, *Fidelio*, is best heard in Klemperer's noble version. Wagner is particularly difficult to excerpt or to hear independently of the stage, but you can try Walter's marvelous first act from *Die Walküre*, the forging scene and final duet from *Siegfried*, or the highlights from Herbert von Karajan's *Meistersinger* set.

Strauss's operas, like his music in general, can be divided between an extroverted youth and a more introverted maturity. For the former, there is Caballé's surprisingly effective *Salome*—anybody who likes Alice Cooper might find this more technically sophisticated but hardly less outrageous antecedent worth looking into. For a record that spans the early and late periods, Christa Ludwig and Walter Berry have made a winning collection of excerpts from *Elektra*, *Der Rosenkavalier*, and *Die Frau ohne Schatten*. And for a rewarding excursion off the center of the operatic beaten path, you might

check out Toscanini's performance of the Prologue from Boito's Italo-Germanic *Mefistofele*.

So far I've discussed music that falls into the standard repertory of classical music, which extends from about 1600 to the First World War. There is, of course, a vast body of music that precedes that period and another body that follows it. For the former, the variety is so great that it really demands the separate article devoted to it in last month's issue ("Four Centuries of 'New' Music" by Susan Sommer).

Modern music suffers from a reputation for obscurity and ugliness, and it must be admitted that a lot of what is written these days has a pedantic, deliberately uncommunicative quality to it. There has, however, been an enormous amount of great music written in our time, and neophytes have a definite advantage here: Unaware of the doctrine, petty squabbles between conservatives, radicals, and different kinds of radicals, they can simply listen to new music and respond to it as their tastes dictate.

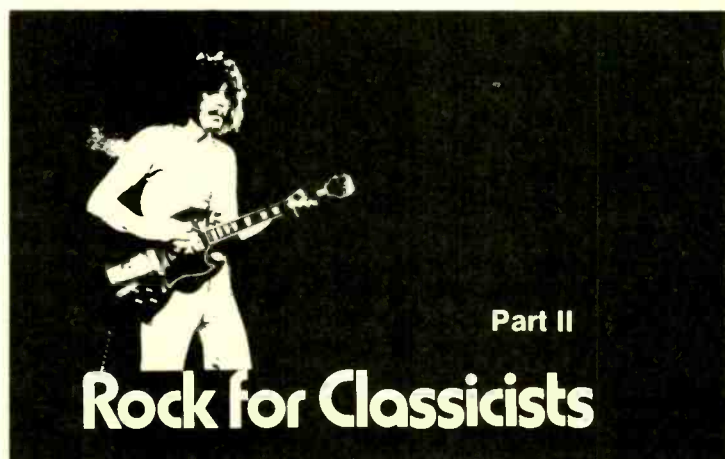
It's amazing that music written sixty-five years ago can still be considered modern and unapproachable, but that's the case with the music of our century that has deviated from conventional tonality. But in the face of the *really* far-out music of our time—the atonal or, to coin a term, "trans-tonal" music—many of the by-now classics of modern music sound accessible indeed.

Heading the list of composers in this category is Igor Stravinsky, and his deservedly popular early big-three ballets are available conducted inimitably by the composer, as is his recorded version of the *Symphony of Psalms* and the *Symphony in C*. Charles Ives was a loner in his lifetime, but his friskily chaotic musical collages now enjoy wide acclaim; Stokowski's version of the *Symphony No. 4* is an appealing introduction to his music. Hindemith at his best should please anyone who likes the German symphonic school. Nationalism in music hardly died out at the end of the nineteenth century, and for all their more abstract virtues, Prokofiev, Janáček, and Villa Lobos all represent a prolongation of nationalism into our time.

The serialists or so-called twelve-tone composers, chiefly Schoenberg, Webern, and Berg, give the average symphony subscriber his worst case of the flutters, and indeed it does take a bit of listening to appreciate them at their most austere. But they aren't always austere, and Boulez and the New York Philharmonic managed to provoke a standing, shouting ovation at a youth-oriented concert last June. For Schoenberg, try the early, Romantic *Verklärte Nacht*; for Berg, the violin concerto with its pivotal quotation from Bach; but for Webern, it would be best to wait for Boulez' projected set of his complete music (which should only take four records to encompass the lot).

Of the post-1945 contemporaries, Messiaen is a

genuine individualist who writes exotically colored, mystical, grandiose pieces. Stockhausen is the leader of Germany's far-out avant-garde, and he is unquestionably a brilliant talent. The Poles have produced a flourishing, extravagantly dramatic kind of music, and the LaSalle Quartet's pairing of the Lutoslawski and Penderecki quartets provides a good introduction to it. Of the electronic composers, the Greco-French Xenakis has turned out some evocative pieces full of scientific mysticism and gut-level appeal while composing some worthy music for live players as well. The American Charles Dodge has produced several electronic tapes which, like Xenakis', make use of computers in their realization. Finally, the growing influence of Oriental sounds and meditational aesthetics—which have certainly found their way into rock music too—can be felt in the fascinatingly static, repetitive music of Terry Riley and Steve Reich.



That there is less space in this article devoted to rock than to classical music does not mean that I consider rock to be the inferior musical style; classical music gets more space because with a standard repertory extending back over three hundred years and a direct ancestry going back a thousand, it is obviously a more varied and complex phenomenon than rock. Chronologically speaking, rock is hardly at the end of its own adolescence.

Rock has been legitimately looked at, in fact, as the music of Anglo-American adolescents. But recently it has shown signs of extending its appeal both musically—by embracing even more disparate pop-music styles than it had pilfered in the past—and in terms of its audience. Rock is becoming more sophisticated in at least some of its manifestations. That may herald the decline of the genre insofar as it was born as primitive defiance, but it recognizes the reality that its own first fans, the teenagers of the 1950s, have by now advanced inexorably into adulthood. Those adults in their thirties have their nostalgia—the endless Fifties revivals these days attest to that—but some of them at least have grown used to listening to rock and yet de-



The Who—offering the ideal combination of vitality and sophistication.

mand a little more smarts to their music. For those who haven't gotten into jazz or who don't pick up on this article and explore the classics, the rock-music industry itself is trying to provide more evolved forms on its own.

What in fact *is* "rock"? Is it really just what the rock radio outlets play? Unless you really are willing to use "rock" synonymously with "pop," you must make some distinctions between it and soul, country, and middle-of-the-road, all three of which do feed into contemporary rock. To simplify things, rock can be called a form of electrified popular music with a strong beat in duple or quadruple meter aimed primarily at the young, often containing an element of generational defiance, and usually sung by white musicians for white audiences in more or less thinly disguised borrowings from black music. The borrowings can be either direct imitations of blues or rhythm and blues, imitations filtered through the British blues tradition, or music influenced by country-and-western music, which mixes the Anglo-American folk tradition with a strong dose of black influence of its own.

Just as with classical music, it is foolish to try to predict what will first intrigue the neophyte. One might think that a classical listener might be attracted to rock at its most complex—something like Focus, the Dutch band, and its kind of progressive rock. Yet perhaps even more likely, the classical buff will have his needs for complexity already satisfied by the music he likes best. What may attract him in rock is its primitive vitality, and he may find the style's more evolved statements simultaneously crude and undernourished. But as with classical music, whatever turns you on will turn you on, and if you like one piece of rock music, then you should explore outward from there. Eventually it all may fall into place logically or chronologically, and you will find you have cultivated a taste for rock as a whole.

It may be that if a classical listener is attracted to popular music at its *most* basic, honest, and ethnic, he will go back to the sources of rock: to indigenous black and rural-white music of one sort or another. There is certainly a plethora of fine music on records in the soul, blues, r & b, c & w, folk, and bluegrass categories, but it falls outside the proper scope of this article. Early rock-and-roll, the kind produced in the mid-1950s, was a blend of r & b and country, and unless you respond to Fifties nostalgia, a lot of it doesn't hold up too well today. Two singers who do are Chuck Berry, a fine example of an early black rocker, and Elvis Presley, who has now transformed himself cleverly into a middle-of-the-roader but who back then was rock's greatest star.

Bob Dylan didn't reach his apogee until the mid-1960s, after he had moved from folk to rock. But his roots remain in the folk revival of the early 1960s, emerging from the slough into which rock fell in the late 1950s. Dylan is a prime example of rock's equivalence to nineteenth-century Romantic poetry: gifted talents who flare up fiercely in their youth and then inexplicably burn out. Kris Kristofferson and John Prine are two worthy latter-day singer/songwriters in the same tradition.

British rock burst upon the American scene with the arrival of the Beatles in 1964, and it was a scene sorely in need of revivification. The Beatles were rock's greatest phenomenon, the band with the widest commercial and critical success, and the group that almost succeeded in transforming rock into art music. Their greatest-hits sets might well be the best place of all for the classical-music fan to begin an exploration of rock. The Beatles succeeded in part because of their very eclecticism, from their early days of innocent r & b copyings, through every kind of hard and soft rock, to their last albums, full of all-embracing concepts and high, complex ambitions.

For those who felt that the Beatles had diverted rock from its properly raunchy origins, there are the Rolling Stones, who combine Mick Jagger's star charisma with a fidelity to their r & b roots that never lacks for excitement.

Perhaps the ideal combination of vitality and sophistication can be found in the Who, who qualify as My Favorite Rock-and-Roll Band, they will be thrilled to learn. Peter Townshend is the brains behind the group, and his compositional invention and clever exploitation of the synthesizer (lots of rock bands are now doing this, rather more inventively than most classical composers) make the Who's music worth rehearing more than any other rock band I can think of. *Tommy* remains far and away the best "rock opera," and "Who's Next" shows Townshend's use of the synthesizer at its most spectacular.

Other British singers and groups well worth investigating include two hoarse-voiced blues shouter/balladeers, Joe Cocker and Rod Stewart; another veteran, inventive band, the Kinks; Jimi Hendrix, a black American who was in the forefront of British late-Sixties blues; and Slade, a younger band that recaptures some of the primal excitement of the early Rolling Stones.

A few great American rockers have directly imitated black styles—Janis Joplin for one. But it is probably fair to say that the finest American groups and individuals of the Sixties have owed more to c & w and related white-rural styles. Certainly the Band did, and so do most of those who have emerged from the Los Angeles area: the Byrds; Crosby, Stills, Nash, and Young; Neil Young himself; and Linda Ronstadt, who unlike most leading rockers doesn't write her own material but who possesses perhaps the most ecstatically vibrant voice of all the women rock singers.

Present-day rock has expanded its horizons. There are soft rockers like Carole King and James Taylor who owe an honorable debt to the very best

of the American Tin-Pan-Alley tradition. Black and Latin artists—Stevie Wonder and Santana—have transcended the soul and Latin categories to make it in the more lucrative rock market. The glitter-rockers recapture rock's early outrageousness less through their music than through theatrically oriented depictions of decadence: Alice Cooper really needs the stage to make his full effect, but David Bowie has genuine musical talent communicable through records and the New York Dolls exude an undeniably grungy charm. There are the progressives: the science-fiction-oriented Pink Floyd from Britain and the underrated John Cale, who is given to soft, surrealist collages that really move very far indeed from any narrowly defined categorization of what rock-and-roll really is.

Finally, there is the first Woodstock album. It serves as a document of what might legitimately be regarded as the high point so far in the history of rock, contains an astonishing range of good music, and might well be the best possible introductory album for the neophyte to buy.

So there you have it. But of course what you really have are a few recommendations covering some kinds of music. This article was conceived in terms of classical music and rock. But where does that leave black music, country music, medieval and Renaissance music, Indian music, African music, Chinese music, Broadway musicals, jazz, and on into the night? What about Fred Astaire, Bill Monroe, Wilson Pickett, the Dagar Brothers, Rahaan Roland Kirk, Hank Williams, Tibetan monks, Sam and Dave, Keith Jarrett, M. S. Subbulakshmi, the Carter family, and on and on and on?? And of course there are thousands of worthy classical and rock artists I haven't had the space to mention. It would be a cause for frustration if it weren't so exhilarating. The best thing about music is that it is inexhaustible. If you have open ears and a curious mind, music can easily become a lifetime process of exploration. ●

Recommended Recordings

The following is a list of classical-music and rock recordings recommended in the accompanying article for neophyte listeners. Discs are stereo unless otherwise indicated. Tape editions where available are listed as: ●● open-reel tape; ● eight-track cartridge; ●● cassette.

Part I—Classics for Rockheads

SAMPLERS

Seraphim Guide to the Classics. SERAPHIM SIJ 6061 (ten discs).
Seraphim Guide to Renaissance Music. SERAPHIM SIC 6052 (three discs).

Seraphim Guide to German Lieder. SERAPHIM SIC 6072 (three discs).

JOHANN SEBASTIAN BACH (1685–1750)

Brandenburg Concertos (complete), S. 1046–51. Nikolaus Harnoncourt, cond. TELEFUNKEN SAWT 9459/60 (two discs).
Goldberg Variations, S. 988. Glenn Gould, piano. COLUMBIA MS 7096 (rechanneled).

LUDWIG VAN BEETHOVEN (1770–1827)

Fidelio. Otto Klemperer, cond. ANGEL SCL 3625 (three discs).
—(Highlights). ANGEL S 36168.

Overtures: Leonore No. 3; Consecration of the House; Egmont; Namensfeier; Coriolan. Eugen Jochum, cond. PHILIPS ●● 18160CAA.

Overtures: Coriolan; Prometheus; Fidelio; Leonore 1–3. Charles Munch, cond. RCA VICTROLA VICS 1471.

Quartet for Strings, No. 7, in F, Op. 59, No. 1. Guarneri Quartet. RCA RED SEAL LSC 3286.

Symphonies: No. 1, in C, Op. 21; No. 2, in D, Op. 36. Arturo Toscanini, cond. RCA VICTROLA VICS 1654 (rechanneled).

Symphony No. 5, in C minor, Op. 67. Eugen Jochum, cond. PHILIPS 839 781; ●● 7750 025; ●● 7300 001.

VINCENZO BELLINI (1801–35)

Arias. Montserrat Caballé, soprano. RCA RED SEAL LSC 2862 (with Donizetti: Arias).

ALBAN BERG (1885–1935)

Concerto for Violin and Orchestra. Isaac Stern, violin; Leonard Bernstein, cond. COLUMBIA MS 6373.

ARRIGO BOITO (1842–1918)

Mefistofele: Prologue. Arturo Toscanini, cond. RCA VICTROLA VIC 1398.

JOHANNES BRAHMS (1833–97)

Academic Festival Overture; Tragic Overture, Op. 81; Symphonies: No. 1, in C minor, Op. 68; No. 2, in D, Op. 73; No. 3, in F, Op. 90; No. 4, in E minor, Op. 98; Variations on a Theme by Haydn, Op. 56a. Arturo Toscanini, cond. RCA VICTROLA VIC 6400 (four discs, mono).

Variations on a Theme by Haydn, Op. 56a. Otto Klemperer, cond. SERAPHIM 60004 (mono; with Hindemith: Nobilissima Visione).

FRÉDÉRIC CHOPIN (1810–49)

Waltzes. Dinu Lipatti, piano. ODYSSEY 32 16 0058 (mono).

FRANÇOIS COUPERIN (1668–1773)

Pièces de clavecin: Ordres 8, 11, 13, and 15. Rafael Puyana, harpsichord. PHILIPS 6700 035 (two discs).

CLAUDE DEBUSSY (1862–1918)

Jeux; La Mer; Prélude à l'après-midi d'un faune. Pierre Boulez, cond. COLUMBIA MS 7361.

Piano Music. Walter Gieseking, piano. SERAPHIM 60210 (mono; with Ravel: Piano Music; Grieg: Piano Music).

CHARLES DODGE (1942–)

Earth's Magnetic Field. NONESUCH H 71250.

GAETANO DONIZETTI (1797–1848)

Arias—See Bellini: Arias.

Lucia di Lammermoor. Maria Callas, soprano; Giuseppe di Stefano, tenor; Tullio Serafin, cond. SERAPHIM IB 6032 (two discs, mono).

CESAR FRANCK (1822–1890)

Symphony in D minor. Sir Thomas Beecham, cond. SERAPHIM S 60012.
—Pierre Monteux, cond. RCA RED SEAL LSC 2514.

EDVARD GRIEG (1843–1907)

Peer Gynt. Sir Thomas Beecham, cond. ANGEL S 35445.

Piano Music—See Debussy: Piano Music.

CHRISTOPH WILLIBALD GLUCK (1714–87)

Overture: Iphigénie en Aulide. Otto Klem-

perer, cond. ANGEL S 36175 (with Humperdinck: Hansel and Gretel: Selections; Weber: Various overtures).

GEORGE FRIDERIC HANDEL (1685–1759)

Water Music (complete). Raymond Leppard, cond. PHILIPS 6500 047; ● 7300 060.

JOSEPH HAYDN (1732–1809)

Andante varié, in F minor. Wanda Landowska, piano. RCA VICTROLA VIC 1535 (mono; with Mozart: Sonata for Piano).

Concerto for Trumpet and Orchestra, in E flat; Overture No. 13, in G minor (*L'isola disabitata*); Quartet, No. 3, Op. 74; Symphony No. 45, in F sharp minor (*Farewell*); Symphony No. 100, in G (*Military*). Various performers. VANGUARD 703/4 (two discs); ● M 8703/4.

PAUL HINDEMITH (1895–1963)

Nobilissima Visione—See Brahms: Variations on a Theme by Haydn.

Trauermusik for Viola and Strings. Daniel Barenboim, cond. ANGEL S 36484 (with Schoenberg: Verklärte Nacht; Wagner: Siegfried Idyll).

ENGELBERT HUMPERDINCK (1854–1921)

Hansel and Gretel (excerpts)—See Gluck: Overture.

CHARLES IVES (1874–1954)

Symphony No. 4. Leopold Stokowski, cond. COLUMBIA MS 6775.

LEOS JANÁČEK (1854–1928)

Slavonic Mass. Rafael Kubelik, cond. DEUTSCHE GRAMMOPHON 138 954; ●● 923 089.

WITOLD LUTOSLAWSKI (1913–)

Quartet for Strings. LaSalle Quartet. DEUTSCHE GRAMMOPHON 137 001; ●● 7001 (with Penderecki: Quartet).

GUSTAV MAHLER (1860–1911)

Symphony No. 3, in D minor. Jascha Horenstein, cond. NONESUCH HB 73023 (two discs).

OLIVIER MESSIAEN (1908–)

Et exspecto resurrectionem mortuorum; Couleurs de la cité céleste. Pierre Boulez, cond. COLUMBIA MS 7356.

FELIX MENDELSSOHN (1809–47)

Midsummer Night's Dream. Peter Maag, cond. LONDON STEREO TREASURY STS 15084.

CLAUDIO MONTEVERDI (1567–1643)

L'Orfeo. Nikolaus Harnoncourt, cond. TELEFUNKEN SKH 21 (three discs).

WOLFGANG AMADEUS MOZART (1756–91)

Adagio and Fugue, in C minor, K. 546; Masonic Funeral Music; Overtures: La Clemenza di Tito; Entführung aus dem Serail; Le Nozze di Figaro; Die Zauberflöte. Otto Klemperer, cond. ANGEL S 36289.

Arias. Ely Ameling, soprano. PHILIPS 6500 006.

Concertos for Piano and Orchestra: No. 19, in F, K. 459; No. 23, in A, K. 488. Alfred Brendel, piano; Neville Marriner, cond. PHILIPS 6500 283; ●● 7300 227.

German Dances; Serenade No. 6, in D, K. 239 (*Serenata Notturna*); Serenade No. 13, in G, K. 525 (*Eine kleine Nachtmusik*). Colin Davis, cond. SERAPHIM S 60057.

Sonata for Piano, No. 9, in D, K. 311—See Haydn: Andante varié.

JACQUES OFFENBACH (1819–80)

Orpheus in Hades. René Leibowitz, cond. EVEREST S 438/2 (two discs, rechanneled).

CARL ORFF (1895–)

Carmina burana. Rafael Frühbeck de Burgos, cond. ANGEL S 36333; ●● 8XS36333; ●● 4XS 36333.

KRZYSZTOF PENDERECKI (1933–)

Quartet for Strings—See Lutoslawski: Quartet.

SERGE PROKOFIEV (1891–1953)

Romeo and Juliet (excerpts). Charles Munch, cond. RCA VICTROLA VICS 1412.

GIACOMO PUCCINI (1858–1924)

Operatic excerpts. Various singers. ANGEL SB 3683 (two discs).

La Bohème. Victoria de los Angeles, soprano; Jussi Bjoerling, tenor; Sir Thomas Beecham, cond. SERAPHIM IB 6000 (two discs, mono).

Tosca. Maria Callas, soprano; Giuseppe di Stefano, tenor; Victor de Sabata, cond. ANGEL BL 3508 (two discs, mono).

MAURICE RAVEL (1875–1937)

Daphnis et Chloé: Suite No. 2; Alborada del gracioso; Pavane pour une infante défunte. Pierre Boulez, cond. COLUMBIA M 30651; ● MA 30651; ●● MT 30651.

Piano Music—See Debussy: Piano Music.

STEVE REICH (1936–)

Violin Phase. COLUMBIA MS 7265.

TERRY RILEY (1935–)

In C. COLUMBIA MS 7178.

Rainbow in Curved Air; Poppy Nogood and the Phantom Band. COLUMBIA MS 7315.

NIKOLAI RIMSKY-KORSAKOV (1844–1908)

Scheherazade. Sir Thomas Beecham, cond. ANGEL S 35505; ●● 8XS 35505; ●● 4XS 35505.

CAMILLE SAINT-SAËNS (1835–1921)

Symphony No. 3, in C minor, Op. 78 (*Organ*). Zubin Mehta, cond. LONDON CS 6680; ●● 480241; ●● M 10241.

ERIK SATIE (1861-1925)

Orchestral Works. VANGUARD CARDINAL C 10037/8 (two discs).

ARNOLD SCHOENBERG (1874-1951)

Verklärte Nacht, Op. 4—See Hindemith: Trauermusik.

FRANZ SCHUBERT (1797-1847)

Der Hirt auf dem Felsen, D. 965. Eilly Ameling, soprano; Jörg Demus, piano. RCA VICTROLA VICS 1405.

Symphonies: No. 5, in B flat, D. 485; No. 8, in B minor, D. 759 (*Unfinished*). Karl Böhm, cond. DEUTSCHE GRAMMOPHON 139 162.

—Bruno Walter, cond. COLUMBIA MS 6218; ●● MQ 391.

ROBERT SCHUMANN (1810-56)

Symphonies: No. 1, in B flat, Op. 38 (*Spring*); No. 2, in C, Op. 61; No. 3 in E flat, Op. 97 (*Rhenish*); No. 4, in D minor, Op. 120; Manfred Overture. Leonard Bernstein, cond. COLUMBIA D3S 725 (three discs).

JEAN SIBELIUS (1865-1957)

Symphony No. 2, in D, Op. 43. Serge Koussevitsky, cond. RCA VICTROLA VIC 1510 (mono).

KARLHEINZ STOCKHAUSEN (1928-)

Momente. NONESUCH H 71157.
Stimmung. DEUTSCHE GRAMMOPHON 2543 003.

JOHANN STRAUSS JR. (1825-99)

Music of Johann Strauss. Karl Böhm, cond. DEUTSCHE GRAMMOPHON 2530 316.

RICHARD STRAUSS (1864-1949)

Death and Transfiguration, Op. 24; Metamorphoses for Solo Strings. Otto Klemperer, cond. ANGEL S 35737.

Elektra; Die Frau ohne Schatten; Der Rosenkavalier (excerpts). Christa Ludwig, soprano; Walter Berry, baritone. RCA VICTROLA VICS 1269.

Salome. Montserrat Caballé, soprano; Erich Leinsdorf, cond. RCA RED SEAL LSC 7053 (two discs).

IGOR STRAVINSKY (1882-1971)

Firebird; Petrushka; Le Sacre du printemps. Stravinsky, cond. COLUMBIA D3S 705 (three discs).

Symphony in C; Symphony of Psalms. Stravinsky, cond. COLUMBIA MS 6548.

PETER ILYITCH TCHAIKOVSKY (1840-93)

Nutcracker Suite, Op. 71A; Romeo and Juliet. Igor Markevitch, cond. ANGEL S 35680.

Symphony No. 6, in B minor, Op. 74 (*Pastoral*). Arturo Toscanini, cond. RCA VICTROLA VIC 1268 (mono).

Serenade for Strings, in C, Op. 48; Souvenir de Florence, Op. 70. Neville Marriner, cond. ARGO ZRG 584.

GIUSEPPE VERDI (1813-1901)

Requiem Mass. Arturo Toscanini, cond. RCA RED SEAL LM 6018 (two discs).

HEITOR VILLA LOBOS (1887-1959)

Bachianas Brasileiras Nos. 2, 5, 6, 9. Villa Lobos, cond. ANGEL 35547 (mono).

—No. 5 only. Joan Baez. VANGUARD VSD 79160.

RICHARD WAGNER (1813-83)

Die Meistersinger (excerpts). Herbert von Karajan, cond. ANGEL S 36922.

Siegfried (excerpts). Birgit Nilsson, soprano; Wolfgang Windgassen, tenor; Georg Solti, cond. LONDON 25898.

Siegfried Idyll—See Hindemith: Trauermusik.

Die Walküre: Act I. Lotte Lehmann, soprano; Lauritz Melchior, tenor; Bruno Walter, cond. SERAPHIM 60190.

CARL MARIA VON WEBER (1786-1826)

Overtures: Euryanthe; Der Freischütz, Oberon—See Gluck: Overture.

IANNIS XENAKIS (1922-)

Bohor I; Orient-Occident III; Diamorphoses II; Concret P-H II. NONESUCH H 71246.

Part II—Rock for Classicists

THE BAND. CAPITOL STAO 132; ●● 8XT 132; ●● 4XT 132.

BEATLES: Greatest Hits, 1962-66. APPLE SKBO 3403 (two discs).

Greatest Hits, 1967-70. APPLE SKBO 3404 (two discs).

CHUCK BERRY: Golden Decade. CHESS S 1514 (two discs); ●● 8033 81514; ●● 5033 1514.

DAVID BOWIE: The Rise and Fall of Ziggy Stardust. RCA LSP 4702; ●● EPPA 4702C; ●● P8X 1932; ●● PK 1932.

BYRDS: Best. COLUMBIA KC 31795; ●● CA 31795; ●● CT 31795.

JOHN CALE: Academy in Peril. REPRIS 2079.

JOE COCKER: Mad Dogs and Englishmen. A&M 6002 (two discs); ●● 6002; ●● 8T 6002; ●● CS 6002.

BOB DYLAN: Greatest Hits. COLUMBIA KCS 9463; ●● HC 1019; ●● 18 10 0220; ●● 16 10 0220.

CROSBY, STILLS, NASH AND YOUNG: Déjà vu. ATLANTIC 7200; ●● X 7200; ●● M 87200; ●● M 57200.

JIMI HENDRIX: Smash Hits. REPRIS 2025;

●● RST 2025B ●● M 82025; ●● M 52025.

JANIS JOPLIN: Greatest Hits. COLUMBIA KC 32168; ●● CA 32168; ●● CT 32168.

CAROLE KING: Tapestry. ODE 70 77009; ●● OR 77009; ●● 8T 77009; ●● CS 77009.

KINKS: Muswell Hillbillies. RCA LSP 4644; ●● P8S 1878; ●● PK 1878.

Arthur or the Decline and Fall of the British Empire. REPRIS 6366; ●● RST 6309C; ●● M 86366; ●● M 56366.

KRIS KRISTOFFERSON: Silvertongued Devil and I. MONUMENT Z 30679; ●● 0044 30679G; ●● 8044 30679M; ●● 5044 30679M.

Me and Bobby McGee. MONUMENT Z 30817; ●● 0044 30817G; ●● 8044 30817M; ●● 5044 30817M.

NEW YORK DOLLS. MERCURY 1675; ●● MC8 1675; ●● MCR4 1675.

PINK FLOYD: Atom Heart Mother. HARVEST SKAO 382; ●● 8XT 382; ●● 4XT 382.

ELVIS PRESLEY: Golden Records. RCA LSP 1707 (rechanneled); ●● P8S 1244 ●● PK 1244.

JOHN PRINE. ATLANTIC 8296; ●● M 88296; ●● M 58296.

ROLLING STONES: Big Hits. LONDON NPS 1; ●● X 70110; ●● M 72110; ●● M 57110. Through the Past, Darkly. LONDON NPS 3; ●● M 72162; ●● M 57162.

LINDA RONSTADT: Hand Sown. CAPITOL ST 208.

Silk Purse. CAPITOL ST 407; ●● 8XT 407; ●● 4XT 407.

Linda Ronstadt. CAPITOL SMAS 635; ●● 8XT 635; ●● 4XT 635.

SANTANA: Abraxas. COLUMBIA KC 30130; ●● CR 30130; ●● CA 30130; ●● CT 30130.

SLADE: Slayed? POLYDOR 5524; ●● 8F 5524; ●● CF 5524.

ROD STEWART: Every Picture Tells a Story. MERCURY SRM 1609; ●● M609; ●● MC8 1609; ●● MCR 4 1609.

Sing It Again Rod. MERCURY SRM 1680; ●● MC8 1680; ●● MCR 4 1680.

JAMES TAYLOR: Sweet Baby James. WARNER BROS. 1843 ●● WST 1843B; ●● M 81843; ●● M 51843.

THE WHO: Tommy. DECCA DXSW 7205 (two discs); ●● DST 7205P; ●● 6 2500; ●● C73 2500.

Who's Next. DECCA 79182; ●● DST 79182B; ●● 6 9182; ●● C73 9182.

WOODSTOCK. COTILLION SD3 500 (three discs); ●● T500; ●● T85NN; ●● T55NN.

NEIL YOUNG: After the Gold Rush. REPRIS 6383; ●● RST 6383B; ●● M 86383; ●● M 56383.

by William Zakariasen

Pop Music by Classical Composers

Beethoven's "Sally in Our Alley"?
Brahms's bordello music?

Schoenberg's cabaret songs? Yes,
even the greatest composers
wrote pop music, sometimes
anonymously.



ONCE UPON A TIME there was no distinction between written "classical" and "popular" music. The difference was between religious and secular music. The latter music began as a popular art form, but by the late Middle Ages, the tunes of the masses had become Masses themselves, supplanting Gregorian chant as the melodic foundation, or *cantus firmus* of the great religious compositions of Perotin, Machaut, and Dufay. For a time, the Council of Trent diminished the influence of popular modes in religious music, but secular music had become a true art form in itself, unashamedly using the melodies and dances of the street. These song-and-dance forms soon evolved into the traditional forms which in one way or another have influenced Western music to this day.

The marriage between street and concert hall enjoyed a second honeymoon during the late eighteenth century, when such composers as Haydn and particularly Mozart, despite their aristocratic patronage, created great examples of musical democracy. Popular songs, and more important, popular harmonies were injected over and over into Mozart's operas, reaching definitive estate in *Zauberflöte*, in which the *Gassenhauer* (the Austrian Tin-Pan Alley) reached a dignity equaling the forms of *opera seria* and the invocations of Masonic rite.

As Henry Pleasants claims, Beethoven changed all that. The so-called "first musical democrat" took serious musical expression away from the people. True, he wrote quite a bit of music in a popular

vein, such as the twenty-five Scottish Songs, Op. 108 (which includes a setting of *Sally in Our Alley*), but these compositions were carefully segregated from the rest of his output. Whereas Mozart could express universal brotherhood in a pop-inspired "*Bei Männern*" from *Zauberflöte*, Beethoven felt such forms inadequate to higher emotions.

In Beethoven's lone opera, *Fidelio*, the popular style is used to illustrate Marzelline and Jacquino, two ninnies so wrapped up in a petty romantic squabble that neither realizes their new assistant is a woman. Transcendent melody and harmony such as only Beethoven could write is reserved for nobler feelings, to say nothing of intelligence itself. One would not want to part with such glories as the second act of this opera, but music was never to be the same again.

From that time, the segregation of classical and popular composers was, with very few exceptions, to be complete. The German song literature, for instance, continued to use popular modes throughout most of the nineteenth century, but the larger musical forms which occasionally attempted to bring off what only Mozart had been able to do successfully were usually stillborn. The light operas of Lortzing are quite unappreciated outside Germany, and the nationalistic operas of Smetana and the Russian Five, despite their frequent magisterial treatment of popular melody, have yet to become part of the international repertory.

More crucial to this division is the fact that around 1840 some forgotten composer invented the suspended ninth chord. It was to become the hallmark of salon music of the Romantic period as

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Johannes Brahms, who may also have been known as G. W. Marks, wrote light music that he later had no qualms about acknowledging.

much as the parallel 6/4 chord was to be that of the modern. It was, in short, to replace the tritone as the new *diabolus in musica*. Perhaps it was first struck on an out-of-tune piano in a brothel such as the one that gave fifteen-year-old Johannes Brahms his first employment in Hamburg in 1848.

Despite his youth, Brahms was very much on his own as a struggling pianist and hopeful composer. As is commonly known, he musically entertained patrons of bordellos in that notorious city. He improvised popular tunes, harmonized with the newly heard suspended ninth, and somewhere along the line his work was heard by a representative of one of the leading German publishing houses.

Soon after, salon pieces in Brahms's hand were published by a trio of reputable firms: Peters, Hofmeister, and Bote & Bock, all under the name of "G. W. Marks." At the same time, works by other composers were being published under the name "Marks." As it turns out, "G. W. Marks" was the standard pseudonym used by these three publishing houses for poverty-stricken, yet idealistic composers who did not wish to be identified as the authors of popular music.

One of these pieces, *Souvenir de Russie*, appears to be in Brahms's own hand, but it has become a source of controversy with his biographers. Kalbeck insists that it is by Brahms, showing a bit of his inimitable style (the leap to the subdominant, especially), but Geiringer puritanically insists that no one of the stature of Brahms could have ever written anything as superficial.

Brahms at that time had some idea of the worth of some of these pieces. He insisted on another *nom*

de plume, C. W. Marks, to indicate works he felt were a little better than the *dreck* he usually turned out. Among these works is a pleasant little duet for cello and piano and a trio for piano, cello, and violin, both dated 1851. Late in life, Brahms returned sentimentally to this period and often played these "sins of his youth" for friends. The man who once wrote on a lady's fan, sporting the opening bars of Johann Strauss's *Blue Danube*, "*Leider, nicht von J. Brahms*" ("Unfortunately, not by J. Brahms"), would say, "One should never be ashamed of the ways he gets started in this business."

An equally poverty-stricken composer, Antonin Dvořák, joined the popular band of Karel Komzák at age nineteen, in 1860. Komzák played background music for some of Prague's bigger inns and restaurants. To increase his meager salary to eighteen gulden a month, Dvořák wrote tunes in the popular salon style for a *schrammel* restaurant orchestra of string sextet, clarinet, flute, accordion, and piano (something akin to what is heard in Hradčany and Grinzing today), and Komzák's reputation as the Marek Weber of his time increased thereby.

In 1862 the members of this little group became the first-desk nucleus of the Prague Provisional Theater Orchestra, playing the premieres of Smetana's *Bartered Bride* and *Brandenburgers in Bohemia*. The Komzák-kapelle later toured, in its original balance of instruments, about Europe, playing for instance in Hamburg, where Richard Wagner himself enjoyed conducting the band in the waltzes, polkas, and quadrilles Dvořák had based on the German master's music. It is a pity these trifles which hardly offended the usually dour Wagner are not in print; they might well shed new light on Dvořák as well as on Wagner.

With the ascendancy of Wagner to the throne of music, the separation of church and state in music became complete. If a struggling composer couldn't make it in the opera house or concert hall, he often resorted to the sort of temporary career Edward Elgar had thrust upon himself. At twenty-two, Elgar in 1879 was appointed music director of the Worcester County Lunatic Asylum in Powick, England. The composer who was to send Christian souls forth to the inspired strains of *The Dream of Gerontius* and *The Kingdom* began his career with the suspended ninth from an ill-balanced band designed to soothe savage breasts.

The orchestra, consisting by necessity of inmates and attendants, was usually of peculiar balance, often outweighed by a strong brass section. Elgar's immediate superior was the asylum organist, a certain Miss Holloway, who insisted that the only musical form the inmates could appreciate was the quadrille, for which Elgar was paid five shillings apiece. Moreover, she insisted that each and every quadrille be dedicated to her, vocally as well as in

print. In addition, she offered Elgar 1s. 6d. for any accompaniment he might add to the "burnt-cork" ditties then in fashion. The names if not the music of five quadrilles written for this institution have come down to us: *La Brunette*, *Die Junge Kokette*, *L'Assomoir*, *Valentine*, and *Five Lancers*. In 1880 Miss Holloway finally allowed Elgar to write a few polkas ("His music made me lose my fear that close physical contact between the inmates of either sex would be a problem"), and this leeway resulted in his being retained at Powick for another nine years. The only piece of this period to survive oblivion is the quadrille *The Wild Bears* (presumably not dedicated to Miss Holloway), now transmogrified into the last movement of his *Wand of Youth Suite* No. 2.

Elgar's ten-year experience (during which he reached the salary of £32 per annum), however frustrating and occasionally nightmarish, helped create the great composer who is now returning to fashion. Elgar apparently learned one thing at Powick—the most important thing in music is communication, and his music is among the most richly communicative ever written.

In 1892, Elgar's eighteen-year-old compatriot Gustav Holst found that his chosen vocation of classical music was too hidebound to include his program of elevating English folksong to the same level as had been attained by the Russian Five. To make ends meet, Holst took shelter under the potted palms of the suspended ninth as violist for a curious group known as White's Viennese Band, conducted by one Stanislas Wurm (White seems totally unidentifiable). No one is quite sure where Wurm came from, or if indeed that was his name, but he instructed his players (who were all English) to adopt central European accents and facial hair, as well as to wear crazy military uniforms indicating that each player had been in some arcane campaign. Holst wrote most of the original music for this group (for which he was paid about the same as Elgar), and thereby made a name for himself. Despite the bizarre circumstances, Holst could look back on Wurm as "perhaps the best conductor of Johann Strauss of his time."

Giacomo Puccini, by the time he was fourteen (in 1872), was well into the musical profession as it was exemplified by the foregoing gentlemen, and certainly by Brahms. He played, wrote arrangements, and composed pop tunes in the manner of the time for semiprofessional bands in his home town of Lucca, and also played them in the whorehouses on the infamous Via della Dogana. Like Brahms, he met several influential gentlemen at such establishments, and thus was afforded opportunities to play at some fashionable resorts. He had, by then, become an inveterate smoker whose tastes ran to such expensive brands as the short Toscana cigars. He was already supporting his mother and



Arnold Schoenberg's *Brettli-Lieder*, with social-commentary texts and written in 1901 for a Berlin cabaret, were his first successful ventures in the field of composition.

family through his endeavors, but he kept a certain amount of his earnings secret from them so that he could buy these luxuries. This is especially interesting in light of his succumbing to throat cancer in 1924.

Of all serious composers, the least likely to come to mind as a pop musician would surely be that stern iconoclast, Arnold Schoenberg. Schoenberg began composing at the late age of twenty-six in 1900, and his early failure was so complete that he was indeed lucky to have friends in Berlin's cabaret circle. In 1901, he was appointed music director of the *Uberbrettli*, part of the *Buntes (Gay) Theater* founded the year before by Ernst von Wolzogen, chiefly known to us today as the librettist for Richard Strauss's *Feuersnot*.

The leading spirits of the *Uberbrettli* Cabaret were the poets Richard Dehmel (who eventually provided the scenario for Schoenberg's *Verklärte Nacht*), Karl von Leventzow, Frank Wedekind, and Otto Julius Bierbaum. Bierbaum published their poems in an extended folio, *Deutsche Chansons*, along with five other poets, in 1900. The following year, Schoenberg wrote seven cabaret songs, set to carefully chosen social-commentary texts by Wedekind, Bierbaum, Salus, Gustav Falke, Colly, and Hochstetter. Of this group, supposedly strikingly presaging Kurt Weill and Brecht, only the Wedekind song, *Galathea*, seems to have been performed since its premiere. Soprano Marni Nixon, best known today as the film voice of Audrey Hepburn and others, once recorded several Schoenberg works for Columbia. Recently she taped the full set of *Brettli-Lieder*, but thus far the

effort, for some reason, has found no commercial takers.

Sometimes a composer of light music may of necessity in his early life write heavy music, even though it is beyond his depth. Franz Lehár composed a grand opera, *Kukuška*, his first stage work, in 1896. It was a fair-to-middling success, but he never achieved his true métier until 1905, when his *The Merry Widow* had its legendary premiere. After that smash hit (it has been said that no evening goes by without *The Merry Widow* being performed somewhere on the face of the globe), Lehár rewrote *Kukuška* as an operetta, retitling it *Tatjana*. It still was not a success.

The temptation to again write a serious score haunted Lehár to his deathbed, and it is curious to note that his last work, *Giuditta*, written in 1934 (fourteen years before his death), was another unsuccessful attempt at something like grand opera. He might have done it once, but it was much too late. The dichotomy was sealed.

Lehár's Irish-American counterpart, Victor Herbert, also began his career as a "serious" composer. His second cello concerto, dedicated to the same Jeanette Thurber who brought Dvořák to America, so impressed the Czech composer that he wrote his cello concerto on the spot. For reasons no one has yet fathomed, Herbert, after this initial flattery, turned immediately to operetta, finally making a big *schlag* with something called *The Wizard of the Nile* in 1895.

A sequence of the most popular operettas written in America followed, but the "classical drag" slipped under Herbert's heel in 1910. *Natoma*, a three-act opera set in California, received critical kudos even at the Met, but was strangely absent after a season (a typical fate for American operas). More operettas followed, and then came *Madeleine* in 1914, a one-act "conversation piece" which

Kurt Weill was among the writers who reversed the pop-to-classical progression. None of his serious compositions had the lasting appeal of *Three-Penny Opera* or *Mahagonny*.



ended up on a double bill with *Pagliacci*, again at the Met. Despite the presence of the magnetic Geraldine Farrar, the critics were murderous: "Not grateful to listen to or sing," "Artificially contrived (*sic*)," "Thrice dramatic climaxes (also *sic*) with as little provocation as suffices Mr. Strauss in *Rosenkavalier*." Something tells me *Madeleine* might be worth a revival.

A similar fate descended on the serious works of Kurt Weill. Undoubtedly the most talented pupil of Ferruccio Busoni, his early classical works, including his first symphony from 1921, showed tremendous promise. Nevertheless, Weill refused to release this symphony and other works from this period for public performance. Shortly after, such works as the ballet *Die Zaubermacht* and the opera *Der Protagonist* were premiered with outstanding success, and he, like Busoni, had become by 1927 a composition teacher of renown (his pupils included Claudio Arrau, Nikos Skalkottas, and Maurice Abravanel).

That same year saw the beginning of Weill's collaboration with the popular playwrights Bertolt Brecht and Georg Kaiser. Popularly inspired works such as *Die Dreigroschenoper* (*The Three-Penny Opera*), *Mahagonny*, and *Happy End* became not only unforgettable upon their first performances, but caused audiences to forget that Weill was also a serious composer. When his second symphony was premiered by Bruno Walter in 1934 critics dismissed it, failing to see Weill's new mastery of the form which he had gained from his experience in popular songwriting. As David Drew writes, "Busoni's concept of the 'oneness of music' was not lost upon his pupils." Unfortunately, it was temporarily lost on Weill's audience. The second symphony, only recently resurrected, was to be Weill's last serious work—perhaps his last viable one.

Weill's halfhearted sequence of musical plays written for America, with the possible exception of *Lost in the Stars*, are strangely embalmed, good for their type but hardly up to what Weill was capable of. He died in 1950 at fifty, as unfulfilled in his musical aims as he was in his lifespan.

Few would dispute the opinion that George Gershwin's *Porgy and Bess* is the most successful American opera. The suspended ninth and the twentieth-century parallel 6/4 chord are here *de rigueur* instead of serving to show that something is wrong. However, Gershwin throughout his life was a popular composer with classical pretensions.

Gershwin's importance was in making the public and other composers aware of the possibilities of the use of popular modes in serious music, and his popular music, moreover, brought that style to previously unattained heights of sophistication. Many subsequent American composers, often inspired by his example, injected jazz and swing elements into their music.



Two modern American composers, Marc Blitzstein and Leonard Bernstein, here on the lawn at Tanglewood, have written successfully in both classical and popular styles.

Aaron Copland, Roy Harris, and Virgil Thomson have drawn freely from popular music in their works, though strangely they, like most others, have never really let their hair down to write pop tunes unadorned by classical sugar-coating. The one who has perhaps come closest to this is Thomson, who in his graduate school days at the University of Michigan improvised jazz and ragtime scores for silent films in a local movie theater. He never used the cue sheets that were furnished for long films, preferring to play something of his own.

Harris admits he has been attracted to this type of music. "You certainly hear it in much of my stuff, like my *Soliloquy and Dance* for viola, but I feel it's best for me just to inject it into larger forms. As for writing pop tunes by themselves—well, I leave it to the guys who really know how to do it."

Copland says, "I've always thought of that field as a special one, and I suppose I must have decided I wasn't gifted that way."

Copland suggests Marc Blitzstein as perhaps the one good example of a "slumming" composer. Indeed, he is. Blitzstein turned out a huge amount of serious music, most of which is unfortunately and unjustly forgotten today. However, he wrote many popular songs for his own amusement and sometimes to reflect his well-known left-of-liberal political beliefs, reaching a high point with the "social musical" *The Cradle Will Rock*, which he wrote in 1937. This is a popular musical show par excellence, different only in that during the Thirties musical social commentary was virtually unheard on the Broadway stage. As it turned out, the work was banned, though it made quite a hit before an invited audience and later as a recording. Ironically, its first fully staged performance was given in 1959

by the New York City Opera. Blitzstein's later music (e.g., *Airborne Symphony* and the opera *Regina*) returned to the serious style, but curiously he used popular themes whenever he wished to reflect social injustice. His premature, violent death in 1964, which aborted his work on an opera based on the Sacco-Vanzetti trial, cut short a career which, in reverse, resembled that of Gershwin.

Curiously, socialism (of the Russian kind, anyway) has produced at least one reputable composer of serious music who has done well in the popular vein—Dmitri Shostakovich. In addition to his staggering output of symphonies, operas, and the like, he has found time to write musical comedies, though in Russia they are more vaudeville than plot-types. The best known of these is *Moscow Chermushki* (1956), excerpts from which figure frequently in Kostelanetz' concerts. It is raucous, but highly enjoyable music, sort of a Richard Rodgers *gopak*. Perhaps it is merely a natural outgrowth of Shostakovich's great sense of humor, which reveals itself in virtually every piece he has written.

It comes as no surprise that America's "Renaissance man of music," Leonard Bernstein, has done very well in both classics and pops. Though trained purely in serious music, Bernstein found himself at the age of twenty-four in an unheated \$8.00-per-week room in New York City. The only job he could get in his field was transcribing the works of jazz pianists into scores. This he did, but as he says, "The toughest job I ever had was taking down Coleman Hawkins' improvisations from a recording." Bernstein's marathon work was published by Harms and Tams-Witmark, but in all cases he was known as Lenny Amber. At least in his case, the pseudonym made more sense than Brahms's—amber in German is *Bernstein*.

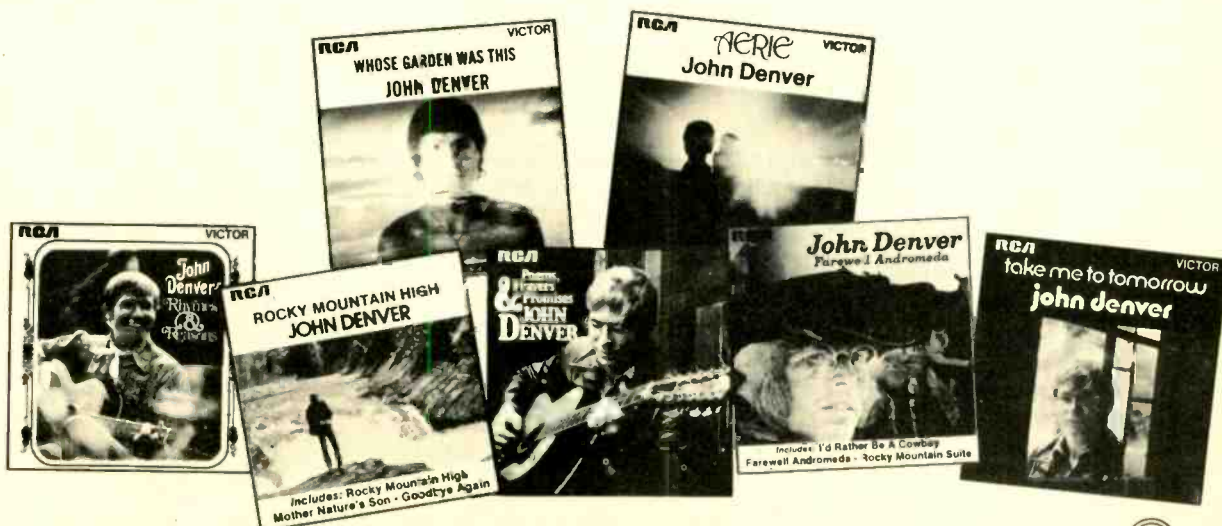
From that point on, Bernstein's work was almost equally divided between the popular theater and the concert hall. Despite his large output of serious music, he has found time for three of the finest works in the American musical theater—*On the Town*, *Wonderful Town*, and *West Side Story*, adding dignity to the genre on each occasion. Conversely, though he doesn't always time his utterances as well (as in *Mass*), his serious works become increasingly direct in their audience appeal through his sure hand in popular modes. Perhaps more than any other living composer, he has unified the classical and popular in an attempt to restore to music what it once had—a democratic unity of purpose and communication.

The writer of popular music requires an understanding of all forms of music that appeal to people in all walks of life, and the composer who lacks empathy with his times makes an incomplete artist. Certainly Mozart was the most complete of all composers, and it must be remembered that he lived in a time when *all* music was "popular." ■

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* **MARVIN GAYE:** Let's Get It On. Marvin Gaye, vocals, piano, songs; David Van DePitte, Gene Page, David Blumberg, and Rene Hall, arr. *Distant Lover; You Sure Love to Ball; Just to Keep You Satisfied*; five more. [Marvin Gaye, prod.] TAMLA T 329V1, \$5.98.

Pop music has always been about sex, and black music has always been more honest about it. We are in a period of musical ease and explicitness that may last a moment or a year, depending on how many record buyers stay happy about it.

Marvin Gaye is an artist with a romantic image. One of his biggest hits was *What's Going On*, a song that sounded and felt like sheer romance till you listened to the words and discovered it was about ecology. That's how Marvin Gaye is and why people love him. He is at his best on ballads with a soft rhythmic undercurrent, never flashy, only relaxed and simple and musically right—a lover.

It is no surprise that Gaye's current hit is entitled *Ler's Get It On*, a song as basic and real as its idea. Apparently it felt so good and worked so well that it was silly to do anything but make the moment into an album.

Gaye includes in his liner notes a bit of T. S. Eliot, not for show but for truth: "Birth and copulation and death, that's all the facts when you get to brass tacks." And here's a line from Marvin himself: "I hope the music that I present here makes you lucky . . . and thanks to all you women for sweet inspiration."

Like all Marvin Gaye albums, this one is beautiful, sweet, natural, superbly musical, and on target. Anyone who loves the target will love the album. M.A.

SKIP "VAN WINKLE" KNAPE & DAVE TEEGARDEN: Experimental Groundwork. Skip "Van Winkle" Knape, keyboards and vocals; Dave Teegarden, drums and vocals; Mike Bruce, guitar; Pat Ryan, saxophone and flute; Jack Ashford, tambourine; vocal and instrumental accompaniment. *Carol; Dancing in the Street*; twelve more. [Jim Cassidy, prod.] WESTBOUND WB 2019, \$4.98.

This LP was recorded under hypnosis, which I suppose makes it a sleeper. Each side begins with a hypnotist named Damon trying to put the audience and the group to sleep. Actually, he puts the group to sleep, and the group does the honors for the audience. So far this year I have heard music by musicians who get off on yoga, Scientology, and now hypnotism. What I want to know is, doesn't anyone use dope anymore? M.J.



Stevie Wonder—this is his year.

* **STEVIE WONDER:** Inner Visions. Stevie Wonder, vocals, songs, arr., keyboards, Arp and Moog synthesizers, drums, percussion, and other instruments; vocal and instrumental accompaniment. *Too High; Visions; Golden Lady*; six more. [Stevie Wonder, prod.] TAMLA T 326 L, \$5.98. Tape: ●● T 81326, \$6.95; ●● T 75326, \$6.95.

This is the year that Stevie Wonder can't do anything wrong, the year that old fans are proud of loving him so long and new fans are wondering how they missed him.

At twenty-three or thereabouts, Wonder is a seasoned pro who had his first hit about twelve years ago. He is used to doing battle with record executives who want nothing more creative than a repeat of the last moneymaker. For years they won. Stevie stayed obediently in the mold. Even under those conditions he was dazzling.

While it takes most of us half our lives to come into our own courage, our own best talents, Stevie Wonder did it by twenty. He told Motown that he was going to record his own way. Such a decision is hailed as vision if it sells and chided as an ego trip if it bombs. The company nearly dropped him till someone there got smart or lucky. The result is a slim series of remarkable musical statements beginning with "Music of My Mind," continuing through "Talking Book," and probably culminating in this album, "Inner Visions." Wonder recently said that this is the last album of its kind. He's moving on. The true artist always beats his admirers by a mile to the next starting gate.

Stevie Wonder begins with his blindness, his amazing energy, his natural talent, and his

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ability to concentrate. Then he begins marrying one skill, one idea to another. He's the best singer I know, the best harmonica player, and probably the best drummer. He plays all keyboards, all percussion, all everything except guitar—and he must be working on that. He wrote all the songs, arranged them, and produced the set. With the Arp and Moog synthesizers, he found a way to use electronics not just as color or tricks but as basics of sound.

Stevie did use a few other people on the album, for company if nothing else. There are some background singers besides himself, some guitar and bass players, a Latin percussionist. But on the hit single *Higher Ground* and two other tracks, *everything* is played by Stevie Wonder.

Stevie shows his humor and bite on *Don't You Worry 'Bout a Thing*. He shows his anger on *He's Misstra Know-It-All*, his hope on *Higher Ground*, his love on *Golden Lady*. He creates an all-too-convincing bust in the middle of *Living for the City*. Most of Wonder's lyrics, viewed on their own, are weak, little more than vehicles for the whole. The exception is the plaintive, earthy *All in Love Is Fair*, sung till it draws blood.

We almost lost Stevie Wonder recently in an automobile accident. We lose too many of our princes in this country. But Stevie's number was not up. How will he use that dark brush with death? What new plateau will be reached and shared? Stevie Wonder's new beginning is mine and yours. His kind of history and output is the reason we all put up with so much garbage in this line of work. Keep on keepin' on. M.A.



The Rolling Stones—their best album since "Let It Bleed."



THE ROLLING STONES: *Goat's Head Soup*. Mick Jagger, vocals; Keith Richard, rhythm guitar; Mick Taylor, lead guitar; Bill Wyman, bass; Charlie Watts, drums; vocal and instrumental accompaniment. *Dancing with Mr. D.*; *100 Years Ago*; *Coming Down Again*; *Heartbreaker*; *Angie*; *Silver Train*; *Hide Your Love*; *Winter*; *Can You Hear the Music*; *Star Star*. [Jimmy Miller, prod.] ROLLING STONES COC 59101, \$5.98.

This beautiful rock album is clearly 1973's best, and the best by the Stones since their epic "Let It Bleed" was recorded in 1969. "Goat's Head Soup" is not a spectacular record, in the same Top 40 way that the group's big hits (*Satisfaction*, *Jumping Jack Flash*) are spectacular. Rather it is languid, projecting not glitter but a kind of confident sexiness. There is only one all-out rock-and-roll tune, the controversial *Star Star*, a highly unbroadcastable song about the activities of a groupie.

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There's a lot of sultry, medium-tempo rock of the sort the Stones did previously in *Sympathy for the Devil* and *10,000 Light Years from Home*. The opening track, *Dancing with Mr. D.*, about dancing with the devil and his old lady, is one of these, a gorgeous creation. There are several blues or blues derivations, principally the medium-tempo *Silver Train* and the country-bluesy *Hide Your Love*, which reminds me of *You Got the Silver* from "Let It Bleed." There are several ballads on "Goat's Head Soup." The best of these is *Angie*, which—atypically for the Stones—is a conventional love song to the extent of having a hero who whispers in his girl's ear.

In all, this new LP is better planned and more cohesive than any recording the group has made in four years or more. 1973 was not a banner year for rock. "Goat's Head Soup" will go a long way toward pulling it out of the fire. M.J.

BARRY MANILOW. Barry Manilow, piano and vocals; instrumental and vocal accompaniment. *Sing It; Sweetwater Jones; Cloudburst*; eight more. [Barry Manilow and Rorr Dante, prod.] BELL 1129. \$5.98.

Barry Manilow is Bette Midler's conductor, arranger, and part of her record-producing team, one of her most trusted all-around musical quiz kids. In his own right, when he is not touring the country with the Divine Miss M. Barry is also a working composer/performer. It was inevitable that he—as have a few other members of the Midler ménage—record his own album. The result of this particular trip to the recording studio is "Barry Manilow," and this debut disc is a most pleasant diversion.

For this LP, renaissance man Manilow has produced and performs a set of songs that are primarily his own compositions. Included are three numbers familiar to those who have seen him work as part of the Midler extravaganza. These songs—*Sweetwater Jones*, *I Am Your Child*, and *Sweet Life*—are slick, tuneful, and entertaining. Manilow also tackles *Cloudburst*, the number the Pointer Sisters have made their own, and his version is a felicitous achievement. Chopin's Prelude in C minor is the inspiration for the composer's gushy, throbbing *Could It Be Magic*, and Manilow is at his best as he wails his way through this sentimental bonbon. Only on *Friends*, Bette's theme song, has Barry failed to come up with an arrangement novel enough to compare with the version of this tune he produced for Bette.

For now Manilow will maintain his status primarily because he is Midler's main musical man. His own disc is, however, definitive proof that whenever he wants to he does have the ability to go into the recording studio and treat himself as well as he treats the breathtaking Ms. Midler. H.E.

ELTON JOHN: *Goodbye Yellow Brick Road*. Elton John, keyboards, vocals, and music; Bernie Taupin, lyrics; Davey Johnstone, guitar; Dee Murray, bass; Nigel Olsson, drums; vocal and instrumental accompaniment. *Funeral for a Friend; Candle in the Wind; Jamaica Jerk-Off; Sweet Painted Lady; I've Seen That Movie Too; Your Sister Can't Twist; Saturday Night's Alright for Fighting;*

ADVERTISING INDEX

Key No.	Page No.
1	Acoustic Research, Inc. 114
2	A. D. R. Audio 112
	Akai America Ltd. 121
3	Angel Records 110
4	Audioanalyst, Inc. 11
	Audio Dynamics Corp. 46
5	Audionics, Inc. 110
6	Audio-Technica U. S., Inc. 30
7	Audio Warehouse Sales 126
8	Avid Corp. 103
	Bozak 85
103	British Industries 7
59	BSR (USA) Ltd. 114
	Capitol Tape 122
10	Carston Studios 126
	Classified Ads 118, 119
11	Columbia Magnetics 28
12	Crown International 6
	District Sound 119
14	Dixie Hi Fi Wholesalers 127
17	Dual 10
15	Dynaco Inc. 29
	Elac Division, Benjamin Electronic Sound Co. 125
	Elpa Marketing Industries, Inc. 107
18	Elpa Marketing Industries, Inc. 33
19	Empire Scientific Corp. 24
20	Epicure Products Inc. 112
	Fisher Radio Cover II, 1
103	Garrard 7
	Harman / Kardon Inc. 18, 19
22	Heath Company 86
	High Fidelity's Test Reports 129
	Icelandic Airlines 81
24	Illinois Audio 112
25	International Hi Fi Distributors 120
	International Music Industry Conference 83
27	Janszen Electrostatics 30
	Kenwood Cover IV
28	KLH Research & Development Corp. 13
32	Koss Corp. 123
	Lafayette Radio 102
29	Lansing, James B., Sound, Inc. 16, 17
30	London Records 117
	Marantz 115
33	Maxell Corp. of America 109
34	McIntosh 12
35	Midwest Hi Fi 117
	Music Listeners Book Service 78
	Nakamichi Research (USA) Inc. 34
38	Nova Audio 117
	Olson Electronics 104
40	Onkyo 5
41	Pilot 31
	Rabco 22
44	Rabsons 57 St., Inc. 127
45	Radio Shack 113
46	RCA Records 101
	Revox Corp. 12
48	RTR Industries 32
	Sansui Electronics Corp. 21
50	Scintrex Inc. 32
51	Sherwood Electronics 111
52	Shure Brothers 14
55	Sony Corp. 8, 9
54	Sony / Superscope, Inc. 130, Cover III
53	Stanton Magnetics, Inc. 2
56	Stereo Corp. of America 120
57	Stereo Wholesalers 119
	TDK Electronics 116
67	Teac Corp. of America 63-68
60	Technics by Panasonic 15
18	Thorens 33
61	Toshiba 45
	United Audio Products, Inc. 10
62	U. S. Pioneer Electronics Corp. 23
63	Utah Electronics 108
	Watts 107
64	Yamaha Audio Products 27

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31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165

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31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
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136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165

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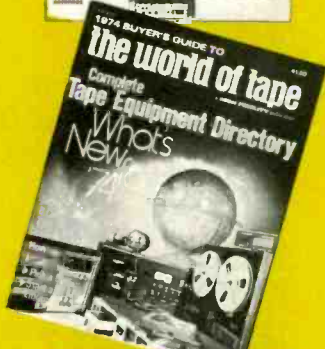


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eleven more. [Gus Dudgeon, prod.] MCA 2-10003, \$11.98 (two discs).

Elton John has fallen prey to a temptation common in rock music. Presented with the chance to record two discs' worth of new material, he did so, even though he didn't have enough good material to do it. Of the eighteen songs on this album, nine may be discarded. They are flawed by bad lyrics, clumsy music, or both. *Candle in the Wind*, about Marilyn Monroe, is a soap opera, and not a good one. *Jamaica Jerk-Off*, as the name implies, is a halfhearted, inept try at reggae, all the rage this year due to the Caribbean recording excursions of Paul Simon and the Rolling Stones.

The nine worthy songs on "Goodbye Yellow Brick Road" are generally quite good, though awfully like previous John recordings. I don't mind a man repeating himself now and then, but not over the length of two discs. Best is *Funeral for a Friend*, an instrumental track reminiscent of early Procol Harum: *I've Seen That Movie Too* and *Sweet Painted Lady*, worthy ballads; and all of Side 4, especially the two uptempo tunes, *Your Sister Can't Twist* and *Saturday Night's Alright for Fighting*.

In spreading himself thin over two discs, John has distinguished predecessors: The Beatles did it in 1968 with "The Beatles"; the Rolling Stones did it last year with "Exile on Main Street." What bothers me is this: How long are we to be expected to purchase their errors? M.J.

SLADE: Sladest. Noddy Holder, vocals and guitar; Jim Lea, bass guitar; Dave Hill, lead guitar; Don Powell, drums. *Cum On Feel the Noize; Look Wot You Dun; Gudbuy, T' Jane*; seven more. [Chas Chandler, prod.] REPRISE MS 2173, \$5.98.

Hard rock is just not generating the excitement it once did. Nevertheless, when a band emerges that can weave volume and rhythm together to create music so insistent that you just can't sit still, you suddenly realize anew why hard rock can still generate an immeasurable degree of excitement.

For proof positive of the merits of this simplistic, fun-for-fun's-sake musical form, try the latest Slade release, "Sladest." This English quartet, dedicated to the proposition that they exist only to create good-natured frenzy, has finally produced a disc—this LP is the group's third release in the United States—that accurately reproduces Slade's shattering in-concert sound. Most of this sound is rooted in the shrill, sirenlike vocal gymnastics created by lead singer Noddy Holder. Holder's piercing, high-pitched scream can not only set all the dogs in the neighborhood barking but can also totally rivet one's attention to Slade's musical mayhem. The other three Slademen match Holder's uninhibited enthusiasm note for note, and this recording is so packed with energy that it seems capable of jumping off the turntable strictly of its own volition.

The ten songs that comprise "Sladest" include three Slade hits: the infectious *Gudbuy T' Jane*, the rip-roaring *Mama Wer All Crazee Now*, and *Cum On Feel the Noize*, as persuasive an anthem to rock music as has ever been written. Even skeptics will not be able to resist the amiable propaganda of this totally effective tune. H.E.

BODACIOUS D.F. Mark Ryan, bass; Dewey Dagreaze, drums; Vic Smith, guitar; Charlie Hickox, keyboards; Marty Balin, vocals. *Drifting; Drivin' Me Crazy*; five more. [Billy Wolf, Doc Storch, and Bodacious D.F., prod.] RCA APL 1-0206, \$5.98.

Bodacious means "bold," which is a misnomer for this band. The latest effort by singer Marty Balin since his departure from Jefferson Airplane, Bodacious D.F. has produced entirely relaxed ("laid back," if you will) and almost sleepy music. It's rock, so it may seem sleepy only to those who have just endured a Led Zeppelin concert, but in the general stream of rock it is quiet music. The tracks are long, the playing smooth, the tempo moderate, and the feeling languorous. Balin's singing

is, as always, quite good, especially on *Drivin' Me Crazy*, a Motown-style jazz/soul love song, the best tune on the disc.

"Bodacious D.F." reminds me of Jefferson Airplane's masterful-but-commercially-unsuccessful 1968 album, "After Bathing at Baxter's." If that's the direction Balin prefers, his departure from the Airplane becomes most reasonable and long overdue. M.J.

LOU REED: Berlin. Lou Reed, vocals and acoustic guitar; instrumental and vocal accompaniment. *Berlin; Lady Day; Men of Good Fortune*; seven more. [Bob Ezrin, prod.] RCA APL 1-0207, \$5.98. Tape: ● APS 1-0207, \$6.95; ●● APK 1-0207, \$6.95.



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Nasal-voiced sickie Lou Reed is back with another dishing up of Reed-style depravity. As usual, the result is boring and immature and as titillating as wilted celery. Reed is a capable writer; he can be a striking vocalist, but he has become so mannered that he seems to have jumped whole from the pages of a *National Lampoon* parody of the decadent rocker in action. The songs on "Berlin" are so dreary they are almost unlistenable, but the disc is ultimately salvaged by Bob Ezrin's dazzling production job.

Ezrin is as clever as he is skillful; he's taken Reed's musical Rorschach tests and given each one an inventive musical setting that somehow does not overpower the thin material Reed has come up with. Utilizing musi-

cians like Jack Bruce, Aynsley Dunbar, and Steve Winwood, Ezrin has created a free-flowing musical mosaic that deserves to decorate a better set of songs.

There's nothing wrong with exploring seaminess, but there must always be some point to this particular kind of exploration. In Reed's case, it seems as if a neurotic personality has been given the opportunity to air his pet peeves and childhood hates. I have difficulty caring about Reed's maladjustment. Ezrin should have stuck close to his artist until Reed molded these songs into a pithy statement. None of them matches the horrors on the front pages of the country's newspapers, and that's just another reason why "Berlin" is a pretentious and pointless mess. H.E.

JACK JONES: Together. Jack Jones, vocals; featuring Susan George; Harry Betts and Joe Kloess, arr. and cond. *That's Enough for Me, Maybe; Little Girl*; eight more. [Jack Jones, prod.] RCA APL 1-0139, \$5.98. Tape: ♪APS 1-0139, \$6.95; ♪APK 1-0139, \$6.95.

Jack Jones has exhaled. The man has gone down some tunnels in his day for sure. But he has come out the far end sounding easy as a breeze. Maybe it has to do with his lady, actress Susan George. She does some wonderful singing herself on two tracks, Paul Williams/Roger Nichols' *We've Only Just Begun* and Carly Simon/Jacob Brackman's *That's the Way I've Always Heard It Should Be*. Her voice is clear and sweet as a brook. In a quiet way she is a female counterpart of Jones.

No one with ears ever questioned the fineness of Jack Jones's voice. But something about his career has sometimes reminded one that, among popular singers, the voice is the least of what moves us. On the other hand, vocal equipment tends to dictate style. Perhaps Tony Bennett was forced to make an art out of certain basic vocal limitations. Jack Jones had no such difficult choice to make.

So much for theorizing. Jack Jones has a beautiful instrument in his throat, and that is that. If any other sort of sound is in vogue, he is in trouble—and he has been. But what we are seeing these days is that Jack Jones endures. He hangs in through the phases. In a deep way, this becomes a richness all its own. The weak artist buckles at success or later at failure. The strong artist survives both. Figure it out.

Jack Jones has never made less of a statement than here, nor more. Growth is a curious process. The program is relaxed and unambitious. No one is recording *We've Only Just Begun* this year. Not unless he really feels like it and doesn't care about what is seemly. Jones relates to Paul Williams: Four of his tunes are included.

Perhaps each of us hears what we want to in music. Some may hear Jack Jones settling into himself here. Some may be bored. There are moments when I almost am. But what I hear most in this fine singer is a new beginning. M.A.

ZZ TOP: Tres Hombres. ZZ Top, all instrumentation. *Waitin' for the Bus; Jesus Just Left Chicago; Beer Drinkers & Hell Raisers*; seven more. [Bill Hamm, prod.] LONDON XPS 631, \$5.98.

With their third release, this rock trio from Texas finally has a hit LP. Call ZZ Top's music "hard rock-blues." Expect vocals that are sung flat, rhythms that are repeated endlessly, and a disc that seems totally lacking in inspiration.

Yes. "Tres Hombres" does sound fuzzy enough to guarantee that it will delight kids and befuddle everyone else. This band is probably one of those that must be heard live, because on record they sound exactly like all those other noise-filled congregations. H.E.

ERIC CLAPTON: Eric Clapton's Rainbow Concert. Eric Clapton, lead guitar and vocals; Pete Townshend, guitar and vocals; Ronnie Wood, guitar and vocals; Rick Grech, bass; Steve Winwood, keyboards and vocals; Jim Capaldi, drums; Jimmy Karstein, drums;

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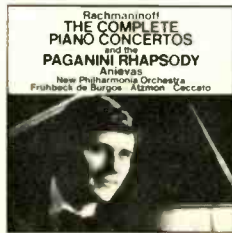
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Rebop, percussion. *Badge; Roll It Over; Presence of the Lord; Pearly Queen; After Midnight; Little Wing.* [Peter Townshend and Bob Pridden, prod.] RSO RECORDS SO 877, \$5.98.

This superstar collection of British rock stars gathered at London's Rainbow Theatre for a concert featuring the considerable talents of Eric Clapton. Included are musicians from the Who, the Faces, and Traffic.

With Clapton, they make for a booming dose of heavy British rock, featuring ominous chord blasts and peppery-high lead-guitar riffs, plus the jackboots-slowly-plodding pace familiar to British rockers. Clapton is in especially fine form on guitar, and Steve Winwood's singing fits perfectly. If this ensemble were to go on tour in America, it would be an event to reckon with. M.J.

LEONARD COHEN: Live Songs. Leonard Cohen, acoustic guitar, vocal and instrumental accompaniment. *Minute Prologue; Passing Through; You Know Who I Am; Bird on the Wire; Nancy; Improvisation; Story of Isaac; Please Don't Pass Me By; Tonight Will Be Fine; Queen Victoria.* COLUMBIA KC 31724, \$5.98. Tape: ● CA 31724, \$6.98; ●● CT 31724, \$6.98.

The first Leonard Cohen album in two years is a fine one, a collection of ten songs recorded live during two European tours. Most of the songs are familiar, though with the exception of *Bird on the Wire* not his best known. The selection of material is excellent, the recording

job is a good one, and the backup musicians and singers—especially singers Donna Washburn and Jennifer Warren—give a splendid performance. A feature of all Cohen's albums is the jacket photo, and this one is the best yet. He sports a short crewcut and resembles Jack Webb in his early movies. A fine show in all. M.J.

THREE DOG NIGHT: Cyan. Three Dog Night, all musical instrumentation. *Happy Song; Play Children Play; Storybook Feeling;* six more. [Richard Podolor, prod.] DUNHILL DSX 50158, \$5.98. Tape: ● V 8023-50158, \$6.95; ●● V 5023-50158, \$6.95.

A Three Dog Night album always features one delightful song; in this case it's *Shambala*, the band's current hit. Other than that, the rest of the material is perfunctory—a few good tunes and many other mediocre musical products. "Cyan" is the typical Three Dog Night LP. I'd wait for a "greatest hits" album before I plunked down any cash for a Three Dog Night effort. H.E.

jazz

* **BILLY COBHAM:** Spectrum. Jan Hammer, keyboards; Tommy Bolin and John Tropea, guitar; Joe Farrell, reeds; Jimmy Owens, flugelhorn and trumpet; Lee Sklar and Ron Carter, bass; Ray Barreto, congas; Billy Cobham, drums. *Quadrant 4; Stratus; Le Lis;* seven more. [Billy Cobham, prod.] ATLANTIC SD 7268, \$5.98.

Billy Cobham, easily the best of the current younger generation of drummers (he's still in his twenties), has taken time out from his customary drum seat in the Mahavishnu Orchestra to make his first record as a leader. It is a tour de force—a collection of original compositions by Cobham, produced by Cobham, focused on Cobham's drumming without, miraculously, turning into an extended drum solo.

With Tommy Bolin's guitar serving as a lead voice on most pieces, Cobham keeps the basic quartet on this disc (Cobham, Bolin, Jan Hammer, Lee Sklar) within a tight, rhythmic framework that uses the rock-oriented Mahavishnu style to far more disciplined and effective advantage than that larger band usually does. Imagination and perception make the difference and, when the quartet is expanded with the addition of Joe Farrell and Jimmy Owens, Cobham's potential as a leader and composer really becomes evident. J.S.W.

* **GEORGE SHEARING QUARTET:** GAS. George Shearing, piano; Don Heitler, organ; Andy Simpkins, bass; Harvey Mason, drums. *Vierd Blues; Since You; Cool House;* six more. SHEBA 107, \$5.50 (Sheba Records, P.O. Box 2120, North Hollywood, Calif. 91602).

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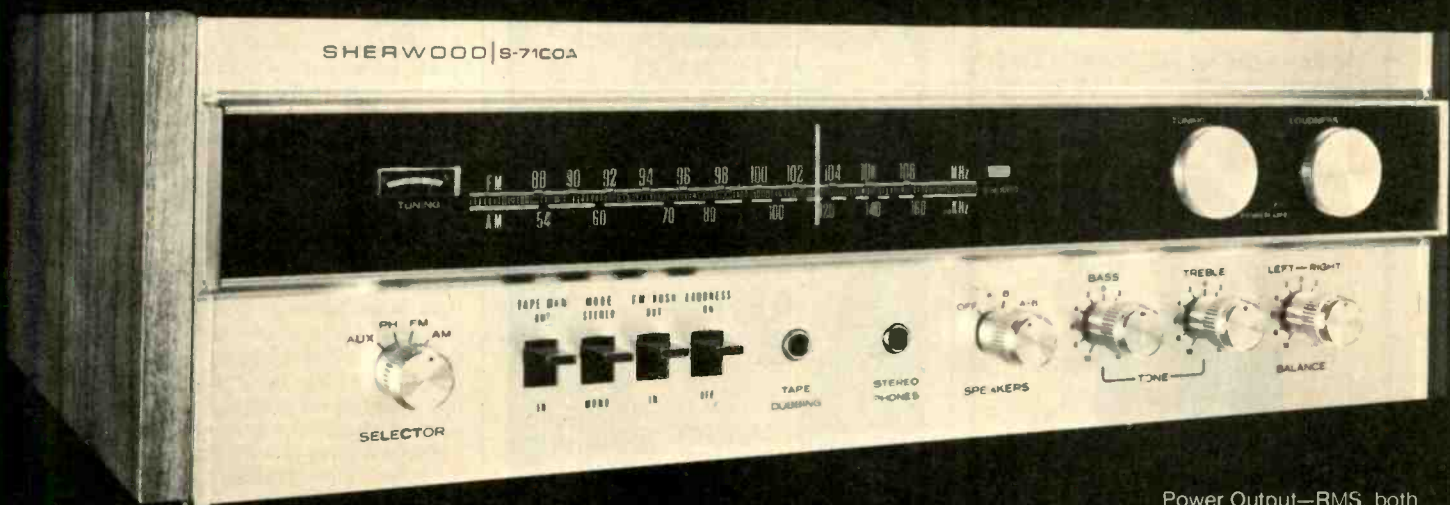
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tials of George Albert Shearing as well as to suggest a now somewhat archaic bit of jazz slang implying merit. Merit is what this set has, although it is not in the least bit archaic. Freed from the stylistic structures of his quintet, Shearing's joyous rhythmic sense romps through all these pieces. He has a floating attack that lends itself as gracefully to a waltz (*Some Time Ago*) as it does to perking up such familiar pop material as *Just Imagine* and *Love for Sale*.

Backed by Don Heitler's organ, which takes an occasional solo for a change of color, Shearing's wit and imagination combine with his invitingly melodic musical thinking to bring a fresh touch to the whole collection, even giving Henry Mancini's *Two for the Road* an unexpected aura of distinction. J.S.W.



MILTON KAYE: *The Classic Rags of Joseph Lamb.* Milton Kaye, piano. *Hot Cinders; American Beauty Rag; The Ragtime Nightingale;* ten more. [Rudi Blesh, prod.] GOLDEN CREST GCS 4127, \$5.98.

The recent flare of interest in ragtime, primed by its discovery by classically oriented musicians and critics who had managed to remain miraculously unaware of it through a revival that had been going on for twenty-five years (at least from the time of Wally Rose's recordings in the mid-Forties, although Stravinsky, Dvořák, Hindemith, and others were attracted to it half a century ago), has focused primarily on Scott Joplin. But there was, of course, more to ragtime than Joplin. A reading of Rudi Blesh's ground-breaking book, *They All Played Ragtime*, would have revealed a long list of composers of piano rags. It would have pointed up a top triumvirate of Joplin, James Scott, and Joseph Lamb.

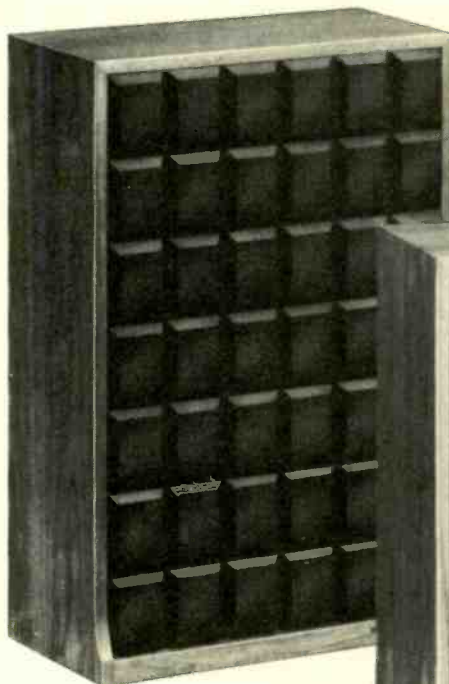
Joplin, by now, is a familiar name. Scott and Lamb remain relatively unknown. Lamb, in particular, is a highly significant ragtime composer. Most of those who contributed to the ragtime movement in its heyday (1897-1917) were black pianists who played in saloons in the Chicago-St. Louis-Kansas City area. That covers both Joplin and Scott.

Joseph Lamb was different: He was born in Montclair, N.J., spent his adult life in Brooklyn, and worked all his life in New York's garment district. And he was white. He had no contact whatever with the milieu that produced ragtime, and yet he wrote piano rags that Joplin himself characterized as typically Negroid. At the same time, Lamb was quite distinctive because, being younger than most of the others, he wrote on into the Twenties, was influenced by the "novelty" (Zez Confrey) piano style of the decade, and, after being "rediscovered" as a result of Blesh's book in the Fifties, began producing a completely unique breed of ragtime composition—rags that, no longer limited to the preconception that this was music for dancing, had a freedom in the use of tempo changes that none of his predecessors attempted.

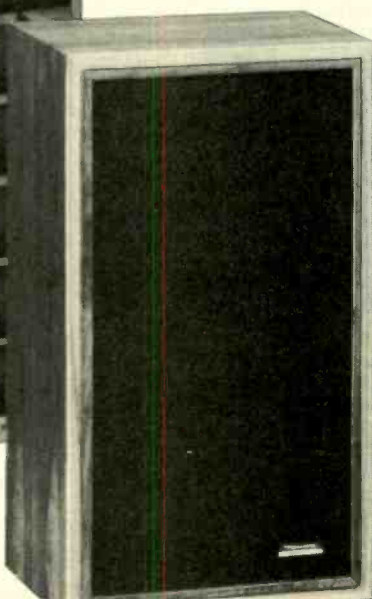
This collection of Lamb's rags ranges from his earliest work (*Sensation—A Rag*, 1908) to his last composition (*Arctic Sunset*, published posthumously in 1964), along with a generous sprinkling of midcareer works to illustrate the way he dealt with broad aspects of the style. Milton Kaye, a classically trained pianist, plays them with the kind of loose-jointed zest

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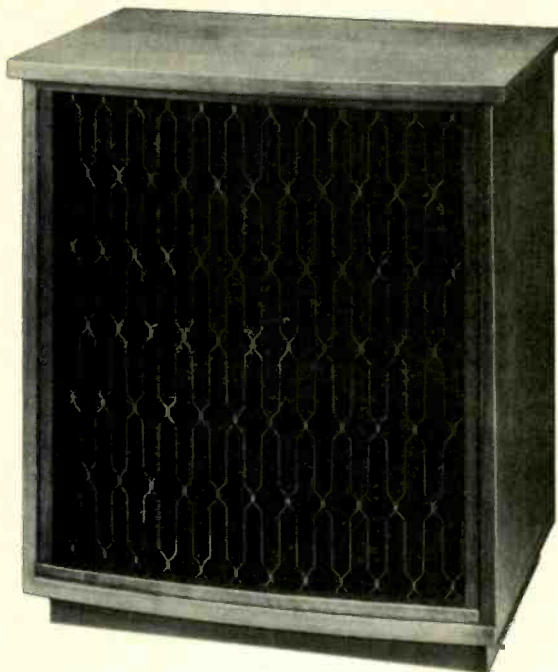
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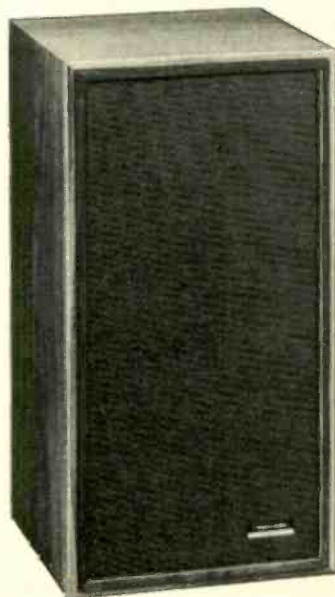
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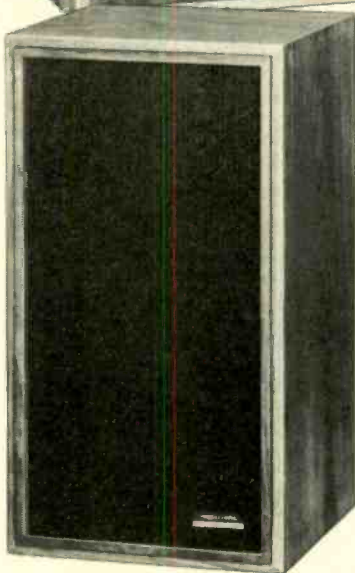
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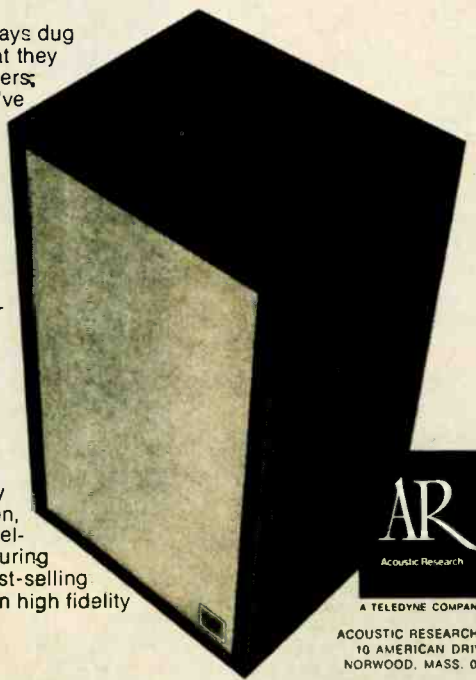
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and verve that one has learned *not* to expect from pianists of his background who attempt ragtime. But one can understand why he reacts so well when one hears a bonus side included in the album in which he talks about ragtime with Rudi Blesh, who produced the record. Kaye talks the way he plays—relaxed, easy, but very alert, very aware, and very much in control. J.S.W.

THE WORLD'S GREATEST JAZZ BAND: In Concert at Massey Hall, Vol. 1. Yank Lawson, trumpet; Bobby Hackett, cornet; Vic Dickenson, Ed Hubble, trombones; Bob Wilber, clarinet and soprano saxophone; Bud Freeman, tenor saxophone; Ralph Sutton, piano; Bob Haggart, bass; Gus Johnson, drums. *I Want to Be Happy; South; Lover Come Back to Me;* seven more. WORLD JAZZ 3, \$5.50 (World Jazz Records, 4350 E. Camelback Rd., Suite 204C, Phoenix, Ariz. 85018).

The World's Greatest Jazz Band, in the process of de-escalating from the ridiculous name that Dick Gibson imposed on it, is becoming a better and better jazz band. In the course of this development, the previously least celebrated member, Bob Wilber, and the previously most celebrated member, Bud Freeman, are emerging as the key figures in the band. But it still has a variety of other potentials—many of which are brought out in this album, recorded during a concert at Massey Hall in Toronto. One of these potentials is co-leader Yank Lawson who plays muted trumpet with a devilish power that scarcely any other trumpeter can achieve with a mute. And, emerging from a seemingly unaggressive stance, is pianist Ralph Sutton who has a rollicking feature, *California, Here I Come*, and contributed strong solos in a variety of veins on *St. Louis Blues* and *I Want to Be Happy*. Bobby Hackett is present as a guest, adding weight to the ensembles of the Dixieland warhorses that open both sides (*Fidgety Feet* and *Original Dixieland One Step*, which by their positioning give the misleading impression that the rest of both sides will be more tired warhorses; they aren't). Hackett also revives an amusing duet with Vic Dickenson on *If You Knew Susie*, which they used to do when they were joint leaders of a quintet a few years ago, and, after a brief opening lapse, plays a gorgeous duet on *Do You Know What It Means to Miss New Orleans* with Yank Lawson. But you've heard all those tunes before and, good as these versions are, it is a very valid original by Bob Wilber, *Crawfish Shuffle*, featuring his soprano saxophone over a humpty-dumpty beat, that gives the record its best touch of merriment and indicates how this band can build a distinctively individual repertory. J.S.W.



DICK HYMAN: Ragtime, Stomps and Stride. Dick Hyman, piano; Don Butterfield, tuba; Tony Mottola, banjo; Panama Francis and Ronnie Zito, drums. *The Pearls; Valentine Stomp; Keep Off the Grass;* nine more. PROJ-ECT-3 5080, \$5.98.

For most of the past twenty years, Dick Hyman has been a behind-the-scenes pianist of almost legendary virtuosity, playing on records of his own or of others and as an accompanist. But in the spring of 1972 he began playing on

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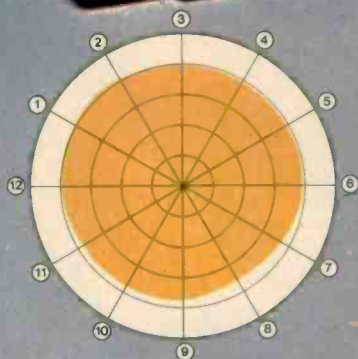
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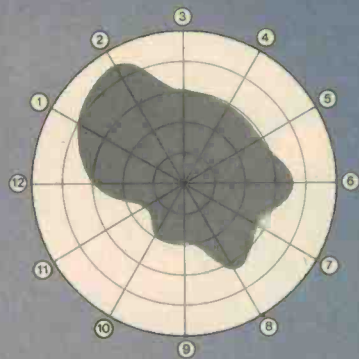
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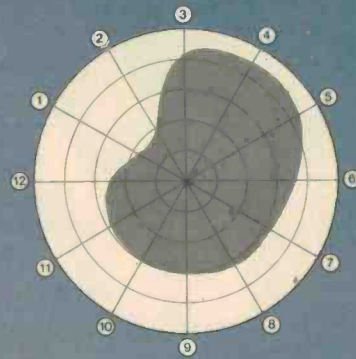
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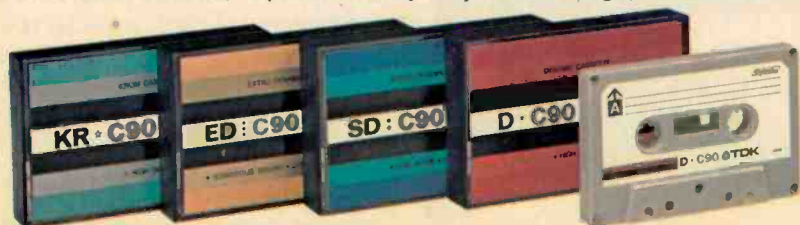
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Sunday nights at The Cookery in New York, mainly because it was a block from his apartment. These weekly sessions have continued ever since, and Hyman for the first time has had an opportunity to sharpen his repertory in front of an audience over a long period of time.

The result is that his interest in the seminal piano schools of ragtime and stride has blossomed. This collection, which draws on compositions by Scott Joplin, Eubie Blake, James P. Johnson, Jelly Roll Morton, Willie "The Lion" Smith, Fats Waller, and Duke Ellington, is a compact sampling of a small part of his Sunday nights at The Cookery (where Hyman also gets into all eras of jazz, show tunes, contemporary pop, and his own compositions, including his settings for poems by Shakespeare).

Unlike his solo Cookery appearances, he is supported on this disc by Don Butterfield's elegantly rhythmic tuba and the plangent sparkle of Tony Motola's banjo. Hyman, who has always been a technically adept pianist, has now gotten so deeply into the feeling of these piano styles that he backs up his flashing fingers with a visceral sense of involvement that gives off the kind of vitalizing sparks you might have expected from the original pianists at their best. And he really knows the territory—to such an extent that he has included *Birmingham Breakdown*, a Duke Ellington composition of the late Twenties, originally recorded by the full Ellington band but transformed by Hyman into a jumping piano solo. J.S.W.

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This two-disc set does a great deal to fill out the unbalanced view of his career in the late Thirties resulting from the constant stream of Billie Holiday reissues from that period. From such reissues, one could gather the impression that Wilson was just one of a number of top sidemen who accompanied Billie on her rise to fame. Actually the Holiday/Wilson records, which have been reissued over and over again (there are now three LP reissue sets on Columbia), represent only part of Wilson's recorded output as a leader at that time. In the early stages there were almost as many instrumentals without Billie Holiday vocals as there were records with them. And later, when she became the nominal leader of her own recording band, Wilson turned out a long series of discs without her.

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yet it is sufficiently representative to include five Billie Holiday vocals—good ones on which she shows how much zest and spirit she could bring to very ordinary songs. (Which was almost all she got at this point: Do you remember *Who Loves You?* or *These 'n' That 'n' Those*, for example?) His bands are those same all-star small groups that accompanied Miss Holiday—groups that spotlight Ben Webster, Johnny Hodges, Dave Barbour, “Chu” Berry, Buck Clayton, Lester Young, Pee Wee Russell, and Willie Smith.

The highlights include two classic sessions—the 1936 date that produced *Blues in C sharp minor* with Israel Crosby's superb bass pulsing persuasively all through it, and the 1937 quartet session with Harry James, Red Norvo, and John Simmons that resulted in *Just a Mood*.

There is also a steady stream of marvels of small-group swing—a buoyant *Fine and Dandy* with Johnny Hodges blowing brilliantly, Ben Webster's incredibly light and airy tenor saxophone (incredible in view of the customary

bold swagger of his attack) on *With Thee I Swing*, the exquisite blend of Miss Holiday's subtle phrasing and Buck Clayton's muted trumpet on *Things Are Looking Up*, Dave Barbour's imaginative guitar on *Sugar Plum*, and Bobby Hackett's pungent cornet on *Jungle Love*.

The third of the four sides is, for some reason, a rather stolid collection, even with two vocals by a very young Ella Fitzgerald, but the other three are full of the joy that characterized one of the happiest periods of jazz. J.S.W.

in brief

DAVID GATES: First. ELEKTRA 75066, \$5.98. Bread's David Gates has created a pleasant enough debut solo disc even if he hasn't written a song to match the two Bread standards, *Make It with You* and *Baby I'm-a Want You*. Gates really has the middle-of-the-road-rock formula down pat. H.E.

THE DE FRANCO FAMILY FEATURING TONY DE FRANCO. 20TH CENTURY T 422, \$5.98.

Ooogly googly, here's a new teeny album to twiddle your preteneer's heartstrings. As far as this market is concerned, Donny Osmond is already almost a has-been at about fourteen. So here comes Tony De Franco, who looks closer to twelve. These poor kids last only a couple of years in that particular gold mine. The album is packaged with utmost competence by adults who have all done it before. Tony De Franco is good enough to hack it if he is strong enough to survive it. The group already has a hit: *Heartbeat, It's a Lovebeat*. Like all such kid albums, the singing is heavily but subtly beefed up by L.A. studio pro adult singers. Ah illusion, all is illusion. M.A.

ODETTA: The Essential Odetta. VANGUARD VSD 43/44, \$5.98 (two discs).

DOC WATSON: The Essential Doc Watson. VANGUARD VSD 45/46, \$5.98 (two discs). These two releases are valuable additions to Vanguard's noble “twofer” series. Both Watson and Odetta are classics in folk music. M.J.

J. F. MURPHY & SALT: The Last Illusion. COLUMBIA KC 32539, \$5.98.

The intelligent, somewhat complicated sound of this group has won them a small but devoted cultish following in New York City. As uneven as this disc is, it does present the sound of J. F. Murphy & Salt intact and should garner some national fans for this innovative musical ensemble. H.E.

DONOVAN: Early Treasures. BELL 1135, \$5.98.

The umpteenth reissue of such Donovan folk recordings as *Catch the Wind* and *Sunny Gooch Street*. M.J.

LOS INDIOS TABAJARAS: Play Favorite Movie Themes. RCA APL 1-0210, \$5.98.

This is one of those unintentional gag albums. These two men have been playing their own delightful music for years. Instead of letting them do that, RCA has arranged for them to play American film themes. Nice try, terrible results. You could either laugh or cry. I prefer to laugh. M.A.

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OPERA TAPES, RECORDS, “live”, broadcasts. Free list. HATHAWAY 49H Merbrook, Merion, Pa. 19066.

RARE SOUNDTRACK LIST—Send Sase—Allen Hinkle, 6690 Jonestown Road, Harrisburg, Penna 17112.

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International Writers' Bureau-Club-School, HELENE ERICKSON ASSOCIATES, INC., 139-12 87th Ave., (212) 658-1698, Jamaica, N.Y. 11435.

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too hot to handle

Your report on the Pioneer SX-626 [October 1972] receiver leaves the impression that its amplifier section delivers about 30 watts per channel, while the report on the Sony STR-6045 [March 1972] uses 25 watts as the basic power rating. I grant that someone used to looking at the line points will notice that the Sony is rated for 0.5% harmonic distortion while the Pioneer is rated for 1% and that the Sony maintains full power better over the frequency band even at this lower distortion rate. But not only will the less adept reader overlook these points, he probably will be unaware that most of your power figures, plus the power bandwidth curve and all the distortion figures, are measured with only one channel driven whereas stereo music requires the use of both. So not only will he be misled into believing that the Pioneer is "better" than Sony (which, all things considered, it is not), but he will be misinformed about the actual power capability of both. Why don't you drive both channels of the amplifier section in all tests?—Henry Alterman, New Orleans, La.

A good question; and we wish we could have retained the many well-argued specifics in Mr. Alterman's three letters from which the above is paraphrased. First, there is no way that we can convey all the ins and outs of such a subject to the reader who won't trouble himself to understand the data that accompany the reports. We regularly run explanatory articles on such subjects specifically to help the reader in this respect. Second, you already may have noticed that we now run bandwidth curves on the basis of 0.5% THD for all amplifier products to get around the discrepancies in rating practices that Mr. Alterman cites. That leaves unanswered his question about driving both channels simultaneously. We do agree that ideally both channels should be driven in all these tests if precise numerical values for actual performance are to be presumed, and we do of course document the difference between single-channel and simultaneous operation in the data at the head of our power-output graphs (the graphs that also include 1-watt frequency response and power bandwidth). There are several reasons why we don't drive the channels simultaneously in the remaining tests. One of our objectives is to compare the unit under test with the specs given for it by the manufacturer. Since the parameters in question regularly are—and have been—measured with only one channel driven by the manufacturers, we would inhibit this sort of comparison if we were to drive both channels. And any time we change our own practice in such a respect we inhibit direct comparisons be-

tween current and past reports. Furthermore, none of these numbers can be taken as absolutes. One sample of a given model will not test the same as another, so all we can hope to present is representative performance data. This is particularly true in power specs, where the difference between 25 watts and 30 watts—while it sounds significant on paper, is negligible in terms of audible performance. So the reasonably astute reader should see immediately that both these products are in the same power ballpark, with the Sony running better on harmonic distortion. If the reader then wants to whittle the numbers closer to absolute values, he can do so by seeing how much power each amplifier section loses when both channels are driven simultaneously. But in so doing he will be splitting hairs since he has no guarantee that the sample he buys will be exactly similar to the sample we tested. And in this respect we don't believe that driving and adjusting both channels for all the tests is necessary.

Which Teac open-reel tape deck would be the equivalent of the Tandberg 6000X in terms of features and quality of construction? And which is the better buy: the basic Revox A-77, the basic Crown SX-724, or the above-mentioned Teac?—Marco A. C. Martins, Chicago, Ill.

Forgive us our bluntness, but your second question betrays the absurdity of the first. Components seldom can be called "the equivalent of" each other without qualification, and of all components tape equipment is perhaps the most varied in terms of design approach and capabilities. It can be evaluated "in order of" quality or value only if you have some system of weighting each of the considerations involved; and then the evaluation has meaning to nobody but the fellow who invented the weighting system. For example though Teac's approach to recorder design is reasonably close to Revox's as such things go, we would have to recommend Revox over most Teac models (at least the older ones) to anyone who wants to do physical editing (actual splicing, as opposed to "electronic editing"), yet we have found indications that Teacs generally may tend to stand up better under really rough handling—say if the unit is dropped. For some users one or the other of these considerations may be crucial; for the vast majority they will have very little importance. And when you try to compare machines as different in concept as Teacs and Tandbergs, any simple basis of comparison is out of the question.

Please clarify a point about which I have

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Both the AS-980 receiver and the GX-280D-SS tape deck are available at your nearest AKAI Dealer ... Whenever you're ready to make that ultimate step up. That's AKAI's 4-channel challenge..



From
AKAI
The Innovators

been wondering for some time. When, as in your recent [September 1973] report on the KLH Model 55 receiver, the stereo FM quieting is not as good as that for mono FM, does switching the mode control to mono increase the effective quieting on a stereo broadcast? And how does this approach compare with the mono-only FM position provided on some receivers? Also how much of a difference in quieting level is significant; for example is there any great difference between 45 dB and 50 dB of quieting?—Richard Cole, Painted Post, N.Y.

In a normally functioning receiver, switching to the mono mode either in the FM section or in the amp/preamp circuitry should have exactly the same effect on stereo pro-

grams: The sound will be mono and the performance will be comparable to that for a mono broadcast. Think of it this way: The station's main signal is a left-plus-right mono signal and will be treated as such if you switch the tuner portion to mono-only operation. If you set it for stereo (or if the receiver has no mono-only FM setting) the demodulator circuitry will take the "difference" signal from the subcarrier and use it to split up the "mono" main signal into its original constituent parts (left and right signals), but it will usually create some noise and distortion in so doing—noise and distortion that will be equal and opposite in the two channels. If you then turn the main mode switch to mono it will recombine not only the signals, but the extra noise and

distortion as well, thereby cancelling out the latter. Hence you get right back where you would have started with a mono signal, barring some malfunction along the way. The answer to that last question is pretty iffy, depending as heavily as it does on the quality of the broadcast you're trying to receive. If the broadcast itself is noisy or distorted you may hear little if any difference between 45 dB and 50 dB of quieting; with an excellent signal and good equipment you should be able to hear the difference. So obviously it would take an even better signal and even better equipment to hear the difference between 55 dB and 60 dB of quieting; at that level of performance the distortion in the FM receiver should be below that of either the station's phono pickup or your loudspeakers.



I haven't seen an ad for Ampex equipment for some time, but I'm trying to locate a Micro-90, which played several cassettes (six I believe) without reloading. To the best of my knowledge it did not record, but it would be perfect for my needs. Can you help me find one?—Donald G. Gaedy, St. Cloud, Minn.

We'll try. But first we should point out that Ampex went out of the consumer-equipment field about two years ago. Your memory of the Micro-90 is correct; if ours is too, it was built by Philips and was one in a series of units with almost identical models available here through Norelco (North American Philips). So it's possible that a comparable player was offered by Norelco—and perhaps other manufacturers likewise distributing the Philips decks. The only multiple changers we know of at the moment are recorders: the Panasonic RS-296US (holding 20 cassettes) and costing close to \$500 and the Magnavox 8844 (holding 12). Akai has shown prototypes that use the Invert-o-Matic mechanism to flip the cassette in the middle (which the Ampex couldn't do; it played only one side of each cassette in the stack), but only the single-cassette Invert-o-Matic model seems to have reached the stores. Benjamin appears to have put plans for its cassette changers on the back burner, though the Panasonic model is similar in principle. One reason for all the commotion and so little product, we suspect, is because all of these mechanisms are relatively complex and hence may pose problems in reliability. But we said we'd try to help. A deleted portion of Mr. Gaedy's letter reveals that he is a quadriplegic; hence his special need for an automatic unit. Since he says the Micro-90 fills his bill and the alternatives all seem to be unavailable or relatively expensive, we'll undertake to forward to him any letters from readers knowing where he might obtain an unused—we wouldn't want to saddle him with somebody's castoff—Micro-90 or a comparable model under another name.

I see that Robins is advertising their Dynamic Sound Enhancer [HF test reports, July 1973] by quoting from the "rave" review in your magazine. It didn't read like a rave to me. Did I miss something?—W. T. Garrett, Troy, N.Y. Probably not.

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news and views

First the Bad News . . .

Five years ago the cassette was considered a serious contender with the 8-track cartridge as a popular medium for recorded music. According to some companies, 40 per cent of their recorded-tape business was in cassettes, only slightly less than the 47 per cent scored by cartridges. This year, according to Ampex Stereo Tapes, the figure is down to 17½ per cent, with RCA and some others reporting even poorer sales. Of the major manufacturers of recorded cassettes, only Columbia reports an increase in cassette sales over last year—by a meager 4 per cent.

What this means is fewer new titles appearing on cassette. Instead of releasing everything automatically on cassette and cartridge, AST—the largest single supplier—will release “selectively,” which means that only those titles with the possibility of selling in significant quantities will be released. RCA hasn't formalized its plans to cut back, but that label's 1973 cassette releases have been few and far between.

Most tape executives give the same reason for declining sales: Consumers are buying blank cassettes and recording their own. “The problem is that blank tape sales keep going up while ours keep going down,” observed one. “You can't tell me there isn't a correlation.”

. . . And Then Some Good

But the news couldn't be better for owners of open-reel equipment. Last year, Ampex Stereo Tapes shipped some 237,500 reels of recorded tape. While that may sound like a lot, it represented only about 1¾ per cent of AST's total business, and some experts were planning to write off open reels entirely. But this year, AST's open-reel sales are likely to hit 4 per cent of total sales—and the same experts are feeling bullish. Bullish feelings translate into stepped-up release schedules of new titles.

Two reasons credited for the upswing in open-reel sales are Dolby-B processing and quadriphonics. Public response to both has been highly favorable, the company says, with Dolby recordings outselling similar titles in the AST catalogue three or four to one. Four-channel recordings likewise are selling better than they did last year. Chief beneficiaries of open reel's new-found popularity with the accountants may be opera lovers. Ampex has scheduled several new opera sets for end-of-the-year release—all Dolby-processed, of course.

It's Official

Under the heading “RCA to Junk ‘Single Inventory?’” in the August issue we discussed the problems inherent in that company's efforts to hold the line on quadriphonic disc prices and confusion. Rumors already were flying that RCA had discovered its compatible stereo/quad approach was misunderstood by dealers and public alike, who were treating it as a quad-only format.

In September Rocco Laginestra, president of RCA Records, confirmed that separate stereo and Quadradisc pressings of new recordings would be issued and that the Quadradisc price would go up to \$6.98.

Shows Coming to Detroit, Atlanta

Detroit and Atlanta will be the sites of major high fidelity equipment shows in 1974. M. Robert and Teresa Rogers of High Fidelity Music Shows, Inc. will produce their Detroit show at Cobo Hall on February 15 through 17; the Atlanta show is set for the Merchandise Mart on April 5 through 7.

Twixt Ferric and Chrome

A new cassette tape that combines ferric oxide and chromium dioxide in a single coating has been introduced in Japan by Sony Corp. Called “Duad ferrichrome,” the coating comprises a thin



Off Your Fanny, Fisher Tells Industry

New York City's Lincoln Center no longer has a Philharmonic Hall. It has been renamed Avery Fisher Hall following a gift, reported at between \$8 and \$10 million, from the founder of Fisher Radio. The significance of Mr. Fisher's donation is that a major portion of it is designed to help cover maintenance and operating expenses of the hall rather than for the more usual and glamorous ends of new construction and productions. Some of the money will also be used to sponsor a fellowship program to help young musicians launch their careers.

Avery Fisher believes that financial support for live music must come from four major sources—the federal, state, and city governments, and the high fidelity industry. “This industry should get off its fat fanny and give to the source of the talent,” he told us. “What is audio equipment

except the projector of a sound source? That source depends on artists having a place to perform. The manufacturers don't have to give a million dollars,” he added. “Any amount will help.”

Why did the 67-year-old audio pioneer and amateur violinist and chamber music player (“I like to be thought of as a musician who incidentally manufactures high fidelity equipment”) select Philharmonic Hall for the gift? He explains that when he sold his company to Emerson Electric Co. in 1969 for about \$30 million he realized he had more money than he could ever use. “I also realized I owed the success of my business to live music.” A major objective of his donation is to enable Lincoln Center to continue to make the hall available “at charges which will remain reasonable in spite of rising costs, and thus encourage the presentation of more music in the city . . . And I must confess that I have had a love affair with the New York Philharmonic ever since I was seventeen years old, sitting in the top balcony of Carnegie Hall and following the score as best I could from that distance, by peering over Bruno Walter's shoulder with a pair of 8 x 30 binoculars.” (As of this writing, however, the Philharmonic still has not played in the newly renamed Fisher Hall because of a musicians' strike.)

Prophetically, when Fisher opened his business in 1937 it was called Philharmonic Radio, and when it became Fisher Radio his factory was located on the current site of the Lincoln Center complex.

How much would you expect to pay for a turntable with these features?



\$160?

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CIRCLE 10 ON READER-SERVICE CARD

layer of chromium dioxide over ferric oxide on a polyester base. The low-noise, high-output tape reportedly accepts a higher input level without distortion while broadening the dynamic recording range around 300 Hz. (Chromium dioxide was originally touted as the ultimate in recording coatings because of its greater frequency range. But during the past year companies have concentrated on exotic ferric formulations that approach CrO₂ performance in many cases. Sony's ferri-chrome is the first coating to combine the two.)

Sony is also marketing a new cassette deck with a ferri-chrome bias/equalization switch position. The company hopes others will add this position on new units. There's no indication when ferri-chrome tape will be available in the U.S.

More Time for Quadradiscs

RCA Records has released two Quadradisc albums that contain more than twenty-eight minutes of music on each side. Until now technical problems had restricted recording time to twenty-five minutes. RCA openly admitted this had put them at a competitive disadvantage with matrixed discs, which are technically capable of up to thirty minutes per side. (See the article on testing SQ and CD-4 in this issue.) Stereo discs can hold more than thirty minutes per side, though record producers in all formats generally shy away from such length because the noise, intergroove crosstalk, and distortion all tend to increase with extended playing times.

The new Quadradiscs present Eugene Ormandy and the Philadelphia Orchestra with excerpts from Tchaikovsky's *Nutcracker* ballet and a remixed four-channel version of RCA's all-time biggest selling Broadway show album, *Hair*.

Boléro: Subtly Obscene?

The following letter to the editor of the Paterson (N.J.) *News* is reprinted in its entirety from the August 14 issue:

"Ravel's *Boléro* starts out with a low flute that projects slow and steady as if the wind is bringing in the tune. It's very sexy, and the high bassoon plays it out; the bassoon actually makes it the sexiest. Ravel builds in the listener an increasing tension broken by an abrupt key shift from C major to E major, one long, very gradual crescendo lasting exactly seventeen minutes of mounting excitement. It is obscene.

"Public record libraries loan and expose this obscenity to children.

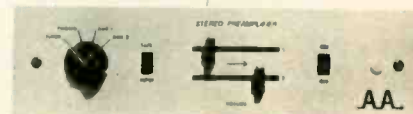
"I feel Ravel's *Boléro* should be removed from public record-loaning libraries supported by the State of New Jersey."—Jack Dorman, Paterson.

Keeping the Home Wires Turning

Channel Master has recently developed a new protective coating to reduce corrosion and forestall failure in FM and TV antenna rotators. The company says that in accelerated salt-spray tests conducted by an independent laboratory an uncoated Golden Colorotor antenna rotator began corroding after 96 hours, the protected unit after 552 hours. The uncoated version ceased operating after 432 hours, while the protected one lasted for 792 hours—reportedly the equivalent of seven years of use under seacoast conditions.

CIRCLE 146 ON READER-SERVICE CARD

equipment in the news



Ace modifies its Basic preamp

In its search for the simplest—and therefore most distortion-free—possible preamplifier, Ace Audio Co. has been offering a model called the Basic, with phono preamp, input selector, and tape monitor, but no tone controls. Now Ace has added the Zero-Distortion model, which dispenses with the Basic's output amplification stage, driving a power amplifier directly from the high-level inputs or the output of the built-in phono preamp, to reduce or eliminate residual distortion. A prewired Zero-Distortion unit is available at \$87.50; a kit version costing \$69.95 includes a conversion sheet that allows you to construct either model.

CIRCLE 151 ON READER-SERVICE CARD



SSI offers a bass-booster

Designed for use with any speaker system, the BD-1000 low-frequency equal-

izer from Sound Systems International, Inc., is designed to give added power to frequencies below 250 Hz without affecting the midrange and high frequencies. The unit is connected to a preamp, integrated amplifier, or receiver at the tape recording/monitor jacks and contains a mode switch with on and off positions for the bass boost and one for tape recording. The price is \$49.95.

CIRCLE 150 ON READER-SERVICE CARD



Infinity unveils the 2000AXT

The 2000AXT speaker from Infinity Systems, Inc., is a three-way floor-standing unit whose drivers consist of the company's recently developed omnidirectional wave-transmission-line tweeter, a 4.5-inch midrange, and a 12-inch transmission-line woofer. Infinity says the unit is about 6 dB more efficient than the 2000A, which it replaces, and is rated for a frequency response of 35 Hz to 21 kHz, ± 3.5 dB. Recommended minimum amplifier power is 25 watts (per channel). The price is \$299.

CIRCLE 147 ON READER-SERVICE CARD



An option-packed tape recorder from Ferrograph

You can buy the Super-Seven, made in England by Ferrograph, in any of the fol-

lowing versions: as a 2- or 4-track stereo/mono tape deck or tape recorder (the latter with integrated power amplifier and speakers) offering three speeds: 7½, 3¾, and 1½ ips or 15, 7½, and 3¾ ips. At additional cost (\$125) you can have Dolby B noise reduction for all speeds except 15 ips. All versions accommodate 10½-inch reels and allow user bias adjustment and mike-line signal mixing. Sold here through Elpa Marketing Industries, the basic Super-Seven deck costs \$950 in either head configuration and with either speed option.

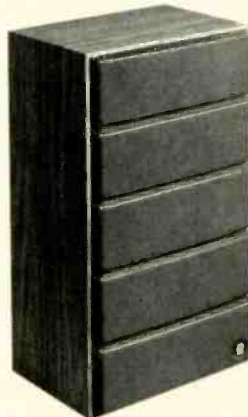
CIRCLE 148 ON READER-SERVICE CARD



Radio Shack's budget-saving receiver

At \$109.95, the Realistic STA-14A stereo FM/AM receiver is the lowest priced in Radio Shack's line. It includes both magnetic and ceramic phono inputs, switchable AFC, separate bass and treble controls, headphone jack, tuning meters, and built-in FM and AM antennas. Radio Shack rates the unit at 10 watts (total) continuous power; the price includes a walnut wood case.

CIRCLE 149 ON READER-SERVICE CARD



Pioneer's Project 60 fits a bookshelf

Added to U.S. Pioneer's line of speakers is the budget-priced Project 60, a two-way bass-reflex bookshelf model. Behind the sculptural-grille front are an 8-inch woofer, a 2½-inch diecast aluminum horn-type midrange/tweeter using a polyester film diaphragm. The Project 60, according to Pioneer, covers a frequency range of 50 Hz to 20 kHz; maximum recommended input power is 20 watts. The Project 60 costs \$59.95.

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CIRCLE 14 ON READER-SERVICE CARD

the tape deck

BY R.D. DARRELL

The Tides of Silence Lap a Third Shore.

Like Gaul, the realm of recorded tape is divided into three parts. One of them, the province of musicassettes, has been able to exploit Dolby-B noise-reduction potentials for some three years; another, that of open reels, began to enjoy these benefits nearly a year ago; and now the third, last, and most technologically backward province, that of 8-track cartridges, also can share in the incalculable rewards of background-noise silencing.

Hard on the heels of last month's predictions, Columbia has just released the first fruits of its policy to Dolbyize all its cartridge tapes from now on. And the results are if anything even more successful than they were with cassettes and open reels—predictably so, since every discriminating listener knows only too well how much sonic pollution (call it hiss, surface noise, or what you will) is almost invariably evident in cartridge playback. Theoretically, cartridges should be far superior to cassettes, which are handicapped by slower tape speed. In practice, however, their signal-to-noise ratio is usually worse—partly because such intense technological effort has been concentrated on cassette improvements, partly because cartridges' background noise is so often covered up or ignored in carborne playback. But if Dolbyization isn't likely to be immediately significant on the road, it may be once Dolby-B circuit chips become widely available for car players; meanwhile it can begin right off to work its usual miracles in home cartridge listening.

The blessings of Dr. Dolby's balm of silence are particularly obvious in the most recent recordings: the brand-new Glenn Gould Wagner piano transcriptions (Columbia MA 32351, \$6.98), of course; but also in two "Sound of Genius Masterworks Library" reissues of 1967 programs: the Serkin/Szell Brahms Second Piano Concerto (MA 31849) and Ormandy's Rimsky-Korsakov/Tchaikovsky program featuring the Spanish and Italian Caprices (MA 31850). Yet earlier recordings, even four SoGML reissues stemming from non-Dolby-A masters, also reveal unexpectedly quiet background: Ormandy's 1964 Bizet *L'Arlésienne* Suites and Offenbach *Gaîté parisienne* (MA 31848), 1963 Chopin *Sylphides* with Delibes' *Sylvia* and *Coppélia* Suites (MA 31845), and 1959 Enesco/Liszt rhapsodies (MA 31846);

plus Bernstein's 1958 Ravel *Boléro* and *La Valse* combined with his 1961 *Daphnis et Chloë* Suite No. 2 (MA 31847). All of these are also available in Dolbyized cassette editions, I think, although I've actually heard only three of them. And of course the list price for either edition is the standard \$6.98.

The solid attractions of all the reissue programs are generally known, but many listeners will be as pleasantly surprised as I have been by how well they stand up. The heroic Serkin/Szell Brahms Second has the added merit of appearing here for the first time in any tape edition. And while the *sui generis* Gould keyboard reductions may seem ridiculous to nonpianists, every player who has ever struggled all by himself to bring orchestral scores to pianistic life will be simply flabbergasted by how much Gould gets out of even the pianistically "impossible" *Meistersinger* Prelude and *Siegfried's Rhine Journey*, and by the more idiomatic effectiveness of his almost Bachian metamorphosis of the *Siegfried Idyll*!

Popping the Classics. Those who View With Alarm a presumed "classical crisis" have been frantically endeavoring to find new ways of making so-called serious music more acceptable to a seemingly rock and "country" obsessed younger generation of listeners. One approach is to stress the "story" appeal of certain masterpieces; another is to try to combine the usually immiscible sonorities of symphonic and jazz orchestras. Both are exploited by Seiji Ozawa in a linked series of *Romeo and Juliet* music, augmented by Three Pieces for Blues Band and Orchestra commissioned from William Russo. Deutsche Grammophon's first recordings with the San Francisco Symphony combine Tchaikovsky's *R & J* Overture, the Love Scene from Berlioz' *R & J symphonie dramatique*, and a few excerpts from Prokofiev's *R & J* ballet (DG 3300 284 cassette, \$6.98; DG/Ampex L 43308 Dolbyized 7½-ips reel, \$7.95). In another (DG 3300 285; DG/Ampex L 43309), the Suite from Bernstein's *West Side Story* updating of the *R & J* legend is coupled with the Russo pieces featuring the Siegel-Schwall Band. Well, the kids may like it. More experienced oldsters are likely to find the Tchaikovsky one of that warhorse's more exciting recorded versions, but almost everything else is unsatisfactory in one way or another. For the sonics themselves, however, even our verdict must be more favorable, especially for the Dolbyized reel editions.

Rescoring classical works to make them more palatable to novice tastes is something else again—even where the

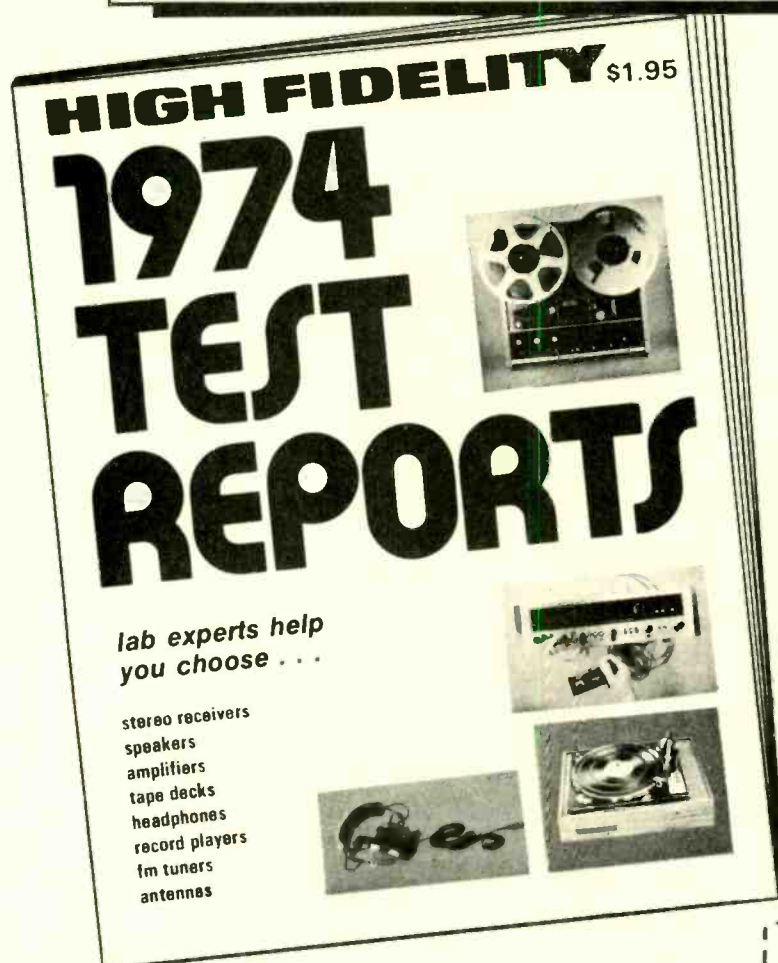
music itself is anything but really classical or even serious. So I've had little use for the Camarata Contemporary Chamber Orchestra's popsicalizings of Satie in a 1970 "Velvet Gentleman" and 1971 "Through a Looking Glass" programs. And I shirked for a considerable time even playing Camarata's more recent "Electronic Spirit of Erik Satie"—an ominous enough title even without the added threat that the ensemble stars a Moog synthesizer (Deram/London/Ampex M 77666 Dolbyized cassette; also M 77866 8-track cartridge; \$6.95 each).

But once I actually listened to it, I was irresistibly forced (the purist in me kicking and screaming all the way) to concede that this is both a true *jeu d'esprit* and lots of fun—not least for its amusing spoken titles and subtitles in left-channel French and right-channel English. In addition, the choice of mostly novel selections is highly stimulating, above all for the twenty extraordinarily vivid miniatures that make up the *Sports et Divertissements* series. Satie himself might well have approved even the Moogian timbres he never knew in his own lifetime of tonal adventuring.

Once the Avant-Garde . . . Some years ago I attempted to devote my January Tape Deck columns primarily to tape examples of advanced, even out-of-this-world music. But that policy had to be abandoned as fewer and fewer pertinent materials were released. This year, however, I do have a couple of programs "difficult" enough to require special New Year's resolutions before many conservatively minded home listeners are likely to muster enough courage to tackle them. Yet nowadays the once "meaningless cacophonies" of Varèse's *Arcana*, *Intégrales*, and *Ionisation* prove to be capable of revealing, even to tender ears, unsuspectedly disciplined logic as well as highly imaginative timbre explorations. And while Schoenberg's 1936 violin concerto remains a tough nut to crack, his 1943 piano concerto proves to be a remarkably appealing not too post-Brahmsian work. Mehta's Varèse readings perhaps can't match all the discographic competition, but his Los Angeles Philharmonic performances are all tape firsts and very well recorded (London/Ampex M 10263 Dolbyized cassette, \$6.95; also L 480263 Dolbyized 7½-ips reel, \$7.95). For Kubelik's Schoenberg readings, as well as for Zvi Zeitlin's fiddling, Alfred Brendel's pianism, the Bavarian Radio Symphony's playing, and Deutsche Grammophon's audio engineering, I can have only unqualified, indeed deeply respectful, admiration (DG/Ampex L 3257, 7½-ips reel, \$7.95).

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