

OCTOBER 1974

HIGH FIDELITY

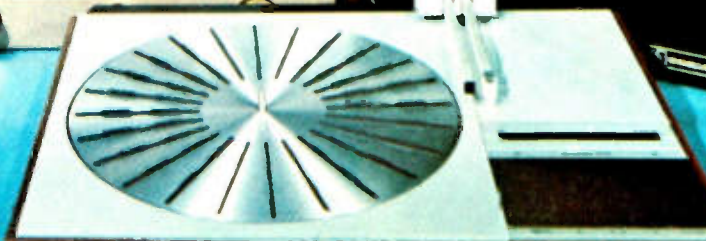
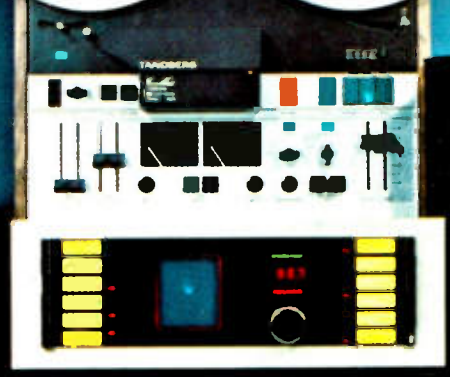
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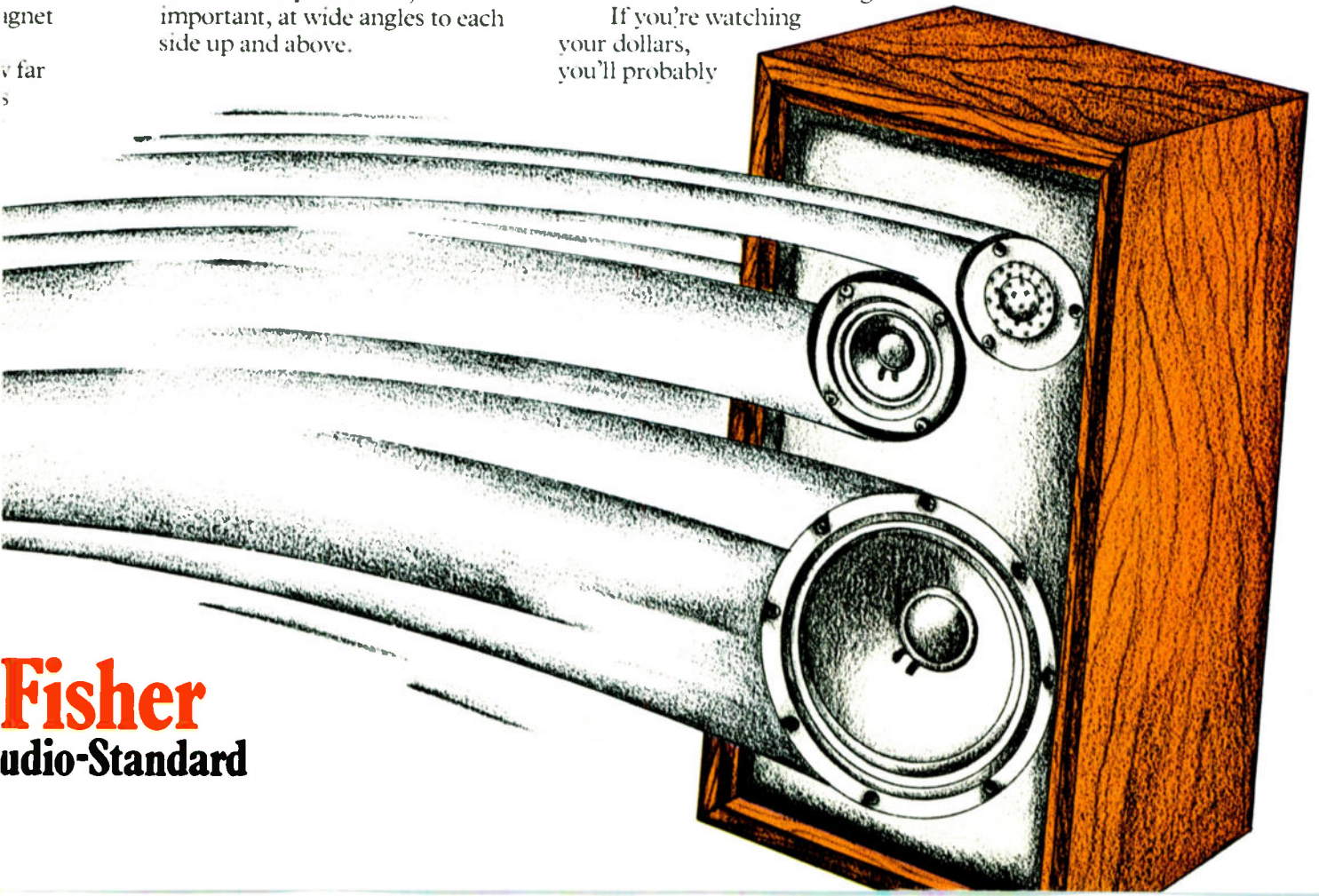
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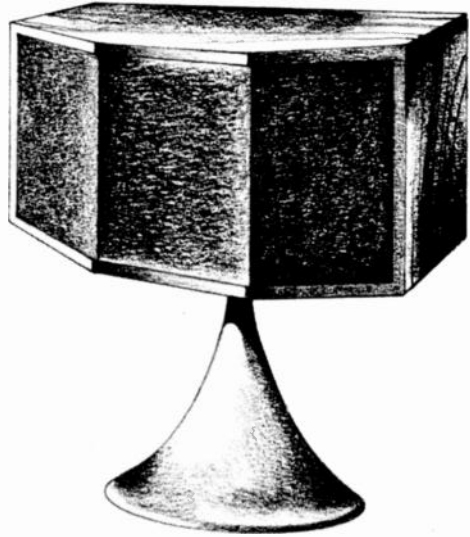
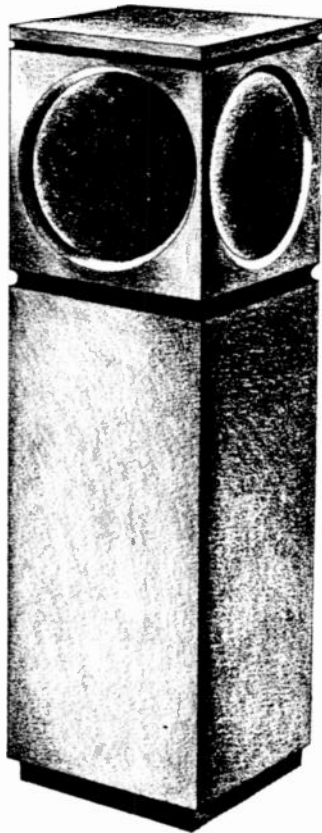
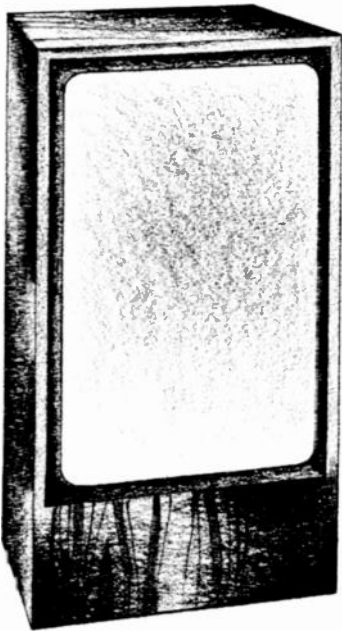
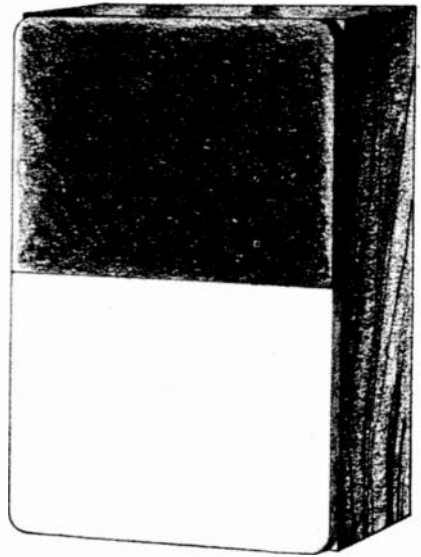
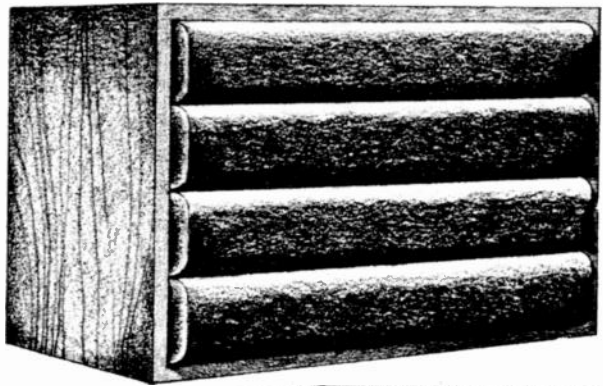
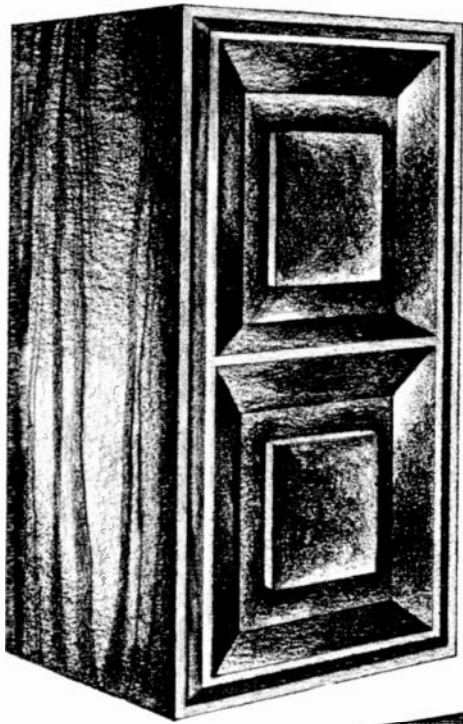
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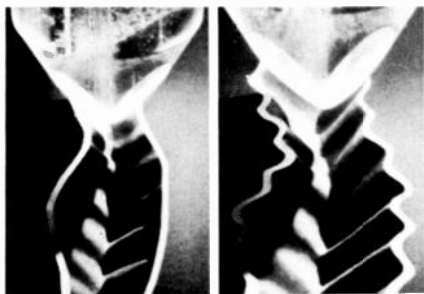


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VOL. 24 NO. 10

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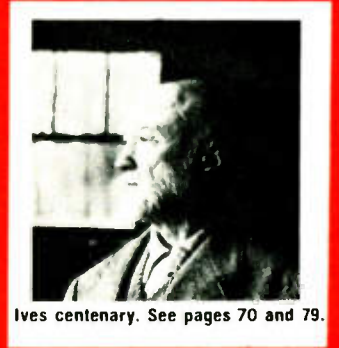
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Carroll and both issues of High Fidelity and High Fidelity and Musical America are available on microfilm from University Microfilms, Ann Arbor, Michigan 48106. Microfilm versions of these magazines (1973 forward) are available through Bell & Howell Music Photo Division, Old Mansfield Road, Warner, New York 14145.

Change of address notices and undelivered copies (form 3579) should be sent to High Fidelity, Subscription Department, 1 Sound Avenue, Marion, O. 43302. Please state both old and new addresses when requesting change. Editorial correspondence should be addressed to the Editor, High Fidelity, Great Barrington, Mass. 01230.

HF and ABC

The least noticeable announcements often indicate the most fundamental changes. Those of you who read the labels on Alpo cans, the introductions to telephone books, and the copyright notices of publications will have noted that since last month the information in 6-point type on the bottom of page 3 has been different. No longer are we "published monthly by Billboard Publications, Inc.," but by "ABC Leisure Magazines, Inc., a subsidiary of American Broadcasting Companies, Inc." It is a new subsidiary of the billion-dollar communications corporation, and HIGH FIDELITY, along with our sister publication *Modern Photography*, has become its nucleus.

The excitement that this change of ownership has generated among us must resemble that of an unsuspecting heir suddenly falling into a rich inheritance. The resources now available to us are breathtaking.

This of course is not the first time that HF has changed ownership. The magazine was created in 1951 by publisher Milton Sleeper, a former New Yorker who had settled in Great Barrington, Massachusetts (yes, that's why we are headquartered here), and editor Charles Fowler. Stock in the new company was also purchased by the employees, and when, in 1954, Sleeper sold his share back to the corporation the employees took control. Among them were Fowler, of course, who thereupon became publisher; John Conly, the associate editor, who thereupon became chief editor; and Warren Syer, the business manager, who has long since been our publisher. This cooperative venture lasted until November 1957, when the stockholders sold the magazine to Billboard.

In recent years the family of Billboard's founder, which still owned 88 per cent of the stock, began to think of cashing in their chips. About a year ago ABC walked in with what turned out to be the best offer and walked out with Billboard's two major "consumer" (i.e. not "trade") magazines. The rest of Billboard's business was consolidated into a new corporation organized by a group of its employees.

Graduating from a vice presidency at Billboard to presidency of ABC Leisure Publications is Syer, who will remain our publisher. The president of ABC Leisure Group, of which we are a part, is I. Martin Pompadur, and above him are Elton Rule, president, and Leonard Goldenson, chairman of the board, of ABC. And that is our new pecking order.

Our staff remains the same, and we will still be based in Great Barrington. We have changed some of our advertising office addresses already, and by the time you read this we expect to be moving our New York editorial and advertising offices to 130 East 59th Street—not as convenient to our long-time neighbors the Times Square porno shops, but at least closer to Carnegie Hall.

There will of course be no changes in editorial policy. I say "of course" deliberately. As I was writing the above paragraph I received a phone call from a public relations agency, asking, "Since a change of ownership often means a change of editorial coverage, would there be any such change at HIGH FIDELITY?" Of course not. And I might as well tell you that each of the above-mentioned high executives at ABC has made a point of assuring me that we will continue to have complete and unquestioned editorial independence (we do, after all, review the recordings of Westminster, Dunhill, Bluesway, and other ABC record labels).

Which is as it should be. For only with absolute editorial autonomy can a successful critical journal maintain the integrity that made it a success in the first place.

Leonard Marcus

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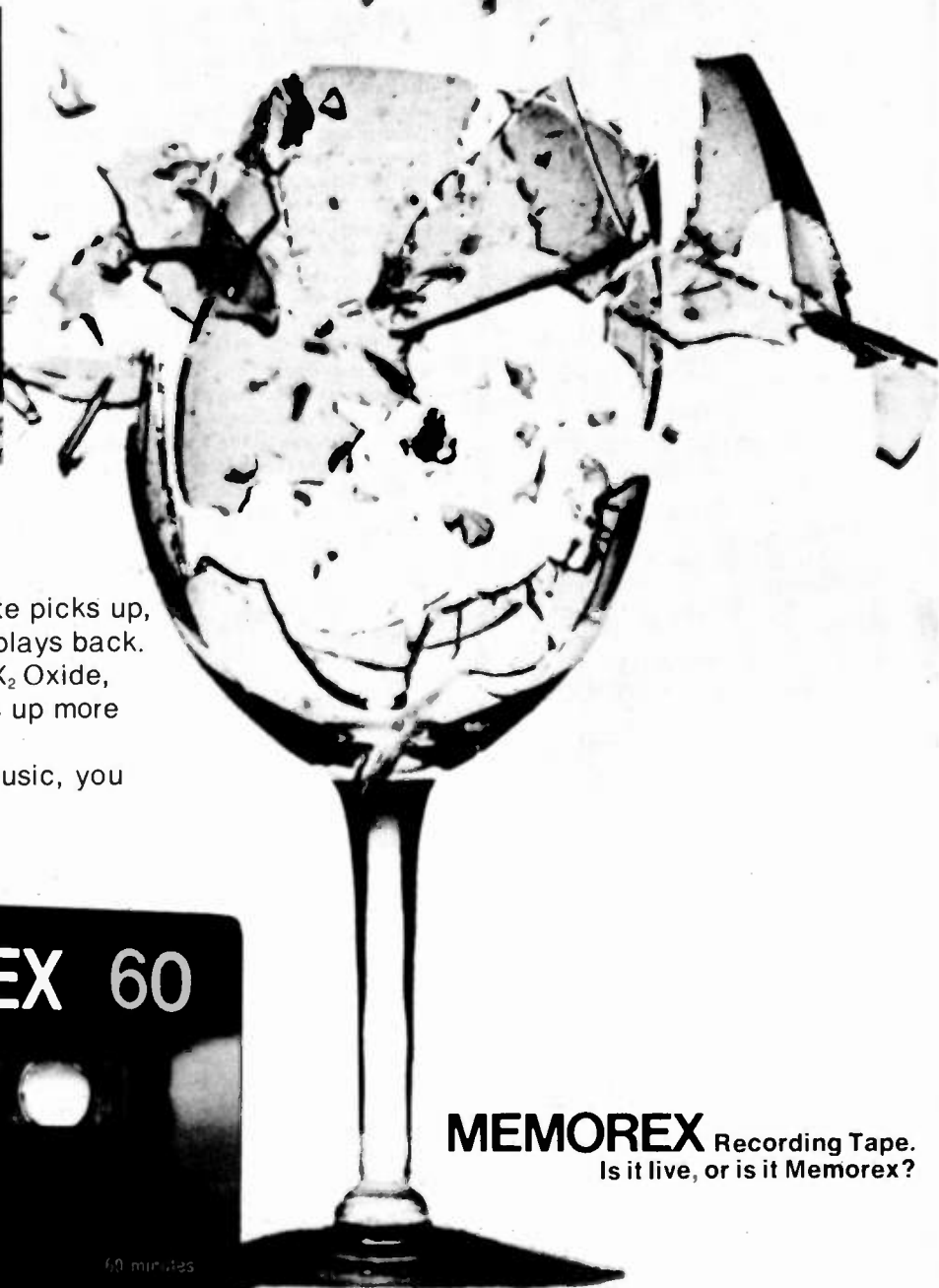
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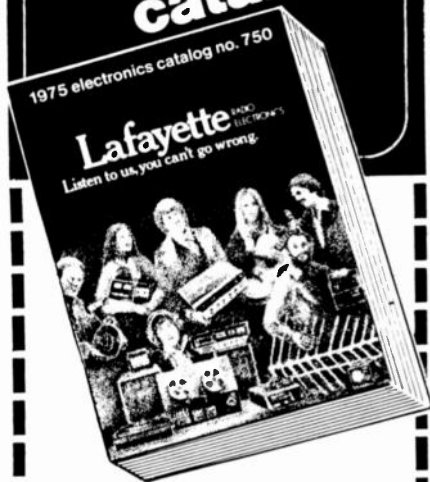
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letters

Reger

Many thanks to John Rockwell for his article on Max Reger [May]. It is encouraging to see any such effort to restore to this neglected master a reputation commensurate with his historical importance. There are, however, several points necessary to a proper appreciation of his music.

The most important is the matter of what is usually described as Reger's "extreme chromaticism," which implies that he shared the harmonic techniques of his post-Romantic contemporaries from Strauss and Mahler to Pfitzner and Schoenberg. It doesn't help simply to add that he cast his "chromatic" materials in "classical" forms; Bruckner, for one, could be said to have done the same, yet his works have virtually nothing in common with Reger's in musical content.

To understand Reger the composer, one must first know something of Reger the theorist, as set forth in his *Beiträge zur Modulationslehre* of 1903 (available in an anonymous translation from Kalmus). From this perspective one can see his influence upon such otherwise different creative methods as those of Hindemith and the later Schoenberg; for what Reger did, in fact, was develop an entirely original harmonic and formal system.

Reduced to barest essentials, this harmonic theory has three basic rules. 1) There are only three fundamental harmonic functions, to which all others can be reduced: tonic, dominant, and subdominant. (The chord of the seventh degree, for example, is "dominant," since it is simply the dominant seventh without its root.) 2) All sonorities have the harmonic meaning of that tonic, dominant, or subdominant with which they have a third relationship. 3) Just as in speech the precise connotation of a word can be clarified by a parenthetical remark, so the identity of a specific chord can be determined by establishing it as an independent tonic, dominant, or subdominant.

Even this gross simplification of a complex and subtle theory makes it apparent that Reger's harmony, however chromatic, is patently different from that of the other post-Romantics.

The same is true with respect to his musical structures. In the Wagner-Strauss "neo-German" school, melody generates harmony (to make another extreme simplification), while form largely just happens after the fact. With Reger these three elements are mutually generative. Add to this the interaction of all three elements with texture—Reger's notorious dense counterpoint, so atypical of his contemporaries—and one has a really intricate maze of mutual causes and effects. The results range from monothematic sonatas to variations in which both the original theme and its harmonic complex vanish along the way, a seeming contradiction until one sees how Reger arrives at these ends. What it all comes down to is that he is as different harmonically from the "progressives" of his day as he was formally from the "conservatives." Small wonder that

he was anathema to both camps.

Even recognizing all this, an uncomfortable thought remains: Is Reger's music too hard? Does it demand too much from the listener for its emotional effect to come through in full force? I must grudgingly say yes, but this does not mean that all is lost. Not even we Reger partisans will claim that his music is accessible in the way of Strauss's or Mahler's. Still *some* of it—the *Mozart* Variations and the piano concerto, for instance—has that kind of direct appeal. And if one is willing to study and think a little, Reger offers much that is both impressive and moving. Surely he deserves as much exposure as such other "difficult" but newly popular composers as Scriabin and Messiaen, who were equally bound up with "systems," though for some of us without accomplishing a damned thing.

Finally, a couple of specific points that might interest potential Reger fans. First of all, the two-piano version of the *Mozart* Variations is *not* just a reduction of the orchestral score; Variation VIII is different, and there are other changes as well. In addition, the "five quartets" are actually six: There is an as yet unrecorded D minor Quartet from 1888 (published in 1951). And how about some mention of Reger's wife Elsa? *There* was a genuine gold-plated Character, a keeper of the flame whose evangelistic devotion to her husband makes Cosima Wagner pale into nothingness!

Thank you again for the fine centenary tribute. Let's hope that there will be more forthcoming.

John W. Burnett

Ecole de musique, Université Laval
 Quebec, P.Q.

Follow That Vinyl!

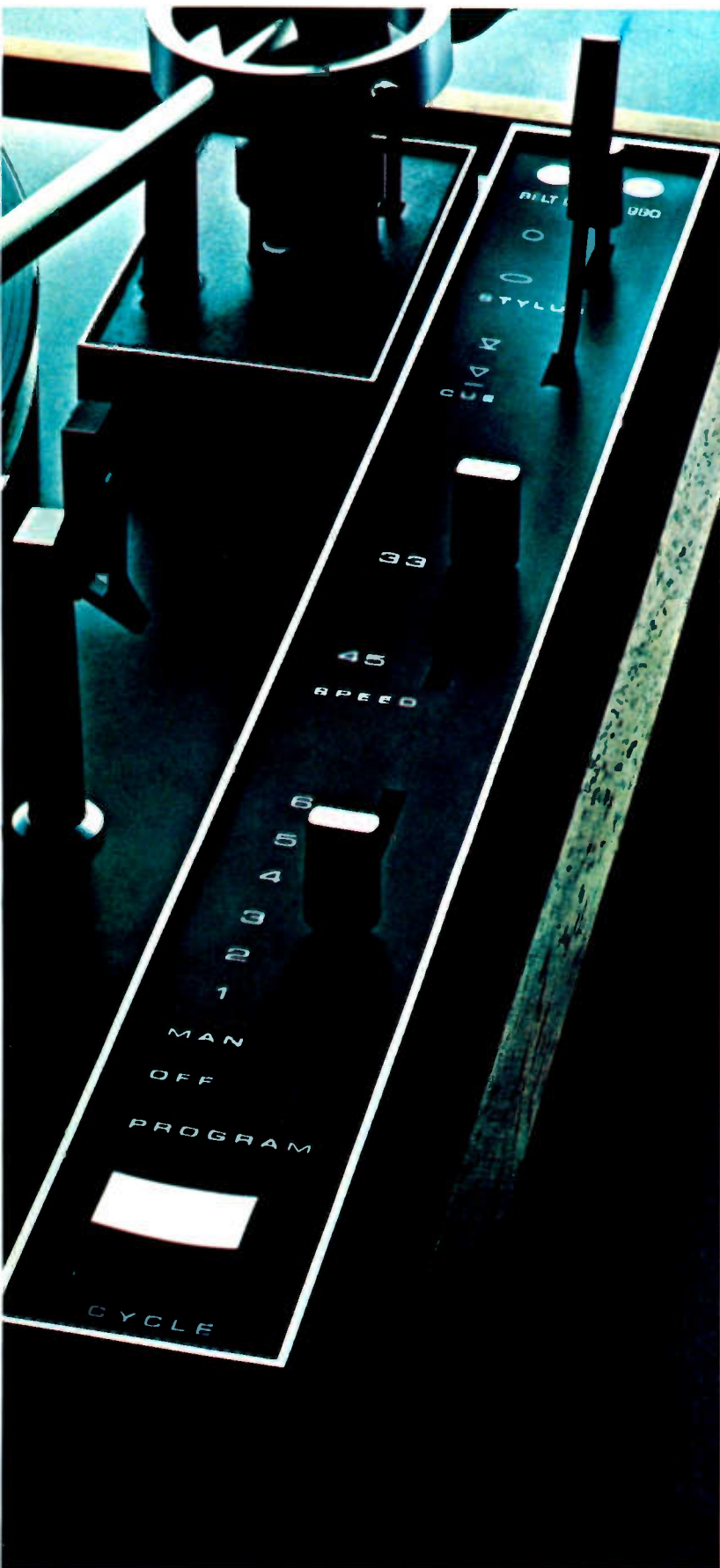
Gene Lees's "The Vinyl Shortage: Does It Mean Poorer and Fewer Records?" [July] certainly brings forth many salient points regarding the economics of the current PVC "shortage" claimed by the record manufacturers.

Having worked in various aspects of the record industry since 1951, I feel I can speak with some authority on the vagaries of records and their production and distribution methods. I must admit to continual astonishment at statements from various record-company executives regarding these "shortages," followed almost immediately by extensive releases and re-releases and repackagings of materials by these companies. Do we really need a third coupling or repackaging of the same symphony or concerto performances? And if there is such a dreadful shortage of materials, then why do companies insist on releasing older pop material in two-disc sets containing music that could be more than comfortably fit on a single disc?

I can understand that companies have contractual agreements with many relatively unknown artists and feel they are obliged to live up to their terms. But perhaps a bit of caution *after* the sessions, and a further bit of caution when planning that umpteenth re-release of

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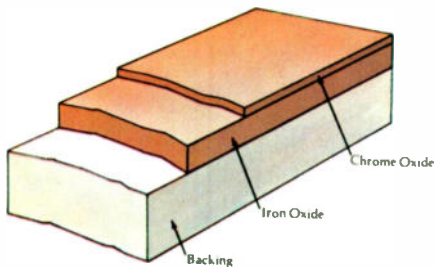
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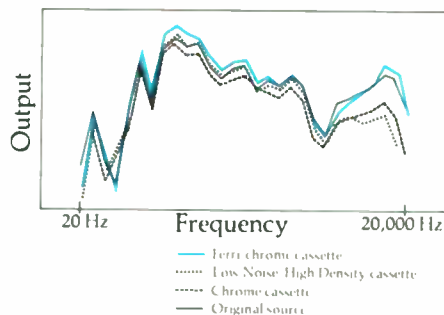
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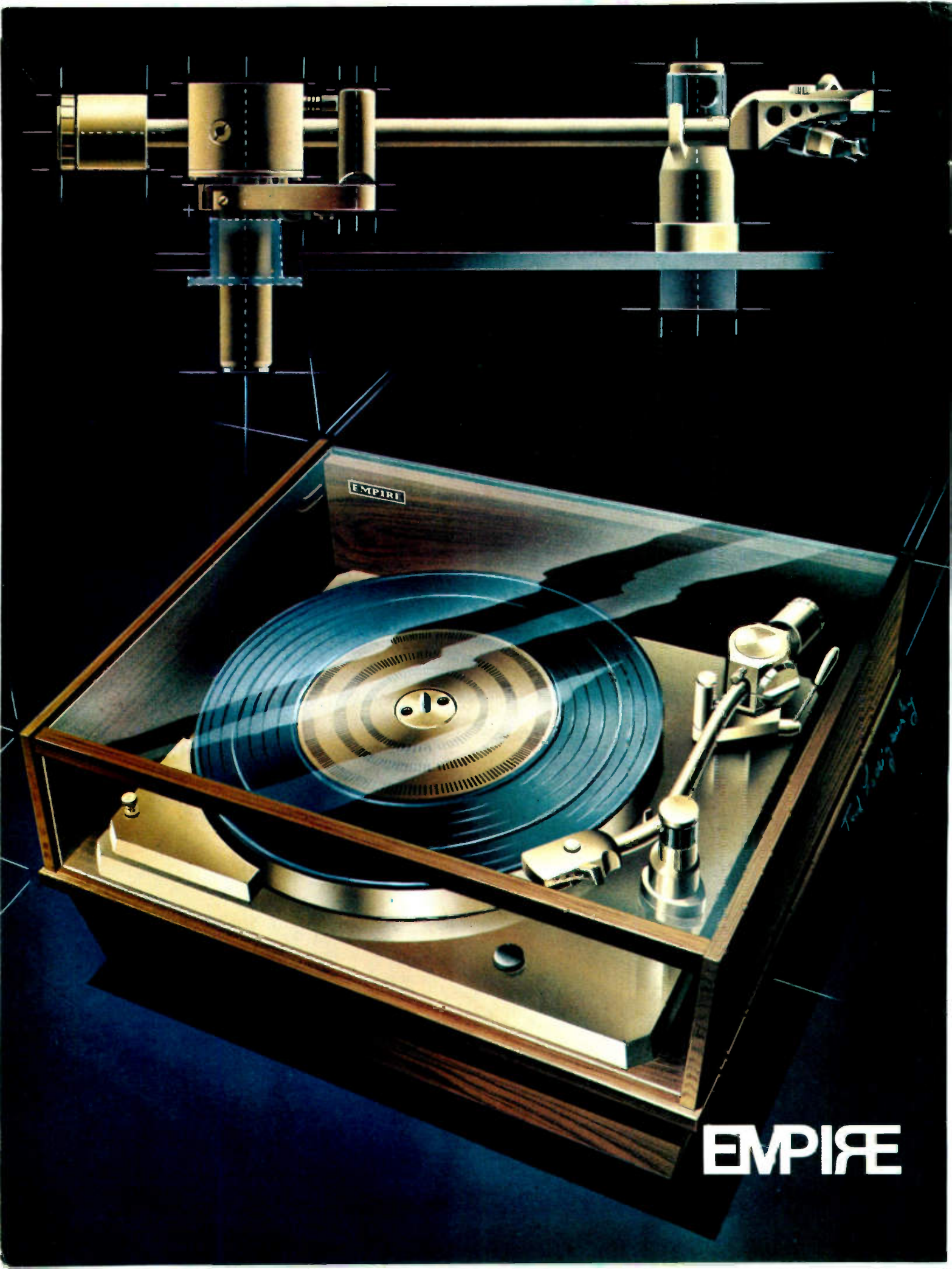
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fifty minutes on two discs, would be in order. With the advent of the \$6.98 record, these companies would be well advised to consider the plight of the consumer who looks, many times in vain, for a quality product to match the price.

Donald E. Smith
Madison, Wis.

And in Conclusion . . .

Howard W. Miller correctly states ["Letters," July] that the theme song that opened "The Voice of Firestone" was "If I Could Tell You" and that it was written by Idabelle (not Ida Bell) Firestone, wife of the Firestone Co.'s chief executive.

I wonder whether Mr. Miller and other nostalgia buffs remember the song that always closed the program. It was "In My Garden," the music also by Idabelle Firestone, set to a poem by Lester O'Keefe. She wrote "If I Could Tell You" in 1940, with lyrics by Madeleine Marshall. "In My Garden" was written in 1929. They are both lovely songs: I still sing and play them now and then.

Incidentally, do any HF readers know whether any of the "Firestone" or "Telephone Hour" programs were recorded? If they were, the record companies are missing what would seem to be a sure bet in not releasing them amidst the current wave of nostalgia. I would buy practically all of them.

I remember a singer whose voice I enjoyed

very much on the "Firestone" show. Her name was—and here I spell phonetically—Mona Paulee. Does anyone know what happened to her? Did she make any solo recordings?

George Murphy
Rochester, N.Y.

I guess a nit-picker's dream is finding an error in a letter that seeks to correct somebody else's letter. Thus Mr. Howard Miller of Toledo is quite right in assigning Mrs. Firestone's ballad to the "Firestone" hour and not to the "Bell Telephone Hour." (Let us note too that, due to a quirk in radio programming of that time, these "hours" were each of a half-hour's duration.) However, these were *not* on Sunday night, but on Monday. I well remember the WEA (New York) schedule: Firestone, 8:30; Bell, 9:00; Cities Service Band of America, 9:30.

This last half-hour had its musical merits too: sprightly band music, well played under the direction of Paul Lavalle, who now directs the orchestra at Radio City Music Hall. Lavalle, who played clarinet in the NBC Symphony under Toscanini, also directs the "All American Band" that turns up in Macy's Thanksgiving Day Parade here.

So it goes with us nostalgia buffs, telling more than anyone wants to know. I am convinced, however, that this hunger for former times is only a passing fad. Take it from me, in a few years nostalgia will be a thing of the past.

George A. Brewster
Queens Village, N.Y.

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Mahler: A Critic's Reply

In the August letters column, readers D. J. Coombs and Robert E. Blenheim raised questions about my Mahler feature review ["Mahler: A Psychomusical View," May] that deserve reply.

First, the debate over Mahler's deletion of *Waldmärchen*, the original Part I of *Das klagende Lied*, will probably rage forever. I need not repeat my colleague Jack Diether's description of this section's many felicities, save to stress that I hear far more "musical redundancy" (in Mr. Coombs's phrase) between Parts II and III than between either of those and Part I. Mr. Coombs suggests plausibly that, if it was the fratricide theme that bothered Mahler, he should have suppressed the entire work, not merely Part I. But Parts II and III deal musically and textually with the emotions of horror and remorse and the fact of retribution; they would be psychologically acceptable to one doing unconscious penance. To me, at least, *Waldmärchen* in contrast conveys almost joyously the emotions of envy, lust, and rage. That would be far less palatable psychologically.

Mr. Coombs is correct, however, about my unfortunately tangled recollection of the chronology of the Eighth Symphony. The initial inspiration and rapid, feverish sketching did indeed occur in the summer of 1906, thus prior to the triple tragedy of 1907, when the fair copy was completed. All accounts, however, *do* describe the earlier event as a response to a depressive creative blocking and a state of dreadful apprehension over future catastrophes (in reaction to the premiere of the Sixth Symphony, with its three "hammer blows of fate"). Thus I am not inclined to change my basic view of the unconscious mo-

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tivations that led Mahler to choose the texts and gargantuan scale of the Eighth.

Indeed, in clinical work one constantly finds that actual, external events are never the "only" determinant for an excessive reaction, but just tend to trip off tendencies that are already present in the personality due to its early developmental history or to the ongoing conflicts and themes that have dominated the person's inner life all along. Mahler's daughter was alive when the Eighth was conceived, but the unconscious death wishes, guilt, and sense of loss may still have led to a restitutive effort in this vast creative paroxysm. No slur on his love for his daughter, by the way: Ambivalence is part of the human condition, and Mahler could have struggled with mixed feelings toward his children and sibs without in

the least minimizing the depth and genuineness of his love for them.

As to Mahler's encounter with Freud, I fear that Mr. Coombs has missed the intended tongue-in-cheek allusion to Freud's "brief (and ostensibly curative) treatise on [Mahler's] Oedipal complex." I quite agree that the incident has been overstated as a "successful analysis," but it *did* perk up Mahler enough to make conscious amends to Alma, even if the deeper problems in his attitude toward her could not have been touched in an afternoon stroll in the country.

Readers Coombs and Blenheim may rest assured that I don't believe Mahler's difficulties were completely Oedipal; that was merely the aspect I chose to stress given the particular works gathered for simultaneous re-

view. (Actually, much of what I described around his mother relationship would be labeled "pre-Oedipal" by most analysts.)

And since this was a review of four works, not a discography or a history of the Mahler performing tradition, Mr. Blenheim need not assume that I "ignore Leonard Bernstein's prominent contributions to the current reputation of Mahler."

Abram Chipman
Brookline, Mass.

The Strauss Operas

Your April issue has just been received here, and I note with great interest the letter from Mr. Robert Reiff regarding unrecorded Richard Strauss operas. It does indeed seem disgraceful that whilst British recording companies have done extremely well in recording works by major British composers, their German counterparts—notably Deutsche Grammophon—cannot undertake a similar venture for one of their great composers.

May I join with Mr. Reiff in his special plea for complete recordings of *Die schweigende Frau* (Karl Böhm expressed a desire to record this work in a recent interview), *Die Liebe der Danae*, which contains some glorious music, and *Intermezzo*, which requires a libretto at one's fingertips to be properly appreciated. In addition to these, a disc of "highlights" from *Feuersnot* would be very welcome. Might I also point out that Deutsche Grammophon's present recordings of *Die Frau ohne Schatten*, *Arabella*, and *Der Rosenkavalier* are far from ideal. How about a new *Frau* under Karajan, who conducted such marvelous performances of it in Vienna?

EMI has already issued in Britain two volumes of the complete orchestral music of Strauss gloriously conducted by Rudolf Kempe; if DG isn't interested, perhaps EMI could get Kempe to record some of these hidden operatic treasures.

D. A. H. Trythall
Singapore

Furtwängler Society

A survey is being taken as to the feasibility of a Wilhelm Furtwängler Society in this country. (The Society in England has proved unreliable and faulty in information.) Those interested in forming such a society will please write to the undersigned, who may serve as a volunteer at the readers' pleasure.

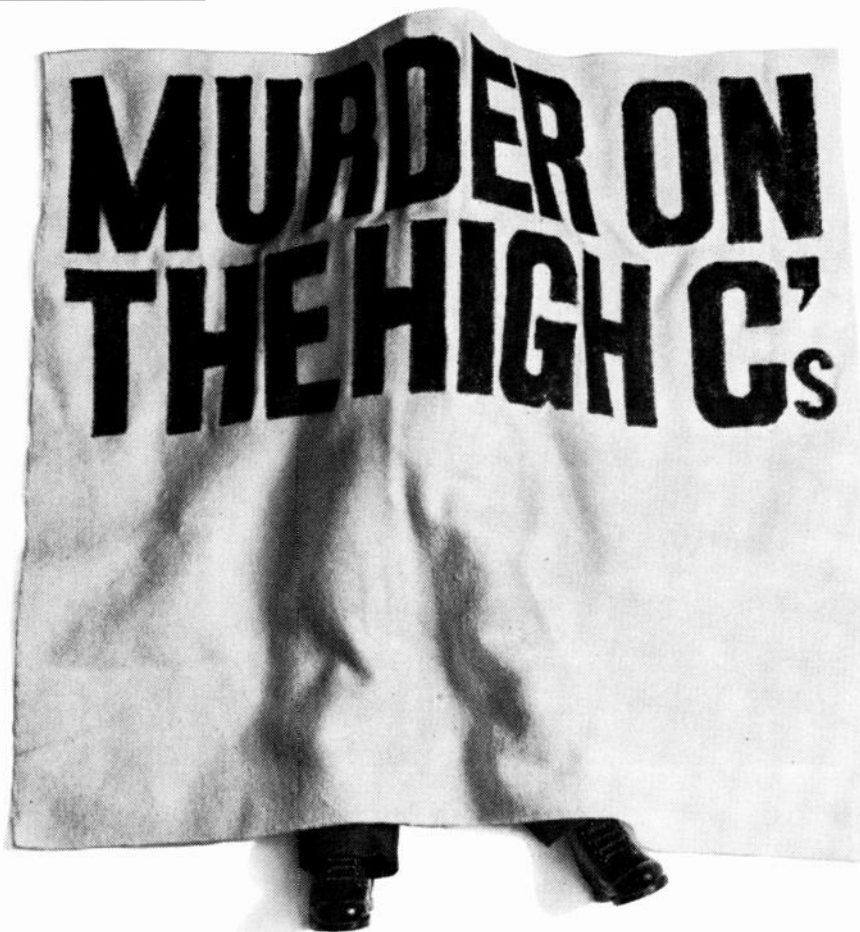
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ASCAP and BMI

Mike Jahn's "Swamp Opera" [June] was well written and informative, which comes as no surprise to anyone who has enjoyed his writing in recent years. I should like, however, to point out one factual error.

The final paragraph on page 43 concludes: "ASCAP waged a loud and ultimately unsuccessful struggle to have BMI outlawed." This is simply not true. I suspect that it relates to a lawsuit against BMI brought by a number of our members. This suit was started by these people as individuals and did not represent the policy of ASCAP.

Mr. Jahn is probably correct in his general suggestion that ASCAP did not energetically woo the country writers until the 1960s, and

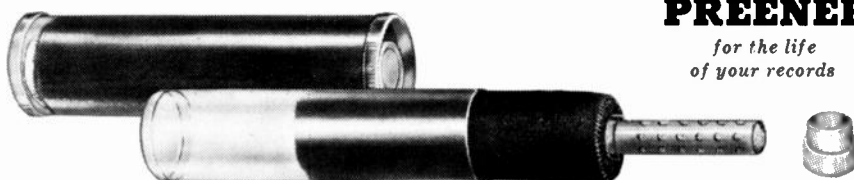


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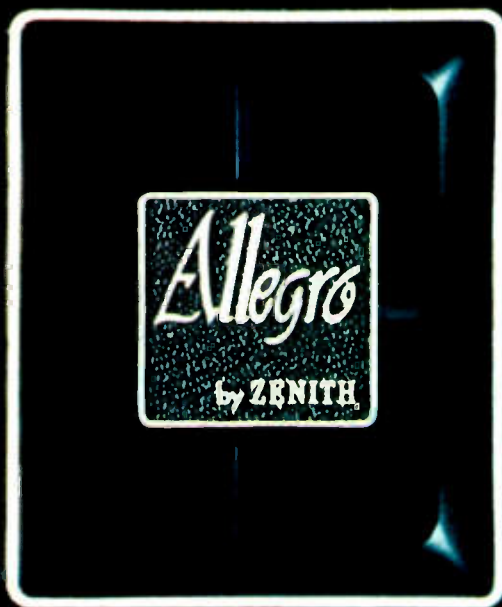
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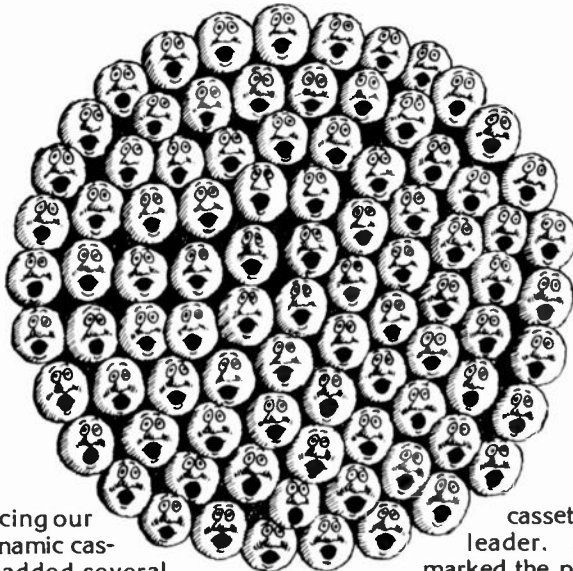


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I'm happy to report that the situation has changed so significantly that about one-quarter of the songs on the country charts today are ASCAP-licensed. I'm not sure whether to quote ASCAP writer Paul Williams' lyric "We've only just begun" or the cigarette slogan "You've come a long way, baby." ASCAP has made significant headway, though there is still a long road ahead.

Walter Wager

Director of Public Relations, ASCAP
New York, N.Y.

The Real Mozart?

Paul Henry Lang's March review of the Stephen Bishop/Colin Davis recording of the Mozart K. 467 and K. 503 Piano Concertos was most disconcerting. I have always regarded HIGH FIDELITY as one of the few American musical publications not wholly afflicted with the "greatest hits" syndrome: preferring flamboyant display over intellectual reserve (isn't this what critics call "aloofness"?), mannered virtuosity over scholarly discipline, nineteenth-century Romanticism—regardless of period—over carefully researched authenticity (being "antiseptic").

The Bishop/Davis collaboration has produced some remarkable recordings, and this latest disc is all that can be desired. Lang states that "Davis was unable to impart to the young American pianist the vitality of his own straightforward way with Mozart." I take exception to that statement on two counts: First, Bishop's performance is, on the contrary, brilliant and dynamic (I didn't say showy or mannered); furthermore, Bishop does not need vitality "imparted" to him—he already has it!

I was especially perplexed by Lang's comment regarding the second movement of K. 467 (why didn't he come right out and say "Elvira Madigan" if that's what he wanted?): "... but Bishop does not sing; he plays nicely, but with a denim tone." Personally I was quite amazed when I first heard the Bishop/Davis version of this movement; it is absolutely exquisite! The subtle line between playing with feeling and degenerating into sentimental mush is where most fail. Bishop's way with the music is flawless: Here one finds poetic beauty without tear-jerking.

And so a highly gifted, truly dedicated, and intellectual American artist chooses to make his home in England. I wonder why.

Frank Marden Tan
Loma Linda, Calif.

High Fidelity, October 1974, Vol. 24, No. 10. Published monthly by ABC Leisure Magazines, Inc., a subsidiary of American Broadcasting Companies, Inc.

High Fidelity/Musical America. Edition published monthly. Member Audit Bureau of Circulations.

Editorial correspondence should be addressed to The Editor, High Fidelity, Great Barrington, Mass. 01230. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

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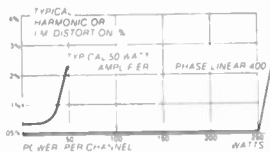
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behind the scenes

London Summer: Just the Usual (Artistic) Crises

LONDON

However cold the economic winds have been this past summer, the recording studios in London have been buzzing with new projects.

First I must report that the long-delayed *Don Giovanni*, which Daniel Barenboim has been recording for EMI ever since the summer of 1973 (when it was geared to live performances at the Edinburgh Festival), has now been safely put in the can. And producer Suvij Raj Grubb is confident that the move from Edinburgh to London during recording, which required several separate sets of sessions, has not affected the consistency of interpretation and recording.

Barenboim benefited from having conducted the same cast on stage (Roger Soyer, whose sore throat caused the first schedule upset, in the title role, Geraint Evans as Leporello, Antigone Sgourda as Anna, Heather Harper as Elvira, Helen Donath as Zerlina, Luigi Alva as Ottavio). But the long delay was a nasty lesson that once a recording schedule has to be abandoned, it is a major problem

getting the right people together again.

Philips' *Così*. Not that things ran smoothly for the summer's other Mozart opera project: Colin Davis conducting *Così fan tutte* at Watford Town Hall with Montserrat Caballè (Fiordiligi), Janet Baker (Dorabella), Nicolai Gedda (Ferrando), Wladimiro Ganzarolli (Guglielmo), Ileana Cotrubas (Despina), and Richard Van Allan (Alfonso). As usual, producer Erik Smith's schedule budgeted for a few unexpected hitches, but every second of the extra sessions was needed to finish the opera, which is being presented with recitative complete to the last bar.

First there was Gedda's cold, which affected his throat just as the sessions began. But that was as nothing compared to the problems that gathered like black clouds around Caballè. During one dramatic session, she insisted on having the gallery cleared, and the editor of *The Gramophone* was bundled out unceremoniously. On another occasion, with "*Come scoglio*" scheduled, Caballè at the last minute warned the recording team she was not well enough, and again Smith had to rack his brains.



The perils of the *Così fan tutte* recording sessions hardly showed during this playback as Colin Davis, Nicolai Gedda, Richard Van Allan, Ileana Cotrubas, and Janet Baker listen with pleasure to the results of a day's work at the Watford Town Hall in London.



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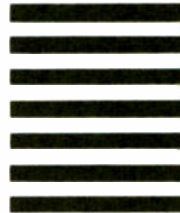
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This may sound paradoxical to the partisans of single play, but it's a perfectly realistic view of the situation. The truth is that it's easier to make a single-play turntable that works (never mind outstanding performance for the moment) than a record changer that works.

The very qualities that make the single-play turntable the preferred choice of certain users — straightforwardness of design, lots of room for relatively few parts, fewer critical functions, etc. — also permit an unsophisticated maker to come up more easily with an acceptable model. Take a heavy platter and a strong motor, connect them with a belt... you get the picture.

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No other proof of this argument is needed than a close look at the new Garrard Zero 100SB and 86SB.

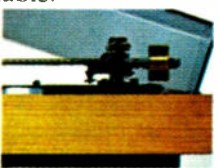
Yes, they have heavy, die-cast, dynamically balanced platters. Yes, they have belt drive. Yes, they have -64dB rumble (DIN B Standard). And the Zero 100SB has Garrard's unique Zero Tracking Error Tonearm, the first and only arm to eliminate even the slightest amount of tracking error in an automatic turntable.

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But for all her tantrums, Caballé does produce lovely results, and Baker, Gedda, and Cotrubas were the most perfect colleagues. And both Davis and Smith can be very soothing indeed in negotiating diplomatic corners. Davis, fresh from a personal triumph at Covent Garden with another Mozart opera, *La Clemenza di Tito* (also with Janet Baker), was in his most exultant form. It undoubtedly helped having the Covent Garden chorus and orchestra for *Così*.

Onegin with Solti. Decca/London also used the Covent Garden forces for their new recording of Tchaikovsky's *Eugene Onegin*, conducted by Sir Georg Solti. Solti was not conducting the current Covent Garden revival of the opera, but he had conducted its previous presentation there. The problem came when the sessions overlapped with *Onegin* rehearsals in the opera house, around the corner from Kingsway Hall. There the conductor was Seiji Ozawa, very different from Solti as a Tchaikovsky interpreter; nor were the casts the same. But chorus and orchestra coped with every problem—if not easily, at least to the ultimate satisfaction of Solti and senior Decca producer Ray Minshall.

Tatiana is sung by Teresa Kubiak (previously heard in the Decca/London version of Janáček's *Glagolitic Mass* conducted by Kempe and in Cavalli's *La Calisto*). The part of Onegin is taken by Bernd Weikl (heard in Pfitzner's *Pales-trina* for DG and in several Eurodisc operas, most recently as the High Priest in *Samson et Dalila*). Stuart Burrows is Lenski, and Nicolai Ghiurov is Gremin.

Soccer-Style Aida. The Covent Garden chorus was again brought in for EMI's new *Aida*, made out at Walthamstow, a hall normally reserved by RCA but conceded to EMI in the interval between Stokowski sessions and Massenet's *Thaïs* with Anna Moffo.

The Triumphal Scene posed a rather unusual problem: Producer John Mordler had scheduled the sessions (with some four hundred persons involved, including a corps of trumpeters) for a Sunday in July, which by sheer misfortune coincided with the finals of the World Cup in soccer. At the insistence of virtually everyone, the day's two sessions had to be fitted around the telecast of the match. In addition, it was insisted that color television be provided, quite a tall order for a producer on a tight budget.

On a tight timetable too, for the singers' outside commitments meant that the whole opera had to be recorded in just over a week, and even then Plácido Domingo (Radamès) and Fiorenza Cossotto (Amneris) had to commute between Verona and London during the

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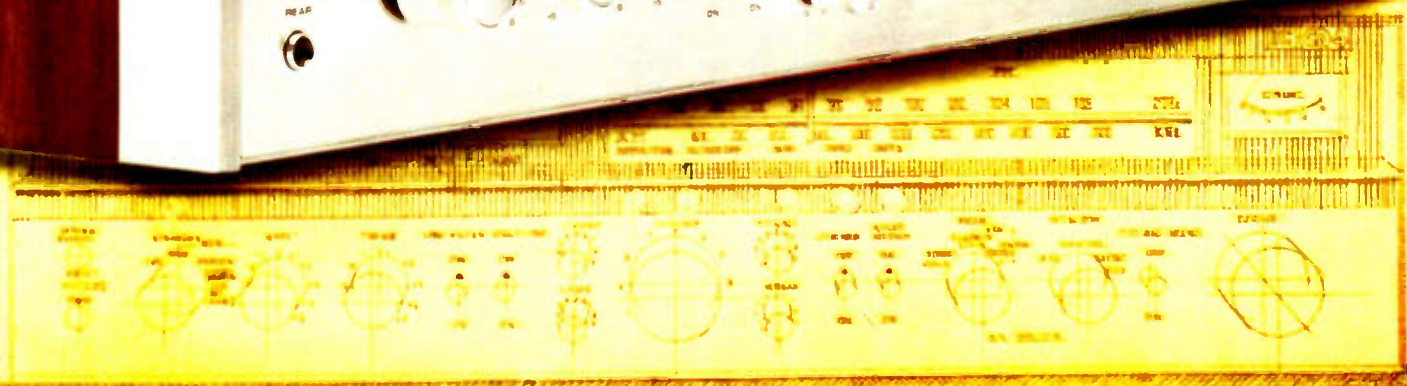
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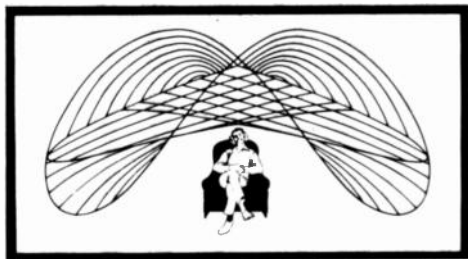


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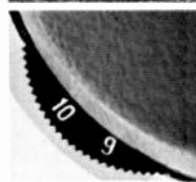
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sessions. They were not even in the same opera in Verona, so double risks of flight delay were run.

Cossotto is not the easiest singer to cope with when a recording producer has to make complicated demands on his artists' time and patience. But Mordler was prepared for anything, and when I spoke to him he was smiling happily about the cooperativeness of his other female principal, none other than Mme. Caballé (who else?). She was, he said, "as sweet as pie," and he didn't even blench when I told him about the Davis *Così*. Caballé has in fact sung Aida in Spain with Domingo, and she now plans to sing the role more widely. The remaining principals are Piero Cappuccilli (Amonasro) and Nicolai Ghiaurov (Ramfis).

The conductor was Riccardo Muti (now principal conductor of the New Philharmonia, the orchestra used here), making his first major opera recording. Mordler was lyrical about his work in the studio. The recording was made quadraphonically, but the surround effects, according to Mordler, are likely to be "discreet with two es."

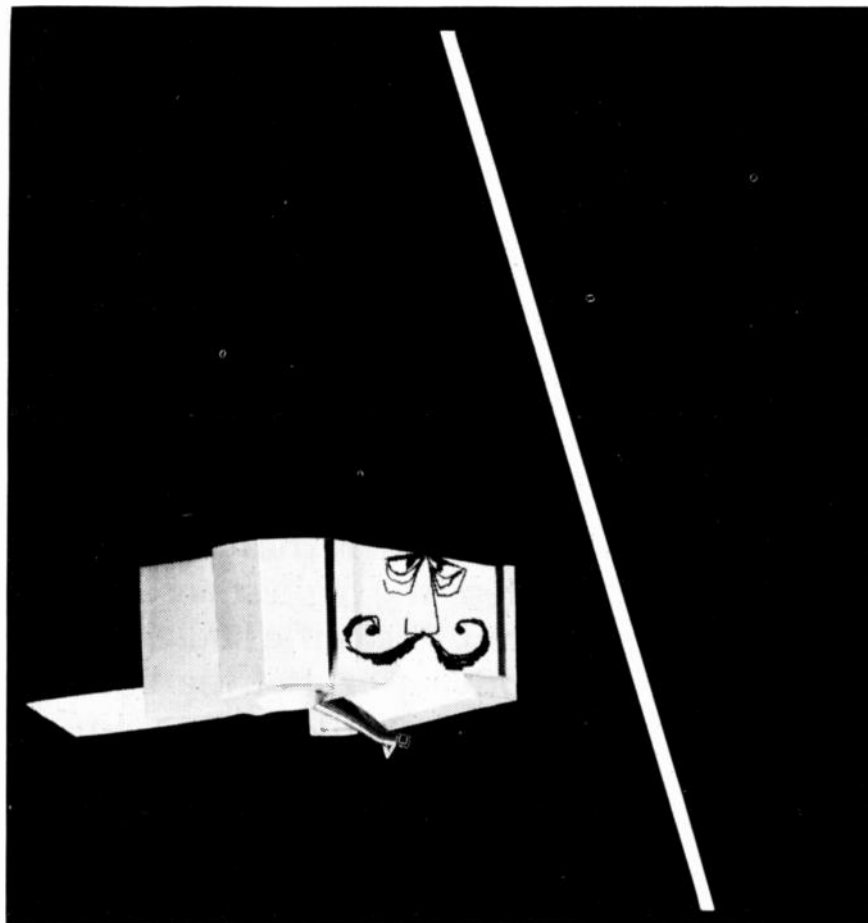
Operatic Futures. Scheduled for the end of July, RCA's *Thais* promised considerably more extensive use of quadriphony.

Another adventurous project is EMI's scheduled recording of Vaughan Williams' Falstaff opera *Sir John in Love* with Meredith Davies conducting and Raimund Herinx in the title role (Sir Geraint Evans having to cancel through illness).

Beverly Sills was lined up to do two Rossini operas for EMI: *Siege of Corinth* (with Shirley Verrett, Thomas Schippers conducting) and *The Barber of Seville* (with Gedda and Milnes, Levine conducting).

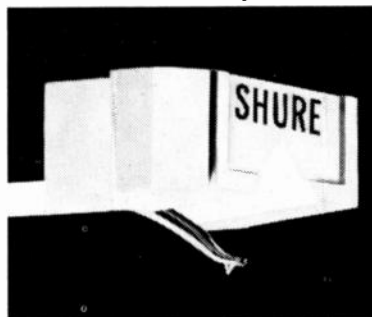
A Feast of Marriner. It is worth noting that Neville Marriner and the Academy of St. Martin-in-the-Fields have recorded a collection of Rossini overtures for Philips in their original, relatively modest scoring, minus trombones and bass drum. In *Il Signor Bruschino*, instead of the usual tapping of bows he had percussionist Tristram Fry tap a triangle hammer on his music stand.

A few days later Marriner made the first records with his other orchestra, the Los Angeles Chamber Orchestra, during its highly successful European tour. EMI recorded them in a Stravinsky program: the *Dances concertantes*, Concerto in D, and *Dumbarton Oaks* Concerto. Decca/London chose even more offbeat repertory that, according to Marriner, shows off the special Los Angeles qualities to perfection—Suk's *Serenade*, Janáček's *Suite for Strings*, and Strauss's introduction to *Capriccio*.



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EMI and Decca Globetrotters. The resources of both EMI and Decca/London have as usual been stretched to the limit, not least because teams were sent abroad: an EMI team in Dresden for a coproduction with East German VEB of Weber's *Euryanthe* (with Jessye Norman, Rita Hunter, Nicolai Gedda, and Tom Krause, Marc Janowski conducting), and a Decca team in Stuttgart for a recording of Bach's *St. John Passion* with Karl Münchinger.

Pierrot in English. Following a live performance at Queen Elizabeth Hall, Cleo Laine has made a recording in English of Schoenberg's *Pierrot lunaire* with the Nash Ensemble. In the live performance the solo voice had been too heavily amplified and drowned out the accompaniment, something that Ralph Mace, RCA's manager for classical planning in Europe taking a welcome turn as producer, was especially careful about at the sessions, for which RCA borrowed the new CBS studios.

As the singer pointed out, Schoenberg himself urged that *Pierrot* be performed in the vernacular. Certainly her live performance had far more than usual of the cabaret flavor that lies behind this formidable masterpiece.

Stoky Rolls On. I predicted earlier that Leopold Stokowski would celebrate his ninety-second birthday literally in the studio, and so it was. I could not resist going to St. Giles's Cripplegate to wish him many happy returns, and I was delighted that for the anniversary he had chosen some of his own Bach arrangements.

"Wonderful horns!" he said in ecstasy after the London Symphony had completed a take of "*Ein feste Burg*." Then he confided in the players: "Who knows, Bach may be listening somewhere." Whether or not that suggests a romantic attitude in the nonagenarian conductor, his own ears proved as sharp as ever, making sure that producer Richard Mohr did not let through any slips that needed correcting.

Stokowski has also recorded a Tchaikovsky *Pathétique*, Beethoven *Eroica*, and Brahms Fourth for RCA, and a Mahler *Resurrection* is planned.

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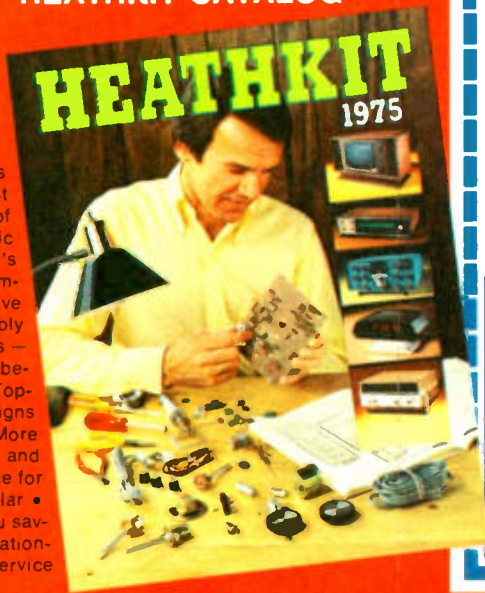
Correction

In the July 1974 "Behind the Scenes" column, we reported that the José Serebrier recording of the Charles Ives Fourth Symphony was made with the New Philharmonia Orchestra. It was actually the London Philharmonic Orchestra.

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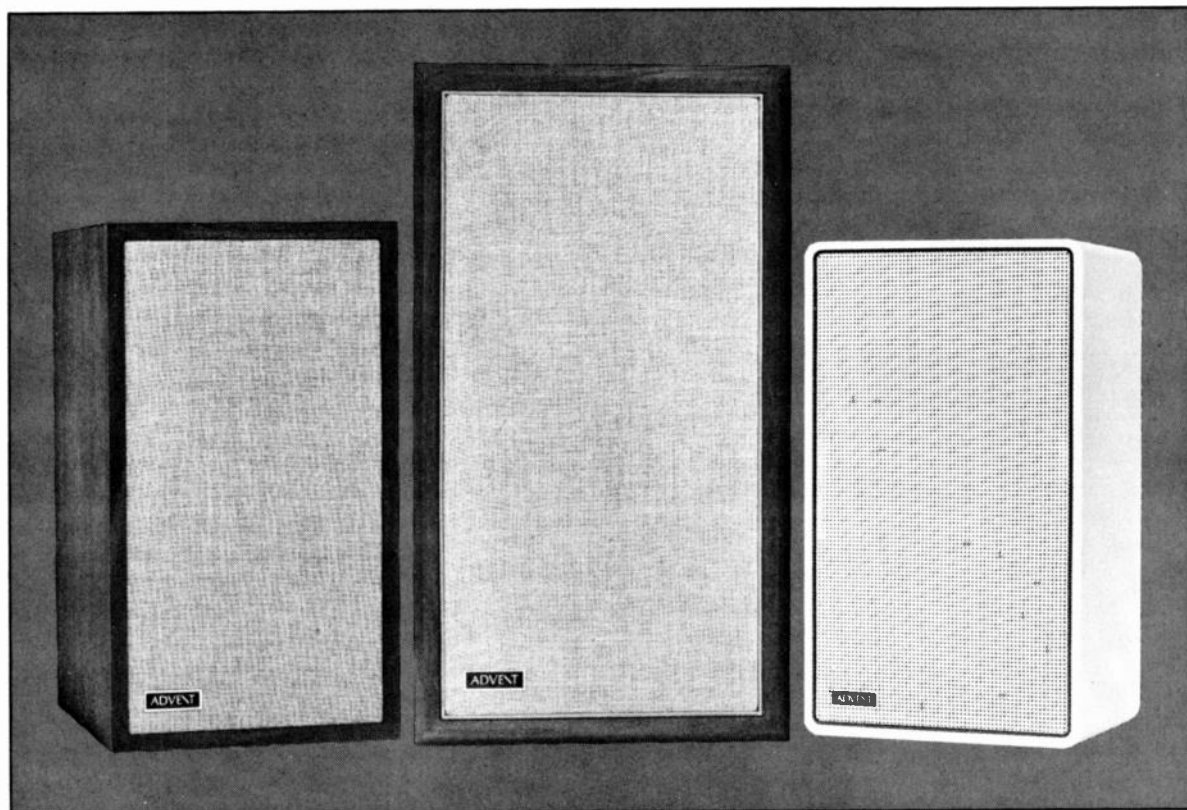
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While we were able to scratch the surface of a regular vinyl disc with the edge of the Safe Stacks, we were unable to scratch the latter with the record—suggesting that if anything is abraded it will be the record you want to protect rather than the would-be protector. Safe Stacks also are supposed to have an antistatic property, but they develop a noticeable charge when you pull them from their own paper sleeves. Finally, interleaving Safe Stacks with the records on your changer approximately doubles the height of the stack, adding to the drag and wear on the changer drive, limiting the number of records you can stack, and (if you're fussy about such things) increasing the uncompensated vertical tracking angle error.

So forget it.

I own a Harman-Kardon 900+ quad receiver (CD-4 demodulator built in), and my turntable is a Dual 1218. I very much want to take advantage of all of the receiver's capabilities, but all that I've read seems to agree that 3 feet of shielded cable between the turntable and the phono input is a maximum, and because of my physical setup I must use just short of 6 feet. I'd like to get a Pickering or Stanton or Audio Technica CD-4 cartridge, but the cable length worries me. Could I possibly harm my receiver or changer by using long cables? Would I be able to hear distortion caused by them?—Donald G. Gaedy, St. Cloud, Minn.

We have successfully tried CD-4 setups with Duals and other turntables in which the signal cables were not specially engineered for the purpose, and we see no way that harm could be caused by such a combination. In some cases we had to readjust

the demodulator, suggesting that operation was borderline with the combination, but those combinations we've tried all produced reasonably clean sound. The critical element is not in the length of the cables per se, but in their capacitance; and of course the longer the cable, the higher its capacitance. And some CD-4 cartridges are less influenced than others by cable capacitance. While Duals all are equipped with low-capacitance cable now, your 1218 presumably is not. Even so, you may be able to get good results with 6 feet of cable; if not, ask your Audio Technica dealer about separate low-capacitance leads.

I recently bought a Pioneer RT-1020L tape deck and, on the advice of the salesman, several NAB reels of Maxell UD-50 [UD oxide on 1½-mil standard-play backing]. A friend of mine says I've been had. He claims I'll get more recording time per dollar on UD-35 [with 1-mil long-play backing] and quotes your magazine as having said most recorders today are optimized for 1-mil tapes. I thought recorders were optimized for the oxide type, rather than the thickness. The owner's manual doesn't help, since it lists both 1- and 1½-mil tapes. Can you help?—David Sandin, Wayne, Pa.

We hope so. The Pioneer—and most current models—should operate satisfactorily with either 1-mil or 1½-mil tapes, though most machines are designed and manufactured with a 1-mil tape in mind. Oxide thickness can vary somewhat with over-all tape thickness and hence make a slight difference in ideal bias and equalization in comparing a 1-mil tape with its "identical" 1½-mil counterpart, but the differences usually are negligible. Printthrough will be measurably—though, depending on the program material, perhaps not audibly—poorer with 1-mil tapes, and for that reason 1½-mil tapes sometimes are recommended where long-term storage is contemplated. That may be what the salesman had in mind. But when we said most equipment is designed for 1-mil tapes, we probably were thinking of mechanical rather than electromagnetic properties. The 1½-mil tapes are stiffer than their thinner counterparts and will require somewhat higher tension (or stiffer pressure-pad springs) for good tape-to-head contact, particularly if the tape has any curl. At the same time, of course, the manufacturer doesn't want the tension so high that it could damage the extra-thin (½ mil, etc.) tapes; hence the standardization on 1 mil and the possibility that you may experience less-than-perfect head contact with 1½ mil. Teac, for example, offers the following recommendation: "1½-mil base

(50 μ thick) tape is suggested exclusively for use with 2-track decks and is not recommended for 4-track decks." The reason is that "dropouts" due to poor head contact are more readily perceived with the narrower track width. One further piece of advice: Don't take too seriously your friend's emphasis on hours per dollar; cost savings in the thinner tapes usually are not very significant.

I was very interested in your June test reports on the Dynaco AF-6 AM/FM tuner and the McKay-Dymek DA-3 AM antenna, since I will be emigrating to New Zealand and they don't have FM there yet. Would a properly constructed outside antenna be as effective as the DA-3? And can the AM section of the AF-6 be bought without the FM?—Bob Strong, Edmonton, Canada.

Relative effectiveness of the two types of antennas would depend materially on the specific problems you will ask them to face in New Zealand. The tunability and the maneuverability of the McKay-Dymek are strongly in its favor, but a good fixed antenna may prove equally effective—particularly if there are only a few stations of interest and none are at frequencies close to those of nearer, stronger stations. The AM section of the AF-6 is not available separately (though, of course, the Dynaco FM-5 is virtually an FM-only version of the AF-6). The only high-quality AM-only tuner we know of is made by McKay-Dymek. We haven't tested it, but its specs are very attractive.

I read with interest in the July HF the letters from readers concerned with automatic vs. manual sequencing of multidisc sets. After years of insisting on manual turntables, I've discovered that even a so-called cheap changer, fitted with a good pickup, sounds quite good indeed. Aside from a little rumble and lesser ability to cope with locked grooves and warps, my tiny BSR (taken from an under-\$150 table phonograph) can't be discerned from the expensive Swiss manual that sits next to it. I've fitted it with a Shure M-44, which delivers sound amazingly like the M-91 installed in the manual. Since almost all modern preamps and receivers offer two phono inputs, one can have the best of both worlds. So why the controversy?—George Androvette, Washington, N.J.

It arises, for one thing, from the fact that some listeners would prefer to use a cartridge like the Shure V-15 Type III—which in our opinion does provide materially better sound than the models you cite—with the Swiss manual (may we assume a Thorens?), but would be ill advised to use such a cartridge in an inexpensive changer. The attempt to use silk-purse pickups in sow's-ear tone arms certainly can aggravate off-heard complaints about "untrackably" warped discs. In the second place, we would not agree that "almost all modern preamps and receivers" provide two phono inputs, though this feature is not uncommon. But even with only one input, the option of using a fine changer either manually or automatically, according to the discs' sequencing, remains. If that doesn't satisfy the readers whose letters appeared in the July issue—and obviously it doesn't—we doubt that your solution will either.

'Many professional audio people, including our reviewer, use the AR-3a as a standard by which to judge other speaker systems'

From the beginning, AR speaker systems have been characterized by independent reviewers, like *Electronics Illustrated* quoted above, as embodying the state of the art in home music reproduction.

Standard of performance

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



Miles Davis, at home with his AR-3a speakers.

Twenty years later

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

'For the benefit of newcomers to the audio world, the AR-3a is the direct descendant of the AR-1, the first acoustic suspension speaker system, which AR introduced in 1954. The AR-1 upset many previously held notions about the size required for a speaker to be capable of reproducing the lowest audible frequencies. The 'bookshelf'-size AR speakers set new standards for low distortion, low-frequency reproduction, and in our view have never been surpassed in this respect.'



Symphony Hall, Boston. Six AR-3a's are used for modern compositions involving electronic music.

Durability of accomplishment

AR's research program is aimed at producing the most accurate loudspeaker that the state of the art permits, without regard to size or price. *Consumer Guide* recently confirmed the effectiveness of this approach, stating that 'AR is the manufacturer with the best track record in producing consistently high-quality speakers,' and noted that 'the AR-3a was judged by our listening panelists to be the ultimate in performance.'

Audio magazine called the AR-3a 'a new high standard of performance at what must be considered a bargain price.' Hear it today at your audio dealer. You'll see what we mean when we say that the AR-3a is the best home speaker system AR knows how to make.



The AR-3a. *Consumer Guide's* 'ultimate in performance'.

Acoustic Research

10 American Drive
Norwood, Massachusetts 02062

International Office:
High Street, Houghton Regis,
Bedfordshire, England

In Canada:

A. C. Simmonds & Sons Ltd.
Toronto



A TELETYPE COMPANY

CIRCLE 1 ON READER-SERVICE CARD

A Push for FM—But Which Way?

As we go to press, the "all-channel radio bill" that barely squeaked by the Senate this summer is undergoing hearings by the Communications Subcommittee of the House Interstate and Foreign Commerce Committee. Simply stated, it gives the Federal Communications Commission the power to ban AM-only and FM-only radios. The Senate version and one of the two House versions [H.R. 14619] would exempt radios retailing for less than \$15; the other House version [H.R. 8266] would allow the FCC to "exempt . . . such apparatus as it deems necessary and appropriate."

Supporting the bill are the nation's three major networks (each of which owns a string of AM and FM stations), the Corporation of Public Broadcasting, the National Association of Broadcasters, and the National Association of FM Broadcasters. Their prime aim seems to be to get FM radios into automobiles. Granted, while 90% of homes have some sort of FM radio, only 28% of cars with radios have FM capabilities. This situation leads to a substantial loss of advertising revenue, which in turn results in the red ink on most FM stations' balance sheets. Thus a large part of the public is being deprived of FM programming not just by AM-only radios, but at least in some areas by the lack of FM stations that would presumably sprout up if FM radios were forced upon their potential audience. (Some communities, served solely by AM stations that are forced to shut down from dusk to dawn, cannot even receive emergency bulletins at night or early morning.) Public broadcasting, nearly all of which is on FM, would also benefit from its being available to the larger radio audience.

The sole organization testifying against the legislation is the Electronic Industries Association. The bill, in its view, would force consumers to buy (and of course the manufacturers it represents to produce) equipment unsuitable to their individual purposes. Why, for instance, should a driver who travels in mainly rural mountainous regions, or in heavy city traffic where FM reception is often poor, be forced to pay money for a possibly useless FM section if he wants any radio at all in his car? Why should the owner of a component-quality FM receiver have to buy another cheap FM section if he merely wants a supplementary AM radio?

We have our own reservations about the bill. First is the effects it might have on broadcasting.

We can only hope that the commercial pressure of all those car radios won't tempt broadcasters to degrade their superior signal to capture that market. (A 20-dB dynamic range is often quoted as maximum in moving vehicles to prevent masking of quiet passages by road noises.) We trust that at least those few remaining stations that pride themselves on playing good music will take pride in their signals as well, but we wonder whether the same increased commercial pressures might not tempt them to degrade their programming instead. It will be up to their listeners to stay vigilant and demonstrative.

Then there is the matter of equipment. Congress, which admittedly has had a history of bad luck with audio products, has not given much thought here to the consumer of quality components. For the bill works both ways. Many of our readers have chosen to purchase FM tuners and receivers rather than their AM-FM counterparts in order to save an often considerable difference in price and/or because they can find little or nothing they want on the AM band. AM, after all, doesn't need encouraging; there is no room for more AM stations anyway. If the bill's intent is to get FM into cars, then the measure should have limited its jurisdiction to that area.

There may be a way out, however, if H.R. 8266 does pass and its provisions get incorporated into the final joint legislation. It puts the problem of exemptions into the lap of the FCC. This provision was designed to let the FCC exempt such equipment as marine band radios, aviation receivers, and the like. But the legislative history of the Senate bill at least showed that the door might stay open for FM components as well. Senators Barry Goldwater of Arizona and Robert Packwood of Oregon both happened to be building high fidelity FM tuner kits and objected that they would not like to have been saddled with an additional AM section. To this Senator Frank Moss of Utah, one of the bill's sponsors, answered that the legislation was not intended to cover "specialized" equipment.

While this rejoinder does not have the force of law, it may provide guidelines to the FCC by showing the intent of at least one of the sponsors. We trust that, if the FCC finds itself with such discretionary powers, it will not slam the door in the faces of those already committed to the benefits of FM.

Advent's Cassette "Records"

About two years ago, word came from Cambridge that Advent was about to offer Dolbyized prerecorded chromium dioxide cassettes. The Process CR/70 cassettes finally are available, with an initial selection from the

Nonesuch and Connoisseur Society catalogues plus original recordings produced by Advent itself. What little we had been able to sample by presstime was superb.

These prerecorded cassettes are unique in several ways. They are the first to be recorded on chromium dioxide tape. And they are duplicated at a much slower

AKAI takes a giant step backward and forward.

3 hours continuous record and playback with the "hands-off" wizardry of AKAI GXC-75D.

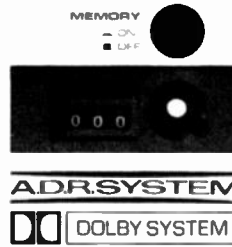
Just flip the magic switch and you never need to flip the tape. This is the stereo cassette wizard that thinks for itself. Record back and forth with automatic stop.

Playback can be one-way, both ways or continuous. Now you can tape an entire record collection, your favorite station or a live performance without missing a beat. The GXC-75D does it all for you, with incredibly faithful reproduction.

It has Dolby* noise reduction, AKAI's exclusive ADRS (Automatic Distortion Reduction System) and over-level suppressor.



Illuminated, color-keyed control indicators let you know what's happening.



Precise switching controls one-way, round-trip, continuous playback and automatic stop.

Memory switch lets you return automatically to a pre-selected spot on the tape.

Get the wizard, just one of many ways to go cassette with AKAI, the innovators. From \$209.95 with Dolby.

*Dolby is the trademark of the Dolby Laboratories, Inc.

1079



From
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The Innovators

AKAI America, Ltd. / 2139 E. Del Amo Blvd.,
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speed than normal—4 times transport speed, rather than the usual 16 to 32 times. Advent also uses specially made screw-together cassette housings to allow safe use of 90- and 120-minute lengths. If a cassette does fail, the company will repair it or replace it free. Prices run from \$4.95 to \$7.95.

Brief program notes are included with each cassette. More complete notes, and texts where appropriate, are available free upon request.

The Victrola Winds Down

RCA, once the most powerful name in radios in the U.S. and heir to Victrola phonographs, is bowing out of the audio field. A 1975 audio line has been introduced, but once the designated number of units has been manufactured, that's it. Executive Vice President William Hittinger says that by 1975 RCA will produce and sell only television-related products in the home-equipment field.

When the company's first radios were marketed just fifty-two years ago, they included tubes made by RCA. The sets themselves, however, were manufactured by General Electric and Westinghouse under a complicated formula devised by the late David Sarnoff of RCA. Soon thereafter the Federal Trade Commission charged that RCA, GE, Westinghouse, United Fruit Company, and American Telephone & Telegraph had combined to monopolize radio-receiver manufacture and sale, with RCA acting as sales agent for GE and Westinghouse. As a result, in the late Twenties, RCA acquired the Victor Talking Machine Company, with its manufacturing resources in Camden, New Jersey, and began making its own radios.

Hittinger says audio products (including radios, phonographs, and tape equipment) have accounted for only about 5% of RCA's consumer electronics business in recent years. "That part of the business has not been profitable," he says. The reason for the decline: competition from abroad—mainly from Japan. At the end, even RCA radios and tape recorders were being made there, Hittinger notes.

Ironically Japanese companies are now looking to U.S. manufacturing facilities as a hedge against the spiraling costs in their own country.

So Long, "Big 300 Watt" Miniamp?

A ruling of the Federal Trade Commission in May will—by the November 4 effective date—prohibit the kind of output-power advertising claims that have been rife in mass-market audio goods for years and have even shown up in a few component ads. Adopting power-rating procedures based on those customarily used for components (and by HIGH FIDELITY for its test reports), the FTC has turned thumbs down on such expressions as "300 watts total ipp" (instantaneous peak power) unless it takes a back seat to a continuous-power rating with all channels driven into 8 ohms and not exceeding rated distortion.

At the same time, the Institute of High Fidelity's direc-

tors unanimously voted to drop its classic "music power" rating by cancelling its existing power-amplifier standards and writing more rigorous ones. Such ratings as "music power" would of course be demoted to the fine print once the FTC puts its new regulation into effect.

Radio, television, newspaper, and magazine advertising and direct-mail literature and catalogue merchandising are the chief targets of the regulation. Because the FTC's ruling was not promulgated until late spring, much of the manufacturers' literature for their 1975 lines already had been printed. A voluntary compliance period is being allowed. Exempted from the rule are all products whose amplifiers are rated (and advertised) at under 2 watts per channel.

While the ruling is generally seen as a step in the right direction, some skeptics question its impact. They suggest that manufacturers who avoided continuous-power listings will find loopholes in the new ruling to confuse the issue once again. And some FTC members also seem unclear on technical aspects of their own ruling. The question "How much power?" may yet be with us for some time. But it appears that unless the mass-producers show a real genius for circumvention, the new rule will make all output ratings more nearly comparable than they ever have been before.

Miida's Touch

One result of the FTC ruling discussed above showed up recently in the 1975 catalogue of Miida, an importer of mass-market goods. Specs for its 5000TM quadriphonic compact begin: "400 watts ipp; 26 watts total rms at 8 ohms with four channels driven at 10% distortion. . . ." That listing, we think, speaks for itself.

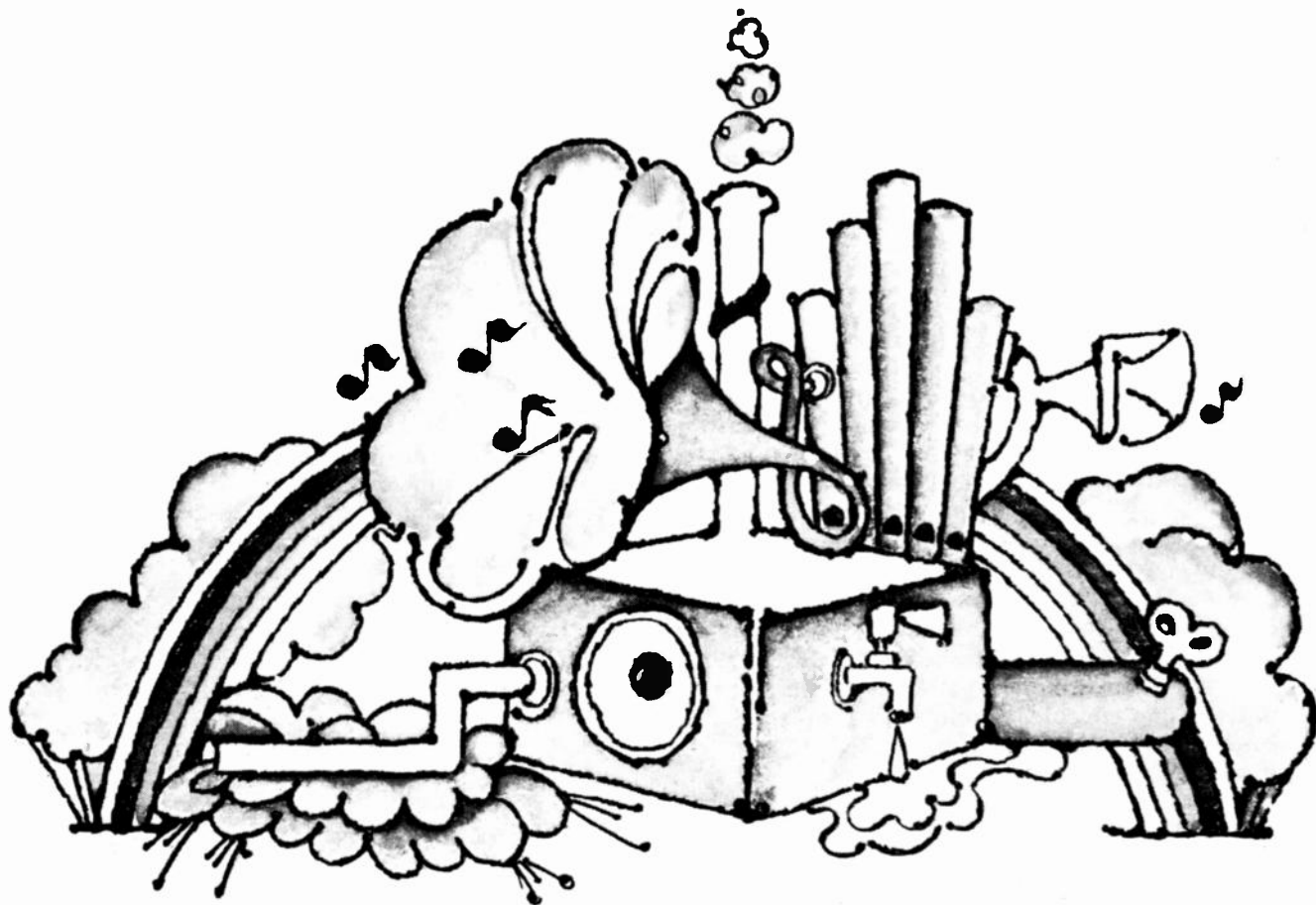
No Thanks, Yanks

The British have traditionally maintained a stiff upper lip during periods of national crisis—like now. But the lips of British record dealers and their customers are moving in a chorus of complaints over the increasing number of faulty discs arriving from the U.S.

Economic problems and the energy crisis have caused a reduction in the number of releases in England, and U.S. imports have tried to fill the gap. British dealers claim that a relatively high percentage of the U.S. product is arriving warped or with other faults, such as rough, unfinished edges. The dealers blame U.S. mass-production methods, lack of quality control (one dealer says that on several occasions he has found only half a disc in a record sleeve), and shrink-wrap packaging as primary causes for the defective products. One fifty-store chain claims that to sift out the bad discs, it has to employ two people and spend more than \$5,000 a year.

Of course what constitutes a bad disc may be in some instances a matter of opinion. The director of one store says, "I don't think there is any doubt that Britain demands a higher standard than most world markets, including America." But there seems little argument among dealers and customers, even here in the U.S., that disc quality is not all it could be. Perhaps it is time to give the manufacturers a little lip.

This advertisement originally appeared in 1969. It is true today and will still be true in another five years.



HO HUM

Another major breakthrough

Oh No! Not Again! Yes it seems that every year someone "re-invents" one of the discarded speaker designs of the past. Or they purport to modify the laws of physics by miniaturizing a 32-foot wavelength. They may even write a "technical" article on their revolutionary discovery and succeed in getting it published.

We customarily make an optimistic estimate that these speakers will survive five years. Some make it. Some even get re-invented all over again after a subsequent five years. In the meantime they sell. Because they sound different. Different from all other speakers. Different from the live performance.

We'd sort of miss them if they failed to show up. After all, what would spring be without a new major break-

through? And would it really be fall without the letter edged in black? Pity!

So — aren't you glad you own KLIPSCHORNS®?

Paul
Paul W. Klipsch
Klipsch and Associates, Inc.



P. S. We have a list of over 20 major breakthroughs that have appeared, died and were interred. Your Klipsch dealer will be glad to show it to you. We know some more good prospects for this list. You can't see those names — until next year.



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Please send me complete information on Klipsch speakers and Klipsch Wide Stage Stereo. Also include the name of my nearest Klipsch Authorized Audio Expert.

Name _____
Address _____
City _____ State _____ Zip _____
Occupation _____ Age _____

by Andrew Teton

How Sheffield Makes Records for Perfectionists

TO AUDIOPHILES who have discovered it, it may be a coveted possession; to the musicians who made it, it is a kamikaze record date; to Douglas Sax and Lincoln Mayorga of Sheffield Records, "Lincoln Mayorga and Distinguished Colleagues, Vol. III" (pop instrumental arrangements of music by Gershwin, McCartney, Bernstein, Stevie Wonder, et al.) is the realization of a lifelong ambition to make recordings with the highest possible fidelity. The key fact in all three respects is that Sax and Mayorga record directly to master lacquer from the microphone console, eliminating the tape recorder and reviving a technique that fell into disuse in the 1940s.

It took the pair ten years to refine this technique and produce their first direct-disc recording in 1969. They have shared a personal and professional interest in music and high fidelity since the late Fifties (Mayorga is an arranger and plays keyboard and Sax plays trumpet) and were intrigued by the astonishing presence and clarity they heard on records issued before 1945. They theorized that something had happened with the advent of tape recording to eliminate those remarkable sonic characteristics. In 1959 they made a test record of a piano, feeding the signal from the studio mixing board directly to the lathe on which the master lacquer was being cut. When Sax and Mayorga played that lacquer they heard the phenomenally live sound they were looking for.

In the Sixties, whenever they could finance it, they made repeated attempts to record a full solo piano disc by this direct process. They invariably were plagued by technical difficulties and in 1966 realized that they would need their own state-of-the-art mastering facilities to guarantee success. In 1968 they opened the Mastering Lab in Hollywood. Sherwood Sax, Doug's brother, served as design engineer and partner. The Mastering Lab has established an enviable reputation for its commercial mastering.

Late in 1968 Sax and Mayorga made their first successful recording directly to disc: "Lincoln Mayorga and Distinguished Colleagues, Vol. I." It and their later albums were made in the studio of the Producer's Workshop, which is in the same building as the Mastering Lab. The sessions still were hampered by technical problems; faulty lac-

quers, mysterious radio interference, and other snags all demanded instant solutions. But the greatest difficulty was for the musicians. Once the lacquer is started there is no turning back for the next seventeen minutes, and when anything goes wrong it means starting over from the beginning. Partial retakes are out of the question.

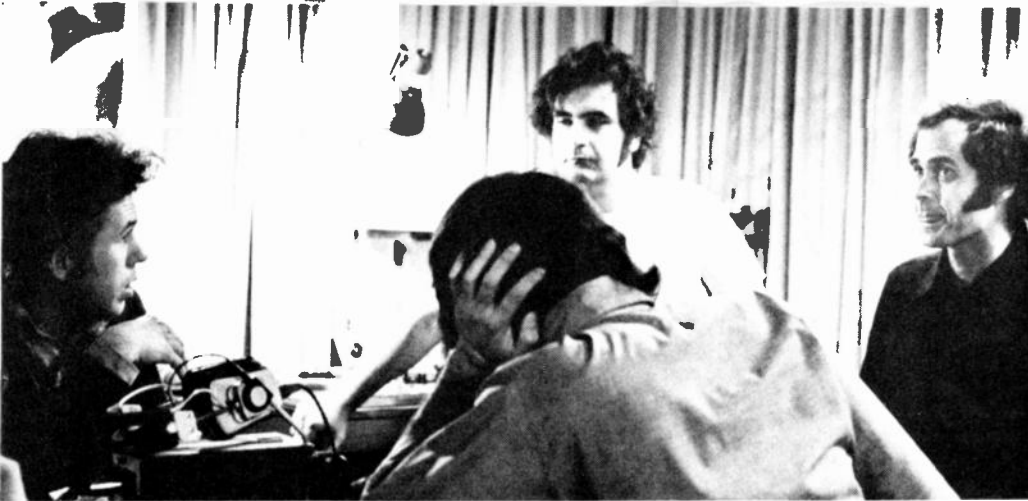
This is vastly different from typical commercial recording now that sixteen-track tape equipment is standard. An original tape can be added to, spliced, mixed, equalized, given echo. It may take months to produce a "perfect" master tape, and only then will the master lacquers be cut from it. Sax and Mayorga feel that this method, while it has produced many perfectly legitimate recordings, has produced a high percentage of sterile ones.

According to Sax, tape simply cannot accept the full peak energy of most instruments—particularly percussion, where the transients may be considerably higher than the average (VU) level. This excess energy saturates the tape and creates distortion. And both tape equipment and the elaborate processing that sixteen-track recording has made possible imply the introduction of other forms of distortion—among them, phase shift. By "tilting" transients, Sax believes, phase distortion takes the edge off the sound and introduces some of the muddiness, particularly in the bass, that Sheffield is seeking to banish from its recordings.

The direct-disc method holds other inherent advantages. Discs not only have less harmonic distortion than tape in the audible frequency range, but have less random asperity noise as well. And the process of recording directly to the master disc eliminates at least one entire generation of electronics, and hence its noise and distortion. This allows further use of the disc's inherent dynamic range. The ear theoretically can perceive a dynamic range of some 120 decibels—in terms of acoustic power, 1 million *times* the 60-dB range usually quoted for professional tape equipment. Instantaneous peaks on Sheffield's records often take their range to over 100 decibels. The absence of compression and limiting, virtually universal in commercial practice, is credited with lending the instruments remarkable impact.

One other factor undoubtedly contributes to the liveness, the immediacy, heard in these records: the very tension of the participants at the time of the recording. While such subtleties of emotional com-

San Francisco-based Andrew Teton is a high fidelity equipment retail salesman and a free-lance writer.



Behind the scene at Sheffield Records, Lincoln Mayorga, Arnie Acosta (back to camera), Bill Schnee, and Douglas Sax, confer on the recording of Vol. III of the company's releases.

munication are difficult to document, the pressures of making one perfect seventeen-minute take turn the recording experience itself into more of a live performance than the usual studio job, with its opportunities for virtually limitless touch-ups. Adrenaline, you might say, is the secret ingredient in Sheffield Records.

All of these factors, Sax and Mayorga believe, contributed to the success of Vol. I, which led to the recording of "Lincoln Mayorga and Distinguished Colleagues, Vol. II" in the latter part of 1971. Accumulated experience allowed them to anticipate and rectify difficulties more efficiently this time. They cut two master lacquers simultaneously, the second on a slave lathe. These lacquers, plated, create matrices, each of which may yield several "mothers." From these, Sheffield seldom makes more than fifty stampers, getting 1,000 to 1,500 discs from each. Even with luck this way of working might yield only some 50,000 pressings from each original lacquer.

Sometimes there may be usable alternate takes—different lacquers of the same music cut at different times. Hence the real Sheffield aficionado, like collectors of acoustic recordings, may be given to squinting at the master numbers inscribed in the disc surface, looking for alternate versions of the "same" recording. A 30-ips tape is recorded for checking purposes during each take, though it never is used for cutting additional lacquers of course. Musical acceptability can be judged from the tape; the success of the cutting process ultimately can be judged only from test pressings.

Late in 1973 Sax and Mayorga set out to record Vol. III. The electronics of the mixing console were redesigned for them by Bud Wyatt for cleaner high signal levels. A full brass section was included in an ensemble of top studio musicians: among them, Plas Johnson, Jim Keltner, Larry Knetchel, and Mike Deasy. They played everything from Paul McCartney to Jelly Roll Morton to George Gershwin. The engineer for the sessions was the much sought-after free-lancer Bill Schnee.

Despite careful planning, almost the entire first day's takes were unusable for an extraordinary reason—they were too "good" to be recorded properly! Between Schnee's aggressive mixing and the unusually clean electronics of the board, the cutter

had too much signal to fit the planned twenty minutes onto each record side. Rather than holding down the signal to allow closer groove spacing, a decision was made to delete one song from each side and allow all the space necessary for the full-energy signals.

Schnee had the unnerving task of mixing all twenty-four microphones live! He recalls, "In mixing the main problem was trying to second-guess the dynamics of the musicians. That wouldn't be hard if they were going to play consistently; but of course, they're going to do it differently each time, depending on how they feel. We lost one lacquer of a very good performance that way. Plas Johnson really cut into a saxophone solo he usually did very laid back. The other musicians picked up on it, and when Keltner hit his drums the cutter flipped and ruined the lacquer."

Schnee and lathe operator Arnie Acosta received assistance from the booth supervisor, Lesley Lindskoog. Lindskoog followed the score and gave Schnee and Acosta a running commentary on which instruments were being brought in or cut out in upcoming measures. And it was Acosta's job to alter groove spacing accordingly—a job that is done automatically in mastering from tape, where a preview head can sample actual levels before they are fed to the cutter.

After three days of recording Sax and Mayorga were satisfied that they had more suitable lacquers for pressing than ever before. The lacquers were silvered, plated, and duplicated to produce metal stampers. A worldwide search was conducted for superior pressing facilities and supplies of pure polyvinyl chloride. The disc was released last spring.

The successful completion of Vol. III has given further impetus to Sax and Mayorga, who are planning more direct-disc recordings. Mayorga will record piano music of Chopin. Engineer Schnee is overseeing a rock project that will bring together some of the world's finest studio musicians. While current technology makes it difficult to produce more than 100,000 copies from a direct-disc recording session, the characteristics of the process seem particularly suited to limited editions for markets in jazz and classics. For Doug Sax and Lincoln Mayorga the future holds exciting possibilities. ●

three new "no nonsense" receivers from Scott

These new Scott AM-FM stereo receivers are designed for music lovers who demand the most accurate sound reproduction the state of the art will permit, without unnecessary features, controls, or complexities.

Their elegantly simple exteriors conceal all new electronics using the latest advances in circuit design and componentry. Our all new dual-gage MOSFET tuners offer the cleanest FM reception yet achieved, especially in the stereo mode. Our new double filter IF sections have a much steeper limiting curve than most and improve selectivity to 70 dB minimum.

The audible product of our new phase-locked-loop multiplex section includes dramatically improved background noise suppression, especially on FM stereo, and virtual elimination of FM pilot signal and sideband interference. Stripped of the engineering jargon, this means you'll hear the music which was there all along, but without the noise which usually accompanies the signal.

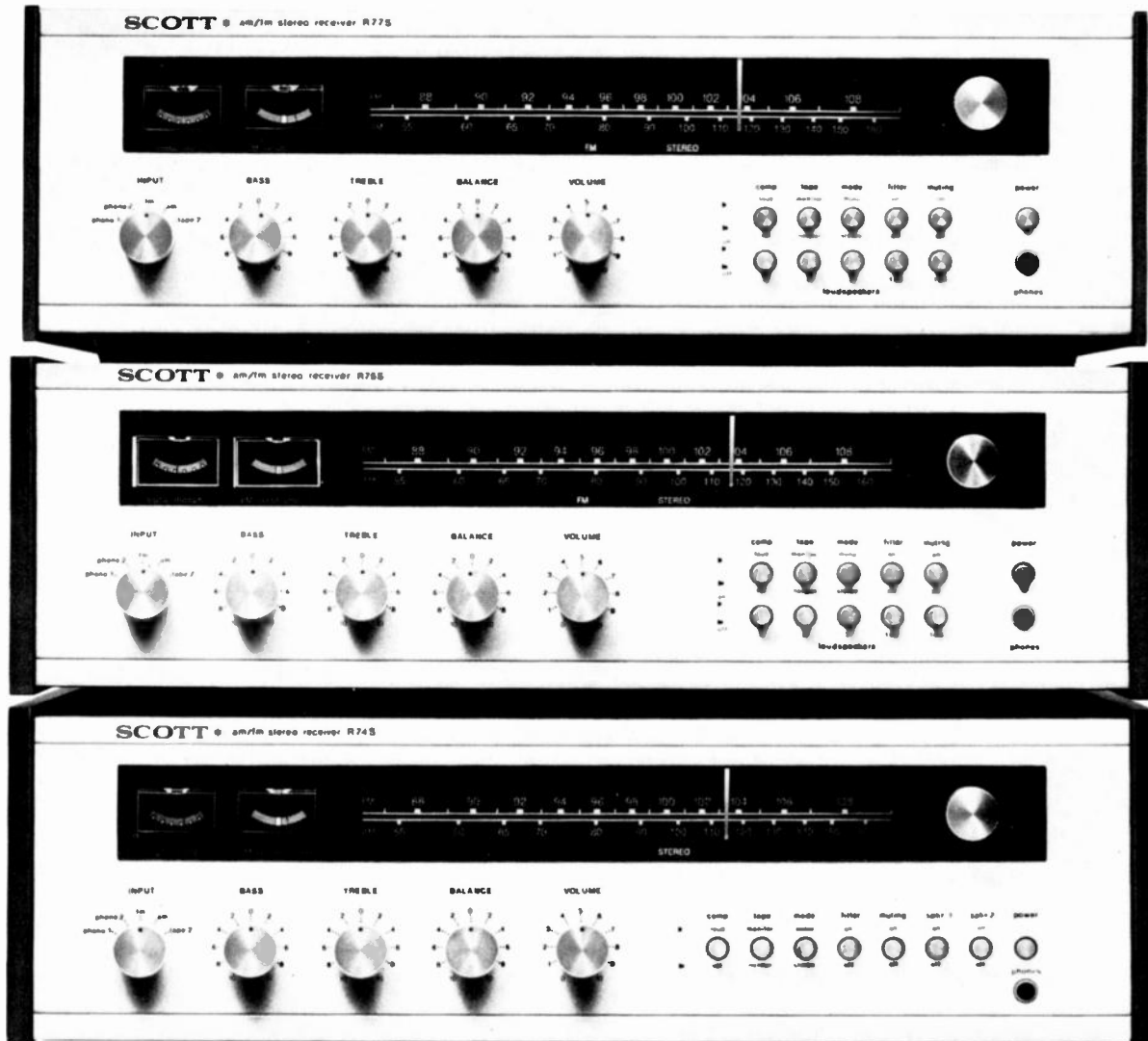
When you play records, you'll appreciate the improved signal-to-noise ratio and doubled headroom before phono overload we've built into the preamps. Audible noise at

background listening levels has also been reduced to an all-time low.

The amplifier sections are among the cleanest and most powerful ever offered in integrated receivers at any price. The R775 puts out 70 conservative Scott watts per channel into 8 ohm speakers over the full 20 to 20,000 Hz frequency range at less than 0.5% distortion, and delivers a full 110 watts per channel into 4 ohm loads. The R75S and R74S put out 50 and 40 watts, respectively, into 8 ohms.

The new Scott receivers combine functional elegance on the outside with Scott's traditional excellence based on good old fashioned American craftsmanship on the inside. Visit your Scott dealer today for a look and listen session with the Scott "no nonsense" receivers. We believe you'll find they offer you value in musical and aesthetic enjoyment unexcelled by any other stereo receivers at any price.

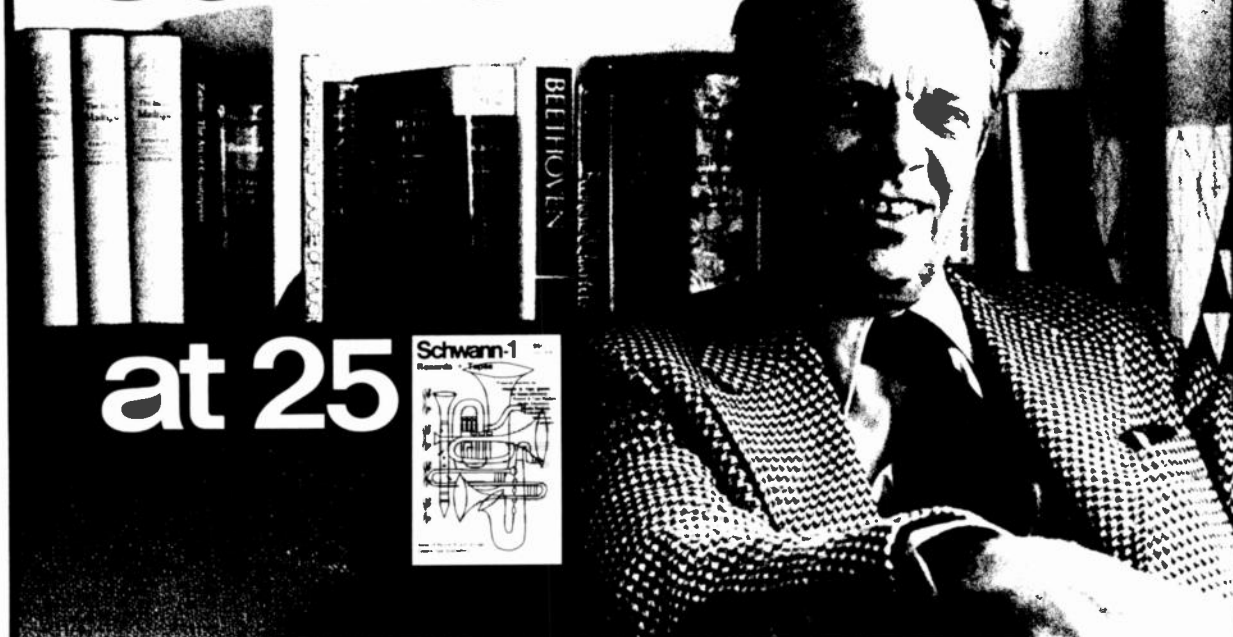
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CIRCLE 47 ON READER-SERVICE CARD

Schwann

by Ellen Pfeifer



at 25

THE DISCERNING record collector checks it to find the best version of a classical music selection before purchasing a disc.

Some record store owners shelve their product by manufacturer's number alone, confident that customers will use it to guide them to desired items.

Music critics, scolding the producers of yet another Beethoven's Fifth, consult it to see just how many predecessors actually exist.

Musicians use it as a miniature *Grove's Dictionary* in which to find composers' dates, spellings, and opus numbers.

Bargain hunters check it to compare list prices with so-called retailers' discounts.

It—the *Schwann Record & Tape Guide*—celebrates its twenty-fifth anniversary this month, an occasion that finds the catalogue a near-classic reference tool, as familiar, taken for granted, and indispensable as the dictionary or telephone directory.

In its relatively short life, it has evolved into a multivolume, low-profile, pocket-size guide crammed with over 45,000 listings arranged throughout 256 pages, not always in logical fashion. Since 1949 it has developed from a one-man, off-hours, mimeographed production distributed free to customers of William Schwann's Cambridge, Massachusetts, record store into a full-time operation occupying a staff of eight, utilizing a computerized, cold-type printing method, and selling over 60,000 copies a month. From an initial listing of 600 recordings on 11 labels, it has sky-

rocketed to more than 75 times that number on more than 1,000 labels, documenting the tremendous advances in audio technology from high fidelity to stereo to quadriphony, and from reel-to-reel tapes to cartridges and cassettes.

The man who began the catalogue and who remains its editor and publisher is sixty-one-year-old William Schwann. The sandy-haired Midwesterner-turned-Yankee and former organist was driven, out of sheer exasperation, to compile the guide as a way of dealing with the time-consuming questions of customers—mostly students at the nearby Massachusetts Institute of Technology—who were intensely curious about postwar recording developments.

A minister's son, born in Illinois and raised in Kentucky, Schwann studied piano and organ as a child, becoming an accomplished performer. He pursued his music studies at the University of Louisville and, after graduation, went to Boston University on a scholarship with the intention of following the standard dual occupation of musicians: performing and teaching.

During the late Thirties, however, he dropped out of BU and spent some time studying at Harvard, taking lessons with E. Power Biggs, and working as a free-lance music critic for the old *Boston Herald* because the Depression made free concert tickets all the more valuable. In 1939, he opened The Record Store.

He was subjected to record company and wartime commercial pressures (manufacturers frequently tried to unload quantities of slow-selling items on individual dealers), so he formed an association with other local retailers to deal collectively

Free-lance writer Ellen Pfeifer regularly contributes articles on music criticism to the Boston Herald American.

with such matters. This friendly network provided a ready market for early issues of the listings when Schwann decided to sell them to defray his production costs. Since the only catalogues of LP records that existed before this were issued by the record companies, the Schwann compendium filled a tremendous need, and by 1954 the demand was so great that he closed his store and went into the cataloguing business full time.

The record and tape guide (Schwann, an exceedingly modest man, didn't even want his name to be part of the title) still reflects its publisher's days as a retailer and addresses itself to the dealer and his potential customers. "We think things should be listed that are currently available to record shops," Schwann explained during a recent interview in his fashionable Back Bay office overlooking the Charles River in Boston. "So we exclude all the Musical Heritage Society records available only by mail order; we exclude all imports except those with large domestic circulation like Philips and Deutsche Grammophon; and we exclude all small-group or university recordings. Without some kind of grant, we couldn't afford to list everything, so we have to draw the line somewhere. This is ironic, because it is the small labels that I would most like to help."

This policy, Schwann readily admits, sometimes results in inconsistencies. For example, the catalogue lists the Musical Heritage Society's tapes, which are commercially obtainable in record stores, but not the records, which are not.

The prevailing philosophy has also resulted in a continuing refusal to offer individual subscriptions, despite the obvious usefulness they would have—particularly to professionals in the music field. The only way to obtain a *Schwann* is to go to your local record store and buy one. Or if you are a regular customer of a store, the dealer, who buys his catalogues in minimum twenty-five-book lots at 45 cents apiece, may give you a freebie every month as a good-will gesture.

When the enormous proliferation of recordings and recent inflationary pressures made it necessary to subdivide the catalogue, the modifications were also made on the basis of dealer/customer considerations. In the present configuration, the regular monthly *Schwann-1* contains all new listings, all classical stereo discs, all popular stereo released in the last two years, all stereo jazz discs, all stereo show scores and soundtracks—in short, the items most readily available to record stores and most in demand by customers. The supplemental, semi-annual *Schwann-2* includes all mono or electronically reprocessed stereo classical, popular, and jazz selections; all popular records over two years old; plus international, spoken word, sound effects, and other miscellany. In addition, there is an annual children's catalogue and a less-frequently produced *Artist Issue*—a cross index according to performer—that has not, incidentally, been updated

since 1970. (A new one is due sometime this winter.)

Even though all that is spelled out in both *Schwann* editions, many people have trouble keeping it straight. For example, someone looking up Puccini's *La Bohème* has to check two places to find the complete listing. *Schwann-1* cites only four sets in stereo, not including the older but musically important Callas/Angel and De los Angeles, Bjoerling/Seraphim version. There are almost twice as many *Bohèmes* on monaural or electronic recordings, but, because these discs represent less than 10% of the market, they are relegated to the lesser-known supplement, *Schwann-2*. Thus a reader who is uninformed or who has only the regular catalogue could miss something important. Or he could buy both issues, almost doubling his expense. (*Schwann-1* retails for 95 cents, and *Schwann-2*, for 85 cents.)

Schwann conceded that "it would be nice" to have everything in one volume or to have separate volumes for all classical and all popular recordings. However, that is economically unfeasible, he said. "The catalogue got too big. There are way too many records, and we thought the catalogue should reflect more or less what is current," he explained.

The monaural market is very small—about 200 records out of the approximately 1,000 releases this past year. "By transferring these less-important records to *Schwann-2*, we saved thirty pages a month," he said. "It would cost us thousands of dollars to put them back."

Having separate popular and classical music catalogues, although an attractive idea, is unworkable because "no one supports the popular section with advertising." Thus, one option—that of publishing classical and popular music guides on an alternating-month basis—was rejected because it would mean severely fluctuating monthly income that would not cover all operating costs.

Advertising revenues are down anyway, Schwann reported. From a high of forty pages of ads sold per month in earlier years, the number of pages has declined to around twelve.

Costs have also risen. "We have had four paper price increases in the last year, and there is another one due. . . . The printer, too, has been increasing his bill. When the cost of the catalogue goes up, the dealer tends to cut back on his order, and that means a higher per-copy cost to us," he said.

Last winter's paper shortage resulted in a costly emergency for the guide. "Paper for the January 1974 issue was due in December 5," Schwann recalled, "and we got word that the paper mills, which are located in Maine, had to shut down because of the Canadian ban on oil shipments to the U.S. The printer managed to find another source at the last minute, but the paper cost us a lot more."

Thus with fewer advertising inches, an already high retail price of 95 cents, escalating production costs, and a monthly gross of a little over \$40,000,

Schwann, Inc., must run a tight ship. There is a constant effort to save space or to use it more economically. "If you had a 256-page magazine," Schwann said, "you could always take out an article if the copy was running long, but with the catalogue you cannot leave out Tchaikovsky or Mahler."

The publisher himself often reads through the catalogue looking for ways of abbreviating the contents: "If you can further shorten 'Orch.' to 'Or.,' and save a line, that's twelve lines a year. And if you can find several hundred of those, that means an important savings."

If space is so tight, some critics wonder, why does he occasionally run special articles in the front of *Schwann*, like those recently honoring the New York City Ballet, Duke Ellington, and Pablo Casals? Couldn't that space be used for something more useful, like a cross index of musical collections by composers' names or monaural listings or more detailed information about contents of records?

"We've been doing such articles on and off for years whenever anything occurred to me. I'm not committed to doing them if there is nothing to write about. I want them to be something good. We do very few of them, perhaps only one or two or three a year," said the publisher, for whom Casals, Ellington, and the New York City Ballet are special personal interests. ("Balanchine's ballets make me go completely overboard.") The articles frequently require extra pages, which of course means extra expense and which is why Schwann is willing to expand the book only on rare occasions.

Compiling the catalogue every month, even with the aid of a computer, is a painstaking procedure. Lists of new records must be obtained from many sources, including company release sheets, distributors' information to record dealers, record magazines, and copies of the recordings themselves.

"Often," Schwann related, "manufacturers' releases are not accurate. They may list, for example, the Brahms Quartets, Op. 39. However, Op. 39 is not string quartets, but waltzes. So you have to decide what the release really means. Waltzes? Or quartets? That is why having the record itself is useful.

"Sometimes you may even have to listen to the record to find out what it is. I remember a Nonesuch disc purporting to be the Mozart Symphony in G. But there are numerous Mozart symphonies in G, so which one was it? . . . It turned out to be not a symphony at all, but movements 3, 5, and 7 of one of the serenades."

Once new listings are in hand, Schwann's staff is "constantly typing." The recordings have to be compiled, and those releases from the previous month have to be integrated in the main body of the catalogue. Also, there are computer printouts to proofread and corrections to be made. Because it has proved impractical to put the *Artist Issue* on computer tape, updating this listing is even more

difficult. For the new one, Schwann has had to add two part-time employees to handle the work.

Accuracy in dates, spellings, opus numbers, and titles is one of the *Schwann* hallmarks, and the staff members, many of whom are trained musicians, are meticulous in such matters. Throughout the office, with its Scandinavian decor, are musical reference books of all varieties—all of them well used—and Schwann's own office is crammed with everything from Alfred Einstein's three-volume study of *The Italian Madrigal* to the latest issues of *Opera News*.

Even after the catalogue is in print, there is an ongoing effort to correct errors. Schwann does a lot of off-hours proofreading, and readers are urged to alert the staff to any mistakes they discover. About half a dozen people a week take him up on that offer, including a woman from Wisconsin who "writes long letters every month," according to Schwann. "She's like a human computer; she finds things that are amazing."

In addition to the basic listings and the occasional articles, Schwann has offered his readers other services and diversions in recent years. These include the "Basic Record Library" and "Basic Record Library of Jazz" guides and the popular *Composer I Like Least Survey*.

The two guides, which readers can buy at record stores or order directly from Schwann, list suggested works that are considered to be required listening in the classical and jazz fields. The survey, which drew over 2,200 replies between May and November 1972, showed Arnold Schoenberg to be the most universally disliked of all composers.

With the exception of jazz, Schwann's own musical tastes are decidedly not rooted in the twentieth century either. In keeping with his training as an organist, he is greatly in love with baroque music, particularly with Bach's. He is currently "going through a Haydn period" as well. Although he no longer plays the organ, he does play harpsichord and owns two instruments—one at his home in Lincoln, Massachusetts, one at a summer cottage in New Hampshire.

He and his wife, Finnish-born artist Aire-maija, do an enormous amount of listening on the three stereo sets they own and at many concerts in the Boston area. Schwann encourages local music and dance activities by serving on the boards of the Marlboro School of Music, the Handel and Haydn Society, the Cambridge Society for Early Music, the Boston Ballet, and the Longy School of Music. In addition, he offers an annual scholarship to the Berkshire Music Center at Tanglewood.

Schwann, however, has no pretensions about these multiple accomplishments and interests. Founder of an extraordinarily useful reference book and a successful business, he refuses to entertain any immoderate notions about himself. "I have a bad memory—that's why I went into the cataloguing business," he says. ●

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THE CONSUMER'S GUIDE **new equipment**
TO HIGH FIDELITY EQUIPMENT **reports**



First Receiver from the "New" Scott

The Equipment: Scott Model R-77S stereo FM/AM receiver in black and silver anodized aluminum case. Dimensions: 18 by 5¼ inches (front panel); 13½ inches deep plus allowance for controls, connections, etc. Price: \$599.95. Warranty: three years on parts, two years on labor; shipping not included. Manufacturer: H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass. 01754.

Comment: This is the top model in Scott's stereo receiver line and the first to reach production since the company's reorganization. Scott—or what remained of it at the time it filed for bankruptcy—was revitalized through the intercession of its European sales representative, which had been making some products under the Scott name in Europe for several years. The styling of the R-77S reflects the internationalism of the organization as it now exists; yet in the words of Scott's publicity consultants, "It now remains the only major domestic stereo component manufacturer [that] has not sold out to a larger corporation or gone offshore for its product (or both)." Here, then, is the new international/made-in-the-U.S.A. Scott.

The case is an attractive alternative to the (perhaps boring) similarity of walnut veneer (or "walnut-grain vinyl") housing found on virtually all other lines on the

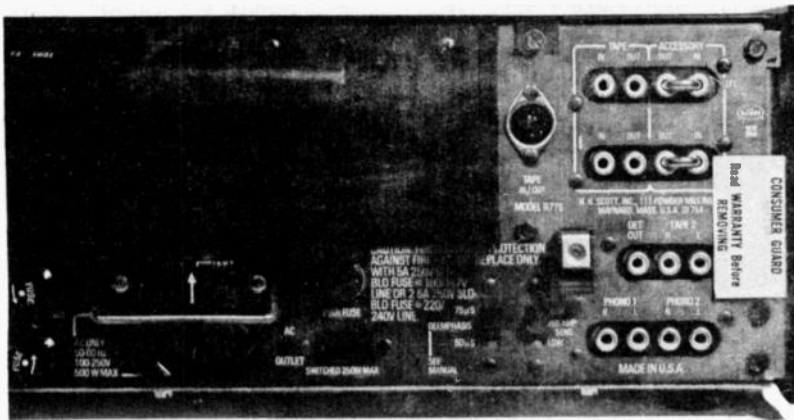
market. The faceplate arrangement is unusually uncluttered and well designed for easy use. Across the top of the faceplate is the FM/AM tuning dial with its meters (FM/AM signal strength and FM channel centering), tuning knob, and lighting indicators for selector setting and stereo FM detection. Below it, on the left, are five knobs: selector (phono 1/phono 2/FM/AM/"tape 2"), bass, treble, balance, and volume. Bass, treble, and balance all have center-position ("normal") detents.

The group of ten pushbuttons at the right is less confusing than it would at first appear, since the entire bottom rank is for speaker switching—normally a set-and-forget proposition. The five buttons allow powering any of three speaker pairs or using "speakers 1" simultaneously with either of the other two. The top five buttons are for loudness, tape ("1") monitor, stereo/mono mode, high filter, and FM interstation muting. At the extreme right are the main AC on/off pushbutton and a stereo headphone jack, which is live at all times (and comes with a small plastic cap).

The reason for our putting quotes around "tape 1" and "tape 2" becomes evident as we examine the back panel. There is only one set of input and output jacks for tape (plus a DIN input/output connector); this is for what we have called "tape 1." There is an input jack pair for "tape 2" but no second output pair. "Tape 2" is,

REPORT POLICY

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



Though front panel of Scott R-77S suggests European connections in its styling, back panel is more like traditional Scott designs. DIN socket is familiar tape input/output jack, paralleling "tape 1" pin jacks; "tape 2" functions as aux input.

in fact, what most manufacturers would call aux; it handles playback from a second deck but not recording. There are jacks that could be used for a second recorder, however: "accessory" input and output pairs that are supplied with jumpers. No monitor switch for these jacks is supplied on the front panel, but most of the equipment you might wish to run off them (tape decks, Dolby units, equalizers, matrix decoders, etc.) is available with some sort of feed-through provision should you want to bypass the outboard unit.

There also are pin-jack pairs for phono 1 and 2, the latter with a switch for high or low sensitivity, the former with fixed low-sensitivity gain. Scott rates the high-sensitivity setting for cartridges with outputs of up to 5 millivolts, the low-sensitivity setting for higher cartridge outputs.

The only other pin jack on the back panel is an FM detector output in anticipation of discrete-quad broadcasting. The ground connection for turntables or other ancillary units is, like the connections for the three pairs of speakers, the spring-clip type designed for bared wire leads. There are two screw-terminal antenna input strips: one for 300-ohm FM lead-in (plus ground), one for long-wire AM antenna and ground. A coaxial connector is supplied for 75-ohm FM leads. A switch chooses either 75 microseconds (U.S. standard) or 50 microseconds (European) as the FM-equalization time constant. There also are a switched AC convenience outlet, an amp-protection fuse, and a pair of speaker-protection fuses.

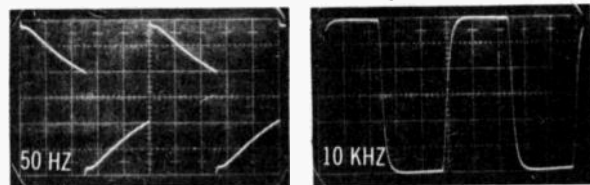
The amplifier section is rated at 70 watts per channel at 0.5% harmonic distortion. With both channels driven, the amp reaches clipping just short of this power rating but without exceeding rated distortion. Though CBS Labs' data show that the headroom is not particularly generous (the power-bandwidth curve remains below +1 dB in the midrange), the 70-watt rating on which these measurements is based is relatively generous even when driving two speaker pairs simultaneously. (The speaker switching prevents use of all three at once.) And harmonic distortion remains low (0.1% or less) over most of the amp's operating range, even at low output, while intermodulation—which runs in the neighborhood of 0.1 to 0.2% over most of the operating range—continues to creep down as power is reduced. (Most receivers, even in this price class, will show some increase in IM at very low outputs, usually attributable at least in part to noise factors; the lab had to go below 0.1 watt at 16 ohms before finding any increase in IM reading.)

The FM section compares favorably with that of many other receivers, though its performance can't be called spectacular. Ultimate S/N ratio, at 73 dB, is excellent; but residual distortion is not equally good, with the result that neither in mono nor in stereo do the quieting

curves descend below the 50-dB mark. A careful comparison of the lab data with Scott's published specs will show that the test sample did not quite meet the specs at some points. The differences are not great, however; we would chalk them up to normal variations in production samples and measurement technique details.

All told, we would call the R-77S an auspicious beginning for this new line. It is a no-nonsense product, both cosmetically and technically, yet it is not without its charms in both departments. We welcome Scott back to active participation in the components field.

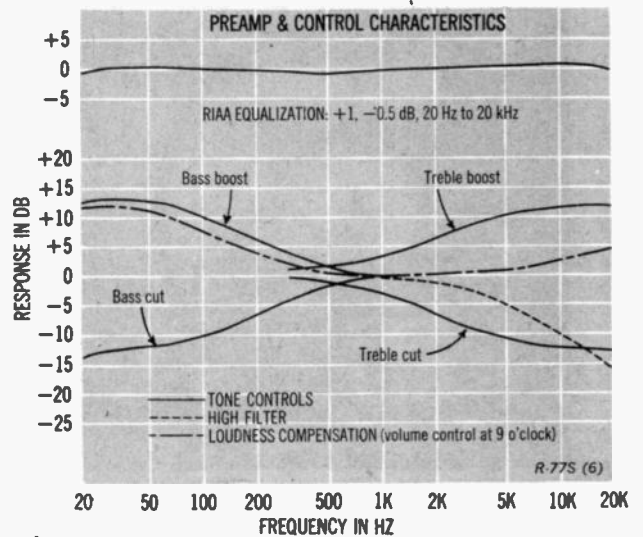
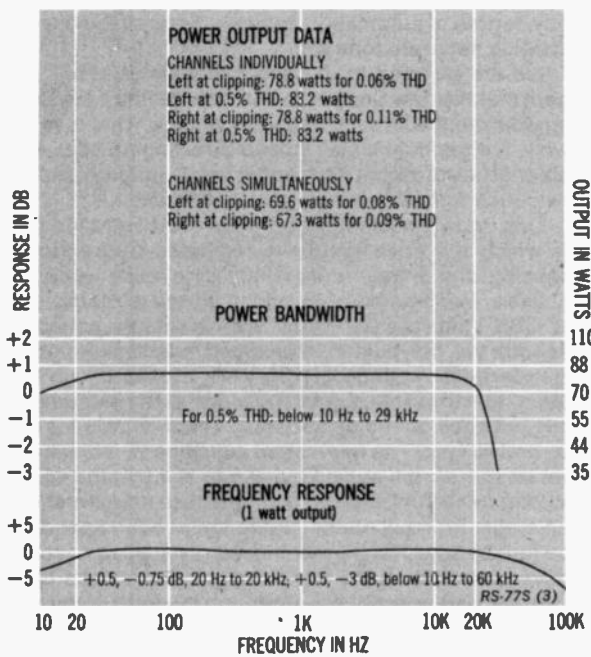
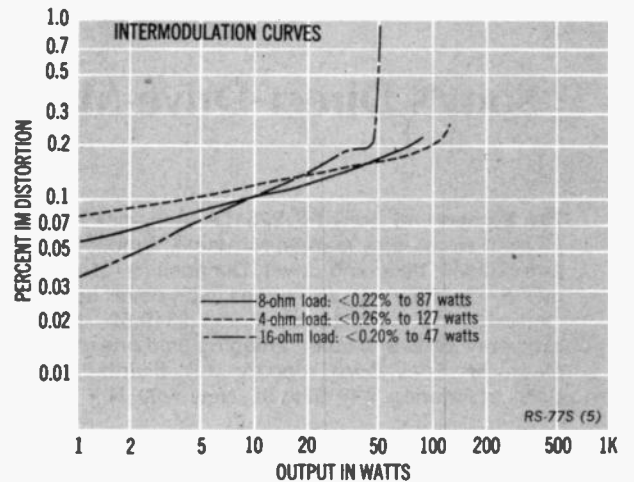
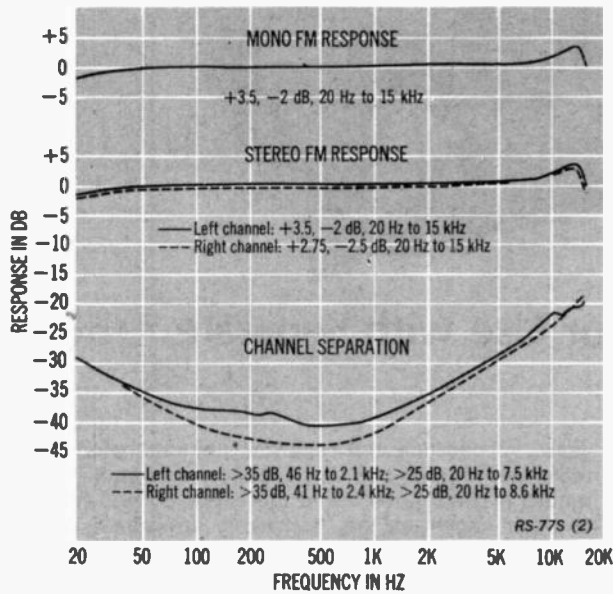
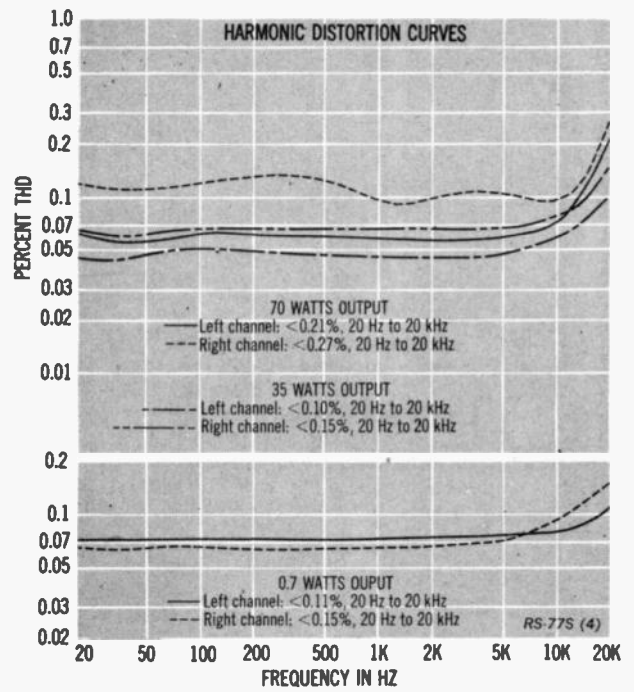
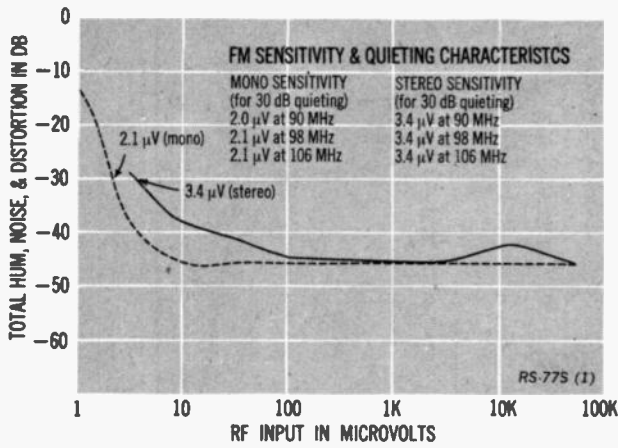
CIRCLE 145 ON READER-SERVICE CARD



Square-wave response

Scott R-77S Receiver Additional Data

Tuner Section			
Capture ratio	3 dB		
Alternate-channel selectivity	72 dB		
S/N ratio	73 dB		
THD	Mono	L ch	R ch
80 Hz	0.35%	0.53%	0.44%
1 kHz	0.25%	0.31%	0.29%
10 kHz	0.17%	0.49%	0.73%
IM distortion	0.39%		
19-kHz pilot	-65 dB		
38-kHz subcarrier	-68 dB		
Amplifier Section			
Damping factor	28		
Input characteristics (for 75 watts output)	Sensitivity		
phono 1	6.5 mV	S/N ratio	
phono 2 (low)	6.5 mV	73.5 dB	
phono 2 (high)	2.3 mV	70 dB	
tape (1)	375 mV	84.5 dB	
aux (tape 2)	375 mV	84.5 dB	



Shown here with Sony arm mounted, PS-2251LA is delivered with undrilled mounting board; user mounts whatever arm he chooses.



Sony's Direct-Drive Manual for Use with Separate Arms

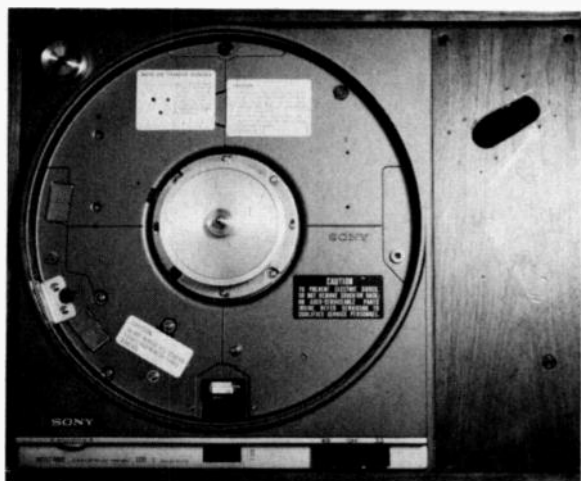
The Equipment: Sony PS-2251LA, two-speed (33 and 45 rpm) single-play manual turntable, supplied without arm but with base and cover. Dimensions: 19 5/16 (w) by 7 5/16 (h) by 16 1/2 (d) inches; with cover open, 20 1/2 inches (h) 18 1/2 inches (d). Price: \$349.50. Warranty: two years parts and labor, shipping paid one way. Manufacturer: Sony Corp., Japan; U.S. distributor: Sony Corp. of America, 9 W. 57th St., New York, N.Y. 10019.

Comment: Trends and tastes in high fidelity equipment seem to follow a pendulumlike development over the

years. At one time the separate, nonautomated turntable was regarded as de rigueur for true high fidelity record playing. Later came the improved and refined changer known as the "automatic turntable," which dominated the home audio scene for years. Today we witness a definite trend (see William Tynan's report elsewhere in this issue) back to the single-play turntable, and, as an example of the complete swing of the pendulum, here is a Sony turntable that not only lacks any degree of automation, but also requires the buyer to install a separate tone arm.

We are tempted to exclaim, "Shades of 1953!", except that the new Sony is so much better than any of the models recalled from that earlier vintage. That is to say, while the pendulum may indeed be swinging back to an older product format, the format itself—judging from the evidence at hand—is now vastly superior.

This turntable is a direct-drive servo-controlled type, in which the drive system is regulated by frequency-sensing and voltage-compensating circuits under the chassis. Verification of its effectiveness is readily seen in CBS Laboratories' tests: With turntable speed set exactly via the built-in fine-speed adjustment for the standard line voltage of 120 VAC, absolutely no variation from true speed could be found at the extreme test line voltages of 105 or 127 VAC. This was true for both 33 and 45 rpm. The fine-speed adjustment, incidentally, varies the 33 rpm setting by -3.5 to +4.9%, the 45 rpm setting by -3.6 to +4.7%. Though these margins should be ample for most needs, the range at each speed can be further adjusted (higher or lower) via a pair of screwdriver controls on the bottom plate. The strobe markings are visible through a window at the front of the base and are illuminated during use.



Platter (here removed) sits directly on flywheel. Strobe (foreground) reflects from platter markings via "window."

In addition to constant speed accuracy, the Sony scores high in cyclic speed accuracy, with an average weighted peak flutter reading at 33 rpm of only 0.03% (ANSI, average). The 3-lb., 11-oz. platter also rotates very quietly—the total audible rumble (CBS ARLL standard) was well down at -64 dB, one of the quietest figures ever measured. Interestingly, all these test data exceed the manufacturer's published specifications.

Platter and arm-mounting plate share a common suspension so that when the unit is set up the entire assembly "floats" slightly in its stylish wooden surround. This feature, combined with the under-chassis shock-mounting of the unit, helps isolate the turntable from the effects of external jarring, heavy footfalls, and the like. Whatever arm the owner chooses must be installed on a removable sideboard. A template (supplied) contains correct dimensions and instructions for this chore, which involves drilling the required holes for mounting the arm.

The PS-2251LA comes partially assembled on its base, which is fitted with a sturdy, hinged clear plastic dust cover. Also supplied are an adapter for large-hole 45s, a vial of lubricating oil, a polishing cloth, and a screwdriver. Operation is simple and straightforward. One lever selects 33 rpm, another 45 rpm, and a third shuts the unit off. The fine-speed adjustment is a knurled knob.

Obviously, this turntable will not be every audio owner's choice. It performs no automatic tricks, and it does require you to install your own tone arm. However, it is this very "intransigence" (if that term can be applied to a mechanical object) that once appealed to the audio aficionado and that, in view of the sterling performance of this model, may well attract a whole new wave of perfectionist buyers. Surely, from the standpoint of basic turntable performance—accurate speed and utterly silent operation—the Sony PS-2251LA is second to none.

CIRCLE 141 ON READER-SERVICE CARD

Excellent Performance in Teac Open-Reel Deck

The Equipment: Teac Model 2300S, a two-speed (7½ and 3¾ ips), three-motor, quarter-track, stereo open-reel tape deck, accepting up to 7-inch reels, in metal case with wood ends. Dimensions: 17¼ by 15 inches (top plate), 7 inches deep plus allowance for head cover, reel spindles, connections, etc. Price: \$499.50. Warranty: two years parts and labor, excluding cabinetry. Manufacturer: Teac, Japan; U.S. distributor: Teac Corp. of America, 7733 Telegraph Rd., Montebello, Calif. 90640.

Comment: Anyone familiar with Teac open-reel recorders will find familiar features on the 2300S. AC power and speed (7½ and 3¾ ips) are controlled by pushbutton switches near the four-digit counter next to the supply reel. There are separate knobs for mike input, line input, and output, each with friction-clutched elements for the two channels. Input mixing and—via external output-to-input connections or the optional AX-10 adapter (\$40)—sound-on-sound and tape "echo" are thus possible.

Slide switches are used for monitor (tape/source) and recording interlock, with separate interlocks for the two channels. Similar switches are used to adjust recording equalization and bias, each with "high" and "normal" positions. There are front-panel phone jacks for mike inputs and a stereo headphone jack. On the back are pin-jack pairs for line inputs and outputs and a DIN input/output socket, plus a receptacle for Teac's \$60 RC-120 remote-control unit or \$42 RC-320 timer adapter (neither supplied).

At first glance the transport controls appear equally typical of earlier Teacs. They are a bank of six solenoid buttons, of which the upper three control motion: rewind, fast forward, and play/record. The lower three are for recording (red), stop (black), and pause (blue).

The pause control is relatively new to Teac decks, and this is the first model we've tested with this type of pause. The recording and pause controls have small red pilot lights built into their faces to show when these modes are functioning. (There are no recording pilots over the meters; you can tell which channels are

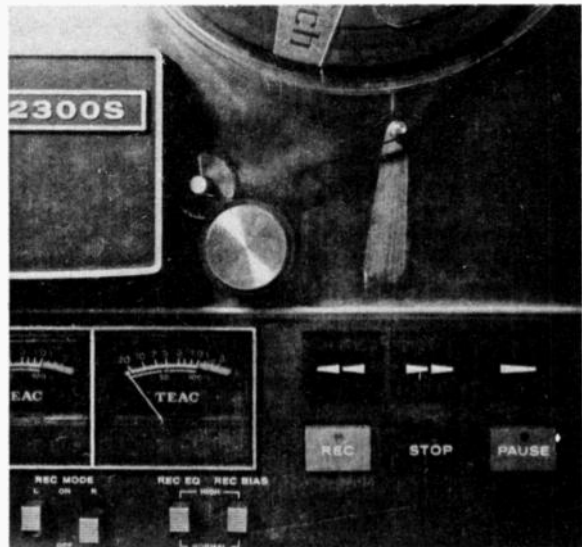


recording by glancing at the recording-interlock switches.) The pause, in effect, operates only during recording; during playback its action is identical to that of the stop button. Its primary function is to eliminate clicks due to switching transients even when making stop-and-go recordings. By pressing only the recording and pause buttons (not the play/record transport button) you can put the heads into the recording mode without starting the transport. The recording can then be made, piecemeal, by alternately pressing the play button (for start) and pause (for stop). The deck will stay in the record mode until you press "stop" or a fast-wind button—or the tape runs out.

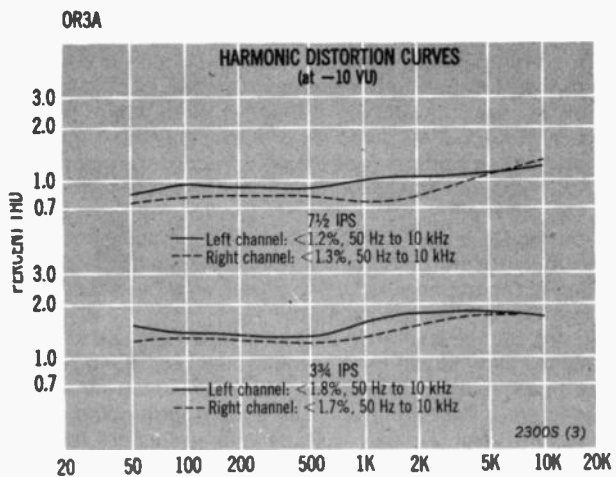
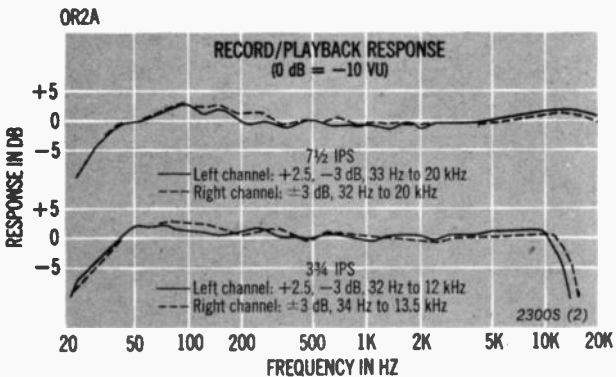
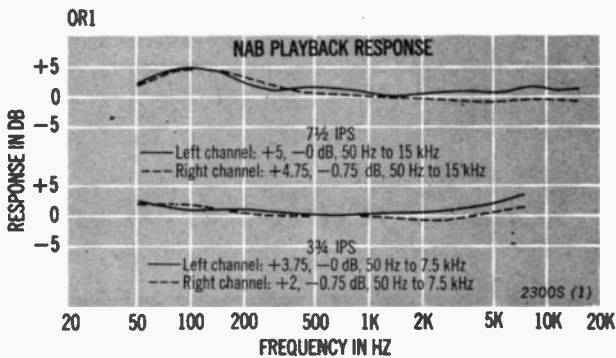
In practice we find that Teac's continued use of tape-lifter action keyed to the pinch roller (the lifters retract only when the pinch roller is engaged) undermines this design to the extent that any background noise in the signal—FM hiss, disc surface, etc.—registers its own "transient" as the tape starts up. Since there are no clicks to speak of even when the pause is not used, the

audible indication of an "edited" recording is virtually identical either way and apparently is due to a split second of slow tape motion past the heads as the transport absorbs the slack left when the lifters retract. Result: a slight "whish" in the background noise.

The keying of lifter action to pinch roller also means that, as with past Teacs, you must thread the tape on the wrong side of the capstan and start the transport to cue precisely for physical editing. However, this will be a serious disadvantage only if physical editing is an important part of the use for which you want the deck. The startup from either pause or stop is unusually rapid and well damped; unlike most of the solenoid-controlled decks we have tested, it exhibits no perceptible "tape bounce." But we continue to wonder why Teac doesn't



"Pilot-light" jewels are visible in buttons for recording (which is red) and pause (which is blue). Pause control is recent addition to Teac solenoid-control button array.



Teac 2300S Tape Deck Additional Data

Speed accuracy

7½ ips	0.16% slow at 105 VAC
	0.16% slow at 120 VAC
	0.16% slow at 127 VAC
3¾ ips	0.47% slow at 105 VAC
	0.47% slow at 120 VAC
	0.47% slow at 127 VAC

Wow and flutter (ANSI weighted)

7½ ips	playback: 0.03%
	record/play: 0.03%
3¾ ips	playback: 0.05%
	record/play: 0.08%

Rewind time, 7-in., 1,800-ft. reel. 1 min., 39 sec.

Fast-forward time, same reel 1 min., 40 sec.

S/N ratio (re NAB 0 VU)

playback	L ch: 57 dB	R ch: 58.5 dB
record/play	L ch: 53 dB	R ch: 56.5 dB

Erasure (400 Hz at normal level) 75 dB

Crosstalk (at 400 Hz)

record left, play right	60 dB
record right, play left	62 dB

Sensitivity (re NAB 0 VU)

line input	L ch: 0.09 V	R ch: 0.10 V
mike input	L ch: 0.25 mV	R ch: 0.30 mV

Meter action (re NAB 0 VU)

L ch: 6 dB high	R ch: 8 dB high
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IM distortion (record/play, -10 UV)

7½ ips	L ch: 1.2%	R ch: 1.2%
3¾ ips	L ch: 1.7%	R ch: 1.7%

Maximum output (line, 0 VU)

L ch: 0.65 V	R ch: 0.80 V
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provide some form of tape-lifter defeat—preferably keyed to the pause control now that it offers one—to further improve transport action and versatility.

The omission is all the more striking when you consider how close the 2300S comes to professional equipment for a deck in its price class. It will not accept NAB reels, it's true; but it does have the mike-line mixing and remote-control option plus the traditionally rugged construction of other Teacs. It also has unusual versatility of tape selection. The manual lists some twenty tapes and shows recommended positions of the bias and equalization switches for each. (In listening tests we tended to use Maxell UD with both in the "high" positions, and CBS Labs made all its tests with this combination.) And, above all, the performance of the 2300S is exceptionally good.

Most noteworthy, perhaps, are the strikingly low distortion figures, particularly those for IM, which generally run in the neighborhood of 3% in competing models. The response curves are also excellent. If you're used to the curves for cassette equipment, you may not at first be impressed by those shown here for 3¾ ips. Remember, however, that these curves are made—as they are for all open-reel equipment—at -10 VU (NAB) as op-

posed to the -20 VU (DIN) at which we measure cassette equipment. For this reason, tape-saturation effects show more clearly in our open-reel curves than in our cassette curves, and the two cannot be compared directly.

Teac further prevents comparisons by setting its meters for a 0 VU that is 6 to 8 dB lower than NAB standard, in effect, adding headroom (already greater in open-reel equipment than it is in cassette decks) at the expense of some S/N ratio. The result is that, for optimum recording levels on typical program material, you should use these meters quite differently from those on a cassette deck, peaking into the red on all but "problem" transients—piano, bells, and other percussives that contain steep spikes to much higher levels than those indicated by "true" (averaging) VU meters.

All told then, this is a \$500 deck that will outperform many costing as much or \$200 to \$300 more. As minimum acceptable standards in open-reel equipment have risen over the last few years, so have minimum available prices. And while the 2300S can't yet be called a "budget" deck, its virtues are so solid that it certainly must be counted as an excellent value.

CIRCLE 143 ON READER-SERVICE CARD

Something New (and Good) in Stereo Headphones

The Equipment: Pioneer SE-700 stereo headphones. Price: \$79.95. Warranty: one year, parts and labor. Manufacturer: Pioneer Electronics, Japan; U.S. distributor: U.S. Pioneer Electronics Corp., 75 Oxford Dr., Moonachie, N. J. 07074.

Comment: Pioneer has introduced a new concept in high-quality stereo headphones that, in our view, makes for a lightweight headset that is both easy to wear and easy to listen to. Briefly, the driver elements are made of very thin aluminum-coated high-polymer film that, when "stressed" by audio signals, obligingly expands and contracts to generate acoustic energy. The action, essentially a piezoelectric effect, is somewhat similar to what happens in an electrostatic reproducer, but the SE-700 is not electrostatic. And it certainly is vastly superior to the crystal type of transducer at one time associated with the "piezoelectric effect." It is, in short, a high-performing stereo headset with excellent acoustic response. And the basic design also enables it to be one of the lightest weighing (a mere 11 ounces) and most comfortable-to-wear headsets available.

The SE-700 comes in a neat, sturdy box and is fitted with a 9-foot signal cable terminating in a standard stereo phone plug for direct insertion into the headphone jack typically found on today's receivers or amplifiers. Its over-all design, visually, is neat and simple with a touch of the Scandinavian influence evident in its brushed-metal, gracefully curved earpiece holders and outer frames. The headband expands to accommodate different sizes, and the earpieces themselves fit snugly enough for a good seal at the ear without, at the same time, feeling "weighty." The ear-seal, by the way, strikes us as an uncanny balance between providing good acoustic coupling and still not completely isolat-



ing the wearer from the room. The earpieces are labeled for left and right channel, and the labeling is correct for jacks in which the tip element handles the left-channel signal.

The SE-700 has a rated impedance of 4 to 16 ohms that, together with its characteristic sensitivity, makes it work best (as the instructions correctly state) when driven from the headphone jack of a receiver or amplifier; tape decks and tuners may have insufficient output to drive this headset to very loud levels.

In our tests, the Pioneer headphones responded most smoothly from about 40 Hz to 15,000 Hz. As with many sound reproducers, the bass continues below 40 Hz but with gradually increasing doubling. Upward from about 14 kHz the high end rolls off toward inaudibility. In listening to test tones we could hear some unevenness of response above 10 kHz; but on a variety of musical material, the sound proved to be eminently listenable, well balanced, natural, and uncolored, with no sense of arti-

ficiality and with the usual spaciousness associated with typically fine stereo headphones.

To determine just how the SE-700 would sound when not driven by a receiver or amplifier, we plugged it into a late-model open-reel deck and then into a new high-performance cassette deck. With playback level at maximum on the open-reel deck, the sound was not overly loud but ample enough to provide enjoyable listening. The sound taken directly from the cassette deck was distinctly lower in volume but still well above a "barely audible" level and—interestingly enough—with relatively little dropout of the frequency extremes usually encountered at low listening levels. And of course, driven from the recommended output jack on a receiver or amplifier, the SE-700 packed more than enough volume and ample dynamic range for any kind of music.

All told, we mark the SE-700 as among the best headsets we have yet tested.

CIRCLE 144 ON READER-SERVICE CARD

Gadget Adapts TV Audio for High Fidelity Listening



The Equipment: Teledapter TE-200, an adapter unit for feeding audio signals from a standard TV receiver to high-level (aux) inputs of a stereo system, in metal case. Dimensions: 5½ by 1½ by 3¼ inches (excluding feet and level control). Price: \$16.95. Warranty: ten-day return privilege. Manufacturer: Rhoades & Co., Box 817, Hendersonville, Tenn. 37075.

Comment: When the article on recording TV audio was prepared for our August issue we had not yet received this unit. Now that we have it, we find that it will be a help to some readers in hooking TV sound into their stereo systems. We must say "some," because the device essentially is intended for use with TV receivers having a headphone jack. Sony, for example, has offered several models; the connector type and the number of models on which it's available vary from manufacturer to manufacturer.

The TE-200 is designed to match the typically low impedance (about 8 ohms) of headphone outputs to the typically high impedance (usually 50,000 to 100,000 ohms) of component line inputs, and to deliver two output channels from the one of the TV receiver. It can be used with receivers having no headphone jack, however. Rhoades suggests that you may run leads from

the loudspeaker connections in your TV set to the input of the Teledapter. In practice we found two main disadvantages with this scheme: You can't turn off the built-in speaker without killing the feed to the stereo system unless you cut the built-in speaker out of the circuit altogether (either permanently or via an added switch in its leads), and, if the receiver has a built-in bass boost to compensate for its tiny speaker, that boost will be fed to the stereo system as well.

We can't tell how widespread a problem the latter may be. In fact the audio quality on some shows is so poor that one can't always be sure how much of its muddiness is due to the bass boost and how much to a heavy hand at the studio's signal-processing equipment. When the bass is excessive, it usually can be scaled down successfully with a bass control (though that won't improve the feed to a tape recorder on most equipment, if that's what you want the signal for).

The unit is simplicity itself. It has four pin jacks. No. 1 is for the feed from the TV receiver; No. 2 is unused; Nos. 3 and 4 are for the feed to the stereo system. A knob shaft (you may want to add a knob if you use it frequently, though we found it entirely adequate without) adjusts the incoming level to prevent overload—particularly, of course, if the signal comes from the TV receiver's speaker leads. According to Rhoades a transformer (which presumably also acts as the impedance-matching device) isolates input from output, protecting your stereo system from the relatively high voltages associated with, for example, an AC-DC chassis should your TV receiver be so wired.

While there are obvious limits to the usefulness of the adapter, it may be the harbinger of a more universal product to come. Rhoades says it is working on a TV-audio tuner for use with component systems. The price could be as much as ten times that of the present adapter (about \$150, we were told), but if you want to wring from TV the kind of sound of which it is capable under favorable conditions—and if the TE-200 doesn't suit your needs—the tuner might be the answer.

CIRCLE 142 ON READER-SERVICE CARD

High Fidelity Equipment What Will Be New in 1975?

Among the trends are digital electronics, novel noise reduction techniques, new blood in the turntable field, and an increasing capacity to enable you to tailor a system to your own needs.

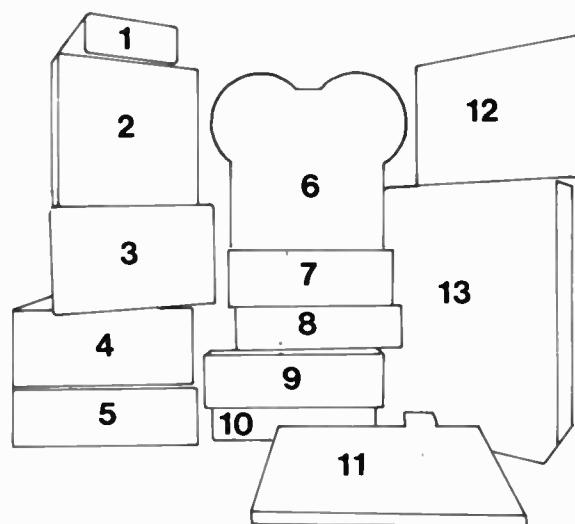
SUMMER IS INDEED the fervid season within the high fidelity industry. The annual rite of the solstice, otherwise known as the Consumer Electronics Show in Chicago, officially ushers it in. But it begins even earlier with press conferences, regional sales meetings, and high-powered publicity releases; and it continues into July and August as everybody compares notes on what everybody else is doing, how features and price points are being met, and where the relative strengths lie in terms of potential sales. And everything—or almost everything—that was displayed in prototype in Chicago and elsewhere must be put on the production lines for the new season.

This orgy of ogling, knob-twisting, shoptalking, and backslapping has been the foundation for the October-issue new-products features we have offered for some years. Each year the lists of manufacturers and their products have lengthened; at the same time, the technology of components becomes ever more complex. (Think of quad and various forms of noise reduction as recent examples.) This time I'll try to offer more of an overview and less of a catalogue, lest the forthcoming luxuriant high fidelity foliage appears to be all trees and no forest.

Most luxuriant of all, perhaps, is a rash of super-sophisticated stereo separates. Many companies have adopted a no-holds-barred attitude: If you want it, it's available—though perhaps at a price that would have seemed unthinkable a year or two ago.

Separate—And Conquer?

Take, for example, the class D switching power amplifier developed by Infinity Systems and expected on the market (at about \$1,000) early in 1975. This



Shown on our front cover this month are: 1. Burwen Model 1200 Dynamic Noise Filter. 2. Acoustic Research Model π /one "environmental" loudspeaker system. 3. Nakamichi Model 500 cassette deck. 4. Epicure Model Two preamp/control center (with sweep generator, equalizer, oscilloscope—whose curve is simulated in this prototype). 5. Marantz Model 4400 Dolby quad receiver (for which the new full-logic plugin SQ module is available). 6. Tandberg Series 10XD (the company's first deck to handle 10½-inch NAB reels). 7. Sequerra Model 1 FM tuner. 8. Uher CG-360 cassette deck (shown here in a prototype on which the very sharp-eyed may note a misspelling that will be corrected in production samples). 9. Scott Model T-33S digital FM tuner. 10. Infinity Systems digital (pulse code modulation) amplifier. 11. B&O Beogram 4002 superautomatic single-playturntable. 12. BIC Model 980 belt-drive automatic record changer. 13. Dahlquist Model DQ-6 phased-array loudspeaker system.



Separate components—some very high-end indeed—seem to have stolen some thunder away from receivers this year. At left are Kenwood's entries: the 700-Series tuner, preamplifier, and basic power amplifier.

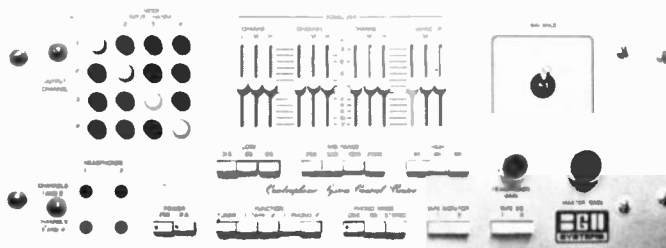
amp uses transistors digitally (on/off) rather than in the usual analogue (wave form) manner. It allows high-power amps in smaller and lighter housings. (Infinity's 24-pounder is rated at 250 watts per channel.) More important, digital electronics takes us into a realm where conventional concepts of distortion, linearity, noise, and bandwidth often are meaningless.

The idea obviously has been intriguing engineers at other companies as well. Analog + Digital Systems (which imports and manufactures Braun speakers here) has a prototype digital preamp that, it says, can be expanded (should it ever reach production) into a modular system to which signal processing (matrix decoding, Dolby, etc.), extra channels, extra output power, and so on might be added building-block fashion—sort of high-fidelity Lego blocks.

This modularization already exists, albeit in conventional analogue form, in the slip-in SQ decoders (Marantz) and CD-4 demodulators (Kenwood) of quad receivers. Bose is taking a similar tack with its new Model 4401 preamp; several companies are considering the approach for noise reduction.

The first glimpse of today's ultrasophistication in preamplifiers came more than a year ago when Phase Linear unveiled its 4000. The 4000 incorporated proprietary quadriphonic matrix circuitry, a new noise reduction system, an expander (or "peak unlimiter"), and a complex equalizer. It is now in production at about \$600. Both it and the FET preamp that Infinity is readying to accompany its switching amp use complex signal-noise correlation (essentially a form of "logic") in noise suppression. The Infinity also offers a form of expander.

EPI too is working on a system control center. The Model Two (available soon for about \$1,300) features a systems-analysis scope. Functions range



Some of the new separates have a strongly "professional" flavor and—like these two preamps—may be designed with rack mounting in mind. At top is Technics SU-9600 Stereo Control Center, with unusually complete array of switching options; below is the BGW 4xPA, a quadriphonic unit with switching to assign any of the input channels to any of the outputs and three-band frequency-adjustable equalizer/tone controls in each channel.



Digital tuning, a real gee-whiz feature only a few years ago, still is important, though it attracts less fanfare. SAE has the distinction of offering two digital models; this is the more modest of them, the \$650 Mark VIII; the Mark VIB, with oscilloscope, costs \$1,050.

from a basic X-Y display to a system frequency sweep from a built-in sweep oscillator. Its equalization section contains controls for bass and treble and a series of controls across the midrange, where EPI feels more critical equalization is needed.

The Bose 4401 quadriphonic preamp provides connections for an external equalizer as well as easy access for installation internally of SQ full-logic and/or CD-4 circuit boards, allowing the owner to tailor the unit to his needs. The basic preamp will be available for \$499 this fall, with the SQ circuit board optional at \$75. The CD-4 board will be introduced later at about \$85.

Long-awaited since its first showing two years ago, the Sequerra Model I Dolby tuner is finally available, at \$2,500, including an elaborate oscilloscope display. The 4½-inch scope displays such functions as multipath and channel separation; an optional function displays all FM stations broadcasting within 1 MHz above and below the tuned station. The Mark VIB digital FM tuner (\$1,050) from SAE has a 3-inch oscilloscope for reading multipath, center tuning, relative signal strength, and conventional audio display. Scott's digital tuner also has been revamped as the T-33S (\$1,000), but there currently are few new digital tuners to be seen elsewhere.

What Noise Annoys?

Dolby of course has been the first name one thought of in the context of noise reduction; new approaches, including what are referred to as "single-end" systems, are appearing now on the consumer market. Unlike the Dolby and ANRS circuits (and like the Philips DNL), the single-end variety can reduce noise already in the signal.

For example, Burwen's first consumer product, the DNF-1200 noise-reduction "box" (\$250), is said to reduce program source noise up to 14 dB. It works on any two-channel or matrixed source. The auto correlator system in Phase Linear's 4000 reportedly reduces high-frequency noise by up to 10 dB and low-frequency noise up to 20 dB. The Knapp system used in Infinity's preamp is said to remove up to 10 dB of noise. The RG program expander, which Pioneer has been studying and may offer as an add-on unit or built into its components, reduces noise as it expands dynamic range—by up to 15 dB.

DBX—which like Burwen Labs makes mostly professional gear but has been moving progressively toward the consumer market—has the 122 (stereo) and the 124 (quad) compression/expansion models. DBX claims an effective 30-dB S/N improvement (compared to the 10 dB of Dolby's B system).

Unusually quick action by the Federal Communications Commission in approving a 25-micro-

second FM de-emphasis time constant when used with Dolby B encoding (see "News and Views," February 1973 and September 1974) has focused further attention on noise reduction. With the new constant, high-frequency headroom on Dolby FM broadcasts is improved by some 10 dB. Non-Dolby broadcasting stations will continue to use the 75-microsecond standard. Such units as Sequerra's Model I tuner and Marantz's 4400 receiver are easily converted to the new time constant (Sequerra by a plug, Marantz by a switch).

A few other manufacturers (Akai, for example) also have followed Dolby Labs' recommendations in this respect. But many other receivers and tape machines—with so-called Dolby-FM switching specifically for decoding Dolby broadcasts—now find their equalization imperfectly matched. Until circuit changes are made, treble response will require some boost when decoding Dolby stations; but Dolby broadcasts can be played *undecoded* without a treble reduction.

Still More New Tapes—and Decks

Blank tape manufacturers, especially in the cassette field, have been busy working for lower noise, better response, and lower distortion. Sony and 3M both offer hybrid ferric/chrome (ferrichrome) tapes in cassettes; companies such as Audio Devices (Capitol), Superex (yes; the headphone people, who now manufacture cassettes), and BASF are sticking with ferric oxide in their new tapes. So is 3M for open reels and eight-track cartridges, where its Classic line is not the same as its new Classic ferrichrome cassettes (see Equipment Reports, September 1974). TDK's new premium open-reel entry is Audua, a high-performance ferric type that supplants SD. Though packaging has been changed on other TDK formats, the tape designations remain the same.

The ferrichrome tapes are said to offer about 2 dB of headroom improvement in the midrange, by comparison to ferrics, from 5 to 7 dB of improvement from 12.5 kHz to past 16 kHz; they also require bias/equalizer settings somewhere between those currently provided for ferrics and chromes for ideal performance. Three Sony models (\$350 to \$700) have the ferrichrome switch position. Wollensak is expected to offer a model (based on the 4765) within a few months. Other manufacturers either are preparing to follow suit or are waiting to see how ferrichrome will do in the marketplace.

Multiposition bias and equalization switches already have proliferated—especially on cassette machines, where automatic switching for chrome formulations is all the rage in the mid-high-price bracket. Such machines as Dual's first cassette deck, the 901 (\$450), Sankyo's promised ST-1510, the Technics RS-676US (\$460), and Kenwood's lat-



Among the better new cassette decks, front loading is particularly popular this year. Pioneer (left) leaves the cassette itself in "normal" position, with the head openings facing forward; Concord (right) is among those that use end loading.

est entries have automatic switching, using the key well at the back of the cassette for sensing. BASF included this well (next to the recording-prevention knockout) on chrome cassettes from the beginning, and Memorex is expected to add it soon; the feature may be universal on chrome cassettes within a few months. Most automatic-switching units have manual override for cassettes without the key well.

Another trend is front-loading design in cassette decks: Concord, Technics, Uher, Pioneer, and others all have models, generally in the \$300-and-over bracket. Peak-reading indicators or meters are becoming commonplace among top-of-the-line models. Nakamichi has taken the familiar VU one step further with 45-dB (full range) meters on its Dual-Tracer (i.e., two-head, as opposed to its Tri-Tracer three-head units) Model 500 cassette deck (\$400)—the first conventional-size Nakamichi deck and one that should put it squarely in the fray with Teac, Sony, Tandberg, Technics, and the rest.

Nakamichi also is offering one of the growing number of high-performance stereo cassette portables. The 550 (available late this year at about \$500) has the same 45-dB meters and Dual-Tracer focused-gap heads as the 500, and its meters can also be used to show the percentage of a tape side used. Nakamichi doesn't call the 550 a portable, however; it is a deck with *external* AC supply (only DC reaches the deck for extra-low noise levels) and optional battery supply.

Uher, noted for its open-reel portables, is offering the tiny CR-134 (\$360) cassette model. It has automatic reverse, record and playback metering, and is said to have wow and flutter of 0.12%. Uher's big news, however, is the CG-360, a front-loading Dolby auto-reverse deck with three motors and control logic for \$1,185. It includes automatic chrome sensing and monitor amplifier and is expected by year's end.

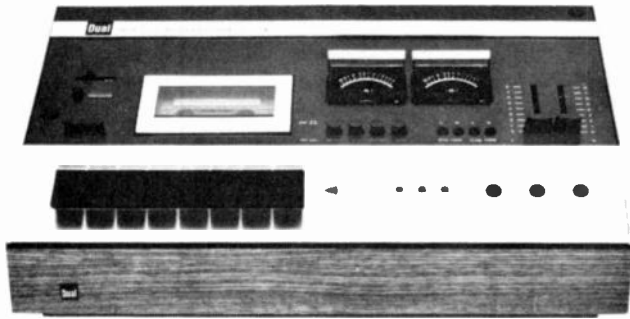
The three-head cassette deck, big news last year, has hardly swept the field this year. Neither Technics nor Nakamichi has added models of this type, although the Teac 850, shown in prototype in 1973, is expected during the winter at about \$1,000. Su-

perscope has added the Sony TC-142 (\$200), a three-head machine with a signal alarm three minutes prior to the end of the tape, and the super-deluxe three-headed TC-177SD (\$700).

As cassette equipment has incorporated more and more features formerly confined to open-reel machines, open-reel gear has undergone a metamorphosis. The old budget open-reel machine is deader than moron jokes, top-of-the-line models often can be considered professional machines, and last year's state-of-the-art features are continually filtering down to the less expensive models. For example, new machines handling 10½-inch NAB reels equal, if not outnumber, the 7-inch machines. Tandberg will offer its first NAB model ever (the 10X, with Dolby and 15 ips, at \$1,150) this fall. Pioneer's RT-1011L (\$600) is an NAB model. Akai's GX-400DSS (\$1,495), a closed-loop, dual-capstan drive machine featuring continuous automatic reverse and Quadra-Sync, and Dokorder's 1140-H Multi-Sync (\$1,200) both should be available before the end of the year.

Teac, obviously influenced by its recent absorption of Tascam (a related company, devoted to professional equipment), has designed a "studio in a suitcase": The 7340 will cost about \$2,200. It consists of an NAB transport deck and a separate control panel that includes four VU meters, separate LEDs for low-, middle-, and high-frequency peak levels in each channel, and switches to assign any of eight inputs to any of four outputs. A smaller version of the control panel is available separately as the AX-100 "creative mixer" for \$200.

Even eight track has benefited from the growing sophistication in tape and tape equipment. Wollensak and Superscope have introduced eight-track cartridge machines with Dolby. And both 3M (with its Classic tape) and Audio Devices (with The Music Tape) are now offering new low-noise eight-track blanks. Columbia Magnetics, incidentally, has the first quadriphonic eight-track cartridges. What makes them so is the key slot to trigger automatic 2/4-channel switching. Since the four-channel blank-tape market is minute by comparison to



Several new cassette decks come from companies not previously associated with the format here. Particularly in the higher price brackets, automatic switching for chromium dioxide tapes is common. An example of both is the Dual 901 above. It also features auto reverse and bidirectional recording and playback.



Only a few models are following up on last year's big-news feature—the separate playback or monitor head. This is the 1975 version of the \$1,000 Teac 850, visibly changed in a number of ways from the prototype displayed a year ago. Lower part of control panel includes Dolby calibration controls, which are inaccessible or difficult of access to user in many models as hedge against unintentional misadjustment. When correctly used, however, controls allow tailoring of Dolby action to tape type.



Professional features abound in new open-reel decks. Both of these have four-channel heads and multidub (what Ampex calls Sel-Sync). Akai GX-400DSS (above) has automatic reverse and bidirectional recording in stereo; Dokorder 7140 (right), at \$630, is particularly inexpensive for multidub deck.





The big push in quadriphonic receivers presently is the incorporation of all formats plus enhancement of matrixed quad. Fisher 634, top of the company's all-format line, for example, has full-logic SQ decoder.

stereo. Columbia uses "convertaquad"—a small plastic slug that slips out of the key slot to convert the cartridges for quad.

As Quad Evolves

The quadriphonic equipment deluge has slowed perceptibly, perhaps indicating that the variety available matches present demand. This year IC chips for full-logic SQ, for CD-4, and for Variomatrix are the center of four-channel activity. Many companies offer at least one receiver with all three systems built in—at least one of them in chip form. And the number of receivers with some form of "logic" or similar enhancement in their matrix-decode circuits has markedly increased over last year.

For example, Marantz, which has offered a simple SQ decoder module that fits in a bottom pouch on its equipment, is making available a full array of decode modules this fall: the SQA-2 full-logic SQ unit (\$80), the QS-3 Variomatrix (\$80), CD-4 (\$140), and combined SQ simple-logic/RM module (\$50). Fisher has introduced five receivers, which move from simple SQ in the 234 (\$350) to full-logic SQ and built-in CD-4 in the 634 (\$800). Kenwood's two top receivers (KR-9940 and KR-8840) have built-in CD-4, SQ with wave-matching and variblend, and RM. Sansui's QRX-7001 (\$880) and QRX-6001 (\$760) have built-in CD-4 and the new Variomatrix ICs for SQ and QS. Nikko will be offering the QCS-5100 and QCS-6200 early in 1975, each with all three formats; Nikko, Sharp, and Onkyo all are using the Sansui Variomatrix chips. Onkyo's TS-500 (\$750) remains striking in its automatic switching between the matrix formats and CD-4. Pilot is introducing the 430, with full-logic SQ and built-in CD-4 (\$800). Sony has three new receivers with full-logic SQ, and Sherwood is

offering its first full quadriphonic receiver (the S-7244, \$450) with full-logic SQ.

JVC's three quad receivers all use the new demodulator ICs. CD-4 demodulators also are built into new receivers from Technics and Akai (the all-format AS-980, \$800) and BGW's 4xPA control center (\$850). Bang & Olufsen is readying a demodulator board based on the latest JVC chip circuitry as an add-on for its Beogram 4002 turntable.

Phono cartridges for CD-4 discs are becoming more readily available, despite delays and second thoughts. (Grado, for example, is reworking its CD-4 model at this writing.) And many manufacturers are including low-capacitance cable in their turntables for the first time. The entire Dual line now is so equipped, and most new models are designed with possible CD-4 use in mind. Audio-Technica offers low-capacitance cables separately for \$6.95.

Turntables Galore

The turntable market is revolving at a giddy pace. In fact, more than a dozen companies—some never before associated with turntables—have introduced new models. But except for a few, these models adhere to traditional styling and engineering approaches.

One maverick is B & O with its ultra-slim Beogram 4002 belt-drive turntable (\$650 with cartridge), which features a tangential tracking tone arm, operating off a photoelectrically activated servo motor, and logic controls that include automatic speed and record-size selection. Though neither its styling nor its engineering is quite as radical as the 4002's, the Philips 209 (\$350) also has automatic speed and size selection and multiple motors—three, with an electronically controlled drive motor.

Separate BIC and Garrard turntable lines are available this year as a result of the contract termination between British Industries Company (erst-while Garrard importers) and Plessey Industries (which makes Garrard in Britain). BIC uses a low-speed motor and belt drive in its new U.S.-made models and features a variable tracking-angle adjustment on the cartridge head. The BIC 960 costs \$150, while the 980, which has electronic speed control with vernier, costs \$200. Garrard's line includes two single-play models that are new to the U.S.: The 100SB (\$210) has the quasitangential tracking arm of the Zero 100, the 86SB (\$160) uses a standard pivoted tone arm.

Dual has revised its entire turntable line with the exception of the 701. All models now have separate Quadradisc (CD-4) antiskating scales. (The scale was added last to the 701, but samples without it should still be on the market.) The 1229Q (\$260) is the new 1229; the 1228 (\$190), the new 1218. Also new this year are the 1226 (\$160) and 1225 (\$130). All are changers. The new 601 single-play belt-drive turntable (\$270) is a scaled-down version of the 701.

Yamaha, Pioneer, Kenwood, and Sansui all have added both belt-drive and direct-drive single-play



Many new single-play turntables, several with a high degree of automation, have been announced this year. At top is Philips GA-209, one of the most sophisticated units, which has some controls hidden below sliding panel (shown at right of unit). Garrard Zero 100SB is one of two auto single-play units, the first nonchangers ever offered here by the British company, though it has made manuals for years.

models. KLH's new Research line features the belt-drive Research X (\$150 including dust cover). Technics and JVC both have new direct-drive models—making the race between belt and direct for this year's hottest drive system just about neck-and-neck.

Glenburn's six new changer models include the 2155A/Quad with low-capacitance leads. The only models coming with built-in CD-4 demodulators are the SL-750 (\$160) and SL-850 (\$200) from Panasonic. Both contain the CD-4 IC chip. Among companies showing interest in introducing turntables within the next year are Audioanalyst, Sharp, and Aiwa; others have been showing prototypes, or samples of models available overseas, without committing themselves to U.S. availability.

More "Firsts" and New Superlatives

The shift from a virtually all-changer market to one dominated, in a sense, by the more sophisticated single-play units parallels an apparent shift from the receiver-oriented electronics of the last decade or so to a new position of glamor and inventiveness in separate components.

New approaches are reflected in many of the models discussed earlier. In addition there are such units as Yamaha's prototype FET power amp. FETs have commanded a certain glamor image for years, thanks to their linearity and wide dynamic range (they outperform conventional bipolar transistors in both respects), but until recent work by Yamaha and others they had been inappropriate for power amps. This unit uses a new type of vertical FET in a high-grade, high-power, single-ended, push-pull, direct-drive amp without the heavy negative feedback needed to keep distortion low in conventional designs.

Kenwood has introduced three "state-of-the-art" components. The 700 series comprises the 700-T frequency-synthesizing tuner, 700-C preamp control, and the 700-M power amp (170 watts per channel). The 700-T combines the traditional linear tuning scale with frequency synthesis to offer a reported tuning accuracy of within $\pm 0.0024\%$ —or, tuned to 100 MHz, an inaccuracy of no more than 2.4 kHz. It also is one of the growing number of tuners (and tuner sections in receivers) to incorporate phase-lock-loop, now a well-recognized circuit feature for ease of tuning, good channel separation, low distortion, and excellent capture ratio (0.8 dB for the 700-T). The 700-C is also indicative of a trend among some top-line components to master volume controls stepped in 2-dB increments instead of a continuous control. (Sony's TAE-8450 preamp has a similar control, for example.)

The Accuphase line, introduced here earlier this year by Teac, has added two models. The T-101 tuner (\$450) incorporates phase-lock-loop, three

These examples of new speaker cosmetics include (left to right) the Altec Stonehenge III, with its radical choice of oak as a striking alternative to the ubiquitous walnut veneer of most top models; the Leslie DVX Model 580, whose free-form shape is a direct outgrowth of the Leslie rotating-driver concept; and the newest Magneplanars, which are even more slender and stylish than the older Tympani model.



meters (one for multipath), and a variable-selectivity IF circuit for narrowing the bandwidth to lock out strong adjacent stations when tuning to a weaker one. The matching E-202 integrated amp (\$750) has speaker and amp protection circuitry and a "tape-through" switch, which allows you to listen to one source while recording another. This tape-through function is found in several other lines for the first time: Kenwood has it in three new amps; Pioneer uses it in receivers.

Hefty power amps are being offered, although the race toward 1,000-plus watts seems to have slackened now that several hundred watts per channel have become relatively commonplace. Several companies offer "professionally styled" rack-mount amps and preamps with front-panel handles. Among these are BGW's new quad amp, Nikko's Class-A power amp (marketing date uncertain), and two units from Technics—the SE-9600 power amp (\$800), and matching SU-9600 preamp control center (\$630). Technics also has in prototype perhaps the most sophisticated and versatile multiband equalizer system yet in anything even remotely resembling consumer equipment.

Speakers, Headphones, and Mikes

In the speaker field there have been some developments, but nothing comparable to the series of new driver principles introduced over the past year or two. The ESS Air Motion Transformer continues to appear in new models, and inventor Oskar Heil is full of ideas for its further application. Magneplanar has a new model of the Magneplanar that it is sell-

ing under its own name. (The Tympani series continues to be marketed by Audio Research.)

Dahlquist's Phased Array speakers, first shown in New York two years ago, should be available by the time you read this. The all-new DQ-6 (\$185) and the DQ-10 (\$395), which incorporates a new woofer, both are designed around Jon Dahlquist's ideas about the importance of maximum phase coherence and minimum diffraction in the sound. They use multiple conventional drivers plus piezoelectric tweeters.

Philips is introducing its MFB (motion feedback) speakers (\$345). The theory is not new, though the bi-amplified design is. Philips builds in the electronics—the electronic crossover, a 40-watt feedback amp for the woofer, and a 20-watt for mid-range and highs, plus a second crossover between them.

Another interesting departure is in two prototypes (availability and prices not yet determined) from A + D (Braun). The smaller system (designed for boats, cars, and such) comprises two minute (4 by 4 by 7 inches) speakers, a small power converter, and an equally small black box that houses a 110-watt amp, two active equalizers, and two electronic crossovers. The second system is somewhat larger and is designed for conventional AC power. If you hear these systems playing before seeing them, you're sure to be shocked by their tiny size.

These prototypes aside, the active-equalizer idea was not particularly "visible" this year, though AR has focused attention on equalization and room-matching with its newest system, the π /one (\$329). Treble, midrange, and bass *all* are adjustable with three-step controls that are designed to alter output

The finest stereo receivers the world has ever known.

Pioneer believes that any objective comparison of quality/performance/price between our new SX-1010, SX-939 and SX-838 AM-FM stereo receivers and any other fine receivers will overwhelmingly indicate Pioneer's outstanding superiority and value.

The most powerful ever

Pioneer uses the most conservative power rating standard: continuous power output per channel, with both channels driven into 8 ohm loads, across the full audio spectrum from

20Hz to 20,000 Hz. Despite this conservatism, the SX-1010 far surpasses any unit ever produced with an unprecedented 100 + 100 watts RMS at incredibly low 0.1% distortion. Closely following are the SX-939 (70 + 70 watts RMS) and the SX-838 (50 + 50 watts RMS) built with less than 0.3% distortion. Dual power supplies driving direct-coupled circuitry maintain consistent high power output with positive stability. A fail-safe circuit protects speakers and circuitry against damage from overloading.

Outstanding specifications for flawless reception

FM reception poses no challenge to the exceptionally advanced circuitry of these fine instruments. Their FM tuner sections are designed with MOS FETs, ceramic filters and phase lock loop circuitry. The result is remarkable sensitivity, selectivity and capture ratio that brings in stations effortlessly, clearly and with maximum channel separation.

	SX-1010	SX-939	SX-838
FM Sensitivity (IHF) (the lower the better)	1.7uV	1.8uV	1.8uV
Selectivity (the higher the better)	90dB	80dB	80dB
Capture Ratio (the lower the better)	1dB	1dB	1dB
Signal/Noise Ratio (the higher the better)	72dB	70dB	70dB

Total versatility plus innovations

Only your listening interests limit the capabilities of these extraordinary receivers. They have terminals for every conceivable accommodation: records, tape, microphones, headsets — plus Dolby and 4-channel multiplex adaptors. Completely unique on the SX-1010 and SX-939 is tape-to-tape duplication while listening simultaneously to another program source. The SX-838 innovates with its Recording



3,025 possible tonal compensations with unique twin stepped tone controls (SX-1010, SX-939)

Selector that permits FM recording while listening to records and vice versa. Up to three pairs of speakers may be connected to each model.

INPUTS	SX-1010	SX-939	SX-838
Tape monitor/4-ch. adaptor	3	2	2
Phono	2	2	2
Microphone	2	2	1
Auxiliary	1	1	1
Noise reduction	1	1	1
OUTPUTS			
Speakers	3	3	3
Tape Rec./4-ch. adaptor	3	2	2
Headsets	2	2	1
Noise reduction	1	1	1
1-channel MPX	1	1	1

Master control system capability

Pioneer's engineers have surpassed themselves with a combination of control features never before found in a single receiver. All three units include: pushbutton function selection with illuminated readouts on the ultra wide tuning dial, FM and audio muting, loudness contour, hi/low filters, dual tuning meters and a dial dimmer.

Never before used on a receiver are the twin stepped bass and treble tone controls found on the SX-1010 and SX-939. They offer over 3,000 tonal variations. A tone defeat switch provides flat response instantly throughout the audio spectrum. The SX-838 features

switched turnover bass and treble controls for more precise tonal compensation for room acoustics and other program source characteristics.

In their respective price ranges, these are unquestionably the finest values in stereo receivers the world has ever known. Audition their uniqueness at your Pioneer dealer. SX-1010 — \$699.95; SX-939 — \$599.95; SX-838 — \$499.95. Prices include walnut cabinets.

Also new and more moderately priced.

Pioneer's most complete and finest line of receivers ever, presents equally outstanding values starting at \$239.95. Shown here are the SX-535 — \$299.95, SX-636 — \$349.95, SX-737 — \$399.95. All with walnut cabinets.

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

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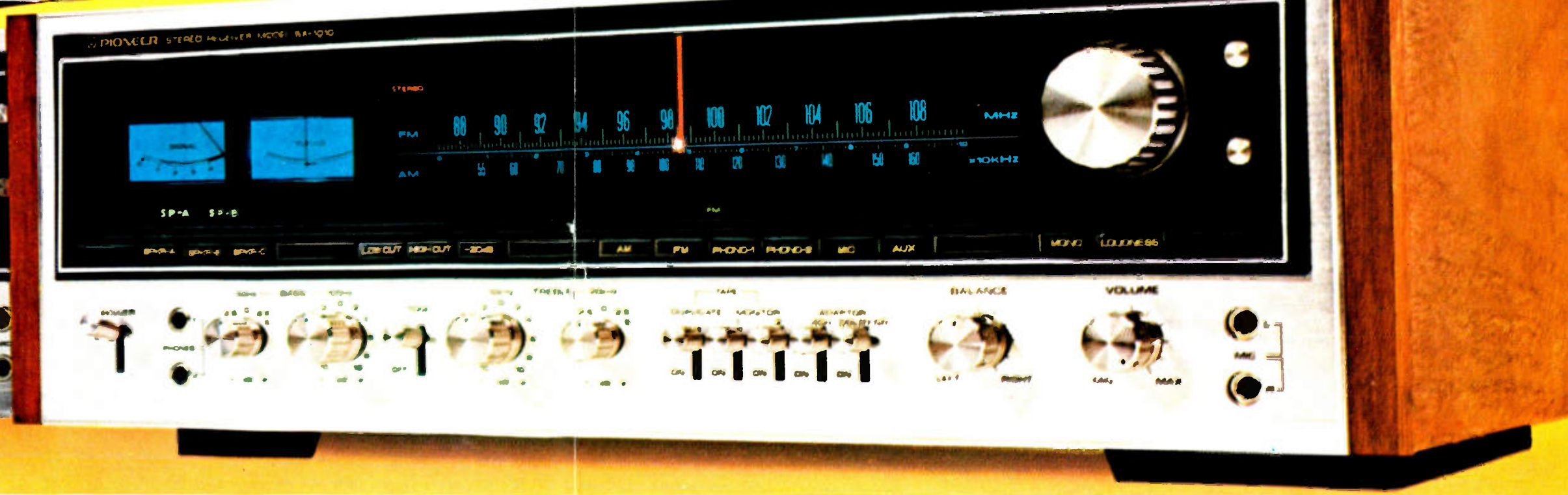
SX-535



SX-636



SX-737



His centenary year finds nearly all of his works available on discs, most in excellent versions.

The Recordings of Charles Ives's Music

by Robert P. Morgan

There is a great Man living in this Country—a composer. He has solved the problem how to preserve one's self and to learn. He responds to negligence by contempt. He is not tormented to accept praise or blame. His name is Ives.

ARNOLD SCHOENBERG

THIS YEAR, as we celebrate the one-hundredth anniversary of Ives's birth, Schoenberg's famous words, discovered among the composer's papers shortly after his death in 1951, seem more prophetic than ever. In the two decades since then, Ives has passed from relative obscurity to general acceptance as the most significant American composer of the first half of the twentieth century and one of the handful of truly original composers of any nationality during this period.

Even Schoenberg would surely be surprised at Ives's prominence at the time of their common centenary. Already one no longer need apologize for mentioning the two composers in the same breath, and I strongly suspect that Ives's stature will continue to grow in the coming years.

Why is Ives suddenly thrust to the forefront of our consciousness? The answer, I think, lies in the relationship of his music to the changing way in which we have come to view our world in the past quarter-century. Or to put it differently, our world view seems to be catching up with his music, so that he speaks to us today with a directness and meaningfulness rivaled by few other composers.

It is not easy to specify just what there is about Ives that makes this so, but it is perhaps possible to point to certain factors involved. Foremost, I think, is his embracement of the totality of our existence. Ives's music—unlike so much other music of the twentieth century—makes no pretense at establishing a purely self-enclosed and self-consistent



in the given range by 3 dB per step. The woofer control positions are chosen specifically to complement placement: free standing, wall mounted, or corner.

An overview of the speakers offered shows clearly that there are all kinds of companies with all kinds of approaches. Of the more than fifty marketing new models, about a dozen are new to this country.

Three trends appear to be receiving increased emphasis: the use of still more foam grilles, higher speaker efficiency for greater output with amps of limited power (quad buffs, please note), and the use of piezoelectric tweeters (see "N&V," January 1973). In addition to Dahlquist, STR (Sound Technology Research—in both full systems and add-on tweeter arrays), RTR, Polk Audio, Equasound, and Magnum Opus are using piezoelectrics. Most of these companies also are among those offering high-efficiency models. BIC, ADC, Avid, Micro-Acoustics, Audioanalyst, Concord, Solar, and Maximus all have units that are said to require no more than 10 watts of amplifier power. The Maximus models, incidentally, have a plastic insert that can be removed to convert the systems from air-suspension to tuned-port.

The piezoelectric principle also is showing up for the first time in headphones via the SE-700 (\$80) from Pioneer. Except for this unit, however, the most striking new headphones generally are either of the "open air" type (Pickering, Superex, Koss, Pioneer, etc.) or electrostatics (Marantz, Superex, Hervis, etc.). Quadriphonic introductions are minimal compared to last year. Technics is offering the EAH-420 (\$80) with three drivers in each ear cup; Pioneer has added the SE-Q404 (\$70); Telephonics is delivering the TEL-101F Fixler-Effect model (\$85).

Judging from introductions by such companies as AKG, Technics, and Teac and planned models by Electro-Voice, electret condenser designs are the current trend in microphones.

What's Next?

Hidden among the introductions are those that not only catch the imagination, but also suggest what may be around the corner. For instance, if Nakamichi's 45-dB meters are eye-catching, Sony's (on the TAE-8450 preamp) are even more so. They use a light-beam projection system to increase response speed and range (to 55 dB), and to eliminate parallax error. This type of meter has been limited to some pro work (particularly cine audio) in the past. And the increasing use of LEDs as peak-level indicators further suggests that the ballistic VU meters eventually may be replaced in much of the better equipment by an electronic optical system.

Two inherent limitations of the cassette format have been low tape speed (1 7/8 ips) and narrow tape (approximately 1/8 inch). Next January BASF plans to introduce a unique oversized cassette called the Unisetette, which houses 1/4-inch tape. All tape guidance is handled by the Unisetette deck—rather than the Unisetette itself—eliminating most major mechanical problems in today's cassettes. The cassette housing design allows greater access to the open tape path for multiple heads and dual capstans than the Philips Compact cassette. Though the Unisetette bears a superficial resemblance to the old unlamented RCA cartridge, it is far more sophisticated and benefits from years of experience with the Philips design.

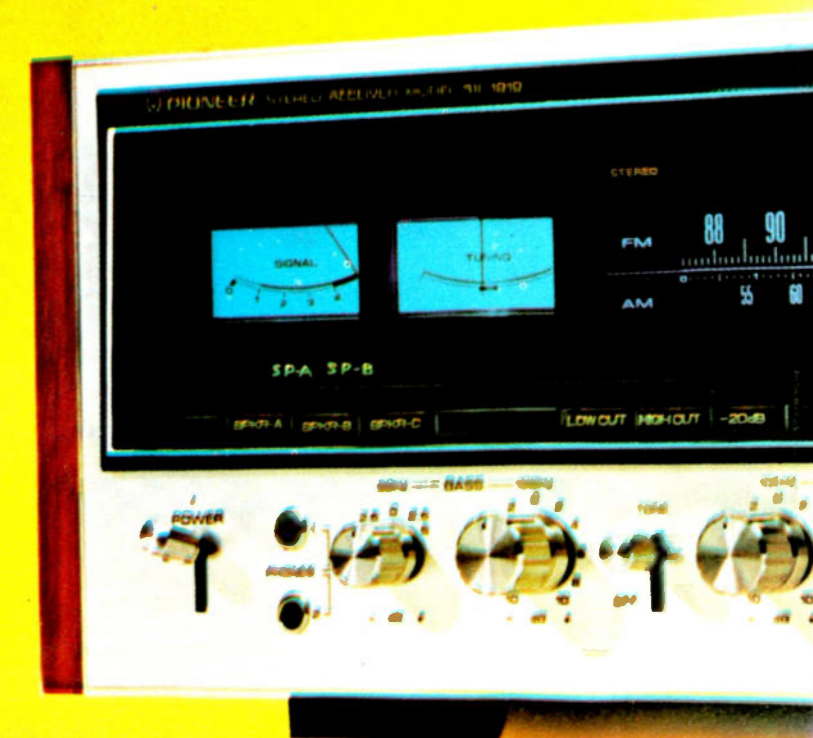
Just what head formats will be available and what markets will be aimed at remain to be seen. BASF says that five European companies are currently manufacturing Unisetette machines and that two Japanese companies are working on machine designs. Some, at least, will have 3 3/4 as well as 1 7/8 ips capability; four-channel capability (perhaps in one direction) is virtually a must. The target selling price seems to be \$400.

Obviously, noise reduction is very much in the air. There are more new systems being talked about this year than ever before, and some (the open-ended type) imply no problems of compatibility with the others. Perhaps rock is responsible for this interest, since rock has accustomed Americans to louder levels in sound reproduction than anyone would even have thought feasible a generation ago and hence has stretched our dynamic frame, so to speak. While it's easy to deplore the technical and philosophic complexity that noise reduction has brought to home music reproduction, it's equally easy to see how material its benefits can be. Expect to hear more about it in coming months and years.

Expect to hear more about digital signal processing, too. The Infinity amp could be the tip of an iceberg. In theory, at least, the gains in stretching the limitations of sound reproduction could be far greater from the application of digital technology than they are from most current (essentially analogue) noise-reduction techniques. But at the same time, a wide array of marketable products is not even on the drawing boards.

Finally—and more within the predictable future—keep an eye on the idea of tailorability. Several manufacturers are taking this approach to quad. (Buy the basic receiver or preamp and slip in the matrix decoders—for whatever system and with whatever degree of enhancement processing you desire—or demodulators.) It is a tack that might be taken with noise-reduction circuits as well. With high fidelity increasing annually in complexity, this approach could prove almost a necessity to avoid, at once, redundancy and obsolescence. It's not a new idea, but its moment may have come.

There can be only one best.



universe, set off from the actualities of our everyday musical experience. He willingly incorporates that experience and places it at the very expressive center of his musical terrain.

It is not just a matter of the musical quotations of hymn tunes, popular and folk songs, and other composers, although these are perhaps the most obvious symbols of what I have in mind. It goes beyond such surface overlays to the basic compositional attitude itself and encompasses all aspects of the musical fabric—its parodistic and paraphrastic nature, its experimentalism combined with an equally pronounced “conservatism,” its multiplicity, ambiguity, etc. And the quotations are themselves intimately interrelated with all of these things. Ives’s is a music of “inclusion”: Almost any musical material apparently can be integrated—or, perhaps better, “accommodated”—in the total design.

The point is never consistency per se, for the essential consistency in Ives lies not in his materials, but in his attitude toward them. The music frequently borders on chaos, a chaos barely held in check by the dazzling virtuosity of the compositional performance. Yet it is just the constant presence of threatened disorder that gives this music its extraordinary vitality. The listener finds himself confronted with an abrupt juxtaposition of diverse yet simultaneous musical styles and systems, creating entangled levels of meaning that convey a new significance to elements traditionally excluded from serious concert music.

This compositional approach is a relatively new one in Western music, and—at least until the very recent past—no one has developed it with anything like the degree of thoroughness found in Ives. In literature, however, there exists a similar attitude toward sources and materials that has widespread roots in the earlier twentieth century.

In an article entitled “The Literature of Waste: Eliot, Joyce, and Others” [quoted from *The Performing Self*, Oxford University Press, New York, 1971], Richard Poirier refers to Joyce’s and Eliot’s search for “what was later to prove inescapable: the multiple sounds not hitherto heard among the sounds of high Western culture. Early on, they showed a hospitality to a more discordant variety of styles than had any writer before them in English.” He goes on to observe that despite a “classical yearning, both writers were . . . amazingly vulnerable to the intrusions which disrupt order, especially to the idioms, rhythms, artifacts associated with certain urban environments or situations.”

If one omits “classical yearning” (and even that with reservations) and adds “small-town environments” to urban ones, this sentence could easily refer to Ives. He himself once commented that “if local color, national color, any color is a true pigment of the universal color, it is a divine quality, it is a part of the substance in art—not of manner.”

Ives evolved from this attitude a music of cosmic coherence, a music that makes its points not through what he once referred to as an “easy unity,” but through a “difficult order,” held together only by the transcending nature of the composer’s own imaginative powers. He was a visionary, a composer whose view of the common source of all musical experience gave unity and significance to the diversity of materials he employed. His music comes directly from this vision, presenting us with an astonishing aural image of apparent contradictions and undreamed-of relationships.

All of Ives’s major works can now be obtained on record, and, except for the songs, even among the shorter pieces almost everything is available. Indeed, the rapid growth of Ives recordings in the recent past is probably the most telling indication of his ability to speak to contemporary audiences. Any attempt to consider this material comprehensively, however, encounters problems of organization that should be discussed briefly before embarking on a consideration of the records themselves.

The pieces are grouped by genre. Within each group the works are taken, at least where practical, in chronological order. This raises the question of dates. Ives composed on only a part-time basis (he was, as is well known, a successful full-time businessman), and it was his habit to work on compositions over extended stretches of time, frequently laying a work aside unfinished only to pick it up again years later. Thus, although almost all of his music was written during a relatively brief period of some twenty years (roughly 1895 to 1915), any attempt to assign definite dates is apt to be misleading and is, at best, often only provisional. I have relied mainly upon information contained in Ives’s own *Memos* (W. W. Norton, 1972), edited with additional commentary by John Kirkpatrick, that great pioneer in the fields of Ives scholarship and performance.

Also, Ives frequently grouped several compositions varying widely in date (and in some instances even in instrumentation) into “sets,” and, when these have been recorded as a unit, the works have been considered together, despite disparity in chronology. Then, too, the same work at times exists in two or more different versions involving quite different instrumental combinations; and the same music may even appear as part of two entirely different compositions. Thus it is occasionally necessary to refer from one section of the discography to another.

Finally, this is a “practical” discography, limited to discs currently in print. For an exhaustive historical discography listing all Ives recordings through 1971 with their date of appearance (but without critical commentary), the reader should consult Richard Warren Jr.’s *Charles E. Ives: Discography* (Yale University Library, 1972).

The Recordings

ORCHESTRAL MUSIC

THE FOUR SYMPHONIES

- Nos. 1-4. Ambrosian Singers (in No. 4): New Philharmonia Orchestra, Harold Farberman, cond. VANGUARD CARDINAL VCS 10032/4. \$11.94 (three discs, with *Hallowe'en*)
- Nos. 1-4. Philadelphia Orchestra, Eugene Ormandy, cond. (in No. 1). New York Philharmonic, Leonard Bernstein, cond. (in Nos. 2 and 3). Schola Cantorum, American Symphony Orchestra, Leopold Stokowski, David Katz, and Jose Serebrier, cond. (in No. 4) COLUMBIA D3S 783. \$11.98 (three discs: separately: No. 1, MS 7111, with *Three Places*, No. 2, MS 6889, with *Fourth of July* and Bernstein discussing Ives; No. 3, MS 6843, with *Decoration Day, Central Park, Unanswered Question*, No. 4, MS 6775).
- No. 1. Chicago Symphony Orchestra, Morton Gould, cond. RCA RED SEAL LSC 2893. \$5.98 (with *Unanswered Question, Variations on America*).
- No. 1. Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. LONDON CS 6816. \$5.98. cassette M 10273. \$6.97 (with Elgar: *Enigma Variations*).
- No. 2. London Symphony Orchestra, Bernard Herrmann, cond. LONDON PHASE-4 SPC 21086. \$5.98.
- No. 2. Philadelphia Orchestra, Eugene Ormandy, cond. RCA RED SEAL ARL 1-0663. \$5.98. Quadradisc ARD 1-0663. \$6.98.
- No. 3. Philadelphia Orchestra, Eugene Ormandy, cond. RCA RED SEAL LSC 3060. \$5.98. 8-track cartridge R8S 1125. \$6.95 (with Schuman: *New England Triptych*).
- No. 4. London Philharmonic Orchestra, Jose Serebrier, cond. RCA RED SEAL ARL 1-0589. \$5.98. Quadradisc ARD 1-0589. \$6.98.

Ives's four symphonies form the largest single group of his orchestral works, and on the whole they provide an excellent introduction to his work, covering almost the entire range of his principal creative period.

The First Symphony, completed in 1898 while Ives was still a student at Yale, was composed under the supervision of Horatio Parker. In addition to being an unusually accomplished academic exercise, the work already hints at many of those eccentricities typical of the later Ives.

The Second Symphony (1897-1901) was also begun at Yale but apparently written independently. Historically speaking, it is one of Ives's most interesting works. On the one hand, there is much that is reminiscent of the First (the over-all formal layout, orchestration, and motivic development are still closely tied to the nineteenth-century German symphonic tradition), but now the "academicism" is explicitly "commented upon" through literal quotations of Beethoven, Brahms, and others and is "distanced" by juxtaposition with such home-grown material as "America the Beautiful."

The Third Symphony (1901-4) is also a pastiche, but doubly so. It too makes use of quota-

tions, but now these permeate the entire structure; and the symphony is put together entirely out of works originally written for other instrumental combinations and purposes. Scored for small orchestra, it is the shortest and most reserved of the symphonies.

Finally, Symphony No. 4 (1909-16) is one of Ives's richest, most magnificent creations. It includes two movements (the second and fourth) of extraordinary complexity (divided, however, by a fugal third movement dating from Ives's college days!), combining separate layers of "simultaneous musics" in textures of unprecedented density.

Farberman's is the only integral recording of the symphonies. (The Columbia set brings together four separate recordings, all still available singly.) Since the Farberman performances are not available separately, it is fortunate that the set is on the whole an excellent one, well worth considering.

The First Symphony has not fared well: All versions have unfortunate cuts, the first and last movements suffering particularly (with Mehta and Farberman completely undermining the sense of the finale). The best recording over-all is Gould's.

Of the three recordings of the Second, the Farberman is the most satisfactory. Bernstein gives a somewhat more energetic reading, but there are several cuts—one in the last movement is particularly awkward. The Herrmann version is rather sluggish, the sound is less good, and tempos are sometimes erratic (e.g., in the second movement). Moreover, he occasionally tampers with the score: for example, the little fanfarelike trumpet figures in the second movement are raised an octave.

For the Third, Farberman once again comes off best, as both Bernstein and Ormandy tend to exaggerate this generally subdued piece. Ormandy also makes several changes in the scoring.

My advice on the Fourth is to get both versions. This is the kind of piece that no single performance can possibly reveal adequately. On the whole, I find Stokowski more exciting (Farberman is rather tentative), and he holds together better the more complex passages. Compare, for example, the brass parts in the second movement, which are crucial for providing a kind of aural thread; they are much more cohesive in the Columbia version.

[Two new recordings from RCA—the Ormandy Second and Serebrier Fourth—are reviewed separately this month.]

Holidays Symphony

**George Washington's Birthday
Decoration Day
The Fourth of July
Thanksgiving and/or Forefathers' Day**

- Complete. Camerata Singers (in T); New York Philharmonic, Leonard Bernstein, cond. COLUMBIA MS 7147. \$5.98 (separately: *GWB*, MS 7015, with *Browning Overture, Three Places*; *DD*, MS 6843, with *Symphony No. 3, Central Park, Unanswered Question*; *FJ*, MS 6889, with *Symphony No. 2*; no T).
- Complete. Southern Methodist University Choir (in T); Dallas Symphony Orchestra, Donald Johanos, cond. TURNABOUT TV 34146. \$3.50.
- Complete. Tokyo Imperial Philharmonic Orchestra (in *GWB*); Finnish Radio Symphony Orchestra (in *DD*); Göteborg Symphony Orchestra (in *FJ*); Iceland State Radio Chorus and Symphony Orchestra (in T); William Strickland, cond. COMPOSERS RECORDINGS CRI 190 SD. \$5.95 (separately: *GWB*, CRI 163, mono, with *Central Park and Hallowe'en*, Flanagan: *Lady of Tearful Regret*; no *DD*, *FJ*,

CRI 180 SD, with works by Carpenter and Piston; T, CRI 177, mono, with works by Becker and Riegger)

- **Decoration Day only.** Louisville Orchestra, Robert Whitney, cond. LOUISVILLE 621. \$5.95 (mono; with Harrison: *Suite*)

The *Holidays* Symphony consists of four orchestral pieces written over a sixteen-year period (1897-1913). These were originally intended as separate compositions and were only later combined into a "symphony."

Of the three recordings, only Johanos' is really integral, as Bernstein's and Strickland's have actually been pieced together from four different sessions. The latter, in fact, uses four different orchestras, and the orchestral playing and recorded sound are not up to the others.

The Bernstein and Johanos versions are both quite good, although I prefer Bernstein. He has a real affinity for the music and is particularly good at clarifying the more complex textural passages. His readings have the added advantage of individual availability (except for *Thanksgiving*) with various other Ives couplings. My own feeling is that these pieces are heard more effectively separately, as they do not provide a sufficient degree of contrast to sustain convincingly a symphonic work of these dimensions (c. 40 minutes).

The Louisville Orchestra's *Decoration Day* is serviceable but somewhat heavy-handed.

The Basic Ives

For anyone starting an Ives collection, the following list provides a basic representation of his output, in performances of at least solid competence.

- Chamber-orchestra works Schuller COLUMBIA MS 7318
- Piano works (complete) Mandel DESTO DST 6458/61 (four discs)
- Quartets for Strings Juillard COLUMBIA MS7027
- Songs, Boatwright, Kirkpatrick OVERTONE 7 (OP)
- Symphony No. 1, *Unanswered Question, Variations on "America"* Gould RCA RED SEAL LSC 2893
- Symphony No. 2: *Fourth of July*, Bernstein COLUMBIA MS 6889
- Symphony No. 3: *Central Park, Decoration Day, Unanswered Question* Bernstein COLUMBIA MS 6843
- Symphony No. 4. Stokowski COLUMBIA MS 6775

Three Places in New England (Orchestral Set No. 1)

- Vienna Symphony Orchestra, Walter Hendl, cond. DESTO DST 6403. \$5.98 (rechanneled; with Copland: *Appalachian Spring*).
- Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA MS 7015 (with *Browning Overture, Washington's Birthday*) or MS 7111 (with *Symphony No. 1*) or MS 6884 (with works by Copland), all \$5.98.
- Boston Symphony Orchestra, Michael Tilson Thomas, cond. DEUTSCHE GRAMMOPHON 2530 048. \$7.98. cassette 3300 017. \$7.98 (with Ruggles: *Sun-Treader*).
- Putnam's Camp only. Chicago Symphony Orchestra, Morton Gould, cond. RCA RED SEAL 8-track cartridge R8S 5051. \$6.95 (disc OP; with *Browning Overture, Orchestral Set No. 2*).

Orchestral Set No. 2

- Chicago Symphony Chorus and Orchestra, Morton Gould, cond. RCA RED SEAL 8-track cartridge R8S 5051. \$6.95 (disc OP; with *Putnam's Camp* from Set No. 1, *Browning Overture*).
- London Symphony Chorus and Orchestra, Leopold Stokowski, cond. LONDON PHASE-4 SPC 21060. \$5.98; cassette M 94060. \$6.97 (with Messiaen: *L'Ascension*).

There are two complete orchestral sets, thus bringing to seven the total number of Ives's orchestral works of symphonic scope.

The first set, better known as *Three Places in*

As we went to press, several companies announced price increases for their recordings. Therefore, the following prices, rather than the prices listed in the accompanying discography, now apply.

Columbia—\$6.98 per single disc; \$13.98 per three-disc album; \$27.98 per five-disc album.

Composers Recordings—\$6.95 per disc. Folkways—\$6.98 per disc.

London and London Phase-4—\$6.98 per disc.

Nonesuch—\$3.98 per disc.

Odyssey—\$3.49 per disc.

RCA Quadradiscs—\$7.98 per disc.

New England, (1902–14), is one of Ives's most popular and, of the pieces characteristic of his mature style, most accessible works. It is a remarkably evocative portrait of the three "places," which are actually more like "scenes" in the first two movements. The second movement, *Putnam's Camp*, is particularly famous for its combination of two different "musics" (one of which is a march), although the outer movements are equally remarkable in their way.

Here the choice is easy: Thomas' version is clearer in both sound and ensemble playing (especially noticeable in the second movement) and better held together than the others. Passages that in the Ormandy come out like a huge block of sound are here remarkably differentiated. And again, Ormandy can't resist rescoring: e.g., the hymn tune at the opening of the last movement. The Hendl version suffers from its rechanneled sound—the important piano part often can barely be heard. There is also a really first-rate reading of *Putnam's Camp* by Gould (now available only on eight-track tape), making one wish he would record the whole set.

The Second Orchestral Set (1902–15) is less well-known, but it is an equally arresting, if somewhat less direct, composition. There are only two choices, but both are excellent. The Gould (only on the same eight-track tape) is preferable, mainly because he catches the "ragged" jazz quality of the second movement so well. Stokowski brings in his chorus (which is called for briefly in the last movement) on the last refrain of the second movement; although it is quite possible that Ives mentioned this somewhere as a possibility, I find that it sounds very forced. But otherwise the Stokowski is quite good, and it is the only current version on disc.

**Central Park in the Dark'
The Unanswered Question'
Robert Browning Overture'
The Gong on the Hook and Ladder'
The Circus Band March'
March Inter-Collegiate'**

- 1, 2. New York Philharmonic, Leonard Bernstein, cond. COLUMBIA MS 6843, \$5.98 (with Symphony No. 3, *Decoration Day*).
- 1. Oslo Philharmonic Orchestra, William Strickland, cond. COMPOSERS RECORDINGS CRI 163, \$5.95 (mono; with *Washington's Birthday*, *Hallowe'en*, *The Pond*; Flanagan: *Lady of Tearful Regret*).
- 2, 3, 5. Royal Philharmonic Orchestra, Harold Farberman, cond. VANGUARD CARDINAL VCS 10013, \$3.98 (with *Theater Orchestra Set*).
- 2. Zimmler Sinfonietta, Lukas Foss, cond. TURNABOUT TV 34154, \$3.50 (rechanneled; with works by Bartók, Milhaud, and Skalkottas).
- 2. Chicago Symphony Orchestra, Morton Gould, cond. RCA RED SEAL LSC 2893, \$5.98 (with Symphony No. 1, *Variations on America*).
- 3. Chicago Symphony Orchestra, Morton Gould, cond. RCA RED SEAL 8-track cartridge R85 5051, \$6.95 (disc OP, with *Putnam's Camp* from *Three Places*, Set No. 2).
- 3. American Symphony Orchestra, Leopold Stokowski, cond. COLUMBIA MS 7015, \$5.98 (with *Washington's Birthday*, *Three Places*).
- 3. Polish National Radio Orchestra, William Strickland, cond. COMPOSERS RECORDINGS CRI 196 SD, \$5.95 (with Beeson: Symphony No. 1).
- 4, 5. New York Philharmonic, Leonard Bernstein, cond. COLUMBIA M3X 31068, \$11.98 (three discs, with short works by various composers).
- 6. Cornell University Wind Ensemble, Maurice Stith, cond. CORNELL UNIVERSITY 2, \$4.00 (with works by Hovhanness and Palmer).

Central Park in the Dark (1898–1906) was grouped by Ives with *Hallowe'en* and *The Pond* (both essentially chamber pieces) in a set called *Three Outdoor Scenes*. Strickland, who

has recorded these works as a unit, projects the mysterious nocturnal atmosphere of the piece but is hampered by a heavy and opaque recorded sound.

The "Bernstein" reading is better, although it was actually conducted "by Seiji Ozawa and Maurice Peress under Mr. Bernstein's supervision." (This information is provided only in the liner notes. The recording was made while the two younger conductors were assistants to Bernstein, but the puzzle remains as to how they divided their efforts.) The sound is superior, the orchestra stronger, and the individual melodic lines emerge more distinctly from the sustained string background.

The Unanswered Question (1906) was at one time combined with *Central Park*, but Ives later decided to separate them. Scored for strings, four flutes, and trumpet, it is in some respects a rather simple (though highly evocative and effective) composition and provides an unusually clear example of Ives's practice of combining distinct layers of sound.

My preference here is again for Bernstein, who conducts a precise yet flexible reading and who makes the opening seem to emerge from silence. Both Gould and Foss are also quite good, and the Farberman version is interesting in that it offers one of several possible

Happy Birthday

The Ives centennial year has predictably produced a mini-boom in recordings, just beginning to reach us. Easily the most lavish offering we'll get is Columbia's five-disc "100th Anniversary" set, containing—in addition to an elaborate booklet—a disc of previously released recordings, a new *Celestial Country* and several shorter choral works, a disc of songs by Helen Boatwright and John Kirkpatrick, a disc of Ives's own recordings, and a collection of recorded recollections by Ives associates.

The Columbia box is reviewed in this issue, along with two new symphony recordings from RCA—a Second by Ormandy and the Philadelphia Orchestra, and a Fourth by Jose Serebrier and the London Philharmonic—and Nonesuch's new Zukofsky/Kalish set of the violin sonatas.

alternate instrumentations (here the trumpet is replaced by oboe and the four flutes by two flutes, oboe, and English horn). The resulting loss of contrast between pure colors, however, does seem to distract from one of the essential aspects of the piece. Also, the sound here is inferior to the other three. Incidentally, according to my score, Foss is the only one to have the correct final trumpet note (B instead of C).

The *Robert Browning Overture* (1908–11) was the sole piece completed in a projected series of "overtures representing literary men." (Much of the unfinished material was later incorporated into the Second Piano Sonata.) It is not, in my view, one of Ives's stronger pieces of this period: There is an awfully mechanical repeat of the first 82 measures of the opening Allegro after a slow middle section. Strickland simply cuts this, which is hardly a solution, as the piece consequently jumps much too abruptly to the closing section.

Of the other versions, the Gould (again, eight-track only) is the best over-all; although it is rather strident at the massed climax, the general ensemble playing is excellent. Farberman's version suffers from poor intonation in the high violin passages and from some ragged edges. The Stokowski is quite good but is idiosyncratic (e.g., the flute at measure 180, marked *ppp*, is played forte), and it is not as clear as the Gould in the denser spots. Nevertheless, it is the best of the versions on disc.

The Gong on the Hook and Ladder (Ives: "sometime before 1912") is, like *The Unanswered Question*, a work of brief duration for smaller orchestral forces. It is a fascinating study in new musical resources, particularly the combination of different rates of rhythmic variation, and it is too bad that it is available only in Bernstein's three-record collection of tidbits. The performance is fine, but it hardly warrants buying the whole set.

Fortunately the only other Ives piece included, *The Circus Band March* (1894), is also available on a Farberman all-Ives disc. Written when the composer was only twenty, it is a marvelously exuberant, by no means predictable marching piece. The work was apparently scored originally for piano or band and was orchestrated in 1934 by George F. Roberts (though neither recording acknowledges this). Although Farberman's version lacks some of the style of Bernstein's, it is complete. Bernstein omits the return of the first three sections, jumping immediately to the closing "quodlibet."

The *March Inter-Collegiate* (1895) is a more conventional piece. Neither the Cornell Wind Ensemble (the piece contains the music for Cornell's *Alma Mater*) nor the recording has the technical polish of a professional effort, but it is nevertheless nice to have the piece available.

CHAMBER MUSIC

Chamber Orchestra

**All the Way Around and Back'
Ann Street'
Chromatimelodtune'
From the Steeple and the Mountains'
Hallowe'en'
Hymn'
The Indians'
Over the Pavements'
The Pond'
The Rainbow'
Sets Nos. 1, 2, and 3''
Theater Orchestra Set''
Tone Roads Nos. 1 and 3''**

- 1–4, 7–11, 13. Chamber orchestra, Gunther Schuller, cond. COLUMBIA MS 7318, \$5.98.
- 5–8, 10, 13. Boston Chamber Ensemble, Harold Farberman, cond. CAMBRIDGE CRS 1804, \$5.98 (with songs, Three-Page Sonata).
- 3, 4. American Brass Quintet, NONESUCH H 71222, \$3.48 (with *Song for Harvest Season*; works by Brehm, Brant, Phillips).
- 4. Buffalo Philharmonic Orchestra members, Lukas Foss, cond. TURNABOUT TV 34398, \$3.50 (with works by Copland, Mason, Ruggles).
- 5. New Philharmonia Orchestra members, Harold Farberman, cond. VANGUARD CARDINAL VCS 10032/4, \$11.94 (three discs, with symphonies).
- 5, 9. Oslo Philharmonic Orchestra members, William Strickland, cond. COMPOSERS RECORDINGS CRI 163 SD, \$5.95 (with *Central Park*, *Washington's Birthday*; Flanagan: *The Lady of Tearful Regret*).
- 12. Royal Philharmonic Orchestra members, Harold Farberman, cond. VANGUARD CARDINAL VCS 10013, \$3.98 (with *Browning Overture*, *Unanswered Question*, *Circus Band March*).
- 12 (In the Night only). Ensemble of Pan American As-

sociation Composers, Nicolas Slonimsky, cond. ORION ORD 7150, \$5.98 (mono, with "Barn Dance" from Washington's Birthday, works by Ruggles, Varèse et al.).

Ives wrote a large body of music for chamber ensembles of various types, sizes, and combinations. The largest group of these pieces was written for what we now call a "chamber orchestra," an ensemble large enough to require a conductor but too small and varied in composition to be considered orchestral. Many of these pieces are decidedly experimental in nature—"sound pictures," as Ives called them, "made to strengthen the ear muscles, mind muscles, and perhaps the Soul muscles too."

Composed for the most part during the first decade or so of the century, they contain many remarkable anticipations of techniques that were only later (in some cases, as much as fifty years) to become common currency among the established "avant-garde": twelve-tone rows, rhythmic rows, tone clusters, complex meter and tempo combinations, elaborate canonic devices, etc. Even in the use of such chamber combinations themselves, Ives was well ahead of his time.

Our main source for these pieces are the two discs by Farberman and Schuller, the latter devoted exclusively to pieces of this genre. The Farberman disc contains only two chamber pieces not found on the Schuller, whereas the Schuller includes fourteen additional pieces.

Of the works they share, three are among Ives's most interesting experimental studies: the *Tone Roads* Nos. 1 and 3 (there is no No. 2) and *Over the Pavements*. Schuller is clearly preferable in *Over the Pavements*, but the two *Tone Roads* are about even—both have problems.

Schuller doesn't take the first repeat in No. 3, and when he does take the second repeat he fails to change tempo as indicated in the score. Also, he apparently had no double bass for this recording, which in at least one spot makes a real difference. Farberman's trombonist incorrectly drops out after two bars of the first statement of the trio of the same piece. Frequently different choices are made where options are available: e.g., in *Over the Pavements* Farberman uses his trombones only on the repeat, while Schuller has them play both times. The choice, then, is difficult, but both records are well worth having, despite the problems.

The other pieces they share are all lyrical compositions that exist in both instrumental and vocal versions: *The Indians*, *The Rainbow*, and *The Pond*. (Farberman chooses the vocal version of the last, using soprano voice instead of trumpet on the principal melodic line.) The Schuller disc includes eleven more of these instrumental "songs." Ives later combined groups of these into several "sets," of which the *Sets* Nos. 1 and 2 are included complete, as well as two of the three pieces from *Ser No. 2* (*Gyp the Blood* is missing).

The Schuller disc also contains three short experimental works not found on the Farberman: *From the Steeples and the Mountains*, *Chromatimelodtune*, and *All the Way Around and Back*. For the first of these there are two alternatives by Foss and the American Brass Quintet—who use a carillon instead of orchestral bells—but Schuller's is the best (although his trombonist does get a beat ahead as the final climax is approached). *Chromatimelodtune* is also on the American Brass Quintet disc, although it is such a completely different

version that one should really consider these performances of two different, though related, pieces.

The two pieces on the Farberman not included by Schuller—*Hymn* and *Hallowe'en*—also have alternate recordings. *Hymn*, a short piece for strings, is otherwise available only in a version for string quartet on Columbia's Zukofsky/Kalish chamber-music release [see the discussion of miscellaneous chamber works]: I find the fuller sound of the Farberman—which uses some doubling—preferable. The Zukofsky/Kalish disc also has a version of *Hallowe'en* for solo strings. Here one of the optional repeats (the third statement) of the piece is omitted, as is the optional bass part.

Hallowe'en is also obtainable in another edition by Farberman himself, with the four symphonies, that is considerably better than the one on Cambridge. Finally, this piece, along with *The Pond* and *Central Park*, is available as part of Strickland's *Three Outdoor Scenes* on CRI.

A final item in this category is the *Theater Orchestra Set*, which has been recorded by Farberman on a different disc from that of his other chamber performances. This work, which receives an excellent performance here, was compiled from three pieces: *In the Cage* and *In the Night*, two of Ives's vocal-instrumental options, and *In the Inn*, an arrangement of a ragtime piece (also used in the First Piano Sonata). There is also a recording of *In the Night* on Slonimsky's "History Making Premieres" disc, along with the "Barn Dance" section (minus jew's harp, however!) of *Washington's Birthday*. Originally released in 1934, these were the earliest Ives performances to appear on record. Although they are still of considerable historical interest, the sound is so murky (particularly on *In the Night*) that it is very difficult to make much out.

The String Quartets

- Nos. 1-2. Juilliard Quartet. COLUMBIA MS 7027, \$5.98.
- Nos. 1-2. Kohon Quartet. TURNABOUT TV 34157, \$3.50.
- No. 2. Walden String Quartet. FOLKWAYS FM 3369, \$5.98 (with Hovhaness: Lousadzak).

Ives's two string quartets make an interesting pair: The First represents his earliest large-scale composition (1896), while the Second (1911-13) is one of his most mature and individual creations. The earlier work is amazingly well written, and Ives thought enough of the opening fugal movement to orchestrate it (with slight alterations) for his Fourth Symphony. In the Second Quartet the composer accords the four instruments an almost unlimited amount of independence, a manner of writing that has become extremely influential in recent years.

Of the two discs including both works, the Juilliard is vastly superior. The Kohon has ensemble problems in both, plays a couple of obvious misprints in the second movement of the First Quartet, and performs the first movement of this quartet so quickly that one senses no tempo change in the second. The Juilliard readings are more accurate throughout: particularly in the Second Quartet the artists project a much clearer idea of what the music is all about. (One complaint: They keep varying the tempo in the last movement of the First Quartet, which seems only to confuse the issue.)

The Walden Quartet's version of the Second is a re-release of a "historic perform-

ance," originally recorded on 78s in the late 1940s. The sound is surprisingly good, and the piece is played with real enthusiasm and at a remarkably brisk pace.

(Nonesuch has a new recording of the quartets by the Composers Quartet in the works.)

A final textual note: Both the Walden and Kohon ensembles play versions of the Second Quartet that differ significantly from that of the printed score (and at times from each other), particularly at the opening of the last movement.

The Violin Sonatas

- Nos. 1-4. Paul Zukofsky, violin; Gilbert Kalish, piano. FOLKWAYS FM 3346 and 3347, \$5.98 each (mono).
- Nos. 1-4. Paul Zukofsky, violin; Gilbert Kalish, piano. NONESUCH HB 73025, \$7.98 (two discs).
- Nos. 1, 3. Joan Field, violin; Leopold Mittman, piano. LYRICHORD LL 17, \$4.98 (mono).

Ives wrote four violin sonatas, dating from 1903-8, 1903-9, 1905-14, and 1914-16, which vary widely in character and quality. The First is reminiscent of the Second Symphony in its "mixture of the older way of writing and the newer," to quote Ives. The Second is one of the composer's most straightforward and accessible pieces; the Third is surprisingly traditional in conception but not without considerable interest, especially in the first movement (though Ives himself apparently didn't think so). Finally, the Fourth Sonata was written for a twelve-year-old violinist Ives knew and is the shortest and simplest of the group.

The only complete recordings listed are the Zukofsky/Kalish. The old set was on the whole quite good. Their ensemble playing is excellent, and the performers are scrupulously faithful to the score. Unfortunately the sound is not all that it could be, but Zukofsky and Kalish have recently re-recorded the sonatas—the Nonesuch set, reviewed in this issue, should bring considerable improvement.

Though out of print for several years, the set by Rafael Druian and John Simms (World Series PHC 2-002, rechanneled) still turns up in cutout bins. The performances are generally accurate, and Druian plays the sonatas with considerable character. Again, however, the sound is a problem: Although the violin usually comes through clearly, the piano is often indistinct, particularly in louder passages. For some reason, the mute is omitted in the second movement of the First Sonata, which completely alters its sense, and there are several other textual alterations.

The Field/Mittman versions of the First and Third Sonatas date back to 1951, and although the sound is clear enough it does lack resonance. The performances are generally inferior to those of Zukofsky and Kalish, though there are nice touches, such as the very fast tempo of the second movement of the Third Sonata. But the third movement of that work, an Adagio, is also taken quite fast, and here the music completely loses its character. Like Druian, Field inexplicably omits the mute in the middle movement of the First Sonata, with the same unfortunate result.

Miscellaneous Chamber Works

- *Hallowe'en*; *In re con moto et al.*; *Largo for Violin and Piano*; *Largo for Violin, Clarinet, and Piano*; *Largo Ritocito No. 1 and 2*; *Set for String Quartet, Bass, and Piano*; *Trio for Violin, Cello, and Piano*. Paul Zukofsky, violin; Robert Sylvester, cello; Gilbert Kalish, piano; Charles Russo, clarinet; Alvin Brehm, bass; New York String Quartet. COLUMBIA M 30230, \$5.98.
- *Largo for Violin, Clarinet, and Piano*. Compinsky En-

semble SHEFFIELD S 3, \$14 (two discs, with works by Beethoven, Franck, Milhaud, Toch).

● **Largo for Violin, Clarinet, and Piano.** Joseph Silverstein, violin, Harold Wright, clarinet, Robert Levin, piano. DEUTSCHE GRAMMOPHON 2530 104, \$7.98 (with works by Carter, Porter)

All of the remaining chamber pieces appear on Columbia's "Charles Ives' Chamber Music" release with Zukofsky, Kalish, and others.

The big piece here is the Trio for Violin, Cello, and Piano (1904-11), a major work that has been recorded several times, although the Columbia version is the only one now listed. Fortunately, it holds up quite well.

The Largo for Violin and Piano (1901) formed the second movement of an early violin sonata (usually referred to as the "pre-First"), and the Largo for Violin, Clarinet, and Piano is simply an arrangement of this piece. There are two other recordings of the latter, but neither strikes me as superior to the Columbia. The DG version, however, is certainly worth considering: Joseph Silverstein plays with a much warmer and fuller tone than Zukofsky, although the complex rhythmic relations come through better on the Columbia disc. The Zukofsky/Kalish performance of the original violin/piano version of the Largo is very similar to that of the arrangement. Indeed, the violin/piano sections of the latter seem to be identical.

Of the other works on the Columbia disc, three—the *Largo Risoluto* Nos. 1 and 2 and *In re con moto et al*—are for string quartet and piano and are further examples of short experimental pieces. The *Set for String Quartet, Bass, and Piano* is a grouping of three previously independent pieces (*Hymn, Scherzo, and The Innate*), none of which uses all of the instruments. The performances of all these are adequate, though not especially distinguished.

KEYBOARD MUSIC

Solo Piano Works

- **Complete.** Alan Mandel, piano. DESTO DST 6458/61, \$23.92 (four discs, manual sequence)
- **Sonata No. 1.** Noel Lee, piano. NONESUCH H 71169, \$3.48
- **Sonata No. 1.** William Masselos, piano. ODYSSEY 32 16 0059, \$2.98 (mono)
- **Sonata No. 2 (Concord); excerpts; various short works.** Charles Ives, piano. COLUMBIA M4 32504, \$23.98 (five discs, "100th Anniversary")
- **Sonata No. 2 (Concord).** John Kirkpatrick, piano. COLUMBIA MS 7192, \$5.98
- **Sonata No. 2 (Concord).** Aloys Kontarsky, piano; Theo Plumacher, viola; Willy Schwegler, flute. MAINSTREAM MS 5013, \$5.98
- **Sonata No. 2 (Concord).** George Pappastavrou, piano; Bonnie Lichter, flute. COMPOSERS RECORDINGS CR1 150, \$5.95 (mono)
- **Sonata No. 2 (Concord); Three-Page Sonata.** Roberto Szidon, piano; Walter Stangl, viola; Dieter Sonntag, flute. DEUTSCHE GRAMMOPHON 2530 215, \$7.98
- **Three-Page Sonata; Anti-Abolitionist Riots; In the Inn; Some Southpaw Pitching; 22; Varied Air with Protests.** James Sykes, piano. FOLKWAYS FM 3348, \$5.98 (mono)
- **Three-Page Sonata.** Luise Vosgerchian, piano. CAMBRIDGE CRS 1804, \$5.98 (with songs, chamber works).

Three Quarter-Tone Pieces, for Two Pianos

- George Pappastavrou and Stuart Warren Lanning, pianos. ODYSSEY 32 16 0162, \$2.98 (with works by Hampton, Lybbert, Macero)
- **Chorale only.** Richard Bunker and Lodi Bunker, pianos. AVANT AV 1008, \$5.98 (with works by Cage, Childs, Lazarof, Subotnick).

Since Ives himself played piano and organ, it is not surprising that he devoted a significant portion of his output to solo keyboard works.

This literature, almost all of it for piano, gives a remarkably detailed picture in microcosm of the mature Ives style. The great majority of these pieces were written after he had completely established his own compositional voice, and they include at least two of his greatest masterpieces.

We are fortunate to have an unusually fine four-record collection of the "complete" solo piano music (a couple of things seem to be missing—e.g., the Study No. 11) by Alan Mandel. Mandel plays Ives as well as any pianist we have, and the recorded sound is excellent. For *any* of the piano pieces, he more than holds his own, and I would recommend this set for all listeners seriously interested in Ives's music.

The heart of the piano literature is found in the two piano sonatas, the First composed from 1902 to 1909 and the Second worked on mainly 1911-12, although not completed until 1915 (and containing some material dating back to shortly after 1900).

The First Sonata has, I think, suffered from being in the shadow of the better-known Second. It is, however, a composition equal in both scope and execution, if not quite in complexity, to the later work. (One of the most fascinating aspects of the earlier sonata is its successful incorporation of several ragtime sections into a work whose over-all seriousness is never in doubt.) Each of the three available recordings is excellent and offers something of its own. My own preference is for Mandel's, but Masselos'—though it lacks Mandel's energy and forward thrust—is an effective, nicely shaped version. The Odyssey Masselos disc is a re-release of his 1953 mono recording; his faster and more aggressive 1967 version (RCA LSC 2941) is now unfortunately deleted.

The Second or *Concord* Sonata is perhaps Ives's best-known composition, and many consider it his single greatest work. Certainly it is strikingly original; there is no other piano piece in the entire literature anything like it. It is also a piece of unusual organizational complexity and technical difficulty, yet one that nevertheless communicates an unmistakable expressive warmth. This sonata, like the Fourth Symphony, can encompass an enormous variety of interpretations, and it is the sort of piece that even the same performer is likely to play quite differently on different occasions.

Although all five available recordings are well worth hearing, those by Kirkpatrick, Kontarsky, and Mandel seem to me especially successful. Kirkpatrick's version is particularly interesting, as he frequently departs from the standard score of the second edition of the sonata, incorporating material from the first edition, from Ives's sketches, and even from Ives's own performances of the piece. (Ives seems never to have really settled on a "definitive" version.) Kirkpatrick also has a superb sense of the larger shape of the piece.

The Kontarsky reading will not appeal to everyone, but it is one of the most individual Ives performances on record. His control is phenomenal, he brings out the separate lines with an unrivaled precision and clarity, and he seems able to consume the music in one huge gulp. In some cases, such as the "Hawthorne" movement, the result is tremendously exciting, although in others it can be rather stiff and undifferentiated. (For example, the "folk songs" are simply played much like everything else.)

The optional viola and flute parts in the first and last movement are included in the Kontarsky, Szidon, and Mandel versions. Pappastavrou uses only the flute, which leaves Kirkpatrick as the only performer who realizes the entire piece on the piano.

As for the shorter piano pieces, there are four editions of the Three-Page Sonata (1905). My favorite here is the one by Vosgerchian, who plays the piece with a lovely fluidity, although Mandel and Szidon also turn in fine readings. (Vosgerchian and Mandel use a celesta—"optional," but this time designated as "better"—in the Adagio section.) The version by Sykes has a repeat of the first page of the printed score, although there is no indication there to that effect.

The Sykes disc also includes five other short pieces. (One of these is inaccurately labeled: *In the Inn* is an independent piece that also forms the second half of the second movement of the First Piano Sonata; Sykes in fact plays the entire movement.) His playing is rather colorless and sluggish, and the sound of the disc is not particularly good.

All of these pieces are in the Mandel set, as well as a number of others not otherwise available: several studies, the *Five Take-Offs*, and *The Celestial Railroad*. However, his set does not include the *Three Quarter-Tone Pieces* for two pianos (tuned a quarter-tone apart). Written mainly in 1923-24—although the Chorale movement dates back some twenty years—these are among Ives's last completed compositions. They are of considerable historical interest as quarter-tone studies, as well as being effective pieces in their own right. The Pappastavrou-Lanning version is the only complete one, and it is very well played and well recorded. The Bungers' version of the Chorale, recorded at a concert, is less convincing.

Ives himself made a number of piano recordings. An LP's worth has been released in Columbia's "100th Anniversary" set, reviewed this month.

Variations on "America" Adeste fidelis in an Organ Prelude

- **Variations only.** E Power Biggs, organ. COLUMBIA MS 6161, \$5.98 (with various American works)
- Richard Ellsasser, organ. NONESUCH H 71200, \$3.48 (with works by Chadwick, Hewitt, Paine)

Ives was active for many years as a church organist, and many of his compositions were originally conceived for organ or organ with other instruments. It is thus curious that none of these ended up in a final version for organ. The only works for this instrument to have come down to us date from his student days.

Best-known is the *Variations on "America,"* written in 1891 when Ives was only seventeen (but the brief interludes were not added until 1894). The two available recordings differ greatly. Biggs plays the piece on an early American tracker-action, slider-chest organ with very low wind pressure, and, although his performance is clear and well articulated, it lacks power. Ellsasser plays a very large modern instrument with a wealth of possible mixtures. Moreover, his reading is much freer and tends to exaggerate humorous aspects of the score.

Ellsasser's version has the advantage of including the brief *Adeste fidelis in an Organ Prelude*, an extraordinarily advanced piece dating from 1897. Among other things, it contains a statement of the principal melody ac-

complicated by itself in *exact* inversion, a process that creates some striking "bitonal" effects.

In 1963 William Schuman made an orchestration of the *Variations on "America"*—rather heavy-handed, I find, compared with the original. Of the available recordings, Morton Gould's (RCA LSC 2893, with the First Symphony and *The Unanswered Question*) is by far the best.

VOCAL MUSIC

The Celestial Country

● Hazel Holt, soprano; Alfreda Hodgson, mezzo; John Elwes, tenor; John Noble, baritone; Heinrich Schütz Choir; London Symphony Orchestra, Harold Farberman, cond. COMPOSERS RECORDINGS CRI 314 SD, \$5.95.

● Rosalind Rees, soprano; Linda Eckard, mezzo; Thomas Boydan, tenor; Bruce Fifer, baritone; Albert De Ruiter, bass; Gregg Smith Singers; Columbia Chamber Orchestra, Gregg Smith, cond. COLUMBIA M4 32504, \$23.98 (five discs, "100th Anniversary").

Various Choral Works

- | | |
|---|---------------------------------|
| 1. The Circus Band | 8. Lincoln, the Great |
| 2. December | Commoner |
| 3. Duty | 9. Majority |
| 4. An Election (It Strikes Me That) | 10. The New River |
| 5. General William Booth Enters into Heaven | 11. On the Antipodes |
| 6. Harvest Home Chorales | 12. Psalms 14, 25, 54, 135 |
| 7. Let There Be Light | 13. Psalms 24, 67, 90, 100, 150 |
| | 14. Serenity |
| | 15. They Are There! |
| | 16. Vita |
| | 17. Walt Whitman |

● 1, 2, 5, 6, 10, 13, 14. Gregg Smith Singers; Ithaca College Concert Choir; Texas Boys Choir of Fort Worth; Columbia Chamber Orchestra, Gregg Smith, cond. COLUMBIA MS 6921, \$5.98.

● 3, 7, 11, 12, 18, 17. Gregg Smith Singers; Texas Boys Choir of Fort Worth; Raymond Beagle, organ; Columbia Chamber Ensemble, Gregg Smith, cond. COLUMBIA MS 7321, \$5.98 (with songs).

● 4, 8, 9, 15. Gregg Smith Singers; Ithaca College Concert Choir; American Symphony Orchestra, Leopold Stokowski, cond. COLUMBIA M4 32504, \$23.98 (five discs, "100th Anniversary").

Ives's largest-scaled choral piece—*The Celestial Country*, an extended religious cantata for soloists, chorus, and orchestra—was begun in 1898, during the composer's last semester at Yale, and completed in the following year. Not one of his better pieces, it strikes me as pretentious and even a bit sanctimonious (rare faults, indeed, with Ives). The Farberman recording seems to exaggerate its worst qualities. [The new Gregg Smith version in the "100th Anniversary" set is reviewed this month.]

The rest of the recorded choral music is on the various Gregg Smith Columbia discs, including one devoted entirely to this literature. Between the two single discs, all the extant psalm settings are included, with the understandable exception of *Psalm 42*, written in 1885 "with Father's help." These were composed from 1896 to 1901 and rival the chamber-orchestra pieces in their compositional daring. The only other multivoiced choral pieces, the three *Harvest Home Chorales*, date from the same period and are equally precocious.

All of the other pieces are unison-chorus adaptations of songs for solo voice. Particularly interesting is John J. Becker's 1935 arrangement for chorus and chamber orchestra of "General William Booth Enters into Heaven," one of Ives's best-known and most expressive songs. Smith's chorus sings with a firm grasp of the pitches (no easy task in many

of these pieces), although there are occasional rhythmic insecurities and the tempos are at times on the sluggish side. (One should compare Robert Shaw's more lively performance of the *Harvest Home Chorales* on the recently deleted RCA LSC 2676.)

Voice and Piano

- | | |
|--|----------------------------------|
| 1. Afterglow | 34. Mists |
| 2. Ann Street | 35. The New River |
| 3. At the River | 36. No More |
| 4. Autumn | 37. Old Home Day |
| 5. The Cage | 38. 1, 2, 3 |
| 6. Canon | 39. The One Way |
| 7. Charlie Rutlage | 40. On the Antipodes |
| 8. The Children's Hour | 41. Paracelsus |
| 9. A Christmas Carol | 42. Peaks |
| 10. The Circus Band | 43. Pictures |
| 11. Down East | 44. Religion |
| 12. Duty | 45. Requiem |
| 13. An Election | 46. Resolution |
| 14. Evening | 47. A Sea Dirge |
| 15. A Farewell to Land | 48. The Sea of Sleep |
| 16. Feidelsamkeit | 49. September |
| 17. General William Booth Enters into Heaven | 50. Serenity |
| 18. Grantchester | 51. The Side Show |
| 19. The Greatest Man | 52. Slow March |
| 20. The Housatonic at Stockbridge | 53. Soliloquy |
| 21. Ich grille nicht | 54. The Swimmers |
| 22. Immortality | 55. There is a Certain Garden |
| 23. Incantation | 56. There is a Lane |
| 24. The Indians | 57. They Are There! |
| 25. In Flanders Field | 58. The Things Our Fathers Loved |
| 26. Judges Walk | 59. Thoreau |
| 27. The Last Reader | 60. Tom Sails Away |
| 28. The Light That Is Feit | 61. Two Little Flowers |
| 29. Like a Sick Eagle | 62. Walking |
| 30. Lincoln, the Great Commoner | 63. Walt Whitman |
| 31. Luck and Work | 64. West London |
| 32. Majority | 65. White Gulls |
| 33. Maple Leaves | 66. Widmung |
| | 67. Yellow Leaves |

● 8. Adrienne Albert, mezzo-soprano; piano. COLUMBIA MS 7321, \$5.98 (with choral, voice-and-ensemble works).

● 6, 11, 18, 23, 26, 31, 34-37, 39, 42, 43, 45-49, 51, 52, 55, 58, 64, 66, 67. Helen Boatwright, soprano; John Kirkpatrick, piano. COLUMBIA M4 32504, \$23.98 (five discs, "100th Anniversary").

● 2, 5, 13, 15, 17, 21, 38, 44. Corinne Curry, soprano; Luise Vosgerchian, piano. CAMBRIDGE CRS 1804, \$5.98 (with voice-and-ensemble, chamber works, *Three-Page Sonata*).

● 6, 7, 41. John Kennedy Hanks, tenor; Ruth Friedberg, piano. DUKE UNIVERSITY PRESS DWR 6417B, \$10.00 (two discs, with various American songs).

● 57. Charles Ives, baritone (?) and piano. COLUMBIA M4 32504, \$23.98 (five discs, "100th Anniversary").

● 1, 3, 4, 7, 8, 10, 12, 18-20, 25, 27, 28, 33, 50, 51, 56-63. Evelyn Lear, soprano; Thomas Stewart, baritone; Alan Mandel, piano. COLUMBIA M 30229, \$5.98.

● 2, 3, 5, 7, 9, 14, 15, 17, 19, 51, 53, 54, 64. Marni Nixon, soprano; John McCabe, piano. NONESUCH H 71209, \$3.48 (with songs by Goehr, Schürmann).

● Vol. 1: 5, 6, 8, 9, 17, 24, 29, 30, 34, 41, 45, 54, 62, 64. Vol. 2: 1, 2, 7, 13-15, 16, 22, 32, 33, 38, 40, 49-51, 60, 61, 63, 65. Ted Puffer, tenor; James Tenney, piano. FOLKWAYS FM 3344 and 3345, \$5.98 each mono disc.

Voice and Ensemble

● *At Sea; Incantation; The Last Reader; Like a Sick Eagle; Luck and Work; The Pond; The Rainbow.* Adrienne Albert, mezzo-soprano; William Feuerstein, baritone; Columbia Chamber Ensemble, Gregg Smith, cond. COLUMBIA MS 7321, \$5.98 (with voice-and-piano, choral works).

● *The Pond.* Corinne Curry, soprano; Boston Chamber Players, Harold Farberman, cond. CAMBRIDGE CRS 1804, \$5.98 (with voice-and-piano, chamber works, *Three-Page Sonata*).

● *Song for Harvest Season.* Jan DeGaetani, mezzo-soprano; American Brass Quintet. NONESUCH H 71222, \$3.48 (with *From the Steeples and the Mountains, Chromatimelodtune*; works by Brant, Brehm, Phillips).

Ives wrote close to 150 songs (numbering is complicated by the numerous variant versions), dating from all periods of his creative life. They are perhaps the most accessible por-

tion of his output, and I am certain that we will be hearing more and more of this literature on disc in the coming years.

Ives had a very "literary" approach to music—the great majority of even his purely instrumental pieces are in one way or another programmatic in background—and he had a pronounced gift for finding unusual, yet appropriate, musical equivalents for the texts he set, ranging from the popular ballad style of "Charlie Rutlage" to the rarefied atmosphere of "A Farewell to Land."

The best recorded collection of songs has unfortunately just disappeared from *Schwann-2*. On *Overtone 7*, soprano Helen Boatwright sang a well-varied group of twenty-four songs, accompanied by John Kirkpatrick. The (mono) sound could be better, but the performances are excellent—intelligent yet relaxed and musical. Boatwright and Kirkpatrick recently made a new disc of songs for Columbia (a different selection, including a number of premieres), contained in the "100th Anniversary" set.

By far the most comprehensive collection of Ives songs available is Ted Puffer's pair of discs on Folkways, which contains thirty-three songs (texts included), the first volume covering 1894-1915, the second 1915-24. The selection is excellent and varied, giving a good picture of the richness of Ives's output in this genre. Unfortunately Puffer's voice is limited in both technique and expressive range, although he does have a good understanding of the music and is ably assisted by pianist James Tenney.

The only other disc entirely devoted to the songs is the Columbia with Evelyn Lear and Thomas Stewart, who more or less alternate throughout, accompanied by Alan Mandel. Their selection of twenty-four songs is less varied—it is definitely weighted to the simpler, more "popular" songs—and texts are not included. The hard edge of Lear's voice seems inappropriate to many of the settings, and both singers seem to work too hard for their effects.

A more straightforward approach is offered on the discs with Marni Nixon and Corinne Curry, each of which allocates one side to Ives songs (texts included in both cases). Nixon's tight, little-girl quality is a bit irritating, but her sense of pitch is secure and her choice of thirteen songs excellent. Curry, however, is the best of the group: She has a nice, relaxed sound with considerable quality to it, and she is very ably accompanied by Luise Vosgerchian.

Several songs with chamber orchestra, plus "The Children's Hour," which exists only with piano accompaniment, are on the second of Gregg Smith's two discs of Ives choral music. (All except one of these songs appear in purely instrumental versions on Gunther Schuller's chamber-music disc.) Adrienne Albert and William Feuerstein, who alternate performances, have what Smith calls "instrumental" or "commercial" voices (the former sounds like a pop singer at times). Although this works well in some cases ("The Pond"), in others it doesn't ("The Last Reader").

The two-record Hanks recital of American songs includes only three by Ives, all available on other discs. Jan DeGaetani's lovely performance of the brief, early (1894) "Song for Harvest Season," accompanied by brass trio, makes one hope for a whole Ives disc from her.



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by Robert P. Morgan

Columbia's anniversary set and recordings of the Ives violin sonatas and two symphonies provide a musical celebration.



Let's Hear It for Charlie Ives!

IT WAS TO BE expected that the Ives centennial year would add substantially to the body of recordings. Now the first wave of major releases has arrived, supplementing my discography in this issue.

The most significant item, certainly, is Columbia's five-record box commemorating the hundredth anniversary of the composer's birth in 1874, a very handsome package indeed. The set contains a large, elegantly produced booklet edited by Vivian Perlis, curator of the Charles Ives Collection at Yale University; it includes a biographical introduction by Ms. Perlis, a generous and well-chosen excerpt from Ives's own *Memos*, notes on the recordings by John Kirkpatrick, examples of Ives manuscripts (musical and verbal), and a wealth of wonderful photographs showing the composer and his family at all stages of his life. Unfortunately, however—and inexplicably, considering the size of the booklet—there are no texts for the vocal works in the set, with the exception of a few of the songs.

The first record is devoted entirely to reissues of Ives recordings already available on Columbia, all of which are discussed in the discography.

The major work on the second disc is a new version of *The Celestial Country* under Gregg Smith. I have already expressed my generally negative feeling about this work, although I do find that it comes off somewhat better than usual in Smith's hands. The sound is superior to that of Farberman's CR1 version, and the soloists are better—particularly the tenor, who somehow manages to avoid making his aria sound so terribly earnest. Even so, this is a far from polished performance. The record doesn't seem to have been very carefully edited: There are, for example, a couple of painfully bad intonational lapses that could easily have been corrected.

This disc is filled out with four works for unison chorus and small orchestra, all of which also exist in versions for solo voice and piano included in the volume of

114 songs published privately by Ives in 1922. *They Are There!* (same music as *He Is There!* but with a new text written during World War II to bring it up to date) and *An Election* are the first recordings of these works in choral-orchestral readings. The two others—*Majority* and *Lincoln, the Great Commoner*—although previously recorded, are no longer available in this form. The performances, made by Leopold Stokowski in 1967 with the American Symphony Orchestra, the Gregg Smith Singers, and the Ithaca College Choir, are appropriately full-bodied in sound and accurate enough, but one wishes they had a bit more rhythmic vitality.

I have praised highly Helen Boatwright's earlier recording of Ives songs, but I am sorry to report that on the new disc of songs in the Columbia box her voice has acquired a rather hard edge and she has lost some of the control evident on her Overtone offering. (In particular, the pitches no longer seem as clearly focused.) Nevertheless, Ms. Boatwright still has a fine feeling for the character of this music, and John Kirkpatrick, who again accompanies her, is as sharp as ever.

The choice of songs is somewhat unusual but works very well as a whole. It ranges from what is apparently Ives's earliest composition ("Slow March," probably written in 1887 when he was twelve) to several of his last works. The twenty-five songs are grouped under several types: e.g., "visionary songs," "German songs" (Ives set some well-known Lieder texts as composition assignments for Horatio Parker at Yale), and "nostalgic songs." Several of these pieces are performed in earlier versions—that is, with different texts from those with which they later appeared and are now best known. As Kirkpatrick observes, these earlier texts often seem better suited to the music than the later ones.

The most interesting parts of the Columbia set are the last two discs, both of which relate directly to Ives the man.

One is devoted entirely to recordings made in the late Thirties and early Forties of him playing his own music, the fruits of three sessions in a private New York recording studio. Despite the generally poor quality of sound (while some of these "takes" are surprisingly good, others are quite scratchy), the fragmentary nature of most of the performances (there are few complete pieces), and the fact that the recordings were made at a time when Ives was well up in years and suffering from illness, the disc will be of considerable interest to anyone concerned with the composer.

Ives plays, as one would surely guess, with enormous freedom. Not only does he vary and elaborate the published material, even interpolating entire passages not included there, he also allows himself considerable rhythmic license when playing what *is* there. There are some abrupt and surprising changes of tempo, but mainly it is a matter of a sort of "perpetual rubato."

More specifically, there is a tendency to slow down as textures become more complex and to accelerate as they thin out. I was reminded of listening to amateur pianists who have learned a piece and then continue to play it for years without ever again consulting the score: The piece gradually begins to change as they put more and more of themselves into it and forget more and more what the composer actually asked for. But in this case, of course, Ives *is* the composer; his general attitude about his compositions—as "works in progress" to be added to and otherwise changed each time he returned to them—is completely consistent with these performances.

Perhaps most revealing is Ives's improvisation on material from the third movement of the Second Symphony. This is an early work, still quite tonal in style; yet he interjects sudden dissonant comments, crosscuts from one idea to another, and in general adheres to compositional procedures typical of his later work. It is a rare opportunity to hear the composer's mind at work, reshaping—and thus redefining—traditional materials through new musical contexts. Among other highlights are complete performances of the Alcott movement from the *Concord Sonata* and of *The Anti-Abolitionist Riots*, and a wonderfully vigorous vocal rendition of "They Are There!" (Comparison of the latter with Stokowski's relatively straight performance in this same set is a lesson in itself.)

In summary, although I doubt that any pianist would want to play Ives's music just as the composer does here, I equally doubt that, after having heard these performances, he could ever again approach it in exactly the same frame of mind.

Finally, the bonus disc—"Charles Ives Remembered"—is in this case that rare item, a *real* bonus. It consists of excerpts from recorded interviews made by Ms. Perlis (who is also director of the Ives Oral History Project at Yale) with various people who knew Ives. One comes away from this record with a remarkably personal and surprisingly substantial feeling for the quality and character of Ives as a human being.

It is difficult to describe its effect. Most of the excerpts are quite short—there are forty-five in all. Yet when it is all over, one has the strange sensation of having gotten to know the man in some sense. (The idea of revealing essentials of character through isolated, disconnected fragments of memory would surely have appealed to Ives the composer!) Bits of his music are also occasionally woven into this fabric—which sounds, I know, like a perfectly

awful idea, but somehow it works in this instance. Among those interviewed are relations, business associates, other composers, and performers who were close to Ives. (Yale University Press is planning to publish in the near future a book of material gathered from these interviews; it should make fascinating reading.)

Of the two new symphonies from RCA, José Serebrier's Fourth is something quite special. Serebrier was, along with David Katz, one of the two associate conductors who helped Stokowski prepare the first performance of this work in the 1960s and assisted him on the Columbia recording. At that time it was believed that three conductors were needed because of the presence of different *tempos* simultaneously, but since then the work has usually been performed with only one. (Gunther Schuller, I believe, was the first conductor to do the Fourth alone.) Now Serebrier has recorded the work on his own with the London Philharmonic, and his performance is unquestionably the clearest, most precise, and most decisive that we have on disc.

The clarity, considering the density of so many of the passages, is quite extraordinary. There is a remarkable degree of sectional separation and integrity—clearly the key to a successful performance of this work. In fact, the first time I listened to the recording it occurred to me that perhaps the orchestral sections had been recorded separately and then mixed down into a master (which occurs frequently in pop music). On checking it out, I found that this was not the case. Rather, Serebrier rehearsed each of the sections separately (including the five string parts individually!) at least once. In addition to the high level of textural transparency, there is a careful regard for the many tempo changes in the symphony, particularly those in the second movement (compare Stokowski's Columbia recording, where several changes are ignored), and the ensemble playing is well beyond either the Stokowski or Farberman (Vanguard Cardinal) versions. Serebrier has also devoted considerable time to correcting the seriously inaccurate orchestral parts, and he has for the first time used the quarter-tone piano and the church organ the score calls for.

Still, despite its excellent qualities, this new disc does not in any way "displace" the Stokowski edition. After listening to Serebrier's reading several times, I went back to the Columbia disc; although admittedly more conscious of its technical problems, I nevertheless found the performance as exciting and moving as ever. The sense of sustained line is still unmatched, and the over-all sound, although rather mixed (in the sense of "unseparated"), is wonderfully full and resonant.

Stokowski plays the piece very much as an outgrowth of the late-nineteenth-century symphonic tradition, whereas Serebrier emphasizes more its forward-looking qualities. Both of them are right—or at least partially right, which is the only way one *can* be right about a piece like this. In the second movement, for example, Serebrier stresses the humor of the music (which it certainly has), while Stokowski stresses its pathos (which it also has). Indeed, the two performances complement each other very well, and I wouldn't want to give up either one of them.

Ormandy's Second is quite nicely done and, despite a few rough edges, is his best Ives performance on record to date—mainly, I think, because this work suits his talents better than the others he has recorded.

Finally, it should suffice to say of the new Zukofsky/

Kalish set of the violin sonatas on Nonesuch that it is even better than their earlier one on Folkways.

The most noticeable difference, at least initially, is the considerably better sound of the new discs; but the intervening years have also brought many changes in the performances, almost all for the better. Zukofsky and Kalish have lived with these pieces for ten years and play them with unusual command. Tempos tend to be a bit slower (only in the middle movement of the Third Sonata do I miss the old speed), the playing is much more assured and relaxed, and one hears greater depth in the interpretations. Also included is a fine reading of the Largo for Violin and Piano, which Zukofsky and Kalish have also previously recorded, in this instance for Columbia.

CHARLES IVES: THE 100TH ANNIVERSARY. Various performers. COLUMBIA M4 32504, \$27.98 (five discs, manual sequence).

Record I ("The Many Faces of Charles Ives"). The Fourth of July; The Unanswered Question (New York Philharmonic, Leonard Bernstein, cond.). In Flanders Field (Thomas Stewart, baritone; Alan Mandel, piano). Hymn (New York String Quartet; Alvin Brehm, bass). The Pond (chamber orchestra, Gunther Schuller, cond.). Variations on "America" (E. Power Biggs, organ). The Circus Band; General William Booth Enters into Heaven (Archie Drake, bass; Gregg Smith Singers; Columbia Chamber Orchestra, Gregg Smith, cond.). [From various Columbia originals.]

Record II. The Celestial Country (Rosalind Rees, soprano; Linda Eckard, mezzo; Thomas Boydan, tenor; Bruce Fifer, baritone; Albert De Ruiter, bass; Gregg Smith Singers; Columbia Chamber Orchestra, Gregg Smith, cond.). They Are There! Majority (The Masses); An Election; Lincoln, the Great Commoner (Gregg Smith Singers, Ithaca College Concert Choir; American Symphony Orchestra, Leopold Stokowski, cond.).

Record III ("The Things Our Fathers Loved"). Canon; Down East; Feldeinsamkeit; Incantation; Judge's Walk; Luck and Work; Mists; The New River; No More; Old Home Day; The One Way; Peaks; Pictures; Requiem; Resolution; A Sea Dirge; The Sea of Sleep; September; The Side Show; Slow March; There is a Certain Garden; The Things Our Fathers Loved; West London; Widmung; Yellow Leaves (Helen Boatwright, soprano; John Kirkpatrick, piano).

Record IV ("Ives Plays Ives"). Sonata for Piano, No. 2 (Concord) excerpts. Emerson Transcriptions Nos. 1 and 3, with interpolated improvisations. Improvisation on themes from Symphony No. 2. Improvisations X, Y, and Z. Studies: No. 9 (The Anti-Abolitionist Riots); No. 11; fragments from Nos. 20 and 23. They Are There! (Charles Ives, piano and—in *They Are There!*—vocal.)

Record V ("Charles Ives Remembered"). Reminiscences by relatives, friends, and associates.

IVES: Symphony No. 2. Philadelphia Orchestra, Eugene Ormandy, cond. [Max Wilcox, prod.] RCA RED SEAL ARL 1-0663, \$5.98. Quadriphonic: ARD 1-0663 (Quadradisc), \$7.98.

IVES: Symphony No. 4. London Philharmonic Orchestra, José Serebrier, cond. [Max Wilcox, prod.] RCA RED SEAL ARL 1-0589, \$5.98. Quadriphonic: ARD 1-0589 (Quadradisc), \$7.98; ART 1-0589 (Q-8 cartridge), \$7.95.

B IVES: Sonatas for Violin and Piano (4); Largo for Violin and Piano. Paul Zukofsky, violin; Gilbert Kalish, piano. [Marc J. Aubort and Joanna Nickrenz, prod.] NONESUCH HB 73025, \$7.96 (two discs, automatic sequence).

The Subtle Pleasures of *Così*

Solti's uncut London set takes top honors among the superb recordings of Mozart's most intimate opera.

by Kenneth Furie

MOZART WROTE MORE than four great operas. *Idomeneo* certainly qualifies, and there is at least a case to be made for *Entführung*, *Clemenza di Tito*, and *Finta giardiniera*.

Yet *Figaro*, *Don Giovanni*, *Così fan tutte*, and *Zauberflöte* are rightfully in a separate class—each a distinctive and self-contained vision of remarkable completeness, despite undeniable and ultimately unimportant structural weaknesses. Together the four encompass a remarkable range, a range restricted only by the ever-presence of comic elements: in other words these operas, however "serious," stop short of the single-mindedly tragic vision of, say, *Tristan*. Among these four masterpieces, I usually find when I have occasion to concentrate on one for a while that it impresses me as "unarguably" Mozart's greatest—and thus, of course, arguably the greatest of all.

Four "greatest" operas? Well, yes. And perhaps the most obvious common thread is the quality of the librettos. *Zauberflöte* may not be a literary masterpiece, but it's an effective theater piece and it gave Mozart a range of characters and situations, humanism, and hocus-pocus to inspire his most sublimely beautiful (and playful) work. As for the Da Ponte librettos, surely they have already been adequately appreciated.

Except perhaps for *Così fan tutte*. Usually read as a charming little burlesque, it is rarely accorded the stature of Da Ponte's adaptation of Beaumarchais's *Mariage de Figaro* or his ingenious reworking of the Don Juan materials. Yet the one "original" libretto (original in the sense, not that he invented the plot mechanisms, but that

he was free to choose and manipulate them entirely to his own purposes) is surely the subtlest, even the most sophisticated, of the three.

In probably the most persuasive instance I know of the absorption of great music into film, director John Schlesinger (or his scenarist) recognized in *Così* the perfect correlative for his *Sunday*, *Bloody Sunday*. What more appropriate antecedent could there be for his look at the expectations and limitations of personal relationships? The farewell-and-godspeed trio "*Soave sia il vento*," woven into the film with consummate sensitivity, is not only one of the most haunting numbers ever written, but also the perfect expression of the temporary (and perhaps more) loss of a lover, with its inherent tension suggesting the unknown future.

Conventionally viewed, *Così* is a breezily two-dimensional demonstration that women are constitutionally inconstant. Actually it doesn't demonstrate anything, resting content with the suggestion that blind fidelity may not be the ultimate, absolute virtue.

More potent than the stock disillusionment of Ferrando and Guglielmo in discovering their lovers' vulnerability is Fiordiligi's own horrified self-discovery. Dorabella is no more "fickle"; she is merely more honest in accepting her infatuation with "Tizio." In disguising themselves so exotically, the men unwittingly underscore the limitations of their undisguised selves. (It is of course no accident that the women fall in love with the opposites in their disguises.)

What Don Alfonso makes his young friends under-

stand is that their expectations must be scaled to reality, not to idealizations. "The lover who is deceived in the end should not condemn others, but his own error," he tells them. The subject is, not infidelity, but the insufficiencies of uncritical fidelity. It is frequently pointed out that Da Ponte and Mozart do not specify in which pairing the couples are united at the end. While it does seem likely that the original order is intended, the more noteworthy point is the (very healthy) acceptance that after what has happened marriage is still possible, in *either* pairing.

Without denying its ample wit, *Così* is fundamentally a tangled fable of psychological and sexual ambiguity. Is it surprising, then, that the libretto was so scorned until well into this century? And even now, how often is the opera accorded the same respect accorded the others?

Undervaluing the libretto has led almost inevitably, it seems to me, to undervaluing the score. For Mozart's setting matches Da Ponte's text in subtlety. While there are simple arias and duets, most of the solos and ensembles (and of course *Così* is the quintessential ensemble opera) are of striking complexity in emotional content and musical development. To describe Fiordiligi's music as "mock heroic," as is frequently done, is to ignore all that's happening beneath the surface in both text and music. "*Come scoglio*," amusing though its parody elements are, is a strikingly beautiful, tormented expression of her (delusive) resoluteness.

The Mozart "big four" have hardly lacked good recordings, and they are now receiving the most intense concentration ever, what with the continuing Davis and Solti series and the prospect of *Don Giovanni* from Barenboim (Angel) and Levine (RCA) and a Karajan *Figaro* from DG. (Since this is Karajan's first stereo Mozart opera, one presumes there will be more to follow.)

But the *Così* situation is special. Given an opera with a musical line of such elegance, incisiveness, and subtlety, plus six so demanding roles (no supporting parts here!) requiring both individuality and ensemble sense, it is astonishing but true that nearly all the recordings are altogether distinguished.

Così does seem the easiest of the major Mozart operas to conduct. Articulate the music correctly, keep soloists and orchestra balanced internally and with each other, and preserve implied tempo relationships (e.g., from the andantino of "*Non siate ritosi*" to the allegro molto of the succeeding trio), and the music will make its own points. Not that these are such simple matters, but in *Figaro* and even more so in *Don Giovanni* the conductor has in addition innumerable choices of mood and texture and sectional relationship to puzzle out.

Still, not only the conductors, but also the casts, of the *Così* recordings have given of their very best. Among the recordings listed for comparison (and we can include Karajan's deleted Angel mono set as well) there is no ideal cast, but at the same time there is hardly a single debilitating weakness. Certain difficult operas simply lead charmed lives on records: *Ariadne auf Naxos* is another that springs to mind.

In so crowded a field, the new Solti recording— and Colin Davis' new *Così*, due imminently from Philips [see this month's "Behind the Scenes" report]—might seem gilding the lily. On one important count, however, Solti and Davis provide competition where there has been none: until now, only the Leinsdorf/RCA recording has presented the opera absolutely complete. The little Act I



Ferrando/Guglielmo duet "*Al fato dan legge*," which *should* provide a breather between the two great quintets, and Ferrando's lovely Act II aria "*Ah! lo veggio*," which is the direct dramatic impetus for Fiordiligi's "*Per pietà*," are almost invariably cut. Otherwise the more recent recordings have generally confined themselves to abridging the recitative.

Richard Mohr, producer of the RCA set, makes a cogent case on the back of that album for doing *Così* complete, but more important is the civilized new attitude represented by the three note-complete recordings: that the burden of proof should rest on those who would make cuts rather than those who would restore them. There is something bizarrely backwards about having to prove that every "traditionally" cut bar is supremely inspired and vital dramatically before it is deemed worthy of inclusion. Having lived with the Leinsdorf and Solti recordings, I am persuaded that at least on records (there is a *slightly* better case for some cutting in the opera house, for practical reasons) *Così* is a better opera uncut.

Those long stretches of recitative *can* be dull (after all, who cares about plot and characterization?), but they needn't be. It is ironic that the most drastically cut recording, Karl Böhm's first effort (now on Richmond), in other respects an outstanding performance that I prefer to his Angel remake, also has the dearest, most plodding treatment of recitative. Had it been done properly in conversational style, the half or so that is cut could probably have been included without lengthening the performance.



Georg Solti's leadership (above) and the smooth ensemble work of Teresa Berganza and Pilar Lorengar (above left) and Ryland Davies and Tom Krause combine during the recording sessions to produce a splendid version of *Così fan tutte*.

Solti does the recitative very well indeed slowing down when text and music warrant (a bit too much so, for my taste) but generally keeping the action flowing. And there is unusual attention to consistency of characterization in the recitative, which helps integrate it into the drama.

Important though they are, these are hardly the greatest virtues of Solti's *Così*. It is, in fact, a superb accomplishment, better even than his excellent *Zauberflöte*. Neither Mozart opera reflects either Solti's former crack-of-the-whip style or his newfound penchant for ponderousness; both are sane, beautifully balanced and shaped, free of eccentricity or vulgarity. Tempos never drag—as they do frequently with Böhm/Angel and Klemperer, occasionally with Jochum and Leinsdorf—nor do I ever feel undue haste. Phrase articulation markings are unusually well observed, and I have never heard Mozart's careful dynamic markings more fully realized (he even distinguishes clearly between *sp* and *mf*).

The orchestra plays beautifully, with precision and polish. Trills are executed correctly from the top note—so well executed that they make their proper expressive point, whether ironic or passionate. The violins maintain a beautiful singing tone that gives a strong sense of flow. (The less than precise, slightly scratchy Philharmonia violins are a major problem in Böhm's intriguing but problematic Angel version.) The winds handle their obligato passages with precision and grace; listen to the accompaniment figures to "*Ah! che tutta in un momento*" at the beginning of the Act I finale. Any regrets that this

recording was made with the London rather than the Vienna Philharmonic should be stilled by the horn figures in "*Per pietà*."

This is, in short, Mozart conducting of the greatest poise and maturity; there is for my taste no better-conducted Mozart opera on records. It is not, of course, flashy or spectacular in an attention-grabbing way, as is much of the work that has gained Solti cult-hero status. Solti in any case strikes me as the most uncomfortable of cultists: much of his recent music-making seems to me a struggle to fight the glamor image, with not very happy results. But not only is this *Così* splendidly musical, it also is technically more precise than most of his Chicago Symphony work I have heard (in New York and on records). I eagerly await his eventual *Figaro* and *Don Giovanni*; unlike Colin Davis, who started with the most difficult operas (for which I don't think he was prepared, particularly in the case of *Don Giovanni*), Solti is following a more sensible order.

Fortunately the cast is an unusually strong one. The happy surprise among the lovers is the men. Ryland Davies has done some commendable work on records with Davis, but here he sounds like one of the best lyric tenors around. The voice is ample and attractive, and he negotiates Ferrando's treacherous writing with dash and elegance. Both arias are superb, and he handles his line in ensembles with authority.

There have been fine Ferrandos before (I am especially partial to Dermota on Böhm/Richmond), but none has had a partner to touch Tom Krause, the best Guglielmo on records. After his curiously awful Escamillo in the Bernstein *Carmen*, his voice has regained the rich, dark, even quality he had previously developed. His collaboration with the equally exemplary Ferrando of Davies and Dorabella of Teresa Berganza produces memorable moments in the "*Secondate, aurette amiche*" and "*Il core vi dono*" duets.

Pilar Lorengar and Berganza are, unsurprisingly, equally effective. If you're put off by Lorengar's familiar wide vibrato, her Fiordiligi may be irritating. But it's gorgeously sung (the "*Come scoglio*" is awesome), and only a few times does the voice spill over into hysteria. In common with my other favorite Fiordiligis—Ina Souez and the Prices, Leontyne and Margaret—she takes the part *very* seriously. (Given the almost impossible demands of the role, I am amazed that among the ten recordings I know there isn't one inadequate job. And I imagine that when Karajan returns to *Così* we will get the memorable Fiordiligi of Gundula Janowitz.)

Berganza's Dorabella is everything one might have hoped—perhaps not so full tonally as a few years back when she recorded the Mozart disc (OS 25782) that includes "*E amor un ladroncello*" and both of Fiordiligi's arias. But in return she now shapes the music with even greater point. And her voice is sufficiently different from Lorengar's that the two can be readily separated in ensembles, escaping a problem that has beset some of the best recorded Fiordiligis and Dorabellas.

Jane Berbié is a solid Despina, singing well though with occasional patches of pallid tone. Since she is a mezzo (Dorabella is her normal role), it is curious that the top of the voice sounds fuller than the bottom. There is little memorable in her characterization, but at least there is nothing mincing either. Above average.

Gabriel Bacquier's Alfonso is a puzzler. Occasionally, when he sings out, the voice sounds perfectly secure. Yet

he tends to hold back, sometimes marring ensembles, as if he were reluctant to apply weight to the voice (and he stumbles over the Italian text at times). His last Mozart recording, a stunning Count in Klemperer's *Figaro*, caught him in superb voice, so the Alfonso is a distinct disappointment. Fine artist that he is, the recitatives are well done, a happy reversal of Fischer-Dieskau's Alfonso for Jochum—reasonably restrained in the musical numbers (and of course the voice is ideal for the music) but leering manically in the recitatives.

Since Despina and Alfonso are the least important roles, that leaves a pretty clear recommendation for the Solti set, at least pending arrival of the Davis.

If you want the opera complete but without Lorengar, Leinsdorf/RCA is an excellent alternative. Leinsdorf's *Così* seems to me one of his best operas: His typical uninvolvedness is actually a plus here, for it prevents him from camping the opera up. The strong cast is headed by Leontyne Price's heroic Fiordiligi. (Mozart is obviously not easy for a voice of Price's size and restricted maneuverability; but it's easy to hear her affection for the music, and when she really works—as in this *Fiordiligi* or her Donna Anna last year at the Met—the results are something else.)

Klemperer too has a sensational *Fiordiligi*: Margaret Price gives a performance of technical brilliance and aristocratic taste—my personal favorite. Again the cast is well balanced, with a better-than-usual Despina (Lucia Popp) and Alfonso (Hans Sotin), though in principle I don't like bass Alfonsos. (It is Guglielmo, after all, who has the bottom line.) The performance as a whole works surprisingly well given Klemperer's usual range of tempos, and it has proved unusually easy to live with. However, his revelations of proportion and detail are less striking here than in his *Figaro* and *Zauberflöte*, since nearly everyone else has found the same things.

Böhm's highly regarded Angel version commands my respect but somewhat less affection. The cast is strong individually (another good Alfonso in Walter Berry) but peculiarly matched and not especially well suited to Böhm's rather broad approach, which smacks of the mock heroics I dislike in *Così*. (And Schwarzkopf,

though her *Fiordiligi* is highly accomplished, is almost by definition parody.) The earlier Böhm set, in which he got much better playing from the Vienna Philharmonic, is very like the Solti in the musical numbers, and the cast—not nearly so accomplished individually as the Angel—works much better as a team; the second Act I quintet, for example, is ravishing. At the Richmond price, this set is well worth having despite the brutal cuts and stultifying recitative. (Curious note: Böhm's Salzburg *Così* last year was much closer to the earlier recording than to the later. Could it be the humanizing influence on him of the Vienna Philharmonic?)

I have a special if not wholly rational fondness for the Jochum set (which with normal cuts fits on three discs), with its solid though somewhat lightweight cast. The Berlin Philharmonic plays at its glowing best, but Jochum rather underplays Mozart's dynamic markings.

The 1935 Busch/Glyndebourne set remains a worthwhile musical as well as historical document, beautifully conducted and offering Ina Souez's superb *Fiordiligi*, John Brownlee's strong Alfonso, and a good male pair in Heddle Nash and Willi Domgraf-Fassbaender. Whether it is worth the herculean effort to find a playable copy of the Turnabout pressing is a question for philosophers.

Finally, if you want *Così* in English, the Met version (Odyssey Y3 32670) is perfectly decent, with strong performances by Eleanor Steber and Richard Tucker. The English text is well enunciated—a mixed blessing, given the Martins' translation.

MOZART: *Così fan tutte*.

Fiordiligi	Pilar Lorengar (s)	Ferrando	Ryland Davies (t)
Dorabella	Teresa Berganza (ms)	Guglielmo	Tom Krause (b)
Despina	Jane Berbré (ms)	Don Alfonso	Gabriel Bacquier (b)

Jeffrey Tate, harpsichord; Chorus of the Royal Opera House, Covent Garden; London Philharmonic Orchestra, Georg Solti, cond. LONDON OSA 1442, \$27.92 (four discs, automatic sequence).

Comparisons:

Souez, Helleisgruber, Nash, Busch/Glyndebourne	Turn, TV 4120/2
Della Casa, Ludwig, Dermota, Böhm/Vienna Phil	Rich, SRS 63508
Schwarzkopf, Ludwig, Kraus, Böhm/Philharmonia	Ang, SDL 3631
Seefried, Merriman, Häffiger, Jochum/Berlin Phil	DG 2709 012
L. Price, Troyanos, Shirley, Leinsdorf/New Philharmonia	RCA LSC 6416
M. Price, Minton, Alva, Klemperer/New Philharmonia	Odeon 191 02249/52

Shostakovich's Searing Eighth Symphony

Angel's new Previn/LSO recording makes a superb case for one of the great musical expressions of tragedy.

by Royal S. Brown

FOR REASONS DIFFICULT to explain, the Eighth remains one of the less-known and most misunderstood of Shostakovich's fifteen symphonies. In certain ways, it can be seen as a companion piece to the popular Seventh, composed in 1941 during the height of the Nazi invasion of Russia. But while the Seventh is basically a heroic symphony expressing a collective reaction to the war, the Eighth, composed in 1943 and dedicated to con-

ductor Yevgeny Mravinsky, stands as one of the most searing, moving, personal outcries of tragedy ever translated into music.

Therein perhaps lie some of the symphony's difficulties. There is a certain morbid side to the kind of expressionistic intensity that explodes in the Shostakovich Eighth, and this has never been easy for the general public to swallow, at least initially. The most recent two or



three generations in particular have proven a good deal less than enamored of any art that takes itself seriously on an emotional level, especially if communicated on a large scale, as it is in this symphony.

It is, I suspect, this depth of feeling in certain Shostakovich works that the Soviet cultural tsars have found dangerous—more so than the actual musical techniques, although the latter have been the springboard for such attacks as the Zhdanov manifesto of 1948, which did not fail to brand the Eighth as “formalistic.” As for the West, any work of art that doesn’t play it cool is strongly suspected of overstatement—unless it comes from the Soviet Union, in which case it is called “socialist realism,” one of the most misused terms in the Western critical vocabulary.

I do not find the Shostakovich Eighth guilty of overstatement, at least in the sense of superfluity and bombast that the word seems to imply. (The almost inevitably pejorative connotation of the word “overstatement,” as opposed to the generally positive tone of “understatement,” itself strongly reflects modern aesthetic attitudes.)

For one thing, Shostakovich knows the value of contrast, and this applies both to the interior structure of the movements and to their relation to each other. Both themes in the exposition of the first movement, which is structured ever so much like the Fifth Symphony’s opening movement, make subtle use of quiet, anguished, sustained-string passages, with the mournful 5/4 second theme standing as one of the composer’s most haunting lyrical inventions. It is only in the development section that the full, brutal force of the latent tragedy of the exposition is unleashed. And even here, the impact is not immediate, but accumulates over a series of several cli-

maxes, each of a different nature, starting with a pleading, dirgelike swell of the first movement’s opening theme and culminating in a frenzied, nightmarish march after which the movement can only end in a whimper.

Shostakovich could have followed this extraordinarily impassioned movement (which lasts some twenty-five minutes) with the symphony’s true scherzo, an ominous, macabre, almost themeless ostinato (first heard in the mysterious midrange of the violas) punctuated here and there by sardonic two- or three-note outbursts from various instruments. Instead, he has interjected between this and the first movement an initial scherzo somewhat lighter in mood and seemingly thumbing its nose at the entire march genre. The composer’s preoccupations here in expanding the symphonic form in order to give the listeners a breather are no doubt similar to Mahler’s in writing the *Blumine* movement for his First Symphony.

The ostinato, then, becomes the third movement and prepares the way for one of the most striking threnodies ever composed, a hushed passacaglia that follows the scherzo without pause and rarely rises above an anguished whisper once the theme has been stated in the brass. Only the rather pastoral fifth movement (also played without pause) somewhat breaks the spell cast by the rest of the symphony, as Shostakovich’s finales tend to do. Even so, after a fugally introduced climax that recalls the first movement, the music simply fades into a pianissimo of sustained strings and thematic fragments that seem almost stillborn.

In spite of the frescolike proportions of the Eighth (which lasts over an hour), the symphony is characterized by an extreme economy of thematic material, each movement constructed around two or three themes at the most. What count here are the harmonic and orchestral textures in which the material appears, and in few works does Shostakovich prove as subtle and yet as powerful a manipulator of instrumental configurations as in this symphony, whether in the triple-tongued flute-quartet countermelody appearing in the passacaglia or in the lean grotesqueries of the third movement.

It is these subtleties in particular that are highlighted by André Previn and the London Symphony in their new recording, which though somewhat bossy is nonetheless notable for both the clarity and the warmth of its sound reproduction. Where Kiril Kondrashin (Previn’s only current competitor in this score), with his typical penchant for superficiality, overstresses a snare drum here, a brass choir there, in an apparent attempt to turn the work into a program symphony (which it emphatically is not), Previn generally maintains an instrumental balance out of which are created more emotionally gripping tensions than are dreamed of in Kondrashin’s approach.

At the same time, Previn seems to be constantly aware of the broader patterns of the symphonic tapestry, while Kondrashin is concerned only with immediate effect; never does Previn cause a particular episode to stand out and destroy the over-all proportions, both musical and dramatic, of each movement. Each theme, each texture is allowed to germinate within its particular context, so that the full meaning is not felt until they have fully developed within the movement. I should add here an extra loud bravo for the London Symphony’s truly superb playing of this difficult work.

There are flaws. It seems to me that a better case can be made for the finale. And the third movement has been transformed, with Previn’s exceptionally fast

tempo, into a bit too much of a virtuoso showpiece to have the devastating effect that it has, for instance, in the hands of a Mravinsky, who was apparently responsible for some of the written indications Shostakovich added to the definitive version of the score.

But it would be hard to improve on Previn's flowing, dynamic first movement or his *sotto voce*, quiescent pas-sacaglia. And what with the horrible recorded sound of

the deleted Mravinsky performance and Kondrashin's misdirected overstatement (there's that word again), this new disc becomes invaluable.

SHOSTAKOVICH: Symphony No. 8, in C minor, Op. 65. London Symphony Orchestra, André Previn, cond. [Christopher Bishop, prod.] ANGEL S 36980, \$6.98.

Comparison:
Kondrashin/Moscow Phil.

Mel./Ang. SR 40237

by Alfred Frankenstein

Casals' Eloquent *El Pessebre*

Columbia's premiere recording reveals a beautiful work of breadth and simplicity.



THEY ARE MAKING myths about Casals now, and the true story of *El Pessebre* (*The Manger*) is not told in Alfredo Matilla's notes for Columbia's new recording.

The work is a Christmas oratorio on a text by the Catalan poet Joan Alavedra. It was written in the 1940s when Catalan was an outlawed language in Spain. Casals announced that he would perform *El Pessebre* only after Franco's downfall, but in 1960 he was persuaded by a group of Catalan exiles to present the work in Acapulco on Christmas Eve. I was there, and it was a most amazing experience.

They had transformed the sixteenth-century fortress on the Acapulco waterfront into a concert hall by means of platforms built across its top. The performance began at midnight—a hot, tropical, Christmas midnight. The scene was so enchanting that one almost forgot that the chorus was inaudible and the pickup orchestra laughable. The soloists were good (two of them, Olga Iglesias and Paulino Saharrea, are on this record), and the opportunity of hearing Casals conduct, after many years' absence from the concert stage on this continent, made it a great occasion.

Later that same season Casals conducted *El Pessebre* in San Francisco. It was his first public appearance in the U.S. in thirty-two years, because he had sworn never to make music in any form in any country that recognized Franco. But *El Pessebre* was different, and Matilla credits him with seventy-four performances of it before he died. This is astonishing, because the piece was no great success. I verily believe I am the only music critic who ever had an unreservedly good word to say for it in print. Plans to record it not long after the San Francisco performance were scrapped, or maybe they weren't—the date of the present recording is not given. Maybe it was recorded then and held until Casals' death made it more valuable.

The work was not a smash in the Sixties, because its

idiom is rather bland and in no way "modern." It is dependent to a considerable degree on Catalan folk music, although no actual folksongs or dances are quoted.

The text is an extensive elaboration of the traditional Catalonian Christmas folk play. In addition to the familiar shepherds, kings, angels, animals, and parents, there are roles for a plowman, a man at a well, a fisherman, a man and a woman who come bearing grapes, and three pages to the three Holy Kings. The camels talk, too: so do the ass and the ox. *El Pessebre* is not laconic.

Clarity, simplicity, transparency—these are the key-notes of the music. There are reminiscences of other music, here and there: a touch of *Parsifal* in solemn moments, a moody mysticism in declamatory style that has a hair-raisingly Mussorgskian ring to it. If the musical names of the three pages were originally Bardolph, Pistol, and Dr. Caius, well, there are reminiscences in Verdi, in Wagner, and even in Mussorgsky, and no one thinks the less of them for that.

El Pessebre, in short, is a beautiful work, gentle, fluent, persuasive, melodious, often rising to peaks of great eloquence and sonority. It is long, but it is so well shaped in terms of its length that elapsed time scarcely matters; on the contrary, it adds breadth and dignity to the entire achievement.

The performance is superb. Among the soloists, Maureen Forrester, Saharrea, and bass Pablo Elvira (who has the most to do) are especially impressive, but the whole presentation is magnificent. The review records had a lot of snap, crackle, and pop on the second side and some on the third.

CASALS: *El Pessebre* (complete oratorio). Olga Iglesias, soprano; Maureen Forrester, alto; Paulino Saharrea, tenor; Carlos Serrano, baritone; Pablo Elvira, bass-baritone; Puerto Rico Conservatory Chorus; Casals Festival Orchestra, Pablo Casals, cond. COLUMBIA M2 32966, \$13.98 (two discs, automatic sequence).

classical

reviewed by

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 R. D. DARRELL
 PETER G. DAVIS
 SHIRLEY FLEMING
 ALFRED FRANKENSTEIN
 KENNETH FURIE
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Handel
A regal wedding anthem.

ARENKY: Variations on a Theme by Tchaikovsky—See Dvořák: Serenade.

B **BACH:** Cantata No. 131, *Aus der Tiefe*. **HANDEL:** Sing unto God (wedding anthem). Wendy Eathorne, soprano; Paul Esswood, countertenor; Neil Jenkins, tenor; John Noble, bass; London Bach Society Chorus; Steinitz Bach Players, Paul Steinitz, cond. NONESUCH H 71294, \$3.98.

Here's a splendid new disc (taken from a recent EMI original) offering the first recording of a magnificent Handel wedding anthem, as full of royal pomp and majesty as anything Handel wrote, and the first really good record-

ing of one of Bach's very finest church cantatas.

Cantata No. 131 is one of a small group of early cantatas written during Bach's short stay at Mühlhausen (1707-8). In fact, this one appears to be the earliest of all his extant cantatas. The Mühlhausen group, which includes No. 4 (*Christ lag in Todesbanden*), No. 71 (*Gott ist mein König*), No. 106 (*Gottes Zeit*), No. 150 (*Nach dir, Herr*), and the wedding cantata, No. 196 (*Der Herr denket an uns*), stands distinctly apart from all his later cantatas. (A few of the first Weimar cantatas are also in this older style or are transitional in nature.)

These early works rely almost exclusively on Bible texts and chorale verses for their librettos and are generally "through-composed," containing numerous short movements of contrasting mood, tempo, texture, and meter played without interruption. In only a few years Bach was to embrace the "new" style of cantata, with its more stereotyped succession of secco recitatives and da capo arias based on the sentimental, pietistic poetry then becoming fashionable. The early works are by no means youthful experiments (Bach, at age twenty-three, was a mature musician), and, for their unique, slightly archaic qualities, highly dramatic writing, and more extensive and varied use of the chorus, they are my own favorites from the entire cantata repertory.

There have been several good recordings of Cantatas Nos. 4 and 106, but until now only substandard editions of the others have been available here. Both the Everest and the Musical Heritage recordings of No. 131 are completely outclassed by Nonesuch's lively new version.

Steinitz is leading a moderate-sized and well-rehearsed chorus of mixed voices and a responsive ensemble of modern instruments (the Bach calls for oboe, violin, two violas, bassoon, and continuo). The tenor and bass soloists are also excellent, but I'm especially impressed by Neil Jenkins' fresh, young, and agile tenor voice. And Steinitz has everything well under control: Tempos and tempo relationships are well judged, ensemble and balance are excellent, and the recording is warm and clear.

Because of the superior vocal and instrumental forces available to them, either a Richter or a Harnoncourt recording of this cantata would probably supersede the present one. But it will be a number of years before Telefunken's complete cantata project gets around to No. 131, and in the meantime Nonesuch's version will fill the bill nicely.

It would be difficult to imagine two more contrasting pieces than the subdued, rather somber Bach cantata, which fills one side of this disc, and Handel's smashing wedding anthem, "Sing unto God," on the other. The wedding was that of the Prince of Wales to Princess Augusta of Saxe-Gotha in St. James's Palace in 1736, and for it Handel supplied eighteen minutes of musical pomp and circumstance with a healthy proportion of vocal fireworks in the form of a six-movement work for four soloists (soprano, male alto, tenor, and bass), mixed chorus, and large orchestra with trumpets and drums. By all accounts, the wedding guests that night were suitably "wowed," and Steinitz's rousing performance does a superb job of re-creating that festive atmosphere.

Handel's chief consideration, it would seem, was to write dazzling, virtuosic music for the soloists, especially the heroic tenor, who must have extraordinary agility and endurance to carry over the full chorus and orchestra in the last movement. The male alto has no easy task either: in the opening number he and a solo trumpet alternate, concertogrosso style, with the full chorus and orchestra. Besides these opening and closing movements, the chorus has a fully developed fugal movement to sing in the middle, following arias for soprano and bass.

It's a splendid, glorious work, and Steinitz's performance is excellent. Handel may have imagined a somewhat more "heroic" tenor voice than Jenkins', but he could not possibly have had a better alto than Paul Esswood.

C.F.G.

BACH: Motets (8). Regensburg Cathedral Choir; Capella Academica of Vienna, Hanns-Martin Schneidt, cond. [Gerd Ploebesch, prod.] ARCHIV 2708 031, \$15.96 (two discs, manual sequence).

Motets: No. 1, *Singet dem Herrn ein neues Lied*, S. 225; No. 2, *Der Geist hilft unsrer Schwachheit auf*, S. 226; No. 3, *Jesu, meine Freude*, S. 227; No. 4, *Fürchte dich nicht*, S. 228; No. 5, *Komm, Jesu, komm*, S. 229; No. 6, *Lobet den Herrn, alle Heiden*, S. 230; *Sei Lob und Preis mit Ehren*, S. 231; *Ich lasse dich nicht, du segnest mich denn*, S. Anh. 159.

B **BACH:** Motets, Vol. 2. Aeolian Singers. Sebastian Forbes, cond. LONDON STEREO TREASURY STS 15187, \$3.49.

Motets: No. 3; No. 5; No. 6. O Jesu Christ, mein's Lebens Licht, S. 118.

Comparisons:
 Forbes (Vol. 1)
 Kahlofer (seven motets)

St. Tr. STS 15186
 Victrol. VICS 6037

Unlike most of his other works, Bach's motets were not put aside and forgotten after his death to await "rediscovery" in the nineteenth century: The choir of Leipzig's Thomaskirche continued to perform them regularly throughout the interval. (Legend has it that when Mozart attended one of those performances he was so moved that he asked for a copy of the work.)

How, then, to explain the relative scarcity of really first-rate integral recordings of these universally recognized masterpieces? No matter. Archiv has made up for lost time by offering a two-disc box of performances, as near to "definitive" as we're likely to hear for a while, of the canonical six motets plus two bonuses—one of them never recorded before, to my knowledge.

One of the bonuses. *Sei Lob und Preis*, is an adaptation to a new text of a middle movement from Cantata No. 28. It has also turned up in a cantata by Telemann. One theory suggests that Bach's son Carl Philipp Emanuel made the adaptation from his father's cantata

Explanation of symbols

Classical:

B Budget
H Historical
R Reissue

Recorded tape:

●● Open Reel
 ● 8-Track Cartridge
 ●● Cassette

and added it to Telemann's cantata when he was performing it. Though Wolfgang Schneider groups this movement along with the other motets in his thematic index, it has usually been omitted from integral recordings of the standard six motets; however, both Kahlhöfer's recording on Victrola and Vol. 1 of Forbes's recording of the motets with the Aeolian Singers on Stereo Treasury include this seventh motet.

The other bonus is the first recording of a delightful double-choir motet, *Ich lasse dich nicht*. It was probably written by Bach's uncle, Johann Christoph (1642-1703), though as recently as 1949 it was still attributed to Johann Sebastian in the Peters edition.

Forbes's integral recording also includes two bonuses: *Sei Lob und Preis* was offered in Vol. 1 (reviewed in the August issue), and Vol. 2, now under consideration, includes *O Jesu Christ, mein's Lebens Licht*, a short four-voice funeral motet with independent instrumental parts. (Because of the independent instrumental accompaniment, it has been numbered along with the cantatas as No. 118.)

Bach seems to have taken special pains with the motets, for several of them are among his most tightly constructed, most artistic, and most nearly perfect works. Many of them are funeral motets, and three of them can be definitely identified with the specific occasions for which they were written in 1723, 1726, and 1729. Little is known of the circumstances or dates of composition of the others, except that they probably appeared during those same years.

Four of the motets (in addition to *Ich lasse dich nicht*) are for two four-part choirs, continuing that lavish tradition that traces its history back through Schütz's *Psalms of David* to the Venetian style of Willaert and Gabrieli. *Jesu, meine Freude* is for a single five-voice choir. Its eleven movements are arranged in a perfectly symmetrical fashion with a large five-part fugue in the middle and the six verses of the chorale alternating with five sayings from the Epistle to the Romans. Both *Lobet den Herrn* and *Sei Lob und Preis* are for a single four-voice choir.

There can no longer be any doubt that Bach performed all these motets with instrumental accompaniment—at least with organ and violone—even though specific instruments are not mentioned in most cases. A cappella choral music was simply not a characteristic mode of expression at this time and did not become so until long after Bach's death. One motet, *Lobet den Herrn*, comes down to us with a figured organ part; and for two more there are surviving instrumental parts doubling the voices: *Der Geist hilft* and *Fürchte dich nicht*.

Schneidt's performances on Archiv include the instrumental bass for *Lobet den Herrn* and two choirs of strings for *Fürchte dich nicht*. The surviving parts for *Der Geist hilft* specify strings doubling Choir I and woodwinds doubling Choir II, and Schneidt includes them. (Curiously, Kahlhöfer's Victrola recording, which also uses instruments for some of the motets, reverses this procedure, assigning woodwinds to Choir I and strings to Choir II.)

Sei Lob und Preis lacks any instrumental parts, but the cantata movement upon which it is based calls for cornetto, three trombones, two oboes, bassoon and strings doubling the voices; Schneidt includes these instruments, but Kahlhöfer performs it with continuo only.



Mrs. H. H. A. Beach
A quintet that's no laughing matter.

For all the other motets Schneidt has devised a continuo part for organ and violone; Kahlhöfer does the same, except for *Jesu, meine Freude*, which he performs a cappella, contrary to baroque practice. Forbes's singers are joined by cello and organ most of the time, but when he reduces the number of singers (such as the trio and quartet movements in *Jesu, meine Freude*) he also frequently eliminates the continuo accompaniment altogether.

The new Archiv recording, then, is the only one that solves the problem of instruments in an altogether satisfactory manner. Quite aside from that, though, Schneidt's performances are superb in their own right. The Regensburg Cathedral Choir is a marvelously well-trained, sweet-toned, and responsive group of boys who follow his well-inflected direction perfectly. The total ensemble has about fifty boys, but Schneidt varies that number frequently for textural contrast, reducing it to as few as three voices per part in sections of *Jesu, meine Freude*. Strictly speaking, the instrumental ensemble is too small for that many singers, but Schneidt and Archiv's engineers have achieved an absolutely ideal balance throughout: The instruments add support and color to the choral sound without ever dominating it.

The Forbes recordings on Stereo Treasury aren't really satisfactory. I'm afraid, even though he is leading an exceptionally fine and well-trained small group of professional sounding singers (I likened them to our own Gregg Smith Singers in my review of Vol. 1). As in the previous volume, the recording engineers have fouled up the balance rather badly, and in forte passages the sopranos cause some severe distortion. The organist provides some insensitive accompaniments, frequently attacking chords ahead of the singers and holding on after they've stopped.

Cantata No. 118 was originally written for an outdoor funeral service, accompanied only by wind instruments with no continuo (two high horns, cornetto, and three trombones). Later Bach rescored it for indoor performance, keeping the horns, substituting strings and continuo for the brass, and indicating optional parts for three oboes and bassoon. There's an excellent Telefunken recording (SAWT 9489) using the original instrumentation and a Musical Heritage recording (MHS 928) of the second version. Forbes has made

his own alteration of this second version: Two oboes play the horn parts, strings play the original brass parts, and the optional oboes and bassoon are omitted; both the Telefunken and MHS versions are superior.

Readers may recall that I had high praise for Kahlhöfer's recording of seven motets when it appeared on Victrola almost four years ago. They remain excellent performances, but Archiv's boys choir is a superior sounding ensemble, not rivaled by Kahlhöfer's mixed choir of amateur singers, well-trained though they are. The superior sound, more accurate instrumental assignments, and an eighth motet make the Archiv well worth the extra dollars. C.F.G.

B **BARTÓK:** Piano Works. Béla Bartók, piano. TURNABOUT THS 65010, \$3.98 (rechanneled) [recorded late '40s].
H Bagatelle, Op. 6, No. 2; Improvisations on Hungarian Folk Tunes, Op. 20; five excerpts; Mikrokosmos; four pieces arr. for two pianos (with Ditta Pasztory, piano); Petite Suite; Preludio all'ungherese; Rondo on Folk Tunes.

This disc of Bartók playing Bartók should be a welcome addition to the library of anyone interested in this composer's music. Made back in the late 1940s, the original monaural tapes have been rechanneled for stereo with reasonably good (if somewhat uneven) results.

Unfortunately, the selections are hardly representative of Bartók's keyboard output. There is not a single complete major work: Only one of the fourteen Op. 6 bagatelles, is included, and all the other compositions, except for the four-hand arrangements of the pieces from the *Mikrokosmos*, are examples of Bartók's "folk music" style. These pieces are, of course, masterpieces of their genre; but they are much simpler in organization than the piano compositions less directly related to folk sources: e.g., the piano sonata or the *Out of Doors Suite*.

Despite this limitation, the disc is an instructive document in regard to Bartók's feelings about how his music should be played. Moreover, it is simply a joy to listen to. Perhaps the most noticeable characteristic of his playing—at least compared to the way his music tends to be played today—is how subtly it is accented. His approach is decidedly lyrical: The driving rhythmic quality of the music is played down, articulations tend to be light, and the accents are usually performed within a fairly narrow dynamic framework.

Yet these performances have a marvelous vitality, achieved mainly through the composer's wonderfully free projection of the rhythmic flow. A great deal of rubato is used throughout, but this is always carefully controlled so that the constant fluctuations seem to grow naturally—almost imperceptibly—out of preceding material. Especially telling are the *Improvisations*, Op. 20 (only five are included), which in Bartók's hands really do sound like extemporaneous musical outpourings.

Bartók's wife, Ditta Pasztory, assists him ably in the *Mikrokosmos* pieces. R.P.M.

BEACH: Quintet for Piano and Strings, in F sharp minor, Op. 67. **FOOTE:** Quintet for Piano and Strings, in A minor, Op. 38. Mary Louise Boehm, piano; Kees Kooper and Alvin Rogers, violins; Richard Maximoff, viola; Fred Sherry, cello. TURNABOUT TV-S 34556, \$3.50.

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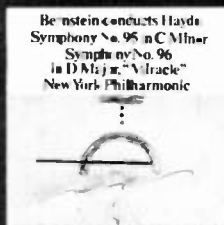
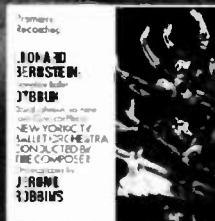


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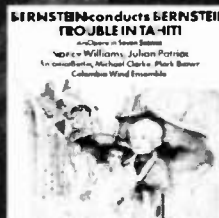


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When we were kids in college, the idea that a Boston lady with a three-initial name—Mrs. H. H. A. Beach—would presume to write music in the large forms broke us up. Of course we never looked into any of this music; we just knew it had to be academic and absurd. So here comes this recording of a major instrumental work by Mrs. Beach, sixty-five years after it was written and thirty years after the composer's death, and it turns out to be quite a lovely piece.

The quintet is very Brahmsian; there is, indeed, scarcely a turn of phrase, a rhythmic figuration, or a harmonic progression throughout its three movements that does not recall something similar in Brahms. Yet the whole thing hangs together—it has integrity and style, and one can listen to it with pleasure for its own values. It is a little smaller in scale and concept than the chamber works of the Master, but it stands up alongside them without apology. Part of the fine effect of the record is due to the superlative performance.

The quintet by Arthur Foote, an older and better-known member of the Boston Academics, also has its Brahmsian passages, but it is far more personal in its light-handed, whimsical thematic invention. Its slow movement—no adagio but a deft intermezzo, weightless as a boll of cotton and full of little surprises by way of instrumental color—is the high point of the score and an endless delight. Unfortunately, the Foote recording is not as good as the Beach, and one suspects it is older. A.F.

BEETHOVEN: Concerto for Piano and Orchestra, in D (after Concerto for Violin and Orchestra, in D, Op. 61). Daniel Barenboim, piano; English Chamber Orchestra, Daniel Barenboim, cond. [Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2530 457, \$7.98.

Comparison:
P. Serkin, Ozawa/New Philharmonia RCA LSC 3152

This brings to five the number of recordings accorded Beethoven's own curious reworking of his fiddle concerto, undertaken at Clementi's urging—mostly because piano concertos at that time enjoyed greater commercial appeal than those for violin. Beethoven did his job well, although all too many passages prove only too strongly just how violinistic his original concept was. He added a few accompanimental diddles here and there, reducing a few moments of piercing eloquence in the original version to a quasimusic-box effect.

There can be no real dispute that the violin version works better, but I wonder if this reworking would be so maligned if most listeners were unfamiliar with the original. In any event, the piano format is absorbing in that it shows just how freely Beethoven looked upon his own handiwork. As with the string-quartet reworking of the Op. 14, No. 1 Piano Sonata and the piano-strings alternate of the Op. 16 Piano-Wind Quintet, he was no slave to detail. Indeed, he modified passagework, changed triplet accompaniments to duplets, and shifted registers when he felt a given effect would work in one instrumental medium but not the other.

The most interesting parts for me are the composer's own cadenzas. (Beethoven left none for the violin version, and most players opt for those of either Kreisler or Joachim.) Liberated from the confines of the violin he really cuts loose, and even if these cadenzas

are unsuitably reckless and exhibitionistically melodramatic (e.g., the almost comical dialogue between piano and kettledrum in the first movement) they are never less than fascinating.

Until now, the most eloquent account of this hybrid was the RCA disc by Peter Serkin and Seiji Ozawa. This newcomer, though very different in concept, offers for the first time really high-powered competition. Pianistically, Barenboim cannot match the younger Serkin: His turns are less evenly gauged; his passagework, though solid and gracious in sound, lacks the nuanced perfection of Serkin's. Barenboim plays with a goodly amount of lyricism, to be sure, but rarely does he achieve Serkin's rapt stillness and repose.

On the other hand, many find Serkin *too* withdrawn in this work, and, while his playing usually has superb linear motion, his unconventionally leisurely tempos (especially in the first movement) often make it all but impossible to project the totality of long-lined paragraphs, as opposed to mere musical sentences. Barenboim sets more orthodox (i.e., faster) speeds and conveniently sidesteps the problem.

His conductorial work here is as outstanding and musical as his soloistic endeavor. He may not command the razor-sharp discipline over his players that a full-time conductor can have, and most likely from choice some of the string playing is a trifle soupy and underarticulated. But the rhythmic underpinning is really excellent (the big tutti midway in the first movement is superbly delineated, with just the right sort of lift and stress), and the playing is warm, vigorous, and committed. Though a small ensemble is apparently used, Barenboim's full-throated tonal approach suggests full-sized forces.

In sum, this is one of the best things—if not the best—Barenboim has recorded. The unaffected performance is beautifully engineered, and the surfaces are faultless. A very enjoyable record indeed! H.G.

B **BLOCH:** Concerto for Violin and Orchestra. Joseph Szigeti, violin; Paris Conservatory Orchestra, Charles Munch, cond. TURNABOUT THS 65007, \$3.98 (rechanneled) [recorded 1939].

Despite sympathetic disc attention from Hyman Bress, Roman Totenberg, and Yehudi Menuhin, Bloch's exotically colored, flamingly agitated, and otherworldly violin concerto still sounds most authentically itself when played by its dedicatee. Szigeti's impassioned and probing reading, seconded by an impressively virtuosic Conservatoire orchestra under the young Charles Munch, makes for an essential pillar of the recorded repertory.

In case you missed this in earlier incarnations, don't hesitate to snatch it up in this agreeably live rechanneling from the 1939 originals. Regrettably, contractual realignments prevented Turnabout from filling the disc with the glorious Szigeti/Farkas reading of *Baal Shem*, the concerto's coupling on its first (Columbia) LP reissue. A.C.

B **BOLCOM:** Frescoes. Bruce Mather, piano and harmonium; Pierrette LePage, piano and harpsichord. [Marc J. Aubert and Joanna Nickrenz, prod.] NONESUCH H 71297, \$3.98.



Joseph Szigeti
Peerless Bloch.

If there were a prize for the century's most wildly bombastic "program" for music, William Bolcom's *Frescoes* would probably win it hands down. He draws on the *Book of Revelation*, on *Paradise Lost*, and on the *Aeneid* for grandiose visions of war, destruction, and death. But Bolcom appreciates the futility of war, and at times the work makes ironic reference to old-time battle pieces and satiric rags to underline this point beyond the shadow of a doubt—perhaps a little too far beyond the shadow of a doubt.

What counts about this work, however, is not its rhetoric, but its fantastic handling of four keyboard instruments. Each player has a piano; in addition one has a harpsichord and one a harmonium. With a combination like that, who needs a symphony orchestra?

Such thunders, such bomb-bursts, such rainstorms, such vast, geologic-sounding masses of tone (if any masses of tone can sound geologic), such strange, fluttery delicacies of sound have never been heard before because they have never been attempted with anything like this arrangement of musical forces. Here we are in an entirely different sonic world from the electronic or, indeed, from anything one normally experiences. I find *Frescoes* totally fascinating from this point of view.

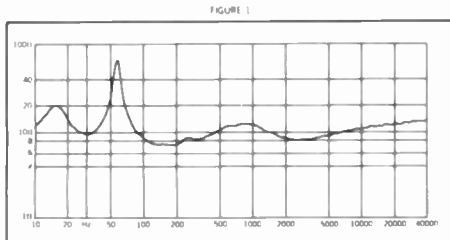
This recording reminds one of those discs of percussion music that were used to demonstrate the hi-ness of the fi in the early days of microgroove. It is better than that, but it relates to contemporary recording as the early percussion discs did to the recording of their own time. A.F.

BOUCOURECHLIEV: Archipel 4. Catherine Collard, piano. PHILIPS 6504 112, \$7.98.

André Boucourechliev's *Archipel 4* is a long piano piece in four sections, which the composer describes in geographical terms. One gathers from the excessively brief jacket notes (they are in three languages, so they have to be short) that he has written three other *Archi-*

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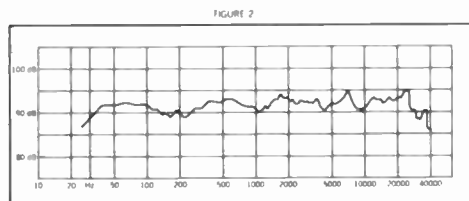
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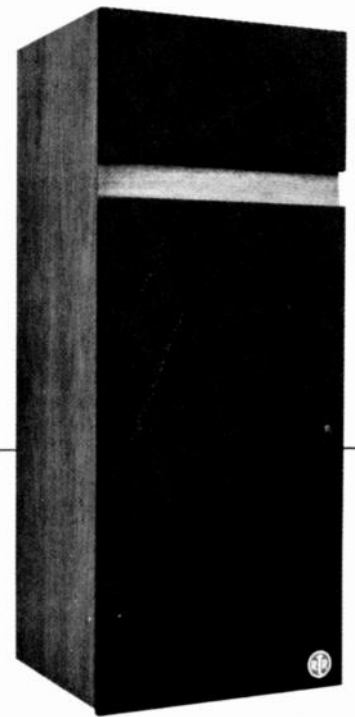
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pelagos, that he uses this term for works wherein improvisation by the player or players is at least as important as the written notes, and that he sees the process of improvisation on the hints and clues of the score as paralleling a voyage among unknown islands with a sketchy map.

Archipel 4 exemplifies all this quite brilliantly, thanks as much to the skills of Mlle. Collard as to those of Boucourechliev. The work is what we used to call a study in sonority: every conceivable kind of tone, nuance, and color that can be drawn from a piano while the player sits at the keyboard is drawn upon here. The incredible roaring climaxes, like breakers hurling themselves on shoreside rocks, are as impressive as the eerie pianissimos wherein one glimpses mysterious glints on the water far away.

But the work is not merely a stunt collection of coloristic devices. It hangs together and rewards repeated hearings. One of its best features is the marvelous recording. A.F.



Alexander Kipnis
A valuable souvenir.

BRITTEN: *Young Person's Guide to the Orchestra*, Op. 34. **PROKOFIEV:** *Peter and the Wolf*, Op. 67. Alec McCowen, narrator (in the Prokofiev); Concertgebouw Orchestra, Bernard Haitink, cond. PHILIPS 6599 436, \$7.98.

Comparison—Britten (orch. only)
Britten London Sym. Lon CS6671
Comparisons—Prokofiev
Farrow, Previn London Sym. Ang SFO 36962
Lillie, Henderson London Sym. Lon CS6187

Haitink is such a consistently distinctive, as well as "merely" skilled, conductor that it's rare indeed to find him seemingly going routinely through the motions, as it were; even then his performances remain admirable for their high executant competence if not for the illuminations we normally expect from him. There is undoubtedly much to admire in his bravura performance of the Britten showpiece and even more to praise in the breadth, weight, and brilliance of the recorded sonics. But when we go back to rehear the best of the orchestra-only versions, the composer's own, Haitink's reading sounds coolly objective in comparison with Britten's infectious zest, humor, and obvious relish. And while the decade-older audio engineering is now surpassed in expansiveness and transparency, it is by no means antiquated.

The overside Prokofiev youngsters' favorite is even more vividly recorded (in 1973; the Britten side was done in 1971), and in this work another dispassionately straightforward orchestral reading is less of a handicap. But the narrator's role is so overtly dramatized, as well as enunciated in such stiff-upper-lip British fashion, that McCowen's appeal is likely to be limited strictly to England.

The much more straightforward Mia Farrow narration (in her husband André Previn's superbly played and recorded Angel version of last February) can be far more confidently recommended to everyone who wants Peter's story *told* rather than acted out. And for those who enjoy its being not only acted out, but uninhibitedly camped up, Bea Lillie remains the camp-fire girl *sui generis, hors de concours, and non compos mentis*. R.D.D.

CASALS: *El Pessebre*. For a feature review of a recording of this work, see page 88.

CHOPIN: *Sonata for Piano, No. 3*—See Recitals and Miscellany: Arthur MacKenzie.

CORNELIUS: *Der Barbier von Bagdad*.

Margiana	Sylvia Geszly (s)
Bostana	Trudelese Schmidt (ms)
Nureddin	Adalbert Kraus (t)
Cadi Mustapha	Gerhard Unger (t)
Caliph	Bernd Weikl (b)
Abul Hassan	Karl Ridderbusch (bs)

Bavarian Radio Chorus; Munich Radio Orchestra, Heinrich Hollreiser, cond. EURODISC 86 830 XR, \$13.96 (two discs, manual sequence).

Comparison:
Schwarzkopf, Gedda, Czerwenka,
Leinsdorf/Philharmonia Orch. Odeon C 147 01448/9

ALEXANDER KIPNIS: Operatic Arias.
Alexander Kipnis, bass; various orchestras. PREISER LV 165, \$7.98 (mono) [recorded 1922–32].

VERDI: *Simon Boccanegra: A te l'estremo addio*... Il lacerato spirito (1922). *Don Carlos: Ella giammal m'amò* (in German, 1922). **WAGNER:** *Die Meistersinger: Verachtet mir die Meister nicht* (1926). *Die Walküre: Wotan's Abschied and Magic Fire Music* (1926). **CORNELIUS:** *Der Barbier von Bagdad, Act I, Scenes 5–8* (with Paul Reinecke, tenor, Frankfurt Radio Orchestra, Hans Rosbaud, cond.: 1932).

Peter Cornelius (1824–74) was a follower of Berlioz, Liszt, and Wagner in aesthetic philosophy but, on the evidence of this delightful comic opera, went very much his own way musically. Though a failure at its Weimer premiere (evidently the victim of a cabal really directed at Liszt) and subjected to various doctorings in the later nineteenth century, this *Barber* has come into its own, at least in Germany, since the publication of an authentic score in 1905.

Cornelius wrote his own libretto, after an *Arabian Nights* tale, and a virtuoso wordsmith he shows himself to be. The logorrheic, self-important Barber, a ninety-year-old busybody who officiously intervenes in the wooing of fair Margiana by lovesick Nureddin, brings gusto to his bluster, vigor to his verbiage. All of the poetry, in fact, is witty and elegant, rhythmically tripping and ideal for musical setting.

As plottmithery, though, the libretto is less satisfactory. Act I is all exposition, which is well and good, but the complications that arise

in Act II (primarily a mistaken-identity situation concerning the contents of a chest), although confusing to the characters on stage, are not suspenseful to the audience. We know all is basically well and are never really surprised—except musically.

Fortunately, the musical invention is of the highest quality; Cornelius had tonal wit to match his verbal facility. The garrulous Abul Hassan Ali Ebn Bekar—to give the Barber the resonance of his full name—prattles on and on, a cross between Osmin and Baba the Turk, without ever covering the same ground in the same way. The lovers' music neatly avoids the sentimentality of the Kreutzer-Lortzing tradition, as well as the pompousness of Wagner. Much of this freshness stems from Cornelius' irregular phraseology; Nureddin's first encounter with Margiana is in seven-beat phrases, and there are similar, elegantly controlled eccentricities throughout the score. Berlioz is clearly one inspiration: The assignation duet between Nureddin and Bostana cleverly glosses the *sotto voce* trio in the first act of *Benvenuto Cellini* (which Cornelius surely heard at Weimar in 1852). The scoring is light and delicious, except when it is ponderous and delicious for the Barber (who at one point describes himself as a "Gesammensch, the Barber of the Future!").

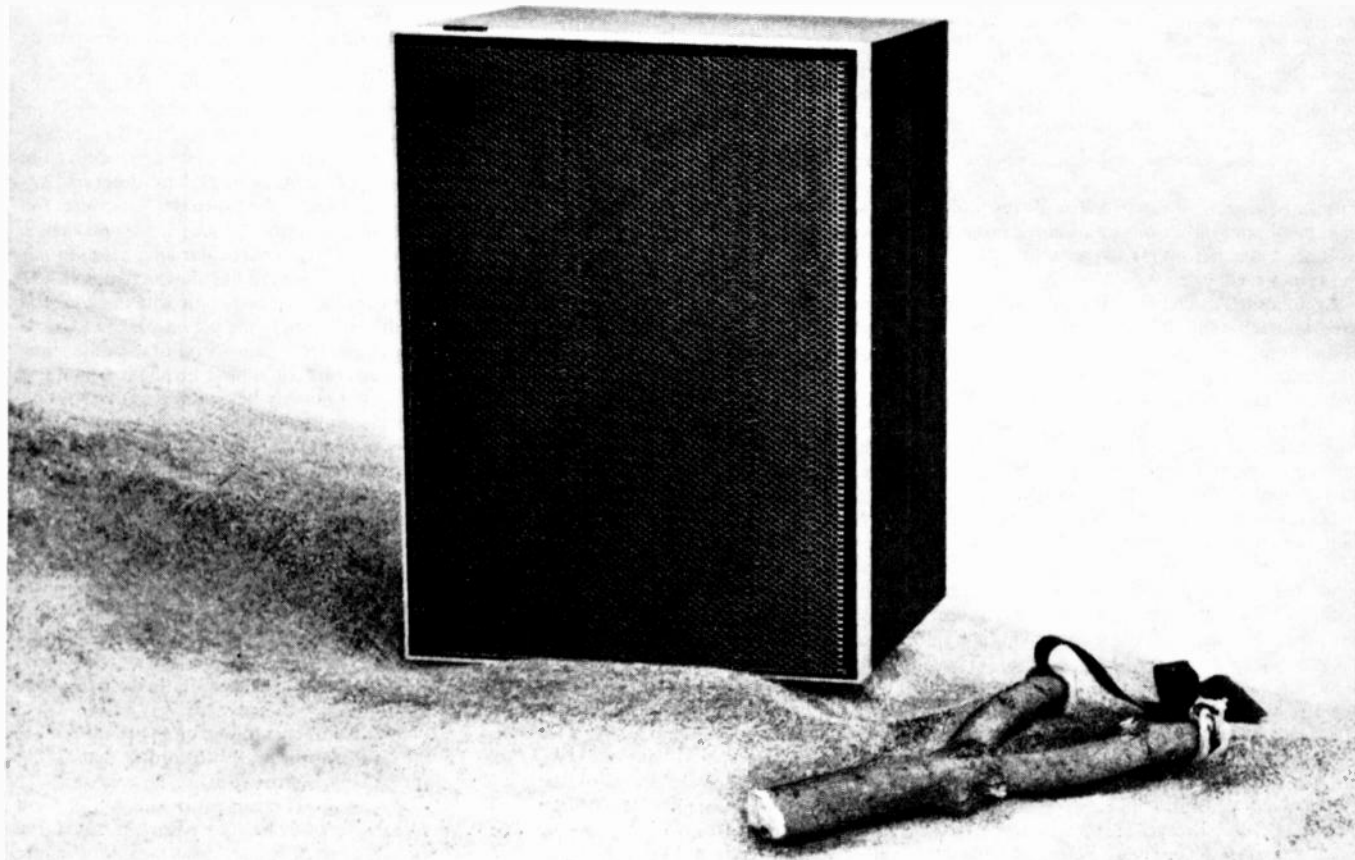
The new Eurodisc recording, which stems from a German television production, is a lively, sometimes even a raucous affair. Its strongest point is Ridderbusch's solid Barber—not subtle, but roundly and cleanly voiced. Adalbert Kraus has one of those light German tenors that thins out perilously above the staff but just escapes turning painful. The ladies, though less characterful, are accurate and charming, while Gerhard Unger and Bernd Weikl contribute firmly to the second-act confusion.

What all this misses, in comparison with the 1956 mono recording conducted by Leinsdorf (recently reissued and available here as an import), is elegance and polish. True, next to Hollreiser's vigor, Leinsdorf occasionally seems pallid. Unvaried vigor can be wearing, though, and the consistently loud singing and playing (plus the boomy recording) of the Eurodisc set sells a good part of the score short. The old cast, too, was pretty remarkable: Schwarzkopf and Gedda at their vocal and stylistic best, Czerwenka dealing more humorously, if less resonantly, with the Barber's words. I've enjoyed this old set for years and would not trade it in for the new one, even though Leinsdorf made a few unfortunate cuts (the new set is complete); I'm even happier to have them both.

Still another view of Cornelius' Barber turns up on the latest of Preiser's "Lebendige Vergangenheit" reissues devoted to Alexander Kipnis: a substantial chunk of the first act (from the Barber's entrance through his monologue "*So schwärmet Jugend*"), recorded from a 1932 Frankfurt broadcast. The sound is quite tolerable, although the Nureddin, Paul Reinecke, is not—nasal and querulous in sound. However, Kipnis is in splendid voice; for sheer tonal clout, there is no Barber to match him. The humor is a bit heavier than Czerwenka's, the patter slightly less fluent, but this is still a valuable souvenir of a great singer.

The Preiser disc is enhanced by the inclusion of Kipnis's complete Wotan's Farewell (i.e., with the *Magic Fire* sequence that was omitted from Seraphim 60163). The Verdi

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arias, from the acoustic era, are more narcissistic than the later, better-known electric versions. The tempo of the *Meistersinger* apostrophe is on the hectic side, but the vocal authority is tangible. The dubbings are good, except for a few mysterious knocking sounds in the Verdi arias.

Eurodisc's *Barber* comes with a German-only libretto and bilingual notes, of which the German version is interesting, the English translation confusingly incomplete and inaccurate. The old Angel issue of the Leinsdorf set had an amusing but very free English translation; the Odeon reissue has an English synopsis, but German-only text. Preiser's notes are in German only; as usual, the source documentation is full and reliable. D.H.

B **DEBUSSY: Orchestral Works.** Luxembourg Radio Orchestra, Louis de Froment, cond. Vox SVBX 5127 and 5128, \$9.95 each three-disc set.

Vol. 1: *La Mer*. Prélude à l'après-midi d'un faune. La plus que lente (with Katerina Zlatnikova, cimbalom). Le Martyre de Saint Sébastien: excerpts (with Jacques Navadic, narrator; Psallette de Lorraine vocal ensemble). Le Triomphe de Bacchus. Le Roi Lear: Fanfare; Le Sommeil de Lear. Marche écossaise. La Boîte à joujoux. L'Enfant prodigue: Cortège; Air de danse. Berceuse héroïque. **Vol. 2:** Jeux; Nocturnes (Psallette de Lorraine vocal ensemble); Khamma; Printemps; Images pour orchestre.

From a side view, these two Vox Boxes look like the phonograph's most ambitious project to date: "ALL THE WORKS FOR ORCHESTRA," the spines read.

Even limited to Debussy, it is no simple job to sort out what should and should not be contained in such an anthology. Richard Freed, in his generally superb annotations for the albums, defines the category width as what the French master "either composed for orchestra, orchestrated himself from his piano originals, or assigned to one of his associates for orchestration." Fair enough.

I'll grant it's a straightforward decision to omit the various Caplet, Stokowski, and Ravel arrangements of several suites and individual piano pieces (including *Clair de lune*). Nor would authenticity have been served by recording the early, fragmentary symphony recently orchestrated by Mark de Voto. (The duo-piano original has recently appeared on records; the transcription, with a not uncharacteristically Debussy sound, has been lately performed by the MIT Symphony.)

More arbitrary is the inclusion of the ballet *La Boîte à joujoux* and the Fanfare from *King Lear*—edited, presumably after the composer's death, by Caplet and Roger-Ducasse respectively—in combination with the exclusion of the *Petite Suite*, which Henri Busser arranged while Debussy was very much alive and appreciative of how well the job had been done.

The pieces with a solo instrument are handled inconsistently too. Nowhere in sight are the *Danse sacrée* and *Danse profane* for harp and strings. One can't banish them as chamber works, for so too are the *King Lear* pieces, which Vox offers. The two rhapsodies (for clarinet and saxophone) and the *Fantaisie* for piano, already recorded by Froment, have been issued on Candide CE 31069 (which I reviewed in March 1974), though Vox makes no mention of that record or the music it contains.

From the vocal works with orchestra, two instrumental excerpts from the cantata *L'Enfant prodigue* are included. Might it not



Claude Debussy—a tradeoff on an indispensable body of music?

have been consistent to include at least the prelude to *La Damselle élue*? A curious compromise is effected in the admittedly problematic *Martyre de Saint Sébastien*. Froment provides more than the standard "symphonic fragments" (available once from Cantelli and Monteux) but far less than the complete musical score (as recorded on fine single discs by Ansermet—surely overdue on Richmond or Stereo Treasury—and Munch on Victrola VICS 1404), to say nothing of the complete score in the context of D'Annunzio's "miracle play" (recorded by Ormandy and Bernstein). This is a hybrid in which Froment has added bits of choral material and spoken narration to suit himself. By the same logic, Vox should have given us a suite from *Pelléas et Mélisande* such as that arranged by Erich Leinsdorf!

Indeed there was lots of room on these dozen disc sides to attempt a more "complete" sampling of Debussy's orchestral works. Some sides time out to barely fifteen minutes, and Vox has even regressed to the old custom of stretching the three *Images* to a full record, thus separating the longest work (*Ibéria*) from its true sequential position as the centerpiece of the triptych.

This remains, however, the first systematic attempt I know to gather integrally what could well be called the New Testament of the symphonic literature, including even some of the more apocryphal chapters. Froment has unearthed a few *morceaux* here making their recorded debuts along with the five essential pillars of this repertoire (*L'Après-midi*, *Nocturnes*, *La Mer*, *Images*, and *Jeux*) and the five pieces of intermediate familiarity (*Printemps*, *Marche écossaise*, *Khamma*, *Boîte à joujoux*, and *Berceuse héroïque*, in order of composition). Heretofore the effort to gather them together in the hands of such authoritative Debussyans as Ernest Ansermet and Pierre Boulez has involved, in the case of the former, a mass of confusing couplings and recordings from a range of periods (some already deleted) and, in the case of the latter, a so-far overly selective survey.

In terms of musical quality, though, does the Vox survey provide a real bargain, or is it a tradeoff for the unquestioned convenience?

On the bargain side, one can invoke the euphoric wit and splendor of the formerly neglected *Triomphe de Bacchus* or the abortive attempt Debussy made to provide incidental music for a 1904 production of *Le Roi Lear*.

The Fanfare from the latter is a charmer, to be sure, but not something I'd necessarily recognize blindfolded as Debussy. It sounds like many another Shakespearean composer, from Walton to David Amram. "*Le Sommeil de Lear*" is Impressionistic in style, evocative but not as epochal as the tragic hero deserves. Another premiere is the composer's transcription of his piano waltz, *La plus que lente*, which neither sounds to particular advantage in this format nor is played "as slowly as possible."

The tradeoff aspects come when one takes a good, hard listen to the playing of the Luxembourg Radio Orchestra—certainly not the worst band that one could have turned loose on this music, but notably below the standard of Ansermet's Suisse Romande orchestra to say nothing of the world-rank ensembles Boulez has had at his disposal. The woodwinds have the right Gallic sound, though they are by no means elegant. Trumpets are assured enough, but they just don't play out with the exultant penitence one wants. The strings are capable of adequate intonation but have little tone to spare. Froment is conscientious and avoids the most objectionable type of interpretation one finds in this idiom—the thick, swooning, overly lush sonic canvas that passes for "impressionism."

Brief comments follow on the renditions of the eleven previously recorded works, in chronological order.

Printemps. The earliest of the well-known orchestral scores has come down to us in the arrangement of Busser. This symphonic suite has enough classicism in it to bring out the straightforward logic that is Froment's strongest quality. Hence, the newest version fares not so badly against Ansermet, Boulez, and Munch.

Marche écossaise. The Scottish-flavored *Earl of Ross's March*, as it is also known, likewise calls for a firm and propulsive baton, which it gets here in moderate degree. Greater rhythmic intensity and virtuosic playing is to be found on a thrilling Toscanini air check and on a deleted Epic recording by Van Beinum and the Concertgebouw.

Prélude à l'après-midi d'un faune. Here we are introduced to one of Froment's big deficiencies: his difficulty in sustaining really soft, atmospheric playing. Maybe three out of every four recordings of this favorite are subtler than this one.

Nocturnes. More of the above. *Nuages* and

Sirènes are really loud and blatant. Some recorded performances are too murky and indistinct, but this one is like a klieg light! All the coarseness of tone sticks out like a sore thumb. *Fêtes* is only a smidgeon better, and the procession episode isn't paced smoothly into the rest (Boulez and Ansermet both having shown how a unified and measured tempo for the whole movement works wonders). Considering the handicap of having the mikes down their larynxes, the ladies in *Sirènes* don't acquit themselves too badly.

La Mer. I note instances of poor articulation, scrawny violins, weak timpani in the first movement. At No. 19 in the "*Jeu des vagues*," the tempos seem too slow, until the subsequently indicated *cédez un peu* is, perversely, speeded up! Elsewhere the tempos are reasonable, and there is some good harp detail at No. 55 of the finale (in which movement the optional brass parts are employed). A fair-to-good interpretation, buried alive by the competition (discussed in more detail in my September 1973 review of Odyssey's reissue of the Szell).

Images pour orchestre. Froment can manage well where the rhythm is firmly defined, so the first movement of *Ibéria* goes successfully enough. In that work's slow section, and in both the other *Images*, the conductor's problem sustaining slow tempos makes ensemble a cliff-hanger all the way. Add a really sick-sounding oboe d'amore in *Gigues*, and you have a "soul in pain," all right—the listener's.

Ansermet's current edition is far from the best representation of his inimitable way with this music. Nor do the current Munch versions (the integral *Images* with the BSO on Victrola

VICS 1391 and *Ibéria* with the Orchestre National on Nonesuch H 71189) match the exciting things he did with the pieces in concert or in his first recorded *Ibéria* (with the Paris Conservatory Orchestra, on English Decca shellacs). Boulez' recording of the *Images* (Columbia MS 7362) is the solidest choice at present, particularly with the disappearance of Monteux's seductively languorous Philips version.

Le Martyre de Saint Sébastien. To carry off this ethereal, suspenseful music demands a level of control and nuanced accuracy that eludes these performers. I have already mentioned my displeasure at the "neither fish nor fowl" choice of the various shapes and sizes in which one can present this musical drama.

Khamma. Charles Koechlin completed the scoring for Debussy, whose interest in this exotic ballet scenario was a sometime thing. It has its attractive moments, but even Ansermet (the only rival version) can't make it sound like a masterpiece. Froment doesn't make it sound bad, at least.

Jeux. Surprise! Froment's feel for strong rhythmic profile works again, yielding one of the best performances in the series. The playing is reasonably alert, and the basic high-tension undulation of this score is conveyed as well as either of Ansermet's recordings (Stereo Treasury STS 15022 and Everest 3285, the latter rechanneled). Some will opt for the more dramatic, rhetorical approach of Boulez (Columbia MS 7361), who is deservedly famous as an interpreter of the score, though undeservedly credited in some quarters with having led its "revival."

La Boîte à jousoux. This ballet (*The Toy*

Box) was posthumously completed by Caplet. Froment's conception fits the same taut outlines as Ansermet's (could the piece work any other way?), but the Luxemburg performance cannot hold a candle to the ethereal delicacy, the rarefied and prismatic shadings of motion and color, that make the Swiss rendition (Stereo Treasury STS 15042) such an enchantment!

Berceuse héroïque. The composer himself transcribed his 1914 piano piece to honor France's allies. It is an enigmatic, somber score with the kinds of kaleidoscopic shifts of mood and texture that make the violin sonata likewise so misunderstood. Considering Froment's apparent confusion about its underlying organization, you might be forgiven for missing what a masterpiece it is. The Van Beinum mono LP that includes the *Marche écossaise* mentioned above ties it up tighter, while Munch's Parisian 78s (the filler for the English Decca *Ibéria* mentioned earlier) speaks with a terrifying eloquence.

Perhaps, then, I have indeed been describing a "tradeoff"—far-from-optimum musical quality combined with ready and economical availability of an indispensable body of music. It may even be unrealistic to hope that the job will be someday done even better. A.C.

DVOŘÁK: Quintet for Piano and Strings, in A, Op. 81. **SCHUMANN:** Quintet for Piano and Strings, in E flat, Op. 44. Artur Schnabel, piano; Pro Arte Quartet. BRUNO WALTER SOCIETY BWS 718, \$7.00 (mono) [from VICTOR/HMV 78-rpm originals, re-



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corded 1934) (Bruno Walter Society, Box 921, Berkeley, Calif. 94701).

Dvořák: Quintet for Piano and Strings, in A, Op. 81; Quintet for Strings, No. 3, in E flat, Op. 97. Stephen Bishop, piano (in Op. 81); Berlin Philharmonic Octet members. PHILIPS 6500 363, \$7.98.

Artur Schnabel recorded four important chamber works with the celebrated Pro Arte Quartet in the mid-Thirties: Schubert's *Trout* Quintet, Mozart's G minor Piano Quartet, and the two pieces here restored to circulation on the BWS disc. All but the Dvořák were transferred to LP in the EMI Great Recordings of the Century series, although the Schumann—coupled with Schnabel's strange postwar *Kinderzenen*—was released only in France.

In my 1961 review of the *Trout* reissue, I found the work of the Pro Arte frilly and old-fashioned and expressed regret that Schnabel hadn't instead collaborated with the stylistically more kindred Budapest Quartet, then also under contract to HMV.

In the Dvořák, however, the Pro Arte's contribution is decidedly more suited to the rhapsodic nature of the composition. Admittedly, many of today's high-powered chamber groups surpass the quartet in actual ensemble, and there are a few period mannerisms such as portamento and sliding that will cause raised eyebrows among current string players. Nonetheless, the Belgian violinist Alphonse Onnou and his associates were obviously magnificent instrumentalists, with big vibrant sounds and a wonderful sense for ardent communication.

The Dvořák is especially successful, too, in its justness of design. The tempos are inevitable, the many transitions and adjustments flowing with organic naturalness. Schnabel was a master of the gearshift, and he manages to bend the tempos so adroitly that one is scarcely aware of any fanciwork. A few sections (the central episodes of the dumka movement, for example) are very brisk indeed, but the total impression is a performance of great breadth and surge. I also like the vigor and clarity of the sound, which though dated and afflicted with surface scratch from the shellac originals is beautifully balanced and muscular.

I am altogether less happy with the oversee Schumann—a good reading certainly, but rather stodgy and genteel when heard alongside the even earlier (1928) edition by Ossip Gabrilowitsch and the Flonzaley Quartet (reissued last year in RCA VCM 7103). The restored sonics are a bit inferior to the contemporaneous Dvořák and, surprisingly, are far below the reproduction accorded the Flonzaleys. Nonetheless, this is a valuable reissue.

The new Bishop/Berlin Octet version of the same Dvořák quintet is tastefully played in a rather taut, restrained, overly intellectualized manner. One of its chief handicaps is the really impossible recorded balance, which gives undue prominence to the piano and assigns the important inner voices (not to say the upper and lower ones as well!) to a position somewhere off in left field. How everyone concerned could have accepted such an unsatisfactory arrangement is anyone's guess, but mine is that the musicians in the studio heard something very different and that something went awry in the mixing.

The second problem with this recording is simply that the catalogue is full of more potent statements: In addition to the old Schnabel, there are the *Odyssey* reissue (32 26 0019) of the Budapest's magnificent account partnered by Curzon's very capable but slightly careful pianism; the London disc (CS 6357) of Curzon's later, much more scintillant playing—with the Vienna Philharmonic Quartet, alas, offering less distinguished string playing; the solid, extroverted RCA disc (LSC 3252) by Rubinstein and the Guarneris; and a really taut, ultra-intense performance (also on RCA, LSC 2985) by Jacob Lateiner, Jascha Heifetz et al. All the above teams enter into the brio of the music with more profile and intensity.

No one can fault the reproduction of the Berliners' version of the beautiful Op. 97 String Quintet, a work almost identical in mood to, but more ambitious than, the so-called *American* String Quartet written at the same time. Here the balance is superb, and the collective warm string sonorities are handsomely mounted on a sleek acoustical backdrop. The Berliners are superior to their counterparts in the Vienna Octet (Stereo Treasury STS 15242) in the scherzo—more bold in their attack, altogether stronger in tone. In the soaring finale, however, the situation is reversed somewhat with the Berliners sounding a bit stodgy and loose-limbed rhythmically alongside the lighter, more mercurial Viennese approach.

But put on the truly incomparable Budapest reading (available with the *American* Quartet on Columbia M 32792 or with the Beethoven Op. 29 Quintet on MS 6952), and both of the more recent versions are utterly eclipsed. The Budapest version is bolder in characterization,



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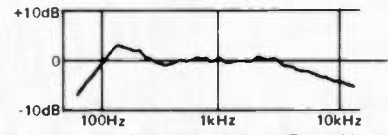
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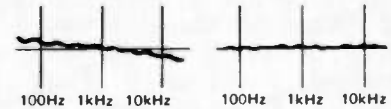
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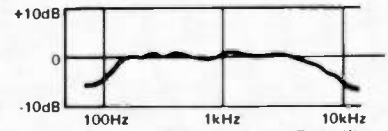


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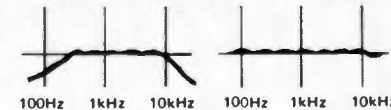


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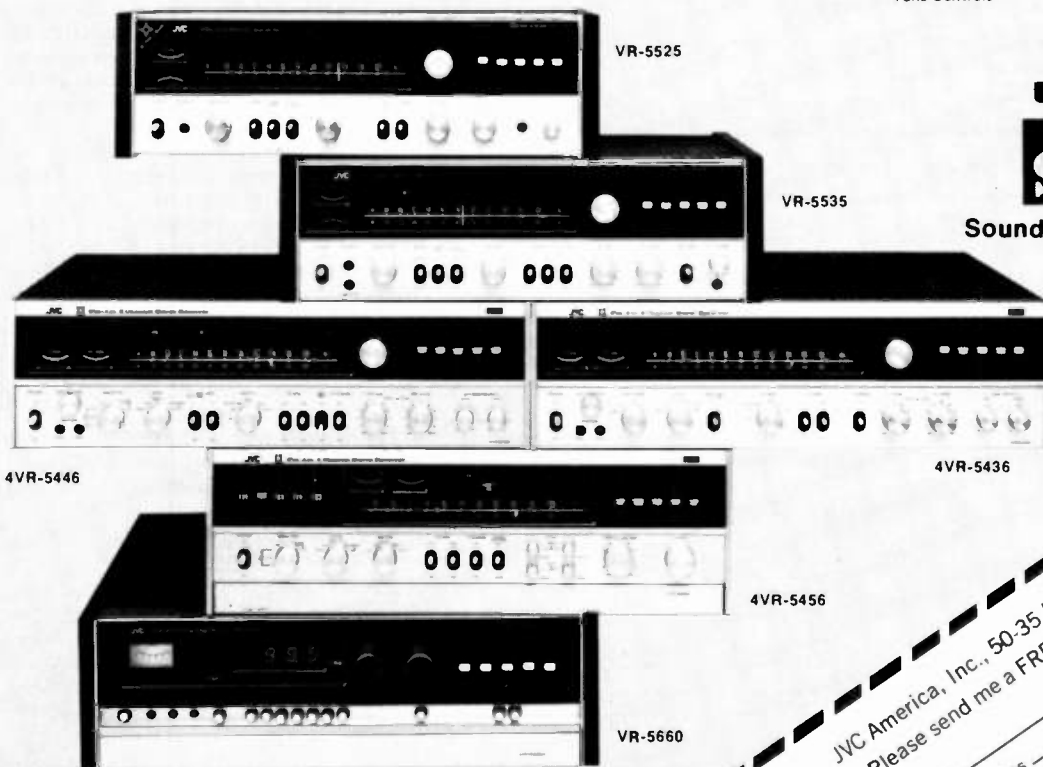


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more decisive in ensemble, and more eloquent than either of those renditions. It all goes to prove, I guess, that even the finest orchestral players must bow to one of the greatest chamber-music groups of the century! H.G.

DVOŘÁK: Serenade for String Orchestra, in E, Op. 22. **ARENSKY:** Variations on a Theme by Tchaikovsky, Op. 35a. English Chamber Orchestra, Johannes Somary, cond. [Seymour Solomon, prod.] VANGUARD VSQ 30011, \$6.98 (SQ-encoded disc).

B **DVOŘÁK:** Serenade for String Orchestra, in E, Op. 22. **JANÁČEK:** Idyll for String Orchestra. Southwest German Chamber Orchestra, Paul Angerer, cond. TURNABOUT TV-S 34532, \$3.50.

Both performances of the Dvořák serenade are unusually good ones, and, although Vanguard's quad produces a warm, agreeable surround effect, Turnabout's stereo sound, with firm registration and strong attacks, is possibly even more welcome.

The choice between the two records is really a matter of price and coupling. The Arensky is a somewhat syrupy work, filled with Slavic melody but on the whole far less stimulating than the Janáček, a relatively little-known work that deserves a wide public. The *Idyll* is a vigorous, imaginative piece of writing that makes a welcome foil for the Dvořák, and again the performance is a strong, incisive statement of the material. R.C.M.

DVOŘÁK: Works for Violin and Piano. Josef Suk, violin; Alfred Holeček, piano. [Jan Vrána prod.] SUPRAPHON MS 111 1311/2, \$13.96 (two discs).

Ballad in D minor, Op. 15; Nocturne in B, Op. 40; Slavonic Dance in E minor, Op. 46, No. 2; Mazurek in E minor, Op. 49; Sonata in F, Op. 57; Romantic Pieces, Op. 75; Sonatina in G, Op. 100; Humoresque in G, Op. 101, No. 7 (arr. Kreisler).

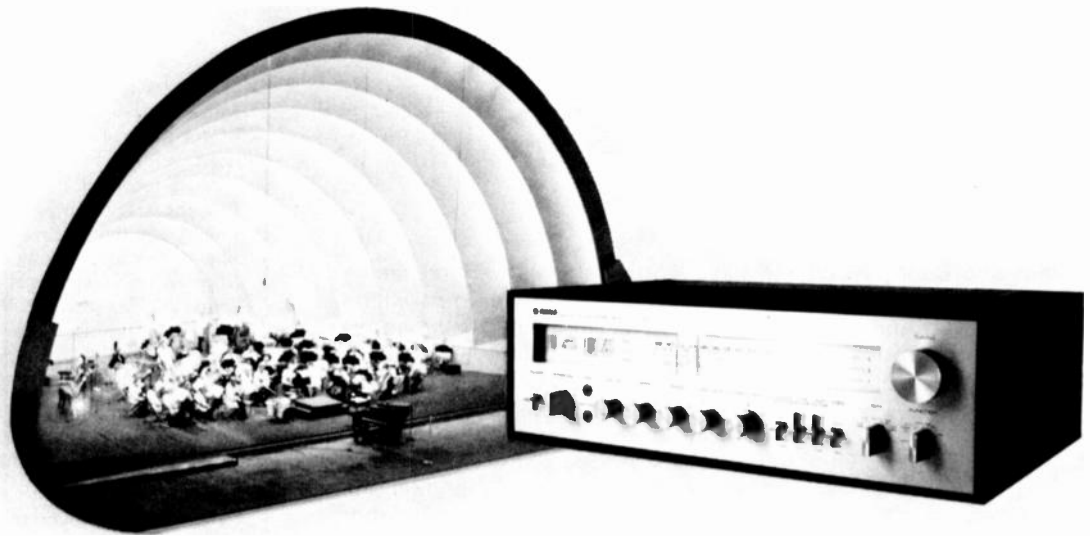
Continuing its series of out-of-the-way Czech music, Supraphon here offers more than added light on Dvořák, for the performances throughout are extraordinarily beautiful. Josef Suk is certainly one of the best violinists around today, and no one projects this kind of music better than he does with the sensitive collaboration of Alfred Holeček.

Except for the violin concerto, Dvořák was not inclined to treat the violin virtuosically, and the three major works here are true chamber music for artists of equal stature. Both the sonata and sonatina are up to the composer's mature standards, but I find the *Romantic Pieces* even more engaging, if less complexly conceived. For sheer lyric warmth and artistic geniality I find them hard to beat, especially as performed here. In fact, I doubt whether the sonata or sonatina would have such strong appeal in lesser performances.

The shorter works are engaging but less impressive than the three large ones, which really comprise Dvořák's significant repertory for violin and piano.

An utterly engaging album both for the music and for its performance. P.H.

FAURÉ: Requiem. Kyoko Ito, soprano; Norio Ohga, baritone; Takashi Sakai, organ; Tokyo Metropolitan Choir and Symphony Orchestra, Kazuo Yamada, cond. [Sachio Watabe, prod.] COLUMBIA MQ 32883, \$7.98 (SQ-en-



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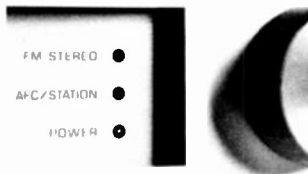
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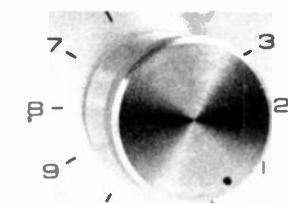
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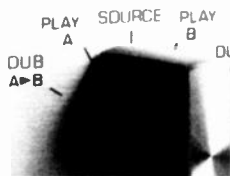


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Twenty of the world's prominent musicians are writing in Schwann.

Isaac Stern and Benny Goodman have written articles for Schwann's 25th ANNIVERSARY ISSUE published in October. Their articles will be among twenty lively and amusing articles by performing artists and recording executives in this very special Schwann.

Also writing about their lives in the world of music and recordings are Aaron Copland, Eugene Ormandy, Richard Rodgers, Erich Leinsdorf, Errol Garner, E. Power Biggs, Woody Herman, Arthur Fiedler and others. These contributions form a 30-page feature section, making the October Schwann a real collectors' item—one you will want to read and keep.

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Schwann Record & Tape Guide

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coded disc). Tape: MAQ 32883, \$7.98 (Q-8 cartridge).

Fauré's setting of the Requiem is the gentlest of all, evoking a heaven in the spirit of Monet, with never a suggestion of the terrors of Bosch. It is a work of consolation that lifts up the heart.

Much recorded, it has received several performances that outpoint this one for solo singing and interpretive insight. But this version is thoroughly respectable and in quad (there is no two-channel edition, though of course the SQ disc is fully compatible) provides some lovely, room-filling sounds that make it one of the more attractive vocal records in the new medium. R.C.M.

FOOTE: Quintet for Piano and Strings, in A minor—See Beach: Quintet.

FRESCOBALDI: Keyboard Works. Blandine Verlet, harpsichord. TELEFUNKEN SAWT 9597, \$6.98.

First Book of Toccatas, Partitas, etc. (1637): Toccata I; Capriccio Fra Jacopino; Corrente quattro; Partite sopra l'Aria di Monicha. Second Book of Toccatas, Canzoni, etc. (1637): Toccata I; Toccata X; Toccata XI; Aria detto la Frescobalda; Aria detto Balletto.

FRESCOBALDI: Keyboard Works. Lawrence Moe, organ. CAMBRIDGE CRS 2516, \$5.98.

Canzone alla Francese (1645): eight selections. First Book of Capricci, Ricercari, and Canzoni (1626). First Book of Toccatas, Partitas, etc. (1637). Second Book of Toccatas, Canzoni, etc. (1637). Fiori musicali (1635).

Blandine Verlet has finally topped a long-standing myth—and has produced one of the most entertaining records of the year in the process.

Frescobaldi is a prime example of an "early" composer (seventeenth century) universally regarded by the musicologists as a terribly important fellow whose keyboard music is hardly ever played because it's always so boring. Well, Miss Verlet's harpsichord performances of these excerpts from his two books of toccatas and diverse pieces prove that his music can be charming, or tender, or bristling with excitement—in short, it can be thoroughly enjoyable—if only the artist observes the spirit as well as the letter of Frescobaldi's own written directions, suggestions, and hints. (It also helps if the performer is a genius and a technical wizard.)

Specifically, Miss Verlet plays with a great deal of rhythmic freedom and seemingly boundless energy, storming through a virtuosic passage, lingering on an expressive dissonance, ornamenting elaborately, and bringing these pieces vibrantly to life—for the first time in my experience. Although this vigorously improvisatory approach is clearly and specifically sanctioned by Frescobaldi in the prefaces to several of his keyboard publications, it seems that until now musicians have just been too timid to take him at his word and go "all the way" as Miss Verlet does. She's of course doing more than simply following instructions. Few performers in the world, I suspect, have the kind of inner rhythmic sense that allows the pulse to be so free and yet so completely natural sounding. And few performers have the technical facility to play in this style with such a flair and with such apparent ease.

Miss Verlet, then, has drastically changed my attitudes about Frescobaldi's keyboard music: and she has implied that our attitudes

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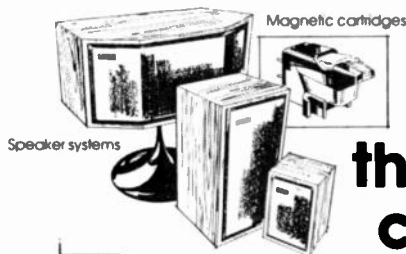
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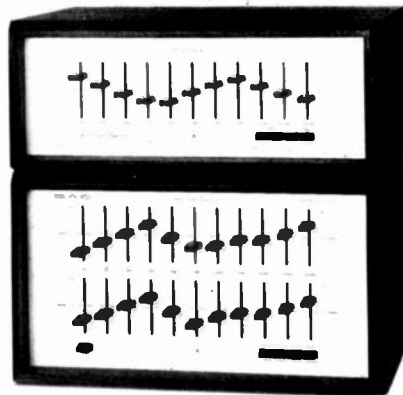


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about much early music might be wrong. We simply must wait until those venerated and dusty old manuscripts are taken down by an artist of her brilliance and insight.

It is impossible to imagine two more dissimilar approaches to similar music than Verlet's and Lawrence Moe's approaches to Frescobaldi. Where Verlet is brilliant, free, scintillating, and vigorous, Moe is slow, stodgy, hidebound, and lifeless. His is a "scholarly" approach; he has read the composer's prefaces, and he has carefully researched the notational problems involved, but he seems to have become so bogged down in the minutiae that he has forgotten he is performing and not giving a lecture/demonstration.

Most of Frescobaldi's keyboard music is equally suited to harpsichord or organ; in fact, his titles often specify "for harpsichord and organ." A couple of pieces require the organ's pedals, and the liturgical pieces would obviously be of more use to the organist, but the others can be performed on either instrument. Verlet's attractive-sounding harpsichord is not identified, but the jacket photograph of an exquisitely painted seventeenth-century French or Flemish double may be the one. Moe is playing a very old one-manual Italian cabinet organ. It may be authentic, but it's also wheezy, with unsteady wind and an unattractive sound.

Verlet's recording, though, represents a major breakthrough in the presentation of early music. You must hear it for yourself. C.F.G.

B GILBERT AND SULLIVAN: *The Mikado*.

The Mikado of Japan	John Holmes (bs)
Ko-Ko	Clive Revill (b)
Nanki-Poo	John Wakefield (t)
Poon-Bah	Denis Dowling (bs-b)
Pish-Tush	John Heddle Nash (b)
Yum-Yum	Marion Studholme (s)
Pitti-Sing	Patricia Kern (ms)
Peep-Bo	Dorothy Nash (s)
Katisha	Jean Allister (ms)

Sadler's Wells Chorus and Orchestra, Alexander Faris, cond. [Norman Newell, prod.] STANYAN 2SR 9009, \$7.95 (two discs, automatic sequence; Stanyan Records, Box 2783, Los Angeles, Calif. 90028).

It is ironic that this Sadler's Wells-derived *Mikado*, originally released by English EMI in 1963 but never previously released domestically, is now available here but *not* in England. (It resurfaced briefly not long ago on World Records.)

And a worthy performance it is, perhaps the closest we've come on disc to a group of real singers who can "play" G&S. John Wakefield's easy, stylish Nanki-Poo is my favorite (forgive me, Leonard Osborn), and Patricia Kern is a sumptuous Pitti-Sing. The other parts have been better taken elsewhere, and I am bothered by a tendency to detach notes by clipping metric values (as if the singers were apologizing for really *singing*), but only Marion Studholme's Yum-Yum, especially precarious on top, is less than satisfying.

Under Alexander Faris' energetic direction the performance moves with firm if unobtrusive (and occasionally unpolished) tread—not an all-encompassing view of the piece (I should add that I consider *Mikado* one of the supreme products of Western theater), but a valid one that at least respects Sullivan's genius as much as Gilbert's. Ensembles are carefully balanced and articulated, and Faris produces some de-

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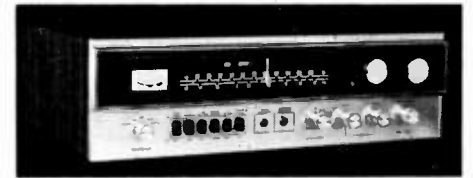
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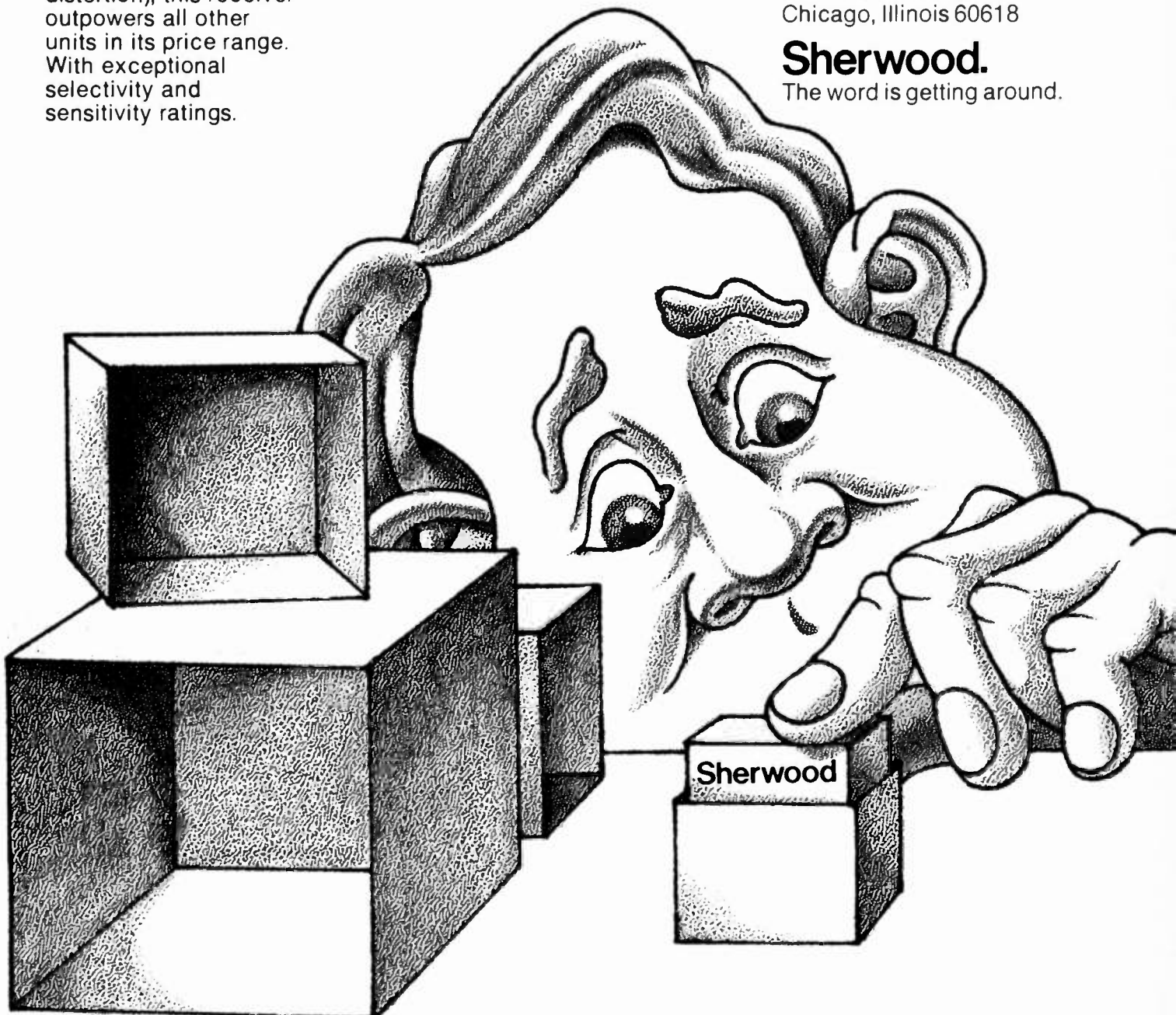
Which only proves that, in hi-fidelity manufacturing, good things come from small packagers.



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licious effects with precisely executed accompaniment figures. The recorded sound is bright and close, though less clear (particularly in the highs) than on the World Records issue, and the pressing is distinctly less good.

Three problems. First, the overture used is a tricky-cutesy new mishmash that bothers me. Not that the official overture is sacred. But even if it wasn't put together by Sullivan, it was done *for* him, and this new concoction—a sort of *Fantasia on Themes from "The Mikado"*—just doesn't do the job. Even Sullivan's own, more elaborate overtures (*Iolanthe*, *Yeomen of the Guard*) aren't remotely like this.

More serious is the level of competition. Despite the familiar trace of oratorio stodginess, Malcolm Sargent's *Mikado* (Angel SBL 3573) remains the fullest musical projection of Sullivan's score. The third and last of Isidore Godfrey's recordings (London OSA 1201) is, with the *Pirates* recorded shortly thereafter (now on Richmond SRS 62517), perhaps his greatest—magically responsive, buoyant playing and an unbeatable cast. Against all expectation, however, the latest D'Oyly Carte version, conducted by the company's excellent new music director Royston Nash, is thoroughly competitive, and not surprisingly it is stunningly recorded. (More about that when London releases it domestically.)

But that brings us to the final problem: dialogue. Or, more accurately, the lack of it. We still have no *Mikado* with dialogue, thus depriving it of its rightful stature. You'd think a major point in doing a new recording would be inclusion of dialogue, yet Decca/London has flubbed the opportunity to make its new set *the* version to have. How such decisions are made I've no idea, but I'm told that the recently recorded *Iolanthe* does have dialogue. Some small consolation. K.F.

HANDEL: Orchestral Works. Leslie Pearson, harpsichord and organ; John Constable, harpsichord; English Chamber Orchestra, Raymond Leppard, cond. PHILIPS 6700 050,

\$15.96 (two discs, manual sequence).

Concerti grossi, Op. 3: No. 1, in B flat; No. 2, in B flat; No. 3, in G; No. 4, in F; No. 4 bis, in F; No. 5, in D minor; No. 6, in D. Concerto grosso in C (*Alexander's Feast*). Overtures: in B; in D. Hornpipe.

Comparisons—Op. 3: Marriner/Academy St. Martin Richter/Munich Bach Orch

Argo ZRG 5400 Arch 2533 116

Yes, there is room for one more. Handel's Op. 3 (of 1734) has been strongly represented in the catalogue for some time by the single-disc releases of Neville Marriner and Karl Richter. Raymond Leppard—with two discs and correspondingly higher cost—nevertheless makes a strong case for his own set, which has a number of persuasive features.

The first is the inclusion of "fillers," of which the most substantial is the *Alexander's Feast* Concerto, extraordinarily lively and varied in texture, and closing with a delightfully inventive dance movement. Also welcome is such a piece as the Overture in D, which was found in King George III's music collection and has probably not, according to Leppard's notes, been unearthed before in modern times (an elegant closing fugue is the high point here). A curiosity too is the F major Concerto that appeared as No. 4 in the first published edition of Op. 3 and was afterward replaced by another concerto in the same key.

A second selling factor of the Leppard set is the annotation by the conductor—a model of intelligence, perception, and scholarship.

The third consideration is, of course, the style and skill of the performances, which set forth the music trimly, happily, without haste, without heaviness. Leppard is blessed with a fine pair of oboists, who take the lead in most of these pieces, abetted by an excellent solo violin. The pleasures of this music are many: the fine sonority of the recorder/oboe/violin interplay in the Largo of No. 1; the lofty, serene, dark-hued melody of the Largo of No. 2; the numerous deft fugal movements that flowed so effortlessly from Handel's pen.

Of the three recorded versions mentioned here, Leppard's is in general the most lyric, the most easy-breathing. Marriner leans to some-

what faster tempos with a bit more bite into accents, a little more emphasis in delineating fugal entries. Richter takes the fast movements almost twice as fast as Leppard, and though he holds the music together well at his chosen pace he has not much time for subtleties. The recorded sound on the Richter is extremely bright, almost metallic.

If you want Op. 3 on one disc, go to Marriner; if you are willing to invest in a two-disc set with its added attractions, Leppard will not disappoint you. S.F.

HANDEL: Sing unto God (wedding anthem)—See Bach: Cantata No. 131.

HAYDN: Quartets for Strings: in B flat, Op. 50, No. 1; in C, Op. 50, No. 2. Tokyo Quartet. [Cord Garben, prod.] DEUTSCHE GRAMMOPHON 2530 440, \$7.98.

B **HAYDN: Quartets for Strings, Op. 71: No. 1, in B flat; No. 2, in D; No. 3, in E flat.** Griller Quartet. [Marc Aubort, prod.] BACH GUILD HM 41 SD, \$3.98 [from VANGUARD VSD 2033 and 2034, 1959].

R **HAYDN: Quartets for Strings, Op. 74: No. 1, in C; No. 2, in F; No. 3, in G minor.** Griller Quartet. [Marc Aubort, prod.] BACH GUILD HM 42 SD, \$3.98 [from VANGUARD VSD 2033 and 2034, 1959].

The Tokyo Quartet is perfectly suited in musicianship and virtuosity to achieve splendid things in the Haydn string-quartet literature, and after hearing this record one cannot but hope that it is the beginning of a series (four works remain in Op. 50 alone).

The reason is that these players know what a Haydn quartet is all about. They have the right sound with clean, on-the-note intonation and narrow vibrato, the right sense of accent and pulse, and a characteristically Japanese flair for color and texture so that the interaction of the four instrumental lines is always beautifully explicit. Moreover there is a true sense of joy. The musicians obviously are delighted with this music, and the manner in which they play it makes that delight contagious.

The Griller editions of Opp. 71 and 74 are first-rate performances—not quite as light and joyous as the Tokyo Quartet, but artistically sound in realization. They have been in the catalogue before; the recorded sound is that of some fifteen years ago but quite acceptable. At the moment, these sets hold their own with the other available accounts of this repertory, and the advantage of being able to purchase complete single-disc editions will be attractive to many. (This is, as a matter of fact, an improvement over the original Vanguard issues, which coupled Op. 74, No. 1, with Op. 71, Nos. 1 and 2, and Op. 71, No. 3, with Op. 74, Nos. 2 and 3.) R.C.M.

IVES: The Celestial Country; Sonatas for Violin and Piano; Symphonies Nos. 2 and 4; various vocal and instrumental works. For a feature review of recordings of these works, see page 79.

JANACEK: Idyll for String Orchestra—See Dvorak: Serenade.



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CIRCLE 42 ON READER-SERVICE CARD

LAMBERT: The Rio Grande—See Walton: Symphony No. 2.

B **MAHLER:** Symphony No. 9, in D.
H Vienna Philharmonic Orchestra,
Bruno Walter, cond. **TURNABOUT THS**
65008/9, \$7.98 (two discs, rechanneled, automatic sequence) [recorded in concert, January 16, 1938].

Since RCA's mid-Fifties deletion of LCT 6015, nearly a generation of record collectors has lacked ready access to a doubly significant historical document: the first recording of a complete Mahler symphony under Bruno Walter's baton, and perhaps the last memento of the prewar glories of the Vienna Philharmonic—this live performance came less than two months before Hitler's *Anschluss* of Austria.

That such a work in such a performance took place under these circumstances is a chilling but fitting irony: a study in tone of a man and an empire and a tonal system living on the brink of dissolution; an inspired conductor, long a champion of the music, driving it forward in one agonized surge; players responding passionately to the occasion with string attacks of ferocious intensity (cf. the development's climax in the *Andante comodo*, and the entire final *Adagio*), with the crispness of horns and trombones (the *Rondo-Burleske* and countless places in the opening movement), and with the sardonic boldness and lustiness of the winds (most, but particularly the ending, of the *Ländler*).

The particular qualities of this Ninth have not since been matched, though many Mahlerians, in the period prior to the Turnabout Historical Series reissue—and last year's on German DaCapo—have gotten used to some truly excellent modern editions. Bernstein (Columbia M4X 31427) and Kondrashin (Melodiya/Seraphim SIB 6029) have forward thrust and drive; Barbirolli (Angel SB 3652) benefited from glowingly lyrical playing by the Berlin Philharmonic; Solti (London CSA 2220) is hair-raisingly raucous and detailed; and Anserl (Supraphon 50813/4, formerly on Crossroads) used his stupendous Czech woodwinds to produce a masterfully shaded *Ländler*.

But none of the others quite, in the *au courant* phrase, got it all together like this granddaddy recording of them all. Even the moments of untidiness (the recklessly driven *Rondo-Burleske*) don't to me justify Walter's reputed dissatisfaction with the 1938 version. Indeed, his stereo remake with a band of Los Angeles studio musicians (Odyssey Y2 30308) has always struck me as one of the least appealing of the contemporary Ninths, with its flabby rhythm, inconsistency of instrumental style, and boomy sound.

No matter which or how many more "hi-fi" Ninths you may have, I think you owe it to yourself to investigate this reissue. Turnabout, like RCA before, has done wonders editing out those horrendous fading side breaks of the shellac originals, and the current incarnation, despite "two-channel re-recording," has at least avoided obtrusive (and phony) directional effects, merely adding a bit of bloom and resonance to the already well-balanced sound. In fact, the tighter and drier equalizing of the Victor LPs made for a more biting impact, so those who have playable copies of that set need not rush to dispose of it.



Bruno Walter
Getting Mahler together.

I regret that Turnabout has stretched the symphony over four sides. RCA fit it onto three, and the DaCapo reissue cut that to two and two-thirds, filling with Walter's magnificent 1938 studio version of the *Adagietto* of the Fifth Symphony and the familiar 1949 *Kindertotlieder* with Ferrier. We could have used domestic issues of Walter's other prewar Mahler in Vienna, that *Adagietto* and Kerstin Thorborg's "*Ich bin der Welt abhanden gekommen*" (from the same 1936 concert as the famous *Das Lied* now on Seraphim 60191).

A.C.

MARCELLO: Concerti a cinque, for solo violin and cello obbligato (12), Op. 1. I Solisti di Milano, Angelo Ephrikian, cond. **TELEFUNKEN SAWT** 9601/2, \$13.96 (two discs, manual sequence).

Benedetto Marcello, self-styled "*dilettante di contrapunto*" though he was (prevented by noble birth from turning pro), nevertheless produced this highly respectable set of twelve concerti grossi (published in 1708) at least half a dozen years before Corelli set the norm with his Op. 6.

Marcello had a firm grip on the current style, and these works—eight of which are in the four-movement *concerto da chiesa* mold—abound in noble, broad-paced opening movements that flirt with *contrapunto* without ever getting very seriously enmeshed in a real fugue (a few imitative entrances are about as far as they go). The pieces are really solo-violin concertos, in which the protagonist does everything that might be expected of him at the turn of the eighteenth century: executing bright fanfare figurations, *affettuoso* melodies in the slow movements, and brief exchanges with the obbligato cello on occasion. Ensemble sonority plays a part too—witness the series of full-orchestra chords set apart by long rests in the *Adagio* of No. 3. An interesting collection that serves to remind us that the milestones of history (i.e., Corelli's Op. 6) never occur in isolation.

The performances are trimly handled. The violin soloists (there are two of them) are relatively dry, lithe, and pure in their approach, perhaps a bit pinched at moments. But stylistically everything is in its proper place. S.F.

MASSENET: Thérèse.

Thérèse Huguette Tourangeau (ms)
Armand de Clerval Ryland Davies (t)
André Thorel Louis Quilico (b)
Morel Neilson Taylor (b)
First Officer Ian Calley (t)
Second Officer Alan Opie (b)

Linden Singers; New Philharmonia Orchestra, Richard Bonyngé, cond. **LONDON AOSA** 1165 \$6.98.

Richard Bonyngé's laborings in the lesser French and Italian vineyards have recently turned to the perfumed (and, like Beaujolais, short-lived?) wines of Jules Massenet, with performances of *Esclarmonde* (1889) and the present opera, *Thérèse* (1907). *Thérèse*, written toward the end of Massenet's composing life and considered by some the best of his late works, was composed for the Monte Carlo Opera and contralto Lucy Arbell. It had some success there before sinking into oblivion.

The opera is a short one, lasting in its two acts a little over an hour (the complete work is contained on the one disc), and is a standard triangle plot set in the French Revolution. Thérèse, married to André (a Girondist deputy), whom she respects but does not love, is in love with the nobleman Armand, Marquis de Clerval, a childhood friend of André's. André shelters the returning Armand from the revolutionaries and gives him a safe-conduct to escape once more. Armand tries to get Thérèse to escape with him; she is torn but hears that her husband has been arrested with the rest of the Girondists. She sends Armand away and, in a not-surprising finale, marches out through the Jacobin mob to go with André to the guillotine.

As can be gleaned from this précis, the story is not long on originality, and although the contest between love and duty is stressed in the libretto (and perhaps represents a deepening of character from the usual Massenet heroine, since Thérèse typifies this struggle) the characters hardly escape the confines of the cliché.

The opera, moreover, suffers badly from obvious comparisons: first to *Andrea Chénier*, which may not possess its elegance but certainly gives a better picture of Revolutionary France and some better vocal opportunities; and second, and most devastatingly, to Poulenc's *Dialogues des Carmélites*, in which the central concept here, that of duty, is immeasurably more movingly handled. Sister Blanche's flight from the convent and her eventual, inevitable return so that she may die with her sisters in Christ makes for a walloping curtain (as *Thérèse* does), but a "curtain" whose stage qualities are outweighed by its human ones. Massenet's solution of having the final declaration spoken and not sung carries dramatic punch (although he provides a sung alternative, cautious man that he is!). But the whole scene, with its triple *forte* chords, reeks of stagnancy, as does Thérèse's cry of "*Vive le roi!*" The Girondists were the liberals (in contradistinction to the radical Jacobins) of the French Revolution and largely opposed the killing of Louis XVI, but none of them were royalists of this brummagem stripe.

There is no doubt, on listening to this score, that Massenet was a finer opera composer than he has been credited. The craftsmanship of the "numbers," their careful joinings, and the felicity of his instrumentation are qualities that deserve praise that they have all too seldom received. Yet I find in this score a certain mechanicality, a certain safe timidity, not

present in other of his works. Of his lesser-known compositions, *La Navarraise* may be crude and obvious, but it packs a more genuine *verismo* punch (it's quite simply a ballsy opera and rather atypical of Massenet), while *Le Jongleur de Notre Dame*, often dismissed as mere sugar, may be currently out of fashion but is throughout a convincing and superior score.

The best passages in *Thérèse* are those in which Massenet evokes a dreamy, idyllic past (can this be read autobiographically?). These are the reiterated *menuet d'amour*, whose harpsichord timbres echo in my mind those of the Grétry aria scene in Tchaikovsky's *Queen of Spades*; the lovely scene with André and Thérèse by the pool in Act I; and the overcast menace of Thérèse's aria "*Jour de Juin! Jour d'été!*" in Act II. Even in these passages, though, unintended imitations occur: The theme that accompanies André's thoughts of the past in Act I is almost note for note the same as the famous "Julien theme" that opens Charpentier's *Louise*.

Certainly part of *Thérèse's* lessened appeal is owing to the present performance and recording. Massenet's music-making, in its inherent softness and plush modulations and harmonies, can all too easily slip into salon music unless constant attention is paid to the musical line (which he is always careful to build in) and to rhythmic vitality. This is doubly true of the lesser works. Richard Bonyngé's conducting does not for the most part possess these qualities: It is homogenized playing that lacks firmness and thrust. Listen to the entrance of Armand—a mini-*entre-scène* of the kind that Massenet could always conjure up and that in the hands of a Beecham could be evocative beyond its deserts. Here it is routine.

Huguette Tourangeau, in the title role, could have benefited from stronger conducting, as her performance suffers from defects similar to Bonyngé's: a slackness of phrasing and rhythm, particularly in the faster passages, and a glutinous approach to enunciation. (Does this condition affect all Bonyngé leading ladies?) Tourangeau improves in the second act, but my feeling remains that she has the vocal and dramatic equipment to do far better in this part.

Ryland Davies is a serviceable tenor, with not much on top (but the role lies rather low), and does well with a tenor role that is more than usually thankless (and that's saying a lot). The only top-class performance is that of Louis Quilco as André: the kind of phrased, ongoing vocal line and accented movement—allyed to a splendid baritone—that should have typified the whole enterprise.

The recording is likewise serviceable if undistinguished, with voices and orchestra in soft focus, and the musical line in the band often obscured. P.J.S.

R MILHAUD: The Four Seasons. Various soloists; Lamoureux Concerts Ensemble, Darius Milhaud, cond. PHILIPS 6504 111, \$7.98 [from EPIC BC 1069, 1960].

Concertinos: Spring, Op. 135; Summer, Op. 311; Autumn, Op. 309; Winter, Op. 327.

Although appropriately grouped together as *Les quatre Saisons*, the first and last concertinos making up this piece are separated by almost twenty years.



István Kertész—Mozart in the grand manner.

Musically, *Spring* and *Winter* turn out to be the best. *Spring* (1934), for violin and chamber orchestra, is a small miracle of grace and lightness, with the violin flowing with perfect ease through a fine latticework created mostly in the upper registers of the chamber orchestra's instruments. *Winter* (1953), unlike the others, breaks down into three easily discernible movements, with the outer ones offering intriguing, energetic contrasts between the solo trombone and the string sonorities, while the middle one has a dreamy, blueslike air about it.

But such contrast is sorely lacking in *Summer* (1951), for viola and nine instruments. Rambling through the constant texture changes that often trademark Milhaud's polyphonically oriented style, it has almost no rests, dynamic variety, or shifts in pace to break the utter monotony of the constant movement of sound. *Autumn* (1951), for two pianos and eight instruments (including three horns), does start off with a placid, Provençalesque introduction building up to a flashy two-piano solo. But much of the material that follows offers little interest beyond the progress and interplay of the instrumental lines; and the solo writing here often strikes me as overly ponderous, especially considering the context.

This recording, unavailable domestically for a decade, reproduces with excellent clarity the small instrumental groups, although the two pianos have been somewhat buried. Milhaud shows his usual insight into his own music in nicely paced performances that generally get very good work from the soloists, particularly in Szymon Goldberg's spirited, *dolce* violin playing and in the robust trombone antics of Maurice Suzan, now one of France's important conductors. R.S.B.

MONK: Our Lady of Late. Meredith Monk, voice and glass; Collin Walcott, glass. MINONA RECORDS, \$5.00 (available from New Music Distribution Service, 6 W. 95th St., New York, N.Y. 10025; add 40¢ for postage).

Meredith Monk is best-known in avant-garde circles as a dancer and as a creator of mostly nonverbal mixed-media theater pieces. But with this, her second record (the first, called

Key, appeared on a different but equally obscure label), she confirms her position as a forceful figure in experimental music as well.

Collin Walcott's contribution here confines itself to the beginning and end, with some percussive knockings on glass. The bulk of the record consists of Miss Monk running her finger around the rim of a glass partially filled with water and setting up the expectedly eerie, ringing drone one gets when one does that.

Over the drone she vocalizes. But this is hardly vocalization in the standard Western sense. Miss Monk has mastered a quite remarkable assortment of whines and whinnies and microtonal inflections off the drone and its overtones. It is simultaneously shamanistic and symbolic of womanhood at every stage. And on its own terms it is quite extraordinary musically—part of a growing trend in American experimental music toward stylized chanting based on a wide variety of models. J.R.

MOZART: Così fan tutte. For a feature review of a recording of this work, see page 81.

MOZART: Symphonies: No. 1, in E flat, K. 16; No. 4, in D, K. 19; No. 5, in B flat, K. 22; No. 10, in G, K. 74; in D, K. 81. Academy of St. Martin-in-the-Fields, Neville Marriner, cond. PHILIPS 6500 532, \$7.98.

MOZART: Symphonies: No. 29, in A, K. 201; No. 35, in D, K. 385 (*Haffner*). Vienna Philharmonic Orchestra, István Kertész, cond. [Christopher Raeburn, prod.] LONDON CS 6830, \$6.98.

Here contrasted in the most direct way are old-style and new-style Mozart playing. The late István Kertész, although a young man in years, was thoroughly the product of Central European musical tradition; leading an orchestra such as the Vienna Philharmonic, he followed paths marked more than a century ago. The sound is ripe and full, phrases have a declamatory breadth, there is a wealth of nuance and expression, and the over-all quality is distinctively marked by the spirit of romanticism.

These performances are innocent of musical findings—for example, the two notes that lead into the trio of the minuetto of the

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Haffner are repeated to close the movement, although Mozart's manuscript makes it clear that they should not be played a second time. But Austro-German conductors have always played them (some with a *ritardando* that Kertész spares us), and there is a clear disinclination to give up this old familiar textual corruption.

Marriner is interested in something different—in establishing a sound and a style that reflect accurately the spirit of performances in Mozart's own day. Concessions are made to contemporary taste, in accord with George Szell's dictum that "although we listen to eighteenth-century music, we do not listen to it with eighteenth-century ears." Indeed we would probably find the sound of a real eighteenth-century orchestra unacceptable.

Marriner's performances are lighter, more transparent in texture, more delicately colored, and rhythmically more animated than those of the Viennese tradition. A continuo is used in these early works (it is not necessary in the scores Kertész recorded), and the deft accents of the harpsichord add a great deal.

I recognize of course that many listeners enjoy Mozart performances of the type Kertész provides, and with good reason. There is beauty of sound; the thematic material is stated in such a way as to touch the emotions. Others prefer the Marriner approach, thinking—and I believe with justification—that it is closer to the real Mozart. More eclectic listeners respond to both.

My loyalties are to Marriner, and I delight that this is marked a first volume, suggesting an edition of early symphonies to follow. It will be most welcome. The prime function of the Kertész disc (there is another to come) may well be to document a career that contained notable achievements and ended far too soon. R.C.M.

PAGANINI: Concerto for Violin and Orchestra, No. 6, in E minor, Op. posth. (orch. Mompellito). Salvatore Accardo, violin; London Philharmonic Orchestra, Charles Dutoit, cond. [Rainer Brock, prod.] DEUTSCHE GRAMMOPHON 2530 467, \$7.98.

The origins of this "rediscovered" Sixth Violin Concerto are tantalizing. According to DG's notes, the president of the Paganini Society in Genoa came across the score in a London antique shop; the work, originally for violin and guitar, was turned into a concerto by Paganini himself, but the orchestral score is nowhere to be found and has been reconstructed for Salvatore Accardo by Federico Mompellito.

All of which would probably cause Sherlock Holmes to lay aside his fiddle and cocaine and head for the night packet to Italy immediately. But we must take the information in good faith, and in any case I suspect that most listeners' interests will be riveted on Accardo to the exclusion of almost every other consideration. He won the first Paganini Competition in 1958, and one can hear why.

The Sixth Concerto certainly sounds like Paganini, and Accardo plays the socks off it. His temperament mounts to ferocity in the Bastille-storming first subject and heats into a hot glow in the lyric second subject. In fact the only thing he needs to guard against is overdoing it—his facility and emotional adaptability are so great that his tender moments

stop just short of bathos. No need to lay it on too thick.

Although the first movement has a good assortment of Paganinian features—extreme register contrasts, staccato runs—two ingredients are missing: harmonics and left-hand pizzicato. Accardo works them into his own cadenza. Fair enough. Through it all he is enormously robust in tone and secure on the fingerboard; if an occasional note hit at high speed falls just short of perfect intonation, it only increases the excitement of Accardo's conquest of the score, and I am sure he knows it.

The slow movement allows opportunity for a luscious discourse by the soloist, and the finale is light, scintillating, rhythmically resilient.

The London Philharmonic matches Accardo's blazing intensity, and it has some interesting things to do, thanks to lively orchestration on Mompellito's part: flute, bassoon, and kettledrum all make distinct contributions. S.F.

B PROKOFIEV: Concertos for Violin and Orchestra: No. 1, in D, Op. 19; No. 2, in G minor, Op. 63. Stoika Milanova, violin; Bulgarian Radio-Television Symphony Orchestra, Vassil Stefanov, cond. MONITOR HS 90101, \$3.49.

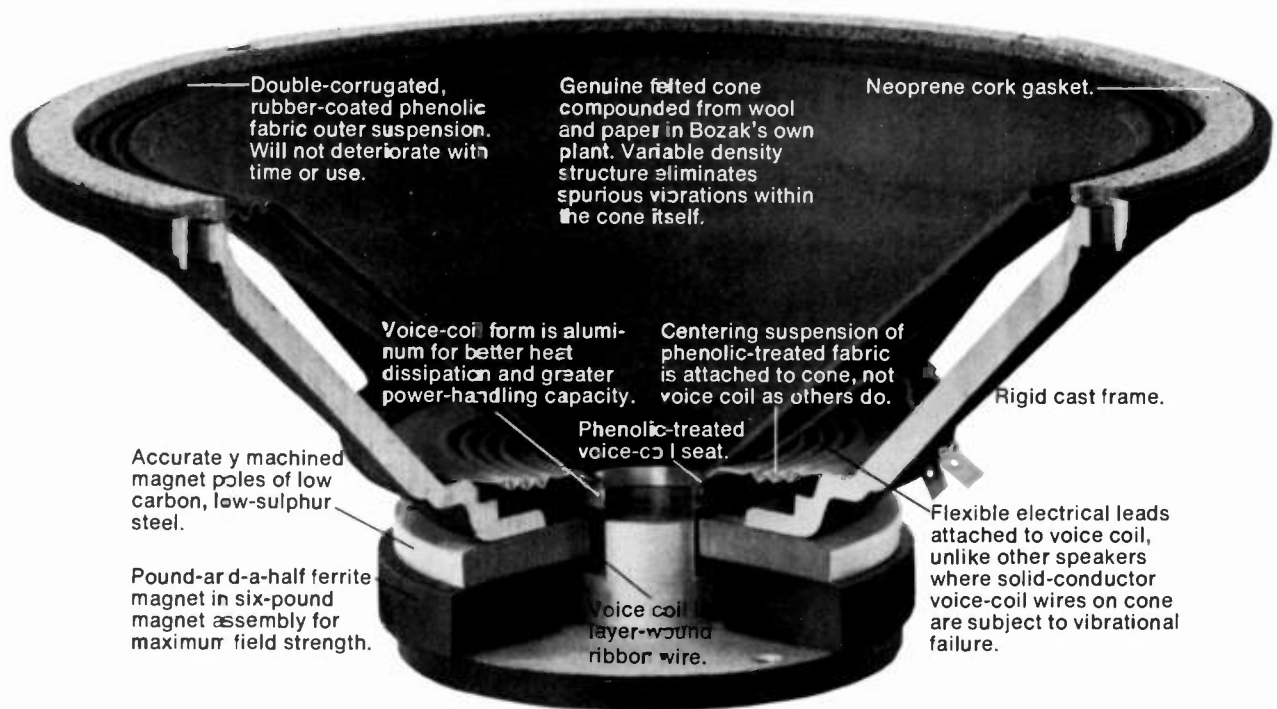
Comparisons—same coupling:
 Ricci, Ansermet/Suisse Romande Lon. CS 8059
 Stern, Ormandy/Philadelphia Col. MS 8835
 Milstein, Giulini—Frühbeck/Philh. Ang. S 38009

Stoika Milanova is identified on the jacket as a twenty-nine-year-old Bulgarian native whose playing on this record has already won her the 1972 grand prix of the Charles Cros Academy in Paris.

It isn't hard to grasp why. She does not perform these scores "prettilly," but with a wondrously husky tone that is just wiry enough to send several currents of electrification through the listener without hint of unmusical harshness. Her articulation is precise, command of the bowing arm seems solid, and she and conductor Stefanov attend adroitly to the expressive markings and details of the printed page. The plainspoken directness of their collaboration addresses freshly the raw, "Slavic" nature of both pieces without any sense of striving for effect.

Though the orchestra is not a refined one in Western terms, it's capable of generous sound production, musical balances, and crisp enunciation at the occasionally devilish tempos required. In sum these are taut, rugged, darkly imposing treatments of two of the century's most imaginative display pieces for violin and orchestra, delivered with a panache and skill that calls attention less to itself than to the wry wit of the music, and recorded with considerable presence and depth.

Even apart from its budget price, Monitor's issue offers a winning challenge to the competing couplings of both concertos. If Ricci and Ansermet best capture the bittersweet elegance of the style among the modern editions, the soloist's technical failings are a distinct minus factor (e.g., the exposed—and fumbled—attack four measures past No. 57 in the Second's finale). Stern and Ormandy go in for a powerfully "Russian" approach, but the First Concerto holds up to their extroversion better



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than the Second. The First likewise thrives in Milstein and Giulini's lean, pointilistic, and gracious reading, but the Second needs a more sweeping and turbulent approach than Milstein achieves with Frühbeck's square leadership.

The relentless seeker after perfection might best go separate paths for this twosome: the timelessly classic Szigeti/Beecham First (in Columbia's six-disc commemoration of Szigeti's eightieth birthday, M6X 31513) and one of RCA's Boston-made Seconds—the dazzling Heifetz/Munch (LSC 2314, with a bland Mendelssohn, or LSC 4010, with a breathtaking Sibelius) or the more patrician Perlman/Leinsdorf (LSC 2962, with a respectable Sibelius). A.C.

PROKOFIEV: Peter and the Wolf—See Britten: Young Person's Guide to the Orchestra.

RACHMANINOFF: Vespers, Op. 37 (complete All-Night Vigil, with recitations). Johannes Damascenus Choir, Essen; Choir of the Papal Russian College, Rome; P. Ludwig Pichler, cond. MUSICAL HERITAGE MHS 1823/5, \$10.50 (three discs, automatic sequence; Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

Comparison:
Sveshnikov/U.S.S.R. Russian Chorus
Mel./Ang. SRB 4124

You're not hallucinating. This *is* the Op. 37 *Vespers* (or *Evening Service*), and it *is* available here on six sides in contrast to the four of the Melodiya/Angel set I reviewed last March (subsequently issued in England on a single disc). Furthermore, the MHS version costs less than its domestic rival and offers a playing time of two hours against Melodiya's sixty-five minutes, along with a total of forty-nine numbers against the fifteen of the Soviet recording.

I realize, from my sampling of reader and acquaintance reaction, that my review helped arouse interest in the Sveshnikov performance of this exquisite liturgy. So well you might ask what's going on here and what's a bewildered record buyer to do?

The All-Night Vigil is a traditional Russian Orthodox ceremony, in which recitations and nonmelodic chants by the priests, deacon, etc., alternate with simple or elaborated choral melodies of varying degrees of harmonization. Neither MHS' nor Angel's notes—though otherwise detailed and informative—are definitive on this point, and I have not had access to a score, but apparently Rachmaninoff's own creative contribution was limited to the strictly sung portions of the service.

Thus Melodiya gave us fifteen elaborate numbers with choir and soloists, while Christophorus (the overseas producer of the release at hand) chose to present the music in its total context, including the recitations (wholly or in part spoken), which number thirty movements. Curiously, the MHS set also contains four harmonized choral numbers not included in the Russian version, and I am at a loss to explain this discrepancy. Anyway, whatever authenticity arguments one might invoke one way or the other, MHS presents the sounds of the *Vespers* as a visitor to an Orthodox cathedral might hear it. Indeed, the unidentified

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author of the liner notes attempts to describe what the visitor might see as well.

Since the Russian recording is now outdone in quantity, what of quality? The combined German and Italian choirs under Pichler sing with rhythmic accuracy, clean intonation, and a gentle, controlled reverence that is a far cry from the rich and sensuous tone, the dramatic flair of the U.S.S.R. Russian Chorus. The emotional range of the texts is better served by the Slavic performers, who may well have been singing with the operatic stage more in mind than the "churchly" style of the present performers.

Obviously those who have already thrilled to the Angel album need not despair, and newcomers to the work may well opt for the inimitable dramatic and tonal grandeur of the Soviet production in place of the textual completeness now offered. Not an uninteresting choice! A.C.

RAVEL: Ma Mère l'Oye; Suite; Rapsodie espagnole; La Valse. New York Philharmonic, Leonard Bernstein, cond. [John McClure, prod.] COLUMBIA M 32873, \$6.98. Tape: ● MA 32873, \$7.98; ●● MT 32873, \$7.98. Quadriphonic: MQ 32873 (SQ-encoded disc), \$7.98; MAQ 32873 (Q-8 cartridge), \$7.98.

Comparisons—Rapsodie:
Munch/Boston Sym:
Boulez/Cleveland Orch.

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When Leonard Bernstein is at his worst, which he seems to be with increasing frequency these days, he gives me the impression of a conductor either for people who hate music or for those who have grown sick unto death of certain works. So if you have heard *La Valse* and the *Rapsodie espagnole* so many times you are ready to scream, you may get a ghoulish thrill of sorts hearing Bernstein put them to the question.

Under his direction, *La Valse* becomes a perfect example of musical schizophrenia. On the one hand, he indulges in every pseudo-Viennese distortion, from unbelievably heavy downbeats to agonizing hesitations on the upbeat, to strip Ravel's almost psychedelic vision of Vienna of the hypnotic pulse essential to its nature. On the other hand, he brings out and details each instrumental line with such painstaking care that Ravel's marvelous orchestral sheen has been reduced to an almost chamber-orchestra sound of a distinctly avant-garde quality. Bernstein has taken a silk purse and quite thoroughly transformed it into a sow's ear, although his intentions were, I am sure, just the opposite.

The *Rapsodie espagnole* is to Spain what *La Valse* is to Vienna, and Bernstein has destroyed its whirling, night-music atmosphere with the same efficacy. Even with the marvelous pianissimo he gets for the opening "*Prélude à la nuit*," he fails to evoke the mystery created by such conductors as Munch and even Boulez. By the time he reaches the Habanera, the conductor has established such a gruesome, plodding pace that even the final "*Feria*," whose verve is hard to ruin, seems to lumber on interminably.

Fortunately, the *Mother Goose Suite* rises above the level of the other two interpretations, although even here the "*Laidronnette*" movement remains unpleasantly lifeless. But with several good *Mother Goose Suites* available, this Bernstein disc becomes

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Samuel Baron—minor Saint-Saëns exceptionally played.

totally forgettable. Which is a shame, because some really first-rate sound reproduction and skilled playing by the New York Philharmonic's members (who occasionally seem to be champing at the bit) go to waste here.

R.S.B.

SAINT-SAËNS: Caprice on Danish and Russian Airs, Op. 79. Sonatas: for Oboe and Piano, in D, Op. 166; for Clarinet and Piano, in E flat, Op. 167. Samuel Baron, flute (in Op. 79); Joseph Rabbai, clarinet (in Opp. 79 and 167); Ronald Roseman, oboe (in Opp. 79 and 166); Gilbert Kalish, piano. [Paul Goodman, prod.] Desto DC 7146, \$6.98.

Perhaps the most striking aspect of this disc is the almost unbelievable clarity of the recorded sound. Especially in the oboe sonata, the bright, hissless reproduction—helped by immaculate surfaces—makes the oboe in particular sound as "present" as anything I've ever heard on disc. Given the excellence of Ronald Roseman's tone, the listening experience is rewarding indeed (although Roseman's intonation is not always quite on target).

As for the music itself, none of it shows Saint-Saëns at his very best. Nonetheless, the rather unusually constructed oboe sonata has an ingenious charm. It opens with a graceful andantino that gives way to a second movement that is largely recitative; only the third movement displays something resembling conventional sonata writing.

The longer, four-movement clarinet sonata, written in 1921, as was the oboe sonata—and the bassoon sonata, for that matter—often sounds ever so much like a transcribed vocal aria. The heavy dose of straight theme-accompaniment wears thin pretty fast, in spite of some attractive tunes and, in the last movement, some rather surprising bits of instrumental interplay.

The *Caprice on Danish and Russian Airs*, composed in 1887 for flute, clarinet, oboe, and piano, falls somewhere between the two sonatas in attractiveness. Alternating among folksy presentation of the themes (usually by the separate instruments), some lively ensemble playing (beautifully performed by the soloists), a bit of contrapuntal development,

and a few dramatic outbursts from the piano (recalling the Saint-Saëns of the Third Symphony), the work comes on as an entertaining but somewhat rambling hodgepodge.

The music offered here is pretty difficult to dislike, unless you absolutely insist on a profound statement every time a composer picks up his pen. At any rate, the three works serve as a springboard for some exceptional instrumental playing and lovely recorded sound, all of which compensates quite nicely for any lack of depth.

R.S.B.

SHOSTAKOVICH: Symphony No. 8. For a feature review of a recording of this work, see page 84.

SIMONS: The Pied Piper of Hamelin; Set of Poems for Children; Puddintame. Lou Gilbert and Barbara Britton, narrators; various instrumentalists. [Carter Harman, prod.] COMPOSERS RECORDINGS SD 309, \$6.95.

This is a fine idea—a serious children's record. Although the instrumentation varies in these three settings of children's verse, the underlying principle remains the same: to write music for children in a contemporary idiom in a way that will also appeal to adults.

The idiom in question is, broadly speaking, that of sparse chromatic abstraction. The readers occasionally distort a syllable rhythmically but otherwise don't introduce any elements of *Sprechgesang*. Their words are punctuated by Netty Simons' music, and the result fails either to establish an over-all musical mood or to convince one that this idiom fits our expectations of children's music. Perhaps, admittedly, it is our expectations that are at fault, but the gap remains. Miss Simons has composed music in a more evocative post-serial idiom, and it would be interesting to hear her apply that style to a similar setting.

J.R.

STRAUSS, R.: Four Last Songs—See Recitals and Miscellany: Ljuba Welitsch.

VIVALDI: Concertos for Two Orchestras: No. 1, in D; No. 2, in A; No. 3, in C; No. 4, in

B. Franco Fantini (in Nos. 1-2) and Lola Bobesco (in Nos. 3-4), violin; I Solisti di Milano, Les Solistes de Bruxelles, Angelo Ephrikian, cond. TELEFUNKEN SAWT 9600, \$6.98.

Vivaldi wrote his four concertos for two orchestras for St. Mark's Cathedral and was not the first, of course, to take advantage of the antiphonal effects indigenous to that location. But curiously enough, the play of one ensemble against the other seems to have been only secondarily on his mind: These works are primarily solo-violin concertos, just as fully as any of the others that go by famous titles. The D, C, and B major pieces propel the solo violin into very ornate activities indeed; the A major is the most unusual, employing pairs of violins, pairs of flutes, and the organ as solo personalities. There is also a considerable amount of antiphonal interplay between the orchestras here, and the work as a whole is one of Vivaldi's most varied.

The performances are tasteful and technically accomplished, though two small matters should be mentioned: Soloist Franco Fantini (Concertos Nos. 1 and 2) could have made more of a dynamic contrast, while Lola Bobesco (Nos. 3 and 4) tends toward a nervous, fast-vibrato, high-tension kind of playing that can be wearing over long periods of time. The recorded sound places the solo instruments very much to the fore. S.F.

WALTON: Symphony No. 2; Portsmouth Point Overture; Scapino Overture. **LAMBERT:** The Rio Grande. Jean Temperley, mezzo-soprano; Cristina Ortiz, piano; London Madrigal Singers (all in the Lambert);

London Symphony Orchestra, André Previn, cond. [Christopher Bishop, prod.] ANGEL S 37001, \$5.98.

Walton is especially good at short, breezy, tune-ful comedy pieces, like the two overtures on this recording—*Portsmouth Point*, after a satirical drawing of drunken sailors in harbor by Rowlandson, and *Scapino*, after the irrepressible rogue of the *commedia dell'arte*. The first movement of his Second Symphony is in the same delightful vein; the second is sentimental movie music; the third is a surprisingly powerful passacaglia.

Constant Lambert's *The Rio Grande* was a famous piece fifty years ago. All us young modernists had copies of its original recording on 78, and all of us agreed that it was the best example of the symphonic jazz that, as a genre or idiom in the contemporary music of that era, we thought important. Today one goes back to it with the mixture of curiosity and trepidation one experiences in returning to the comic strips that seemed so funny in one's childhood. But *The Rio Grande* turns out to be quite a good piece, more remarkable for its Latin rhythms and tender sentiment than for its jazz.

It is a setting for chorus and orchestra, with an elaborate piano obbligato and occasional vocal solos, of a poem by Sacheverell Sitwell about life on the banks of the Rio Grande of Brazil. Unfortunately the text is not provided, but one learns from the jacket notes that a book about Lambert was published in England last year. So someone remembers him at home. Over here he is totally forgotten, and his very name has been absent from Schwann.

As with his recordings of Vaughan Williams, Previn's performances are adequate—not brilliant or impressive, but okay. So is the registration in the grooves. A.F.

recitals and miscellany

PETER ANDERS: Portrait. Peter Anders, tenor; various orchestras and cond. BASF KBF 21491, \$9.98 (two discs, mono) [recorded 1938-40].

BEETHOVEN: Fideio: Mir ist so wunderbar (with Trude Eipperle and Marta Fuchs, sopranos; Georg Hann, bass-baritone). **DOMIZETTI:** L'Elisir d'amore: Una furtiva lagrima (in Italian). **FLOTOW:** Martha: Wie das schnattert, wie das plappert (with Josef Greindl, bass); Darum pflück' ich, oh Rose... Ach, so fromm. **LORTZING:** Undine: Vater, Mutter, Schwestern, Brüder. **MOZART:** Die Entführung aus dem Serail: Hier soll ich dich denn sehen; Welch ein Geschick... Ha! Du solltest für mich sterben (with Erna Berger, soprano). Die Zauberflöte: Bildnisarie. Soll ich dich, teuer (with Eipperle, Hann). **NICOLAI:** Die lustigen Weiber von Windsor: Horch, die Lerche singt im Hain. **OFFENBACH:** Les Contes d'Hoffmann: Il était une fois à la cour d'Eisenach; Allons! courage et confiance; O Dieu! de quelle ivresse. **PUCCINI:** La Bohème: Che gelida manina; Marcello, finalmente... Mimi è una civetta (with Eipperle; Willi Domgraf-Fassbaender, baritone). Dunque è proprio finita... Addio, dolce svegliare (with Maria Cebotari, soprano). La Fanciulla del West: Ch'ella mi creda. Manon Lescaut: Tra voi belle. Il Tabarro: Sta' attento! (All sung in German except as noted.)

The early death of Peter Anders—he was killed in a car crash in 1954 at the age of forty-six—was a distinct loss to opera. Anders had begun his career in the early Thirties, as a *Spielenor*, initially in operetta, then in parts like Pedrillo and Jaquino. By the outbreak of World War II

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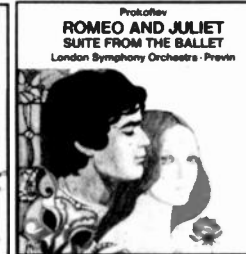
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he had graduated to lyric assignments and by the end of the war to *lirico spinto* ones. At the time of his death he had moved on successfully to heroic roles, enjoying great success in the early Fifties as Siegmund, Bacchus, and Otello.

Anders' first records, made for Telefunken in 1933, disclose an attractive, easily produced light tenor, a good legato, and disarming spontaneity. During the Thirties he made a lot of pleasant operetta sides, including several duets with Aulikki Rautawaara.

BASF's material, which stems from broadcasts, shows him at what sounds like a difficult stage in his development: On most of these selections we hear Anders in transition from lyric to dramatic tenor, trying to manage a voice grown larger, darker, less pliant, and shorter at the top than his repertoire demands. As Tamino (1944) he sounds fairly comfortable, though he is clearly not at ease as Belmonte (1942). Nor is he in most of the other performances. His Rodolfo, Lionel, Nemorino, Des Grieux, Dick Johnson, and Hoffmann are all inhibited by a certain lack of vocal freedom, a stiffness that sometimes amounts to ungainliness.

Throughout he shows signs of strain on high notes, a tendency to sing just under true pitch from A upwards. The climactic phrase of "*Che gelida manina*" is indeed so painfully, so decisively flat that one can only wonder why the aria was included. The same goes for a clumsy *Zauberflöte* trio and *Fidelio* quartet, both of which Artur Rother conducts like a nervous ringmaster. On the other hand, the five-minute excerpt from *Tabarro* (1938), taut and atmospheric under the baton of Clemens Krauss, whets one's appetite for more of the performance.

Some of the material on these discs was originally available here on Urania—the *Marta* complete, the *Contes d'Hoffmann* in extended excerpts. A more satisfying view of Anders can be obtained, via certain import outlets, through the early 78s included on Telefunken's disc of "Unsterbliche Operette-Melodien" (HTP 515) and the late broadcasts included on the Anders disc in Electrola's "Goldene Stimme" series (83380), the latter featuring a fine *Otello* love duet with Sena Jurinac.

BASF includes neither texts nor translations. Notes are sketchy and inaccurate—for example, Anders sang Tamino at Salzburg in 1941, not 1943, when the part was taken by Julius Patzak. D.S.H.

ALEXANDER KIPNIS: Operatic Arias—See Cornelius: *Der Barbier von Bagdad*.

ARTHUR MACKENZIE: *Homage to Horowitz and Rubinstein*. Arthur Mackenzie, piano. [Michael Kramer, prod.] WESTMINSTER GOLD WGS 8261, \$3.49.

CHOPIN: Sonata No. 3, in B minor, Op. 58. **HOROWITZ:** Danse eccentricque; Variations on Themes from Bizet's "Carmen." **JELONINSKY:** Nocturne, Op. 19, No. 2. **LIZET:** Valse oubliée No. 1. **SCARLATTI:** Sonata in E. L. 430. **SCRIABIN:** Etude in C sharp minor, Op. 2, No. 1.

This is an "Homage to Horowitz," because two of his compositions are played. The other short pieces on Side 1 are allegedly Horowitz house specialties, while the Chopin sonata could be a tribute to Rubinstein. Lipatti, Kapell, Cliburn, Perahia, Novaes, or—for that matter—Arthur Mackenzie! Let's face it, the

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most likely reason this engaging collection has been so presented is the market-tested fact (well established through years of scientific experimentation) that piano recordings bearing the names of Vladimir Horowitz and Artur Schnabel sell rather well.

Judged on his own terms, MacKenzie is an accomplished, sensitive performer. He does not storm the heavens, and in the finale of the Chopin sonata he even gives the impression of being slightly overextended technically. (Thanks to the flexibility of tape editing it is, granted, *only* an impression.) On the other hand, the American pianist does have a fairly well-developed coloristic sense and cogent ideas about phrasing. Lyrical moments emerge with a goodly amount of suavity and grace, and the rather strict, small-scaled view of the Chopin sonata is a legitimate one.

Indeed, if you can forget about the rather silly trappings, MacKenzie is a winning recitalist; we ought to hear more of him. How about some Bach ("Laurels to Landowska") or Beethoven sonatas ("Salaams to Schnabel")?

Good reproduction—of the constricted studio variety. H.G.

ITZHAK PERLMAN: Perpetual Motion. Itzhak Perlman, violin; Samuel Sanders, piano. [Ronald Kinloch Anderson, prod.] ANGEL S 37003, \$6.98.

KREISLER: Prelude and Allegro. **SARASATE:** Romanza andaluza, Op. 22; Zapateado, Op. 23. **NOVÁČEK:** Perpetuum mobile. **BEN-HAIM:** Berceuse sfaradite. **WIENIAWSKI:** Polonaise de concert, Op. 4; Scherzo tarantelle, Op. 16. **DEBUSSY:** La fille aux cheveux de lin. **TARTINI:** Variations on a theme by Corelli. **VALLE:** Ao pé da fogueira. **RACHMANINOFF:** Vocalise, Op. 34, No. 14. **SCHUMANN:** Romance in A, Op. 94, No. 2. **PAGANINI:** Sonata No. 12, in E minor.

It would be hard to imagine a more successful encore program. Perlman has mixed a few unknowns in with the perennials—Nováček's *Perpetuum mobile*, Ben-Haim's *Berceuse sfaradite*, Valle's *Ao pé da fogueira* (arranged by Heifetz) are all new to me at least, and every one is attractive.

The fabulous Perlman technique goes straight to the essentials of each piece: grace and elegance in the Sarasate, a fine, gritty bite in the Nováček, a velvet tone in the Ben-Haim, a mercurial brilliance in Wieniawski's *Scherzo tarantelle*. To those familiar with this artist's capabilities, none of this will come as a surprise; to anyone who doesn't know Perlman, now is the time. Sanders supports him handsomely. S.F.

LJUBA WELITSCH: Song Recital. Ljuba Welitsch, soprano; Paul Ulanowsky, piano. ODYSSEY Y 32675, \$3.49 (mono) [recorded early 1950s].

STRAUSS: Four Last Songs. **Cécile, Die Nacht.** **MARX:** Hat dich die Liebe berührt. **Valse de Chopin.** **MAHLER:** Ich atme' einen linden Duft; Blicke mir nicht in die Lieder; Ich bin der Welt abhanden gekommen.

The slogan "Recordings Never Before Released" does not always constitute a sound recommendation for purchase. While it is often the case that perfectly good recordings have been left to grow moldy in the vaults for purely commercial reasons (lack of suitable couplings, disappearance of the performer from the public eye, or a change of a&r policy), the sad fact is that many others were not released simply because they weren't good enough. (*Par contre*, we can all think of

recordings that weren't good enough but were released all the same, for purely commercial reasons.)

Sad to relate, the Welitsch performances of Strauss's *Letzte Lieder* and three of Mahler's Rückert songs on this disc fall into the "not good enough" category. The voice is clearly in trouble, pretty consistently below the pitch, often with a papery edge to the sound. Sadder still, the performances haven't been fully polished, with awkward breaths (sometimes in the middle of a word), clumsy phrasings, and even some wrong notes (as distinct from flat ones). Mr. Ulanowsky does as well as can be expected with the piano parts—those for the Strauss cycle (not by the composer) are rather optimistically conceived, and the pianist wisely fills in and repeats some chords, especially in the broad open spaces of "*Im Abend-*

rot." I'm sorry to have to say it, but the appearance of these recordings is no enhancement of the Welitsch reputation.

Now for the good news. The other two Strauss songs and the Marx numbers, reissues from Columbia ML 2118, find the singer in splendid voice. "*Cécile*" has not been done better on records, and "*Die Nacht*" though a shade cool in tone, is beautifully controlled. The second of the Marx titles is particularly fascinating, for it uses one of the texts Schoenberg set in *Pierrot lunaire*—a rather more conventional conception, of course, a Chopin waltz in *Jugendstil*. Too bad that we couldn't have the Russian songs from ML 2118 as well, rather than the disappointing Strauss and Mahler, but perhaps you will find the good tracks worth \$3.49 even so. Texts and translations are given. D.H.

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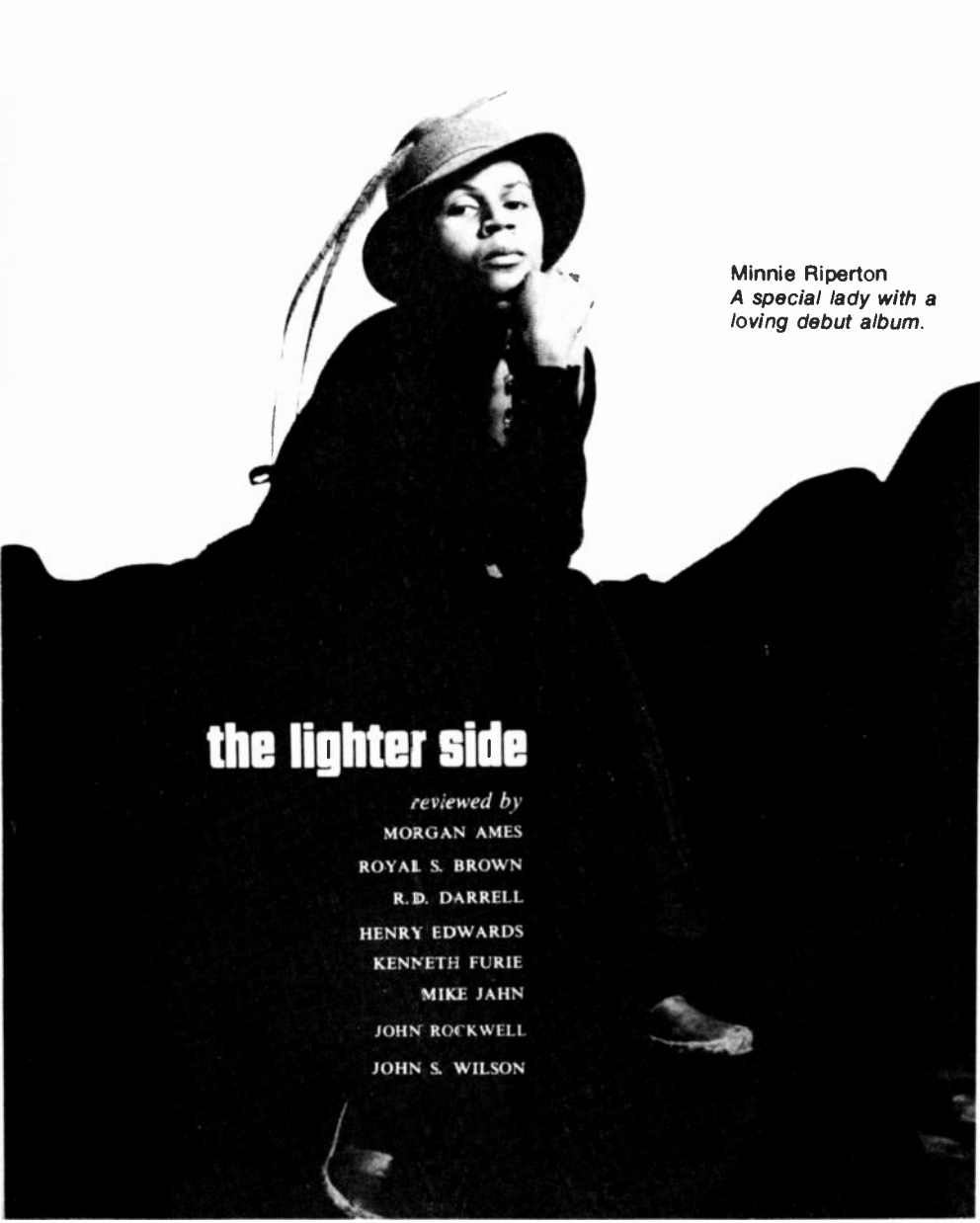
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JOHN S. WILSON



MINNIE RIPERTON: Perfect Angel. Minnie Riperton, vocals; rhythm accompaniment; arr. Wonderlove. *Perfect Angel; Edge of a Dream; Take a Little Trip*; six more. [Scorbu Productions, Robert Margouleff, and Malcolm Cecil, prod.] Epic KE 32561, \$5.98. Tape: ● EA 32561, \$6.98.

Minnie Riperton was the lead singer of a short-lived, exciting, and generally unsung rock group called the Rotary Connection. So far as I know, this is her debut as a solo artist. From production to photo to singer and songs, the album deserves a Grammy for charm.

Though production credit goes to "Scorbu Productions," the guiding light is Stevie Wonder, plus the two men responsible for much of the electronic genius on Wonder's own recent albums: Robert Margouleff and Malcolm Cecil (they also engineered). Wonder continues to be among the shrewdest producers around.

Everyone involved with this set seems to have known what a special lady they had to work with. From start to finish, Ms. Riperton is the star. The album title "Perfect Angel" is reinforced by an irresistible photo (by Barry Feinstein, my favorite album-cover-maker) of

her smiling as an ice-cream cone melts down her hand.

All but two of the songs are by Ms. Riperton and her partner Richard Rudolph. They are light and bright and tight; I hear the influence of rock, folk, gospel. "Every Time He Comes Around" has an edge on it—a woman hooked on a man she can't trust. Most delightful of all is "Lovin' You (Is Easy 'Cause You're So Beautiful)." The translucent track is made even sweeter by the addition of a mockingbird.

The two remaining songs are by Wonder. One is the title tune, "Perfect Angel," and I have rarely heard a prettier song or performance.

Ms. Riperton is not a trick singer, but she has a trick voice. It is capable of getting a real and controllable vocal sound as high as an octave above high C. On "It's So Nice" she interacts with pedal steel guitar (played by the best, Sneaky Pete), and it is difficult to tell which is which. At another spot she makes a sound that could double for sitar. All these tricks are used at a minimum, fortunately, but it would have been a shame to deny them altogether.

Minnie Riperton is black, but she doesn't "sing black" except when the spirit moves her. In an odd way her singing resembles the folk-

oriented style of such singers as Stephen Stills. It is to the credit of Ms. Riperton, her producers, and today's market that she is allowed to relax in this way. There was a time—in many ways it still exists—when black singers were only supposed to get down, to get funky, never mind whether it suited their nature. A friend of mine said recently that, inevitably, after an Aretha Franklin concert some critic or other would complain about Ms. Franklin's ballads and standards, as though she were only real and sincere in one style, as if her artistry didn't carry her through a whole catalogue of feelings (like the white folks?). Such views are as much bad education as myopia, and one of the most pleasant things about the recent music market is that such stiff rules are melting into silliness.

New artists such as Minnie Riperton are benefiting from new, wider standards. She is a classy little singer as well as a perfect angel, and it sounds as though her whole crew fell in love with her.

Stevie Wonder, Margouleff, and Cecil have done a superb job at making quality music broadly accessible through subtle use of electronic instruments and the board itself. Also, the voice is mixed perfectly for presence, sounding neither overwhelming nor overwhelmed by the music. No band was used, incidentally, other than an excellent rhythm section, an occasional harmonica or background vocal. Wonder takes no credit except as songwriter, presumably for contractual reasons, but one can hear his fine influence on electric piano, harmonica, and, on one track, cymbals and bass drum.

This is a loving and laid-back debut album, and I am especially interested to see whether or not it succeeds. Godspeed. M.A.

JOHN DENVER: Back Home Again. John Denver, vocals and six- and twelve-string guitars; strings, rhythm, vocal, horns, and orchestral accompaniment. *Back Home Again; On the Road; Grandma's Feather Bed*; nine more. [Milton Okun, prod.] RCA CPL 1-0548, \$6.98. Tape: ● CPK 1-0548, \$7.95; ●● CPS 1-0548, \$7.95.

John Denver is a superstar's superstar. His recordings sell in huge quantities; he can pack each of the nation's giant-sized arenas; he is in the process of becoming a major television personality. His success proves that many, many Americans can never get enough of goodness.

The composer/performer is a fetching, clean-living lad. There is no rock-and-roll meanness about him—no drugs, no promiscuity, no rebelliousness. Indeed, he is charming if a little bloodless.

On this disc, which features Denver's current superhit "Annie's Song," he once again revives the mom-and-apple-pie themes that have made him the nation's number-one

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goody-goody. Denver deals with the joys of returning home, true love, the adoration of grandma, the verities of the simple life, and the love of his guitar (I wonder what Freud would have made of that!). He has a pleasingly pure country-style voice; he is the model of musical restraint and professionalism. His songs have uncomplicated, expert country-music arrangements.

Most nutritionists consider the intake of too much sugar an unhealthy dietary practice. By this standard, "Back Home Again" not only can rot one's teeth, but can also produce unpleasant symptoms in the years to come. Yes, too much goodness is a dangerous thing! H.E.

*** LEON RUSSELL: Stop All That Jazz.** Leon Russell, vocals, piano, Moog, percussion, banjo, bass, guitar, and some songs; rhythm and vocal accompaniment. *Leaving Whipperwill; Working Girl; Ballad of Hollis Brown*; seven more. [Denny Cordell and Leon Russell, prod.] SHELTER SR 2108, \$6.98. Tape: ● SRT 2108, \$7.98; ●● SRC 2108, \$7.98.

*** GAP BAND: Magicians Holiday.** (Gap Band, vocals, instrumentals, and arr. I-Yike-It; *Bad Girl; You Can Always Count on Me*; seven more. [Buddy Jones, prod.] SHELTER SR 2111, \$6.98. Tape: ● SRT 2111, \$7.98.

These albums are reviewed together because they're in the same family in so many ways. Shelter is Leon Russell's record label, and the company recently signed a distribution deal with MCA. Such a business move tends to give its members a fresh-start feeling, high energy, and high hopes. It shows.

Most of the music was recorded in Tulsa. Leon's home base, either at Russell's Home Studio or at Shelter Church Studio (which I suspect is an enlarged version of the Home Studio).

Most important, the Gap Band is essentially the same band that backs Leon on his own album. The whole bunch of them are getting ready to go on the road as an integrated unit. Musically all these people are in sympathy with each other. And all things considered, they must be a family unit in the same sense as the old Joe Cocker-Leon Russell-Mad Dogs and Englishmen group that formed a few years ago for a famous chaotic tour. Russell is billed as shy and introverted, but it seems to me he does well in a crowd.

His new album is extremely wide ranged. Robert Hilburn of the *Los Angeles Times* hated it and I love it, so you can see it is no wishy-washy performance. Russell begins with an irreverent, beboppy version of Tim Hardin's "If I Were a Carpenter," and the song feels fine in its new trappings. "Smashed" is a hidden standard by jazz/blues artist Mose Allison. Russell is true and easy in its idiom. "Spanish Harlem" is an outrageous inclusion done in a kind of hot Muzak style, but you can boogie to it anyway. "Ballad of Hollis Brown," by Bob Dylan, has the best group-shout beginning I've ever heard, done by Russell, the Gap Band, and various Tulsa ladies.

"Time for Love," the one beautiful Russell ballad, is 100-per-cent Russell—vocal, bass, electric piano, and a brilliant synthesized string section arranged for Moog and played by guess who. Leave it to him to figure out



Leon Russell
Onto something big

how to write "Streaker's Ball" and make it work when it should be a drag.

Russell wrote a couple of rock songs for the set, but more interesting is jazz-oriented "Mona Lisa Please (Why Are You Smiling)." As you can see from the album title, and the fine and funny song of the same name ("Stop All That Jazz"), this album appears to be his affectionate shot at an early, abiding love: jazz. There are those who say that our Leon is a mere thirty, but let us say that one can sense about a forty-some-year-old mellow love for people like Mose Allison. One way or the other, Leon Russell has earned the right to make tributes anywhere he likes in music, and he has the wits to pull it off.

The nucleus of the Gap Band is the Wilson brothers, Charles, Robert, and Ronnie. Add to them Tommy Lokey, Chris Clayton, O'Dell Stokes, and Roscoe Smith. The group has been stroking along in Tulsa for a few years, till the fortunate tie-up with producer Buddy Jones, who was also an old friend of Russell. Jones has done a first-rate job of producing. He is also the group lyricist and equally good at that task, with such beauties as "Backbone," "Magicians Holiday," and an exquisite ballad called "You Can Always Count on Me."

But to get to the point: The Gap Band is the hottest new band to hit town since the Tower of Power and Chicago. As for keyboard player/lead vocalist Charles Wilson: Watch out, Donny Hathaway. So good is that particular style that there is plenty of room for two experts. If you're in the mood for energetic music, the best of rock with an r&b edge, plus fine new personalities, try this album.

As of this writing, Russell's album is No. 34 in the charts and rising, and the Gap Band has had *Billboard* and *FM* picks. I think they're onto something. M.A.

ETTA JAMES: Come a Little Closer. Etta James, vocals; vocal and instrumental accompaniment. *Out on the Street Again; Mama Told Me; Let's Burn down the Cornfield; Feeling Uneasy; St. Louis Blues; Sooki Sooki*; four more. [Gabriel Mekler, prod.]

CHESS CH 60029, \$6.94. Tape: ● C 8033-60029, \$7.95; ●● C 5033-60029, \$7.95.

In her latest LP, Ms. James is trying to be everything to everybody, while maintaining the basic stance of a soul singer. She applies to a variety of blues, soul, and jazz tunes and ballads a bombastic, overstated-to-the-point-of-being-maudlin approach that may be due to the efforts of producer Gabriel Mekler, whose major credit is having produced the similarly overstated rock group Steppenwolf.

Mekler has her wailing away at a number of tunes he co-wrote, a choice he seems to have made more on financial than on musical considerations. A little less passion and a lot better material would have served her much better. Her version of "St. Louis Blues" is almost criminal. M.J.

*** RUFUS: Rags to Rufus.** Chaka Khan, Dennis Belfield, Andre Fischer, Kevin Murphy, Al Ciner, and Ron Stockert, vocals, rhythm accompaniment, and arr.; orchestration by Clare Fischer. *You Got the Love; Smokin' Room; Sideways*; eight more. [Bob Monaco and Rufus, prod.] ABC ABCX 809, \$5.98. Tape: ● M 8022-809, \$6.95; ●● M 5022-809, \$6.95.

Rufus is a new entry in the charts (and climbing strong) with a single called "Tell Me Something Good," written by Stevie Wonder. One of the group's greatest strengths is its lead singer, a young lady named Chaka Khan. It takes a powerful singer to stay on top of a band as good as this one, and Ms. Khan is definitely on the case.

The art work on the album, incidentally, is a fabulous collage of patchwork and embroidery on old denim. Responsible are Theri-Ector Hues, James M. Hughes, Arthur Lee Hanson, and Autumn Dreams.

Rufus is a r&b-oriented band, but it is going for a crossover into the pop market, where the real money is. This is done largely through production decisions—the prudent use of orchestrations plus the nature and message of the songs. On instrumentals such as the title, "Rags to Rufus," one can hear the influence of big-band jazz contemporized through the syn-



Rufus
With vocal by Chaka Khan.

thesizer. Ms. Khan is as fine on ballads such as "Walkin' in the Sun" as on the steamers. Ron Stockert shares an easy lead vocal with her on "Swing down Chariot," whose title tells its style.

In all, this is one of my favorite albums so far this year, especially when I feel like dancing. M.A.



KINKS: Preservation Act 2. The Kinks: Ray Davies, Dave Davies, Mick Avory, John Dalton, John Gosling, Alan

Holmes, Laurie Brown, John Beecham; P. Travis, K. Kocjan, S. Brown, A. Girton, singers; Chris Timothy, Chris Musk, actors. RCA CPL 2-5040, \$6.98 (two discs). Tape: ♫CPS 2-5040, \$7.98; ♫CPK 2-5040, \$7.98.

"Preservation Act 2" completes the "rock opera" begun with last year's "Preservation Act 1," and together with "The Village Green Preservation Society" of 1968 it makes up something of a mini cycle. Ray Davies, the head Kink, has talked of staging "Preserva-

tion" sometime this year, first in Britain and then in the U.S., but lots of Kinks projects, particularly of this sort, never seem to get off the ground.

The group has long been torn between good-natured, rip-'em-up good times and higher pretensions. Perhaps "torn" isn't the right verb, if you choose to look at the band's history as enlivened by such dichotomies. But the fact remains that, despite a significant cult following, the Kinks have never really made the kind of impact their devotees think they deserve, either in terms of consistent commer-

A Film-Music Milestone from Bernard Herrmann

by Royal S. Brown

I first heard of this third Phase-4 Herrmann record from the proprietor of a London soundtrack-disc shop in the summer of 1971. Why it has waited three years to surface is anybody's guess—and there are one or two rather nasty guesses on the subject—for the album certainly represents a milestone of sorts in the soundtrack field. (Since these records are all but impossible to find in Schwann, it is worth mentioning that the previous Phase-4 Herrmann discs are SP 44126, devoted to his scores for Hitchcock films; and SP 44144, *Citizen Kane*, *Devil and Daniel Webster*, and others.)

To begin with, the scores Herrmann wrote for all but one of the films (*Fahrenheit 451*) represented here are absolute archetypes of music of this genre. He deploys all the sounds the listener wants to associate with a flying saucer or a ghoulish monster and organizes them into dazzling, emotionally charged musical backdrops that transcend stereotypes by several million miles.

Since Saint-Saëns, for instance, everybody knows that a skeleton has to be represented by a xylophone. And so, in the "Duel with the Skeleton" sequence for Juran's *Seventh Voyage of Sinbad* (1958), Herrmann is only too glad to oblige. But the xylophone is joined by a dry-as-dust combination of castanets and wood block, with sardonic punctuation from the brass (including a grotesque tuba solo), all of which makes the Saint-Saëns *Danse* sound as *macabre* as a wedding march. Similarly, if the giant chameleon of Levin's *Journey to the Center of the Earth* (1959) is not the only film monster to be accompanied by low brass and the contrabassoon, who but Herrmann would have thought to capture the grotesque vulgarity of such a beast by reviving that fossil among orchestral instruments, the serpent, which as used here sounds ever so much like a flatulent tuba. (I must add that this moment in the film afforded me one of the merrier moments in my film-going career: Pat Boone yells out to James Mason, "Look out for the monster, Professor!")

Throughout, Herrmann constantly amazes (at least he amazes *me*) in the uncanny appropriateness of his tonal scenarios. The title music for Robert Wise's *The Day the Earth Stood Still* (1951), perhaps one of the best science-fiction films ever made, capsulizes the mood of the entire movie in sonorous vortexes created by two theremins, pianos, and brass that modulate lugubriously until they resolve momentarily in a somber fanfare. (If you think all this is old hat, take another look at the date this sci-fi flick was made.) In total contrast, the title music gives way to a rather Mendelssohnian duet for pianos and vibraphone that perfectly sets the scene for the radar-tracking-station sequence. In *Journey to the Center of the Earth*, brass, organs (five of them), and percussion inspire the feeling of awe and cavernous grandeur contained in the Jules Verne story, while the contrasting solitude and tranquil beauty of the setting seem to grow from the rippling of the solo harp, the only string instrument to be used.

As for *Fahrenheit 451* (1966), one of Francois Truffaut's most underrated films (but then, it makes up for all the overrated ones), the director had chosen Herrmann because he felt the composer would give him not twentieth-century, but twenty-first-century, sounds. In what might at first seem a classic fit of perversity, Herrmann instead limited his orchestra to strings and percussion. Yet the severity of the sounds they produce works particularly well for this film, in a cut such as the "Fire Engine," represented by a swirling, marcato string motive, as well as in some of the more subdued, meditative passages such as "The Bedroom" and the finale (the latter a typical Truffaut snow scene), which beautifully show the lyrical side of Herrmann's talents.

I must admit I had trepidations over this disc until I heard it. You never know what you are going to get (or rather what you are not going to get) in a film-music suite, or how it is going to be conducted once the visual elements are no longer worried about. (Herrmann's ridiculous slowing down

of his own *Psycho* music on his first Phase-4 disc offers an excellent case in point.)

On this album, only *The Seventh Voyage of Sinbad*, limited to three selections, gets somewhat slighted. But I have never considered this one of his best scores—the overture in particular, conducted rather ponderously here, seems almost like a self-parody of the chromatic theme-sequences that trademark the distinctive Herrmann idiom. In spite of this, the singing, *dolce* second theme, which strongly foreshadows his *Bride Wore Black* score, sweeps you into one of those anywhere-out-of-this-world moods he can so masterfully elicit. The "Duel with the Skeleton" too has been so well recorded that you can just sit and revel in the grotesquerie of the sounds. Unlike the other music recorded here, *The Seventh Voyage of Sinbad* was previously available on Colpix and was recently re-released on a pirate label. (Besides the ethics involved, a good reason for avoiding these ripoffs is their general horrendous quality: in a disc transfer of the *Bride Wore Black* score, for instance, the original 45 has been played back and recorded at 33, if you can believe that.)

The remaining three scores have been made into exceptionally effective, well-contrasted suites conducted with appropriate intensity by the composer. The recorded sound, while perhaps not so spacious as what you get on the RCA "classic film scores" series, nonetheless affords a spectacular listening experience. The string and harp combinations in the "Fire Engine" sequence from *Fahrenheit 451*, for example, dazzle as a sheer tour de force of instrumental color. In short, this album is one of the best available documents of the output of a composer who is to film scores what Wagner was to the opera.

THE FANTASY FILM WORLD OF BERNARD HERRMANN. National Philharmonic Orchestra, Bernard Herrmann, cond. [Raymond Few, prod.] LONDON PHASE-4 SP 44207, \$6.98.

Journey to the Center of the Earth; The Seventh Voyage of Sinbad; The Day the Earth Stood Still; Fahrenheit 451.

cial success or in terms of art. And it seems perhaps deceptively easy to point to the self-defeating complexities of Davies as the reason; such complexities make him interesting as a composer and an artist, no doubt, but they have also stunted his growth.

That grumble aside, "Preservation Act 2" has many impressive things in it, most of them musical. The opera (or revue, really) as a whole concerns itself with an arcadian village overrun first by a capitalist symbol. Flash, who tears apart its bucolic simplicities with his money-grabbing schemes, and then by Mr. Black, who eventually overthrows Flash by leading a quasi-communistic, quasi-fascistic, quasi-technocratic revolution that apparently transforms the village (and the nation at large) into a bloodless, 1984-esque nightmare. The Tramp, representing naive nostalgia, the people, and miscellaneous smaller fry, wend their way through it all, commenting on the action.

"Act 1" consists of just songs; "Act 2" introduces two actors who link the songs with news reports and explicitly extend the context beyond the village itself. The result, as a political allegory and a dramatic experience, is a bit simpleminded. Davies has a nice feel for irony and mordant cynicism, but his political sentiments and his sense of dramatic shape are either rudimentary or too heavily-handedly parodistic.

Musically, however, "Act 2" represents a step up from "Act 1," which already was an impressive achievement. The Kinks are still a rock-and-roll band, even on records. But Davies has extended their range not only by adding brass players and girl singers (not new with this record, actually), but by an ever-increasing indebtedness to the British music hall, Kurt Weill, and even the madrigal (cf. the superb "Shepherds of the Nation" on Side 1). For all the flaws and inconsistencies, the Kinks are making more wonderful music than ever.

With rumors of the band's breakup ever more insistent, it may be that in future we shall have to content ourselves with Davies projects apart from the band. But on the evidence of these discs, the direction of his evolution should prove fascinating indeed. J.R.

SLY & THE FAMILY STONE: Small Talk. Sly Stone, vocals, keyboards, guitar, and bass; Freddie Stone, vocals and guitar; Rose Stone Banks, vocals and keyboards; Cynthia Robinson, trumpet; Rusty Allen, bass; Vet Stewart, saxophone; Pat Rizzo, flute and saxophone; Bill Louran, drums; Sid Page, violin. *Small Talk; Say You Will; Mother Beautiful*; eight more. [Sly Stone, prod.] Epic PE 32930, \$6.98. Tape: ● PEA 32930, \$7.98; ●● PET 32930, \$7.98. Quadriphonic: PEQ (SQ-encoded disc), \$7.98; EAQ (Q-8 cartridge), \$7.98.

Sly Stone's recent wedding at Madison Square Garden was not only a celebration of joy, but also a shrewdly planned triumph of publicity. And now there is an album to capitalize on all that publicity. "Small Talk" deals with love, marriage, and fatherhood, the themes that obviously must currently preoccupy restless, erratic, supercharged Sly.

The music, per usual, is pulsating and dynamic. However, this time around, it does lack

tension. Easygoing and neatly configured, it rarely explodes with the chugging drama that symbolizes Sly at his musical best. In addition, some of the lyrics are downright amateurish. For example, "Can't stand the strain/Can't take the lame/Do you know my name?" writes Sly, in one of the disc's more embarrassing moments.

Only on "Loose Booty," with its insinuating repetition of "Shadrach, Meshach, Abednego," does the group work up the steam one expects to find on a disc bearing Sly's imprimatur. Yes, there is a pretty ballad or two along the way, and each is eagerly appreciated. There are also those stray whining voices that are one reason why a Sly Stone production is a distinctive effort. This album is hardly a failure by anyone's standards.

Congratulations, Sly, even if one mistrusts the reasons for your public marriage ceremony. You have earned the right to create a more mellow brand of music. You must now translate your newfound inner calm into dynamic and disciplined musical configurations that have form and do not sprawl. H.E.

JUKKA TOLONEN: Tolonen, Jukka Tolonen, guitar; Ronnie Osterberg, drums; Jukka Gustavson, organ; Pekka Pohjola, bass. *Elements; Ramblin'; Mountains; Wanderland; Last Night.* [Hans Groundstroem, prod.] JANUS JLS 3066, \$5.94.

TASAVALLAN PRESIDENTTI: Milky Way Moses. Eero Raitinen, vocals; Pekka Poyry, Vesa Aaltonen, and Jukka Tolonen, guitar and keyboards; Heikki Virtanen, bass. [Peter Eden, prod.] JANUS JLS 3065, \$5.94.

Janus, riding the current trend toward exploration of the Continent in a search for new pop faces, may bring to pop DJs the same problem classical jocks have had for years: how to pronounce all those foreign names. There are in these two records enough Jukkas and Pekkas to give the suavest DJ an aural ulcer.

Both efforts are apparently Finnish, though this information is specified only on the jacket of Tolonen's LP. Both bands favor modern jazz done in a mild rock style. Tasavallan Presidentti (I assume that is the name of the group) adds dreadful lyrics sung dreadfully and on top sounds a bit like old Jefferson Airplane.

Tolonen, on the other hand, is quite good. He keeps his mouth shut while playing guitar, while his backup trio lays down a lot of impressive jazz meanderings. The cuts are long, the solos adventurous. His debut American LP is well worth investigating. M.J.

MARVIN GAYE: Live. Marvin Gaye, vocals; horns, rhythm, strings, and vocal accompaniment. *Introduction and Overture; Trouble Man; Inner City Blues (Make Me Wanna Holler)*; ten more [E. G. Abner, exec. prod.] TAMLA T6 333S1, \$6.98. Tape: ● T 333T, \$7.98; ●● T333C, \$7.98.

The Oakland-Alameda County Coliseum in California was the scene of this live recording, a reproduction of soul superstar Marvin Gaye's first personal appearance in five years. His absence has done nothing to tarnish his astounding talents. The composer/performer creates insinuating rhythm-and-blues music spiked by wistful, exotic jazz chords and

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soothing strings, and produces a rhythmic pop music that possesses total effectiveness. Gaye's high-pitched compelling voice reeks with irresistible urgency.

This disc, a collection of the performer's hits and more recent and inventive material, opens with the uncompromising "Trouble Man," a mosaic of voices, rhythms, and horn riffs. It segues to conventional pop ballads like "Jan." It wails its way through Gaye's classic hits, like "How Sweet It Is" and "What's Going On." It is a striking, vital collection as well as pleasing retrospective.

Through it all, Gaye emerges as an "entertainer"—and that is not a criticism. One of soul's giants, he proves once again that he is still in the forefront. There is intelligence, wit, and skill in these grooves, as well as the expected abundance of feeling.

One hopes that now that Gaye is back on the road, he will take the time to visit everyone's hometown. Everyone deserves this treat.

H.E.

ARLO GUTHRIE: Arlo Guthrie. Arlo Guthrie, vocals and guitar; instrumental accompaniment. *Presidential Rag; Won't Be Long; Deportees; Go down Moses; Me and My Goose; Last to Leave;* five more. REPRISE MS 2183, \$5.98. Tape: ● M 82183, \$6.97; ●● M 52183, \$6.97.

This latest disc by Arlo Guthrie is split between a first side devoted to explicit protest songs and a second side that concerns itself with more universal, less overtly political matters (unless you count "Go down Moses" as a protest song). All the material is by Arlo except for "Deportees," which has words by Woody Guthrie and music by Martin Hoffman, Jimmie Rodgers' "When the Cactus Is in Bloom," and "Go down Moses."

Musically, most of the material is in Arlo's familiar cowboy-country-folk style, although frequently there are added strings (which sound a little syrupy) and chorus (which sounds pretty good). In some ways, he is the sort of performer who works best on-stage, alone and with his guitar and banjo. There his easily winning charm and nice blend of seriousness and wit project very well indeed.

One would like more live albums from him; in a studio context such as this, the result is slightly antiseptic. The protest songs have an element of simpliminded sincerity. The simplimindedness doesn't detract from the sincerity, of course, but it does compromise the songs' artistic effectiveness. For that reason, Side 2 is more successful.

J.R.

SOUTHER, HILLMAN, FURAY BAND. J. D. Souther, guitars and vocals; Chris Hillman, bass, guitars, mandolin, and vocals; Richie Furay, guitar and vocals; Paul Harris, keyboards; Al Perkins, steel guitar, guitars, bass, and dobro; Jim Gordon, drums and percussion. *Fallin' in Love; Heavenly Fire; The Heartbreaker;* seven more. [Richie Podolor, prod.] ASYLUM 7E 1006, \$6.98. Tape: ● ET 81006, \$7.97; ●● TC 51006, \$7.97.

When in doubt, form a supergroup! Then noted musicians who are out of work suddenly emerge as a unit that one automatically finds fascinating. In this case, for example, Souther is a solo composer/performer who was re-

spected but going nowhere; Hillman is the Byrds' Chris Hillman; Furay is Poco's Richie Furay. Together, the three are headliners who could generate the record sales that are the realistic measure of a true "supergroup."

This newly formed unit, currently on tour with an album in the record stores, creates conventional country-rock music. It is a workable, immensely popular formula that is filled with jolly rhythms and high harmonies. Unfortunately, it also needs a musical jolt; otherwise, it palls. This debut outing lacks distinction.

Each member of the versatile all-singing, all-playing trio does his own songwriting. Here none stands out as a major songwriter, even though each has produced notable works in the past. I had the feeling that the computer was set at "pleasant" and that everyone worked hard to achieve that end.

The informed listener will do no more than shrug his shoulders. Nevertheless, the group could, with no setbacks, instantly achieve total recognition. Logic and record sales are not just strange bedfellows: In reality, they hardly even coexist.

H.E.

JAMES TAYLOR: *Walking Man.* James Taylor, vocals, acoustic guitar, and songs; horns and rhythm accompaniment; David Spinozza and James Taylor, arr. *Let It All Fall Down; Daddy's Baby; Fading Away;* seven more. [David Spinozza, prod.] WARNER BROS. W 2794, \$6.98. Tape: ● L8W 2794, \$7.97; ●● L5W 2794, \$7.97.

A career is more than an album. In considering James Taylor, one must view the long run. He first came to prominence five or six years ago. At that time he had a vast catalogue of songs, feelings, and energy stored up. The early work lasted Taylor longer than most, but now it is spent. Time passes, life unfolds, and the dues keep coming due.

People hope that creative responsibility will lessen with success, but the reverse is true. For a long time artists such as Taylor are able to draw on a certain amount of past work for each album, as well as the new stuff. Eventually the old suitcase is emptied and one is faced with only a huge blank piece of manuscript paper to be filled.

At the same time, the reflective state so conducive to personal songwriting is all but gone. One is busy, his time is sought, he marries an equally busy and creative lady and has a baby, he sips wine in Paris and Zurich. Always the impending album looms.

And here is James Taylor's new album, "Walking Man." Its cover and back jacket photos, by Richard Avedon, are the essence of stylishness. The producer is David Spinozza, New York's finest. The players are the best. Paul and Linda McCartney stop by to join in a vocal sweetener that could have been done by anyone. Carly Simon (Mrs. Taylor) is there to lend support and a bit of singing.

But for all of it, things do not come together. Hearing Taylor's new songs is like viewing the bones without the support of the spine. One can see his fine mind at work; he has retreated into it as a prep student retreats into intellectualism. The trouble is that there aren't any tunes here, no "Fire and Rain," no "I Don't Want to Be Lonely Tonight."

The best of the new lot is "Walking Man," and it is placed first in the set. "Migration" is

autobiographical and vague. "Rock 'n' Roll Is Music Now" has all the right elements, but it never takes off. Chuck Berry's "The Promised Land" is included but is more a tribute than a cooker. The best single track is "Ain't No Song," written by Joey Levine and producer Spinozza. There is a sleepwalking quality about the project and a strong if subtle flavor of the music of Carly Simon.

Taylor continues to be one of my favorite songwriter/singers. I will wait. This is clearly a transition period for him. When you are a star, such private periods become shared. No one asks if the star wants to share them. No one cares. He has become a business. The business itself has changed since Taylor made his first mark. Like his contemporaries, he must find his own way to stay in touch with it. The free ride is over.

Because of James Taylor's innate quality, even his footslips are worth hearing. I trust that the ego that made him take over in the first place will pull him back into his own best artistic self, whatever the cost. What else can he do? What can any of us do? Hang in. M.A.



BOB WILLS AND HIS TEXAS PLAYBOYS:

For the Last Time. Bob Wills, band-leader; vocal and instrumental accompaniment. *Playboy Theme; What Makes Bob Holler; Big Balls in Cowtown; San Antonio Rose; Milk Cow Blues;* nineteen more. [Tommy Allsup, prod.] UNITED ARTISTS UA-LA 216-J2, \$9.98 (two discs).

Bob Wills and His Texas Playboys was one of the most influential bands in country music. It played what has been called "western swing," a mixture of easy swing tempos and country corn. Bill Haley and the Comets played a version of western swing and called it rock and roll, and many other groups owe similar allegiance to Wills and his band.

The group, long since disbanded, reunited in 1973 for a last recording session. Led by Wills from his wheelchair, the Playboys laid down an impressive example of their music. Such newcomers as Merle Haggard also lent fine assistance—in Haggard's case with vocals and on fiddle.

This boxed two-disc collection is an invaluable piece of rural Americana, one that thankfully was not ruined in the course of re-recording. M.J.

theater and film

SOUND OF SILENTS: Music for Silent Film Classics. Lee Erwin, Fox-Capitol Theater Wurlitzer pipe organ. [Patti Laursen, prod.] ANGEL S 36073, \$5.98. Tape: ● 8XS 36073, \$6.98; ●● 4XS 36073, \$6.98.

The Eagle: Overture. The General. What Price Glory. Charmaine. Thief of Bagdad. My Best Girl. Phantom of the Opera. Queen Kelly. Wings. Seventh Heaven: Diane.

There is much to hate on this disc. I mean, whenever I hear vibrato on an organ I want to go out and find a bubble machine to smash.

And the very presence of such a recording, which is basically secondhand camp (if we really have to have a memento of silent-film-style music, somebody might have dug up the old cue sheets by the likes of Leo Kempinski, Hugo Riesenfeld et al.), means something more worthy has been shunted aside or neglected altogether.

But there is a theater-organ revival in this country, and I suppose we needed a disc done by one of the art's finest practitioners for one of its best applications, the silent film. Erwin's scores range from nostalgically listenable (*The Eagle, The Thief of Bagdad*) to amateurish (*Phantom of the Opera*), and there are some recognizable pop tunes by Rapee and Pollack (*Charmaine, Diane*) thrown in for good measure.

The big Wurlitzer, with its vast array of stops, some of them truly ugly, has been excellently recorded. R.S.B.

THE FANTASY FILM WORLD OF BERNARD HERRMANN. For a review of this recording, see page 122.

jazz



ZOOT SIMS AND JOE VENUTI: Joe and Zoot. Zoot Sims, tenor and soprano saxophones; Joe Venuti, violin; Dick Wellstood, piano; George Duvivier, bass; Cliff Leeman, drums. *C Jam Blues; My One and Only Love; It's the Girl;* six more. CHIAROSCURO 128, \$6.98.

ZOOT SIMS AND BUCKY PIZZARELLI: Nirvana. Zoot Sims; tenor and soprano saxophones; Bucky Pizzarelli, guitar; Milt Hinton, bass; Buddy Rich, drums. *Honeysuckle Rose; Somebody Loves Me; Send in the Clowns;* eight more. [Sonny Lester, prod.] GROOVE MERCHANT 533, \$4.98.

The conjunction of Joe Venuti and Zoot Sims brings together two of the most consistently provocative and swinging jazz musicians playing today.

Venuti, now in his late seventies, is as fiery and dauntless as he ever was—which is saying quite a lot considering the way he slashed through such pace-setting violin solos as "Wild Cat" and "Wild Dog" forty-five years ago. His fiddling on "I Found a New Baby" is a kind of free, powerful, and rhythmic attack that scarcely anyone even attempts these days.

Sims comes as close as anyone to the kind of exuberance that Venuti projects, but he does it with a suave attack that has in it elements of elegance. Add Dick Wellstood's foot-stomping piano, and the solid rhythm support of Cliff Leeman and George Duvivier, and the Venuti-Sims combination creates music that has an exultant, joyous drive.

But there is more to this collection than sheer rhythmic exuberance. Both Sims and Venuti are superb ballad players. They turn "There's a Small Hotel" into a romantic gem and give the bluesier "Someday Sweetheart" the same ballad treatment. A strangely tame version of Venuti's old specialty "Wild Cat" is included, and "Indiana," which ought to be an ideal vehicle for Venuti and Sims, misses fire.



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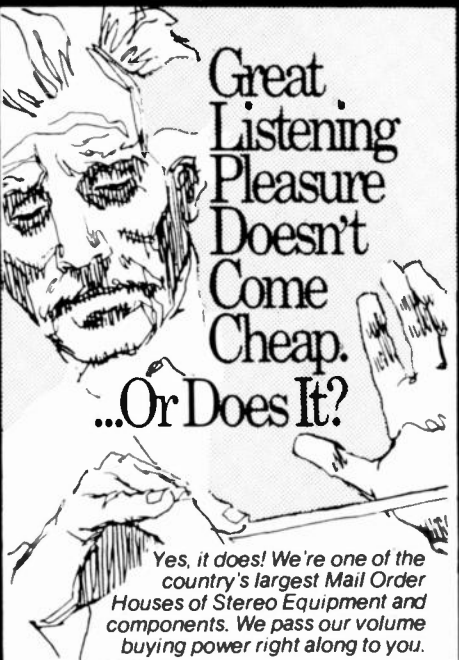
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On the second disc, "Nirvana," Sims plays "Indiana" again, this time in a trio with Bucky Pizzarelli and Milt Hinton, and once again it is oddly ineffective except for two solo choruses—one made up of rhythmic chording by Pizzarelli, the other an unaccompanied soprano saxophone solo by Sims. This disc is divided between a side by this trio playing warm, quiet ballads (except for "Indiana") and featuring Sims's intimate, romantic tenor saxophone, and a side by the same trio plus Buddy Rich, which inevitably is a lot more rhythmic.

Sims and Rich try out their voices on "Gee, Baby, Ain't I Good to You." Sims, as always seems to happen when jazz horn players sing, phrases just as he would with his saxophone. But Rich can hardly sing like a drum, so he sings like a singer—which he has been. The difference in their back-to-back vocal solos is both interesting and instructive. J.S.W.

DUKE ELLINGTON: The World of Duke Ellington. Shelton Hemphill, Francis Williams, Harold Baker, Dud Bascomb, and Al Killian, trumpets; Ray Nance, trumpet, violin, and vocal; Lawrence Brown, Claude Jones, Tyree Glenn, and Wilbur de Paris, trombones; Russell Procope, Johnny Hodges, Jimmy Hamilton, Al Sears, and Harry Carney, reeds; Duke Ellington and Billy Strayhorn, pianos; Fred Guy guitar; Oscar Pettiford and Junior Raglin, basses; Sonny Greer, drums; Dolores Parker, Kay Davis, and Al Hibbler, vocals. *H'ya Sue; Air-Conditioned Jungle; Take Love Easy*; nineteen more. [Teo Macero, prod.] COLUMBIA G 32564, \$6.98 (two discs, mono) [recorded 1947].

JOHNNY HODGES: Ellingtonia! Ellington band as above. *Esquire Swank; Midriff*. Hodges; Baker; Quentin Jackson, trombone; Don Byas, tenor saxophone; Raymond Fol, piano; Wendell Marshall, bass; Butch Ballard, drums. *We Fooled You*; three more. Hodges; Cat Anderson, trumpet; Brown; Procope; Paul Gonsalves, tenor saxophone; Victor Feldman, piano; Buddy Catlett, bass; Sam Woodyard, drums. *Jeep's Blues*; three more. [Don Schlitten, prod.] ONYX 216, \$5.98 [recorded 1950-64].

"The World of Duke Ellington" is the first of a projected series of albums that will gather up all of what annotator Stanley Dance calls "significant items" recorded for Columbia by Ellington from 1947 onward not currently available.

In its early stages, this will pick up a lot of miscellany, as this collection shows. By 1947, the Duke was open to all kinds of suggestions for keeping his band in action. The evidence is quite apparent in these twenty-two pieces, recorded within five months. There are claptrap pop songs ("You Gotta Crawl Before You Walk") and old standards that are perfectly good basic material but not what you expect from as creative a performer as Ellington ("Singin' in the Rain," for instance).

But along with these—and this is why it is valuable to include everything, putting things in perspective—is a steady stream of Ellington originals: "Three Cent Stomp," "Progressive Gavotte," "Golden Cress," and one of those brilliant collaborations between Lawrence Brown's trombone and Kay Davis' magnificent voice, "On a Turquoise Cloud." There also are four of his tunes from the score of

Beggar's Holiday, an adaptation of *The Beggar's Opera* that he wrote with John Latouche and that was a Broadway flop in 1947. (Duke wrote seventy-eight pieces of music for it, thirty-nine of which were used in the production.)

Despite its ups and downs, this is a valuable set (in what promises to be an invaluable series), because it not only shows the Ellington band at peak form, but also shows how well it could cope with material that was either not its dish of tea or, in some cases, pure schlock.

The Hodges set on Onyx starts out with two full Ellington-band pieces from 1946 but is basically devoted to a pair of Hodges-led groups recorded in 1950 and 1964. The 1950 group—five Ellingtonians in Paris with Don Byas on saxophone and Raymond Fol, the French pianist—has the tight, bright feeling of the small-group recordings, capped by a Byas-Fol composition, "I Only Wish I Knew," which is pure Ellington pasted.

The 1964 recordings, seemingly planned as reflections of Hodges' small-group recordings of the late Thirties, are rather heavy-handed (primarily in the rhythm section). But they are worth listening to for Hodges, Brown's trombone, and the versatility of Cat Anderson, normally a tiresome high-note man, who plays the roles of both Cootie Williams and Rex Stewart with great success. J.S.W.

* **52ND STREET:** Vol. 2. Coleman Hawkins, tenor saxophone; Charlie Shavers, trumpet; Edmond Hall, clarinet; Clyde Hart, piano; Tiny Grimes, guitar; Oscar Pettiford, bass; Denzil Best, drums. *Riding on 52nd St.*; three more. Nat Jaffe, piano. *Body and Soul*; two more. Ben Webster, tenor saxophone; Marlowe Morris, piano; John Simmons, bass; Sid Catlett, drums. *I Surrender, Dear*; three more. Don Byas, tenor saxophone; Beryl Booker and Tony Scott, pianos; John Simmons, bass; Fred Radcliffe, drums. *You Go to My Head*; three more. [Don Schlitten, prod.] ONYX 217, \$5.98.

That period in the early 1940s when swing was giving way to bebop is one of the more obscure eras in jazz, because of the two-year recording ban in effect from 1942 to 1944, because World War II had scattered the basic jazz audience all over the world and put it out of contact with immediate developments, and because when the ban was lifted the major companies showed almost no interest in the new directions of jazz. So it was left to small, fly-by-night labels to catch the music in the process of change.

Don Schlitten is providing invaluable documentation of this process with his series on 52nd Street bands. This second collection in the series is drawn from four small labels—Manor, Regis, Session, and Gotham—and also includes three audition piano solos made by Nat Jaffe in 1938 that were rejected by a major label.

Jaffe had a tantalizingly brief public career—his first solo records were made in 1944, and he died a year later at the age of twenty-seven. Those 1944 records were part of a Fats Waller memorial, so he is remembered now as a stride pianist. But the 1938 audition solos reveal him as a superb ballad pianist with an easy, swinging approach at appropriately

moderate ballad tempos ("I Can't Get Started" is a particular gem). Oddly, his one essay at stride (on "Liza") is unimpressive and suggests that he grew considerably in the years before he made the Waller set.

The rest of this collection is devoted to sessions led by three of the greatest tenor saxophonists of the Forties (who are also three of the greatest tenor saxophonists of any period). Coleman Hawkins is heard with a bright and lively group in which Edmond Hall's clarinet and Charlie Shavers' trumpet are just as enlivening as Hawkins' saxophone. Ben Webster is in superb form with an excellent quartet that becomes a Webster-less trio on "I Found a New Baby" to give Big Sid Catlett a chance to show off his melodic drumming.

Yet even better than Hawkins or Webster is Don Byas, playing four slow numbers filled with his warm, feathery tone and achieving a classic performance on "Gloomy Sunday," which is as close to actual vocalization as an instrument can come. J.S.W.



THE NEW SUNSHINE BAND: Old Rags. Thornton Hagert, trumpet; Dan Priest, cornet; Clayton Eakle, trombone; Don Rouse, clarinet; Gary Wilkinson, piano; Fred Störk, banjo and guitar; Tom Gray, bass; Gil Carter, drums. *Georgia Grind; Dat Gal of Mine; Oh, Daddy;* ten more. FLYING DUTCHMAN BDL 1-0549, \$5.95.

In the midst of the current ragtime revival comes this band with something slightly different to offer.

Unlike the New Orleans Ragtime Orchestra or the New England Conservatory Ragtime Ensemble, the New Sunshine Band does not play arrangements from *The Red Back Book of Rags* or contemporary arrangements in turn-of-the-century style. Drawing on a repertory that, belying the disc's title ("Old Rags"), ranges from Scott Joplin rags, cakewalks, and Jelly Roll Morton compositions to pop songs of the late Twenties and even a piece composed in 1971, the band uses stock arrangements in most cases—which means that the arrangements reflect the styles of the different periods.

The result is that some selections have a concert-in-the-park atmosphere while others get into a viable swinging groove. The flavors are varied and, quite often, fascinating. "Twelfth Street Rag," for example, overly familiar as a piece that is rushed through as fast as musicians can take it, is played in an arrangement written in 1915 in a moderate and very deliberate tempo, bringing out qualities in the piece that are completely lost in the hammer-and-tongs versions.

The New Sunshine Band is an amateur group of business and professional men that, unlike numerous other such play-for-fun bands, has had the imagination to explore something other than the usual Dixieland material. It is not the most polished group you are likely to hear, but its moments of uncertainty are more than made up for by the charm of the material and the panoply of styles that it deals with. And the band has, in Don Rouse, a fine clarinetist who often sounds like Bob Helms, a properly brash trombonist in Clayton Eakle, and a cornetist, Dan Priest, who occasionally comes punching through the ensembles like .he ghost of Muggsy Spanier. J.S.W.

in brief

BECKY HOBBS. MCA 434, \$6.98.

One can hear that singer/songwriter Becky Hobbs is quite talented, but her debut album doesn't quite come off. I suspect that she is quite a show in person. She is small, blonde, and young, and she sings in the fashion of Aretha Franklin. The album strikes me as overproduced, so that often Ms. Hobbs is accompanying the project instead of the reverse. This is a danger with new artists who have not yet acquired the presence to dominate all that backup excellence, which includes the first-rate Memphis Horns, Inc., plus background vocals and string arrangements. Ms. Hobbs has not quite found her best self, but I hope she keeps on searching. M.A.

WEATHER REPORT: Mysterious Traveller. COLUMBIA KC 32494, \$5.98. Tape: ● CA 32494, \$6.98; ●● CT 32494, \$6.98.

Compelling jazz-rock of the first order. Weather Report may finally have created the disc that will catapult it to the level of superstardom currently occupied by the Mahavishnu Orchestra. H.E.

GRATEFUL DEAD: From the Mars Hotel. GRATEFUL DEAD GD 102, \$6.98. Tape: ● GD 102-8, \$7.98; ●● GD 102-C, \$7.98.

This second release by the Grateful Dead's newly formed record company is a good one, the group's best album since its "Workingman's Dead," released in 1970. As has been its style during the past few years, the music is a mix of slithery rock, bouncy pop, folk, and country music. No one tune stands out, but all are a great deal of fun. M.J.

RY COODER: Paradise and Lunch. REPRISE MS 2179, \$5.98. Tape: ● M 82179, \$6.97.

Bobby and Shirley Womack's "It's All Over Now," the fifth cut on this disc, pulsates with energy. On this track guitar virtuoso Ry Cooder, with his small witty band and his all-male backup chorus, has finally found the right balance, and he shines. On other cuts too Cooder demonstrates his brilliant playing techniques and gritty vocal approach. Still, there are too many places on this disc that bore rather than delight. H.E.

CHER: Dark Lady. MCA 2113, \$6.98. Tape: ● T 2113, \$7.98; ●● C 2113, \$7.98.

Here comes Miss Vogue again. For such a small, skinny lady, it is astonishing how sluggish and fat her voice is. That's it: a fat voice. I've been searching for that definition for years. Now as always, I enjoy everything about Cher except her voice and her singing style. The album is full of fine songs, new and old, and fine arrangements by Al Capps. It is ably produced by Snuff Garrett in his intuitive one-of-a-kind fashion. The cover photo, by Richard Avedon, features Cher with a hole in her dress, which probably cost eleven-seven dollars. The beat goes on. M.A.

THE DE FRANCO FAMILY FEATURING TONY DE FRANCO: Save the Last Dance for Me. 20TH CENTURY T 441, \$5.98. Tape: ● 8 441, \$6.98; ●● C 441, \$6.98.

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BRIAN AUGER: Genesis. POLYDOR PD 6505, \$6.98.

A reissue of previously released and several-years-old Auger recordings. "Genesis" features some sparkling rock guitar but is hampered by droll singing from Auger and Julie Driscoll. M.J.

GOLDEN EARRING: Moontan. TRACK/MCA 396, \$5.98. Tape: ●T 396, \$6.98; ●● C 396, \$6.98.

A rock band from Holland, Golden Earring dishes up plenty of compulsive rhythm. The melody lines, however, are more pretentious than original. H.E.

FRANKLYN AJAYE: I'm a Comedian, Seriously. A&M 3642, \$6.98.

Franklyn Ajaye is new, about twenty-four, and funny. Redd Foxx described him as a young Richie Pryor without the hand grenade, and that says it. Though Ajaye's language may be considered harsh in gentler circles, his attitude is the reverse—relaxed and non-sermonizing. His subjects are current, often superficial, and highly entertaining. M.A.

ELEPHANTS MEMORY: Angels Forever. RCA APL 1-0569, \$5.98. Tape: ●● APS 1-0569, \$6.95; ●● APK 1-0569, \$6.95.

This rock band made its mark accompanying Yoko Ono and John Lennon when they first descended upon the U.S. On its own, Elephants Memory dishes up Latin-flavored rock and is a capable musical unit, but it could do with a few truly energized readings. H.E.

JOHNNY MATHIS: What'll I Do. COLUMBIA C 32963, \$4.98. Tape: ●● CA 32963, \$6.98.

This album consists of previously released material, all overproduced as is Mathis' wont but containing well-chosen material, mainly pop standards. M.J.

SISTER JANET MEAD: The Lord's Prayer. A&M SP 3639, \$6.98. Tape: ●● 8T 3639, \$6.98; ●● CS 3639, \$6.98.

A singing nun is a never-fail novelty. This one has a sweet soprano, and she rides that soprano through a set of polished rock arrangements. A singing nun is novelty enough; a rock-and-rolling nun is almost more than one can handle. H.E.

CHERYL DILCHER: Magic. A&M 3640, \$6.98.

Congratulations to Cheryl Dilcher for pulling her act together. Her first album was dull, unmusical, and unsuccessful. This time she has gotten an interesting backup group together and, with the able help of producer Jeff Barry, created a provocative and aggressive album. M.A.

SANTANA: Greatest Hits. COLUMBIA PC 33050, \$6.98. Tape: ●● PCA 33050, \$7.98; ●● PCT 33050, \$7.98. Quadriphonic: PCQ 33050 (SQ-encoded disc), \$7.98; CAQ 33050 (Q-8 cartridge), \$7.98.

This fusion of jazz, rock, and Latin rhythms is as engaging as it was on first listening. Santana's pulsating music proves that some musical aspects of the late Sixties are still not dated. H.E.

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the tape deck

BY R.D. DARRELL

Now, Dolby-B from Cassettes' Proud Papa. I've become so accustomed in recent years to hearing outstanding Philips recordings (especially those featuring conductors Bernard Haitink and Colin Davis) in open-reel tapings, processed by Ampex, that I haven't been paying proper attention to the even larger release lists of imported musicassette editions distributed in this country by Phonogram, Inc. It's good to receive some current examples and to find that the originator of this format (back in 1963) continues to lift its standards—both technological and musical. It's even better to confirm that Philips also continues to treat its cassette customers as literate musical aficionados by providing program notes. And it's perhaps best of all to discover that (as I predicted, or at least hoped, last April) Dolby-B noise reduction blessings are being applied to some of the latest releases.

Like Deutsche Grammophon, in its first Dolby-B musicassettes of six months ago, Philips seems to be making no hullabaloo about its new policy. Indeed, it doesn't even use the Dolby symbol or other label credit—one has to search hard for a fine-print acknowledgement. (In Europe, Philips has been promoting a noise-reduction system of its own, Dynamic Noise Limiter—or DNL—which is used in playback only and unlike Dolby-B requires no special processing treatment of the cassette-recording itself. This perhaps explains the company's reluctance to advertise a competing system.)

But this is beside the vital point: that at last the now-familiar Dolby-B quietening miracles are available to augment the other magnetic attractions of new Philips musicassettes. And they do so triumphantly in the first exemplar to reach me, a Haitink/Concertgebouw Tchaikovsky program that provides the only currently available taping of *Francesca da Rimini*, Op. 32.

As everyone who knows this most consistently admirable conductor might confidently expect, Haitink keeps Tchaikovsky's potentially melodramatic passions under taut yet never cramping control, not only in this fantasia after Dante, but also in the more familiar and even more often overinflated *1812 Overture* and *Marche slave*. What a relief it is to hear these hackneyed scores played "straight," free from such gimmickry as real cannon and choral interpolations! And what a delight it is to hear how fresh and proudly swaggering these disdained showpieces can sound when they benefit by the combinations of magisterial skill and discriminating taste that only a rare

artist like Monteux has given them in the past. And Monteux's Tchaikovsky never enjoyed the superbly clean, robust, and glowingly warm recording that the Dutch engineers provide here: Philips 7300 253, Dolby-B cassette, \$6.95.

Renaissance Heart's Ease. My only reel this month is the last of the Stereotape/Magtec releases I've been discussing in the last two columns. In some ways it is the most precious of them and certainly the most precious of the whole tape catalogue of lute music, for it gives us the incomparable Julian Bream's filchings from a sixteenth-century tonal jewel box. There are delectable gems from the finest Elizabethan craftsmen (Byrd, Dowland, Cutting, Holborne) augmented by the first recorded representations I know of that favorite of three popes, Francesco Canova da Milano, "Il Divino" (1497-1543). Interspersed among the lighter, however poignant English pieces are eight of Milano's almost incredibly sophisticated contrapuntal, and eloquent fantasias—which even without such companion appeals as those of Holborne's "Heart's Ease" and Dowland's "Loth to Depart" would make this program uniquely treasurable.

As usual, Bream's exquisitely multi-colored lute playing is recorded over-life-size and at too high a modulation level, but the latter can be tamed in playback and the built-in musically extraneous noise can be mentally filtered out. In any case, don't miss this RCA/Stereotape 7½-ips open reel, ERPA 3331 C, \$7.95.

Searching All Four Room Corners. Like other home listeners who play quadriphonic tapes (in my case, only Q-8 cartridges so far) occasionally rather than constantly, I find it annoyingly tricky to set up my playback system anew every time a batch of Q-8s comes along. And even though I continue to insist that quadriphony can be properly experienced only as a completely fused whole, I know that this can't be done practicably unless one has first made sure that all four channel levels are truly balanced. Hence my gratefully enthusiastic welcome for the first quadriphonic test means I know, the Q-8 cartridge edition (PRQ8 401, \$7.95) of the Project 3/Scientific American Four-Channel Test Record (also available in a Q-reel edition, PR4C 401, \$11.95).

For "setting up/calibrating/checking out your quadriphonic system," using non-instrumentally aided listening tests alone, technical adviser Leonard Feldman has devised a most ingenious and easy-to-use series of frequency, transient, and acoustical-resonance tests, plus checks for channel identification, channel balancing, and channel phasing. For some of these, maestro Enoch Light

has provided well-nigh ideally pertinent solo and ensemble test illustrations (usually heard first in individual channels, or in circular motion; then in normal circumambient quadriphony, or what Project 3 calls "wrap-around sound"). His Light Brigade all-star orchestra is also heard in the B-program batch of brilliantly arranged, played, and recorded pop pieces for entertainment-listening only. I wish there might have been a few classical selections too, as in that most valuable of Q-8 "samplers," Vanguard L 71, \$7.95, which I first hailed in this column just two years ago.

My only complaint with the Project 3/Scientific American test cartridge is the mild one that the channel-phasing tests (the only ones that are not easy to make) don't run as long as an uncertain listener/checker would like. But in every other respect the A-program test procedures here are not merely useful but absolutely indispensable to every home listener of quadriphonic tape.

Spreading Out the Four Temperaments.

After dutifully setting all my Q-8 playback-system controls according to the Project 3/Scientific American test cartridge, I found it paradoxically easy to switch aural/mental gears from that concentrated audition of individual channels to hearing a single circumambient but omnipresent sonic image, with only occasional lapses for specifically locating some instruments or choirs.

Luckily, I had an extremely satisfactory example of unexaggerated symphonic quadriphony to practice on. The Bernstein/New York Philharmonic version of Carl Nielsen's 1902 Second Symphony (*Four Temperaments*) is mightily welcome as the only currently available taped symphony by the too-often-neglected Danish master and as one of Bernstein's most relaxed and contagiously heartfelt performances of recent years. He reminds us with irrefutable eloquence what rich musical satisfactions this work proffers in prodigal abundance. And that more sadly reminds many of us that, while Nielsen's symphonic canon—six fine works in all—has not been too badly represented on disc (especially by Bernstein), it now fares badly on tape, where no less than three symphonies (Nos. 1, 3, and 4) were once, but are no longer, available in open-reel editions.

But the present Second must also be welcomed as an example of persuasively enticing quadriphony—less thoroughly "wrapped around" than some of Columbia's more startling, and probably more recently recorded, examples—yet with some sources (the horn choir, certainly) as well as auditorium ambience in back. It will be a hard-eared quadriphobe who can resist this Columbia MAQ 32779, Dolby-B Q-8 cartridge, \$7.98. ●



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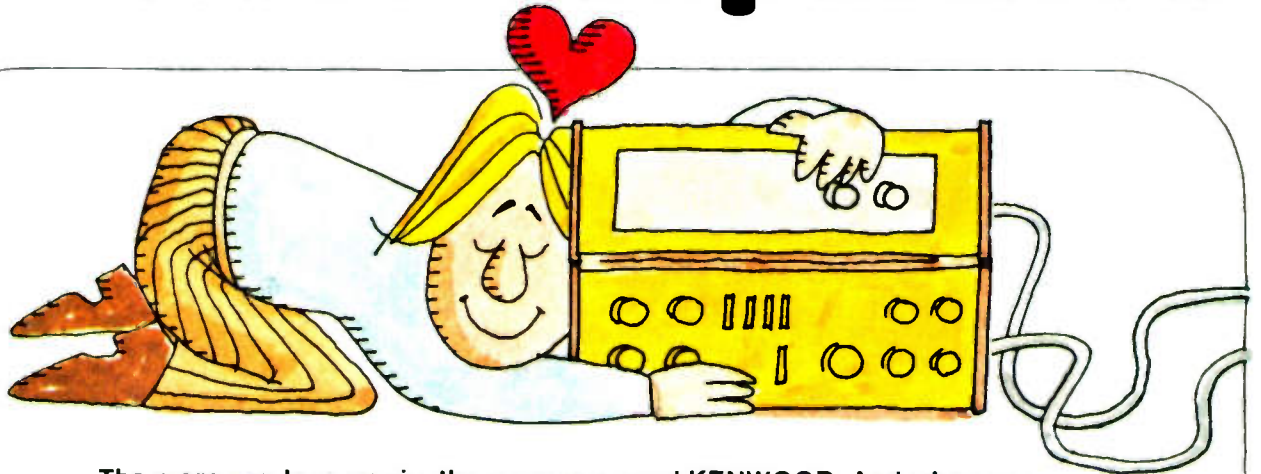
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