

# HIGH FIDELITY

APRIL 1975 \$1.00

08398

## New Equipment

### Preview of the Coming Trendsetters

# SPOTLIGHT ON Turntables

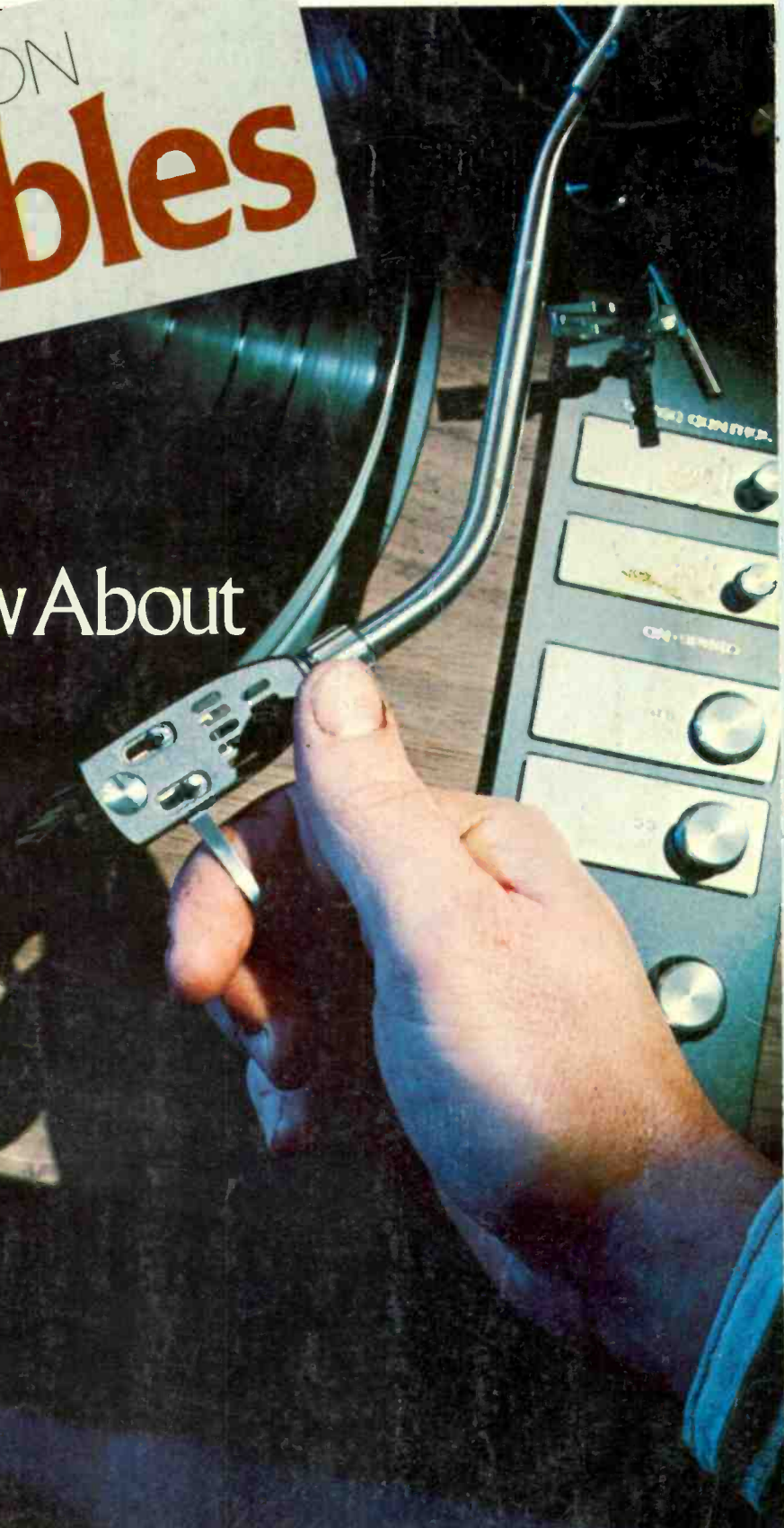
## Twenty Things You Should Know About Today's Models



### Oscar's Songs: Award-Winners from 1934 through 1974

HF LTH3GA424C009 OCT 76 1 03  
MR C LATHAM  
7424 GRANBURY CIR  
ST LOUIS MO

69123





# t of each is up to us.

professional 10½-inch tape reels. Its unique combination of bias and equalization switching controls give 12 different settings to optimize the performance of any tape on the market.

The RT-1050's 3-motor transport system is activated electronically by full logic, solid state circuitry, triggered by feather touch pushbutton controls. Its transport is completely jam- and spill-proof, permitting you to switch from Fast Forward to Fast Rewind, bypassing the Stop button.

The RT-1050 was specifically

designed for easy operation with a wide combination of professional features like extended linearity VU meters with adjustable sensitivity, mic/line mixing, pushbutton speed selection and reel tension adjustment buttons. There's also an exclusively designed pause control and independent control of left and right recording tracks.

The same 2-track recording system studios use for better signal-to-noise ratios and higher dynamic range is incorporated into the RT-1050. Yet it can be easily converted to 4-track use with an

optional plug-in head assembly. Everything considered it's the most versatile open-reel deck you can buy. Professionals prefer it for its studio-quality performance. Everyone appreciates its completely simple operation.

Pioneer open-reel and cassette decks are built with the same outstanding quality, precision and performance of all Pioneer stereo components. That's why, whichever you choose, you know it's completely professional and indisputably the finest value ever in a studio-quality tape deck.



**PIONEER®**

when you want something better

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West: 13300 S. Estrella, Los Angeles, 90248/Midwest: 1500 Greenleaf, Elk Grove Village, Ill. 60007/Canada: S.H. Parker Co.  
CIRCLE 34 ON READER-SERVICE CARD



# Giving you the best

High fidelity is important to us at Pioneer. It's all we do and it's all we care about. We are excited that cassette tape decks have reached a level of performance that meet the highest standards. We are excited because we know that it means more enjoyment for you from your high fidelity system. We also know that you can now get more versatility and more value out of your high fidelity system than ever before.

The great advances in cassette technology have had impact on the reel-to-reel tape deck concept as well. We believe that the era of the small, inexpensive 7-inch reel tape deck is past. Neither its convenience nor its performance make it a good value compared to the new cassette technology. And it is now possible for Pioneer to offer you a professional studio-quality 10½-inch reel deck at prices that compare favorably with what you might expect from old fashioned 7-inch reel units. In our judgment the old ideas must move aside for the new ideas. And Pioneer has some very intelligent new ideas in tape for you.

## The convenience of cassette. The performance of open-reel.

The stereo cassette deck has become a "must" in complete high fidelity systems. Because of its convenience, price and performance, it has virtually replaced the once popular 7-inch open-reel deck. As Julian D. Hirsch, prominent audio reviewer put it, "The best cassette machines compare favorably with a good open-reel recorder in listening quality." Pioneer proves it with four top-performing models.



Stacks compatibly with other components.

Our new CT-7171, with built-in Dolby, is a deck with a difference. It's designed with all controls up front so you can stack other components on or under it. Even the illuminated cassette compartment is front loading, for easy access and visibility.

Performance features stack up, too. Bias and equalization switches provide optimum recording and playback for every type of cassette tape made. You'll produce distortion-free recordings consistently with two oversized, illuminated VU meters plus an instant-acting peak level indicator light. And for those unpredictable program source peaks, there's a selectable Level Limiter circuit. It's similar to the type used in professional recording studios to prevent "clipping" distortion.

Finding a desired program point in a recorded cassette is simple with our new CT-7171. A memory rewind switch,

working together with the 3-digit tape counter, plus an exclusive Skip button, lets you monitor audibly at accelerated speed to make precision cueing a breeze.

Automatic tape-end stop, dual concentric level controls, separate mic/line inputs, pause control. In addition to many other features, make the CT-7171 the recording studio that fits on a shelf.

Whether you choose the sophistication of the CT-7171 or Pioneer's CT-5151, CT-4141A or CT-3131A, which share many of its features, you're assured optimum performance and maximum value. One tradition that never changes at Pioneer.

## Open-reel. A professional recording studio in your home.

Professionalism comes with all three studio-quality open-reel models. The RT-1020L (7½, 3¾ ips) is unequalled in 4-track units. With three motors and three heads, it has virtually every professional feature you'd want. Yet it's extremely simple to use. In addition to stereo record/playback, it also highlights 4-channel playback. The complete extent of its capabilities becomes apparent only after you've worked with it. Then you'll recognize the magnitude of Pioneer's accomplishment.

Our RT-1050 is a 2-track, 2-speed (15, 7½ ips) 3-head deck which, like all our open-reel models, can handle



12 Bias & Equalization settings optimize performance.



**Whether you use  
a cassette or  
open reel deck  
is up to you.**





### Pick The Open-Reel Deck Features You Need

Model	RT-1050	RT-1020H	RT-1020L
Maximum Reel Size	10½"	10½"	10½"
Speeds	15 & 7½ ips	15 & 7½ ips	7½ & 3¾ ips
Number of Tracks	2 (4 optional)	4	4
Wow & Flutter (at high speed)	0.06%	0.06%	0.10%
Frequency Response (±3dB)	30Hz-22kHz	30Hz-22kHz	40Hz-20kHz
Tape Bias Selection	3 position	3 position	3 position
S/N Ratio	57dB	55dB	55dB
Equalizer Selection	4-Position	2-Position	2-Position
Mic/Line Mixing	yes	yes	yes
LED Peak Indicator	yes	no	no
Memory Recording	yes	yes	yes
VU Meter Scale Selection	yes	no	no
4-Channel Playback	no	yes	yes
Motors	3	3	3
Price	\$699.95	\$649.95	\$649.95

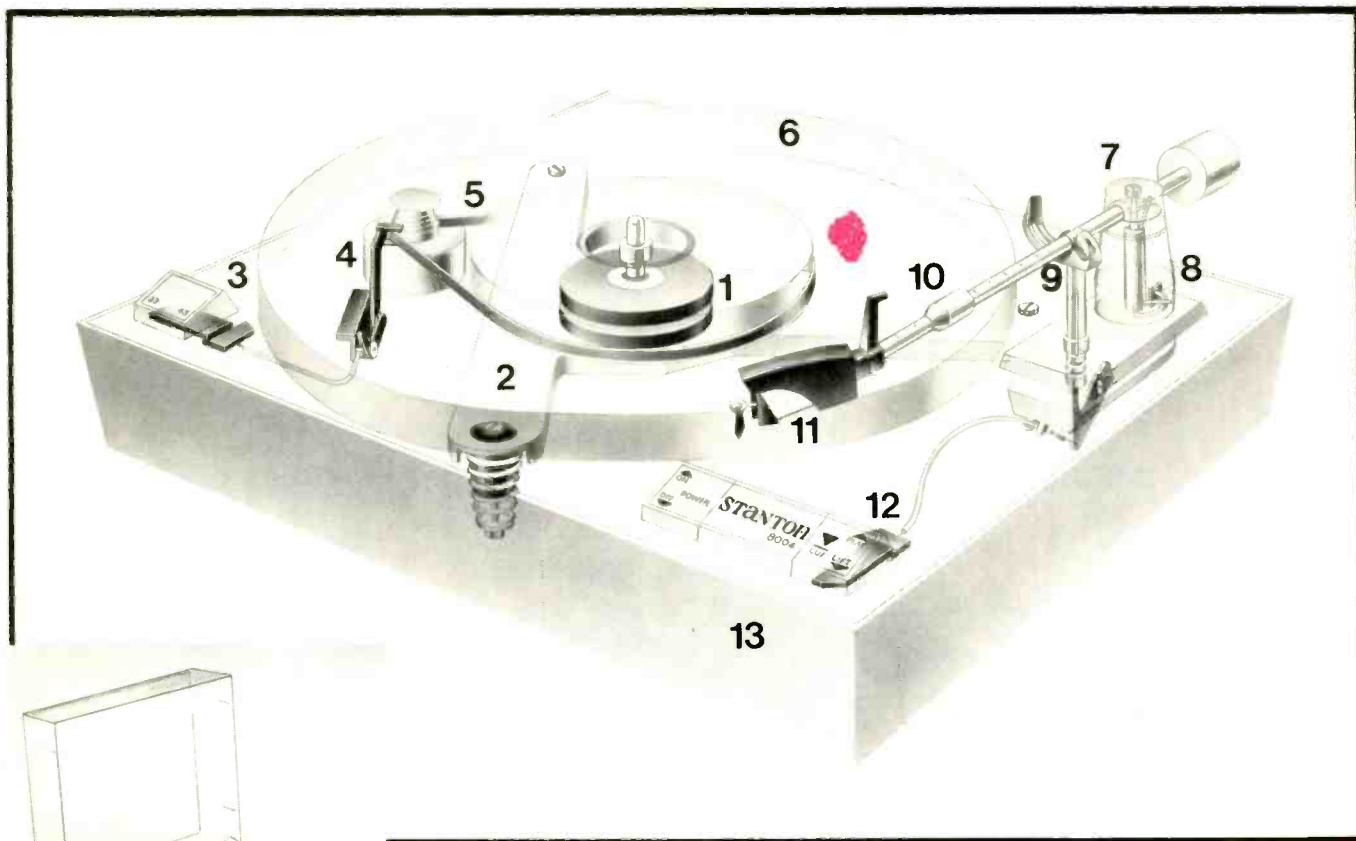
### Pick the Cassette Features You Need

Model	CT-7171	CT-5151	CT-4141A	CT-3131A*
Dolby Noise Reduction	yes	yes	yes	no
Tape Selection	Bias & Equal.	Bias & Equal.	Bias & Equal.	Equalization
Auto. Tape Stop	yes	yes	yes	yes
Memory Rewind	yes	yes	no	no
Pause Control	yes	yes	yes	yes
Freq. Response*	30-16,000 Hz	30-16,000 Hz	30-15,000 Hz	30-15,000 Hz (*Chrome Tape)
Peak Indicator	yes	yes	no	no
Level limiter	yes	yes	no	no
Skip cueing	yes	yes	yes	no
Signal/Noise (Dolby)	58 dB	58 dB	58 dB	—
S/N (Less Dolby)	48 dB	48 dB	48 dB	47 dB
Tape Heads	Ferrite	Ferrite	Permalloy	Permalloy
Motor Type	DC Servo	DC Servo	DC Servo	DC Servo
Wow & Flutter (WRMS)	0.10%	0.12%	0.13%	0.13%
Price	\$369.95	\$269.95	\$239.95	\$179.95

\*not shown



# Introducing the NEW Stanton Gyropoise® turntable



**Look at all these quality features,  
many of them exclusively ours!**

1. Gyropoise®—frictionless magnetic suspension of the platter.
2. Die cast aluminum T-Bar for sturdy structure.
3. 2-Speed changer for 33 rpm and 45 rpm playback.
4. 24-Pole synchronous high torque motor.
5. Belt drive for noiseless operation.
6. 12" die cast machined high polish aluminum platter.
7. Unipoise®—single point tone arm suspension.
8. Anti-skate control adaptable to all types of styli.
9. Magnetic hold bar for tone arm convenience.
10. Stylus force slide (range 0 - 4 grams).
11. Stanton state-of-the-art stereo or discrete cartridge.
12. Viscous damped cueing control for featherlight lowering of stylus.
13. Handsome walnut veneer base (comes complete with dust cover).

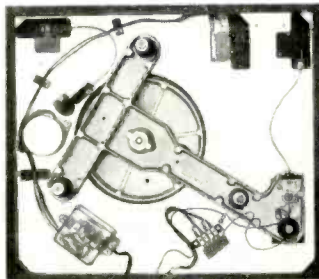
**ADDITIONAL FEATURES:**

- (a) Comes equipped with low capacitance cables
- (b) Wow and Flutter— $\leq .07\%$  din 45507 weighted
- (c) Rumble— $\leq -60$  dB din 45539 weighted

It's the important exclusive features that make the difference. Only Stanton Turntables have Gyropoise®, the patented frictionless magnetic suspension bearing—thus the platter makes no vertical contact with the body of the structure. This isolation eliminates vertical rumble.

Only Stanton Turntables have Unipoise®, the patented single point tone arm suspension. The arm is supported by a single pivot for both lateral and vertical movement.

Only Stanton Turntables come equipped with a state-of-the-art Stanton cartridge, either the 681 Triple-E calibrated to the tone arm for stereo playback, or the magnificent 780/4DQ for discrete.



Bottom view shows simplicity of design.

See your franchised Stanton dealer for a demonstration of this great new product.



**STANTON**

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



April 1975

VOL. 25 NO. 4

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STUDIO MONITOR  
PRECISION...  
LIVING ROOM BEAUTY

# MONITOR-C FROM BOZAK

For more than a decade Bozak has been supplying monitor speakers for the most critical professional audio applications — recording studio control rooms, backstage at theaters and concert halls, broadcast studios — applications where the most precise reproduction of original performances is vital for commercial success.

Now Bozak has developed a speaker for use in home music systems that combines the accurate aural reproduction of its studio monitor systems with the visual appeal of the fine furniture enclosures for which Bozak's own cabinet shop is justly famous.

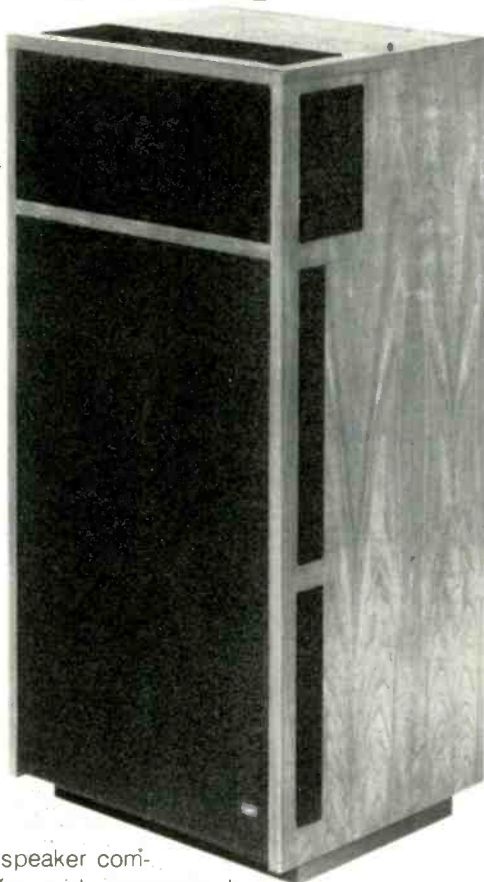
Monitor-C is unique in its speaker complement — 12 in all, including four wide-range speakers for the bass and mid-range regions and eight tweeters for treble notes. All speaker diaphragms are of neoprene-coated aluminum and, thus, are non-hygroscopic, so that changes in atmospheric humidity do not result in changes in performance.

You have probably never heard a speaker system with such a combination of transient-response capability, smooth over-all response in the entire 30-to-20,000-hertz range and broad spatial coverage as the Monitor-C. These listener benefits are particularly realized when the Monitor-C is used with the uncompromising new Bozak Model 929 amplifier.

Monitor-C can be heard at selected Bozak dealers. We'll gladly send you their names.



**BOZAK, Inc.**, Box 1166, Darien, Connecticut 06820



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# Is it live or is it Memorex? Who knows?



In our most recent test, we asked Ella Fitzgerald's old friend and longtime jazz arranger, Nelson Riddle, if he was listening to Ella live, or Ella as recorded on a Memorex cassette.

He couldn't tell.

We believe that's a strong endorsement of our exclusive MRX<sub>2</sub> Oxide formulation.

In fact, since we introduced MRX<sub>2</sub> Oxide, a lot of other ferric tapes have been scrambling to find something to beat it.

Nobody has.

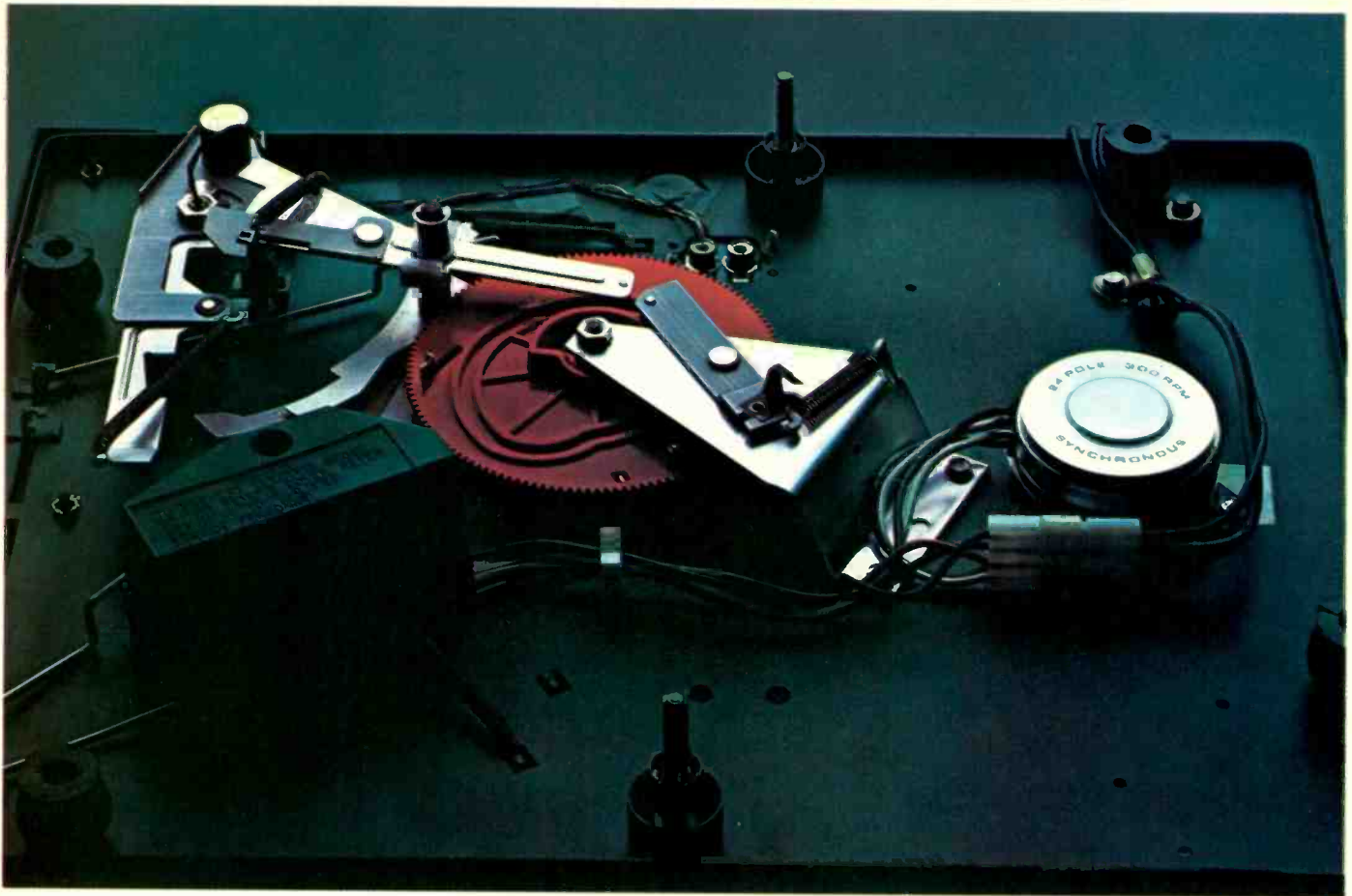
CIRCLE 35 ON READER-SERVICE CARD

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**MEMOREX** Recording Tape.  
Is it live, or is it Memorex?

## BENEATH THE SURFACE OF EVERY B·I·C TURNTABLE BEATS THE HEART OF A SIMPLE MACHINE.



What you see here is the difference between B-I-C Programmed Turntables and all the others.

### Simplicity.

Look underneath the finest, the most expensive automatic turntables from other makers and you'll find more machinery than you see here.

### The virtues of simplicity

A modern multiple-play turntable is a complex electro-mechanical device, manufactured to tolerances that turn engineers' hair grey. To give acceptable performance it must operate at levels which approach perfection.

Every gear, cam, lever, pivot, spring, and moving part that can be eliminated eliminates a point of stress, wear, and possible malfunction.

Every part that isn't there eliminates a source of noise, vibration, resonance, and service problems.

### Less is more

As so often happens, simplification has bred a more effective, more durable system.

The B-I-C 980 and 960 are the only belt-drive turntables that can play as many as 6 records in series.

The scarlet cam you see above is made of specially formulated, self-lubricating acrylonitrile. It has greater strength, durability, and dimensional stability than the zinc cams used in other machines.

The low-speed 300 RPM motor is quieter than 1800 RPM motors standard in other automatics. In life tests it has operated for the equivalent of 14 years without faltering.

So, the 980 and 960 operate with silent dependability and generate wow, flutter, and rumble numbers any manual would be proud of.

Before you buy any turntable, regardless of price, find out all there is to know about the B-I-C Programmed Turntables. We'll send more information if you write to British Industries, Dept. 1B, Westbury, L.I., N.Y., 11590. Or better yet, see your audio dealer.

When you see the 980 and 960 in action, we think you'll be impressed by what simple machines can do.

This is the 980 with solid state speed control and strobe. About \$200.

The 960 is identical except for these two features. About \$150.





## letters



Arturo Toscanini and the children of Siegfried and Winifred Wagner—from left Friederline, Verena, Wieland, and Wolfgang—before the conductor's departure from Bayreuth.

### Toscanini at Bayreuth

Can any of your readers tell me what really happened when Toscanini was conducting at Bayreuth in 1931? There seem to be as many opinions as there are authors.

A book on the history of Bayreuth states that Toscanini left before the end of the season, never to return. Apparently he got into a row with Furtwängler during a memorial concert for Siegfried Wagner on August 4.

David Ewen, a Toscanini biographer, says Toscanini merely refused to conduct the memorial concert because when he went to a rehearsal he found the theater crowded with spectators. But Ewen maintains Toscanini remained until the end of the season because Winifred Wagner "placated" him. Ewen also says that Winifred was "as ardent a Nazi as the most rabid storm trooper."

In Howard Taubman's biography of the maestro, he says that at the end of the 1931 season Toscanini was furious with Winifred because of her "dabbling in politics, both national and musical," and that if things went on as they had during the summer of 1931 Toscanini would not have returned to Bayreuth even if Hitler had not come to power in 1933.

In your November 1966 issue, Roland Gelatt, in an article on the Wagner family, remarked that Winifred came under Hitler's spell when she met him in 1923 and that Hitler was a frequent guest at the Wagner villa during the Twenties and Thirties.

Was Winifred Wagner a Nazi? Did Toscanini know about it before the end of the 1931 season? If so, why? If not, did he confront Winifred at the end of the season and threaten not to return because of her politics?

James Orr  
Toronto, Ont.

### FM and You

Many thanks for Mr. Marcus' enlightening January editorial, "WNCN, WEFM, WGKA, WONO, and You." FM is being eaten alive by

the "don't give a damn" money men. The editorial was a refreshing and encouraging change of pace.

Warren W. Keats  
Milwaukee, Wis.

The January editorial concluded with the advice that "if you should ever want to buy a classical station yourself, please do it for love." For energetic music lovers who can't buy a station, wouldn't there be greater fulfillment in organizing a listener-supported FM station rather than in forcing some reluctant broadcaster to continue a classical format?

WQED-FM is a listener-supported operation from which Mrs. Kirkpatrick and I derive great pleasure. I do not know whether extenuating circumstances make Pittsburgh or Pittsburghers particularly susceptible to supporting their own sources of fine arts broadcasting, but surely the idea might work well elsewhere.

Donald N. Kirkpatrick  
Ridgway, Pa.

I would like to draw your attention to the situation regarding the only two existing classical-music AM stations in the San Francisco Bay area. I suspect similar conditions exist in other parts of the country.

It is almost impossible to listen to the FM equivalents of these AM stations on a car radio because the changing (from mediocre to nonexistent) VHF propagation conditions make reception very erratic as the car moves. One of the AM stations, K1BE, Palo Alto, is allowed to run only one kilowatt and must go off the air at sundown, which means as early as 4:30 p.m. in the winter and about 9 p.m. in the summer. The other station is KKHI-AM, San Francisco. I don't know how much power it runs, and it is on the air until at least midnight. However, KKHI-AM is jammed between a couple of 100-kilowatt rock and rollers, and you can often hear the barbaric thumping in the background.

If the federal government were really inter-

# Incredible.

How else would you describe a preamplifier with:

- A **Peak Unlimiter** that restores dynamics lost in recording to closely approximate the original.
- A **Downward Expander** that reads "gain riding" and expands dynamics down to precisely the intended level.
- An **AutoCorrelator** that makes record/tape hiss and FM broadcast noise virtually vanish without affecting musical content.
- Plus an **Active Equalizer** that gives you flat energy distribution over the full audio spectrum, Joystick Balance and Step Tone Controls that allow precise music tailoring to your listening environment and SQ\* and Phase Linear differential logic for Quad Sound.



The 4000 is an advanced stereo preamp that actually puts back in what recording studios take out... lets your music (at last) reach life-like levels without distortion... lets you (for the first time) hear your music from a silent background. It is, in a word, incredible. Ask your dealer for an audition.

Warranty: 3 years, parts & labor.

## Phase Linear 4000

THE POWERFUL DIFFERENCE

PHASE LINEAR CORPORATION  
P.O. Box 1335 • Lynnwood, Wash. • 98036

\*SQ is a trademark of CBS, Inc.

CIRCLE 32 ON READER-SERVICE CARD

ested in supporting the arts as is claimed, it could easily do so with little or no cost to the taxpayer by having the FCC authorize KIBE and KKHI-AM to run 100 kilowatts and stay on the air twenty-four hours a day. If those dozens of rock and rollers are allowed to do it, why can't just two classical stations do the same? This is a clear example of discrimination against a minority group.

James C. Galbraith  
Los Gatos, Calif.

It may surprise many concert-music lovers that Nashville, Tennessee, the home of country music, is also the home of a fine concert-music radio station. WPLN-FM celebrated its thirteenth birthday on December 16. It is unique in that it is owned and operated eighteen hours daily by the public library of Nash-

ville and Davison County. Its studios are housed in the public library, and it draws on the recording collections of the library for some of its programming.

A local library station programming fine concert music without commercials is more than I ever expected when I moved to Nashville.

Laurens A. Blankers  
Nashville, Tenn.

The implication of your editorial, that the FCC and the courts be allowed, let alone encouraged, to block format change, is revolting. Neither the FCC, the courts, nor anyone else has any right or duty to force a radio-station owner into retaining any format. Nowhere is there any law that grants that power. There is, however, a portion of the FCC charter that

states, in effect, that that body shall not interfere with programming in any way.

Having an agency control broadcast programming is exactly the same as having one control what the print media may publish. No one tells HIGH FIDELITY it *must* maintain its emphasis on classical music. Likewise no one should compel any broadcaster to maintain any particular format.

It's time the broadcast media be granted the First Amendment protection to which they are entitled.

William R. Bird  
Public Service Director, WPST-FM  
Trenton, N.J.

*Mr. Marcus replies: The point of the editorial, of course, was not that the FCC should be given the power to determine format, but that listeners can and should band together to pool their legal, political, and financial clout to protect their interests. And to the radio stations that have compared HIGH FIDELITY's freedom with their restraints, no, we are not in the same position that you are: Since broadcast channels, being limited in number, are assigned by the government, the government does in effect determine who can broadcast; and special-interest groups are in the grand tradition, even if they are usually economic rather than aesthetic lobbies. The number of publications, however, is not fixed; anybody can legally print anything, within the bounds of the rights of others.*

#### Wagner, Saint-Saëns, Gershwin

David Hamilton, in his November review of Sir Adrian Boult's second album of Wagnerian excerpts, suggests that the prelude to Act III of *Tannhäuser* may be the first commercial recording of the original version. I would call his attention to Victor 78-rpm album M 530, in which Leopold Stokowski conducts a *Tannhäuser* Act III prelude that was claimed to be at least based upon the original version (see *A Guide to Recorded Music* by Irving Kolodin, 1941 edition, Doubleday). In the strange world of Stokowski editions and arrangements, this may actually be the original version.

Patrick J. Smith is definitely wrong, however, in his contention that Pierre Dervaux's Angel recording of the Saint-Saëns tone poems is the first to include all four on one record. Both Dimitri Mitropoulos (Columbia ML 5154) and Louis Fourestier (Angel 35058) did so. Furthermore, Mr. Smith's disparaging remark about Richard Strauss's ineptitude in larger tone-poem "structure" is uncalled for, in my opinion. Of all its salient characteristics (tone painting, extramusical programs, nationalism, orchestral richness, etc.), structure is among the tone poem's least intrinsic aspects, broadly speaking. Yet despite this, *Till Eulenspiegel* is a rondo, *Don Quixote* is a theme and variations, *Death and Transfiguration* is in sonata form. And indeed, if one is willing to free one's mind from hidebound traditionalism and pedantry, *Ein Heldenleben* can be viewed as in free sonata form too.

Apropos of Steve Lenius' November letter regarding the original jazz-orchestra version of *Rhapsody in Blue*, a few facts:

He is referring to Ferdé Grofé's orchestration, commissioned by Paul Whiteman and performed at the world premiere in Aeolian Hall on the afternoon of February 12, 1924. This version was resurrected and performed, by means of parts photocopied from the Library of Congress, by Howard Mitchell and the National Symphony Orchestra in Philhar-



## Some of our best testimonials come from people who've been dead for over 50 years.

People like Camille Saint-Saëns (1835-1921). Most speakers can't handle the 32 Hz pedal note at the beginning of the second movement of his "Organ" Symphony. *Interface:A* can. Solidly.

Or Gustav Mahler (1860-1911). Ordinary speakers make mush out of his massive orchestral canvasses. *Interface:A* brings out every line, highlights every effect. Accurately.

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| 404. Bruckner—Symphony No. 5 (3 LPs) Bernard Haitink, Concertgebouw Orchestra                     | 413. Mozart—The Last Six Symphonies (3 LPs) Josef Krips, Concertgebouw Orchestra   |
| 407. Brahms—Piano Concertos No. 1 & 2 (3 LPs) Emil Gilels—Berlin Philharmonic                     | 410. Brahms—Four Symphonies (4 LPs) Claudio Abbado, Vienna Philharmonic, Berlin Philharmonic, Dresden State and London Symphony Orchestras |

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monic Hall on March 3, 1968, with Eugene List as piano soloist. This was believed to be the first public performance of this edition since the 1924 premiere. For the information of any interested conductors, orchestras, or record companies, the copyright owner is New World Music Company.

Gerald S. Fox  
Plainview, N.Y.

#### EPIE and CU

It has come to my attention that on page 40 of your November issue you refer to the Educational Products Information Exchange Institute as "associated closely with the Consumers Union." While EPIE and CU certainly enjoy a friendly relationship, the two organizations operate independent of one another. Consumers Union is concerned with assisting the individual consumer of everyday products and services of the broadest range. EPIE is concerned only with assisting consumers of educational products, most of whom we serve through schools and colleges.

P. Kenneth Komoski  
Executive Director, EPIE Institute  
New York, N.Y.

#### Mona Paulee Found

Regarding the recent correspondence concerning Mona Paulee's whereabouts, she is currently on the voice faculty at the California State University, Los Angeles. Apparently she has been there for quite a few years.

Ken Smith  
Los Angeles, Calif.

#### Bruch's Three Violin Concertos

How unknown a large part of Bruch's *oeuvre* really is may be seen from the September review of his two-piano concerto, where even Harris Goldsmith mentions "the two violin concertos." Actually, Bruch wrote three.

#### Back Issues

Some of your readers may be interested to know that back issues of HIGH FIDELITY may be obtained from this organization, a nonprofit clearinghouse of periodical and book duplicates. We charge a flat fee of \$3.00 per issue to cover our handling expenses plus \$1.00 per title search fee and postage.

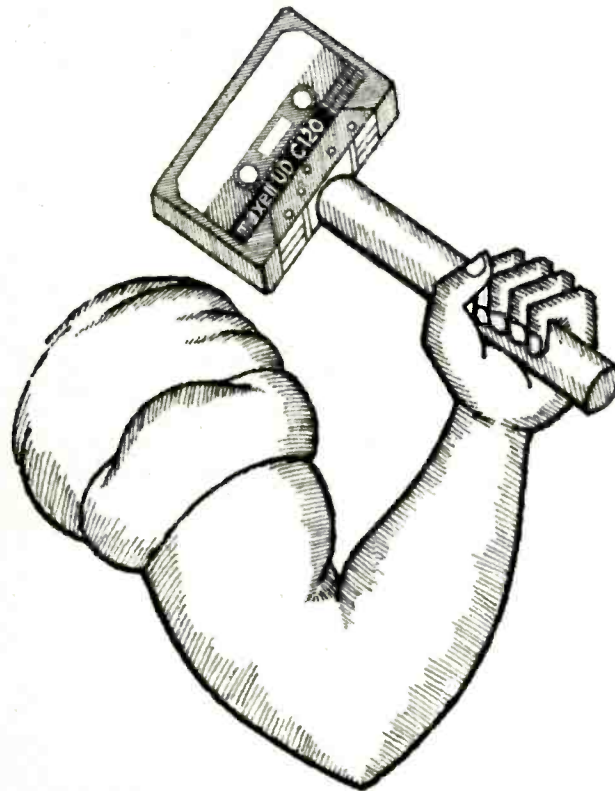
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## book review

# The Way We Were?

by Leonard Burkat

**Clive: Inside the Record Business**, by Clive Davis with James Willwerth. 300 pages. William Morrow and Company, Inc., \$8.95.

THE CLIVE DAVIS story, in case you missed it, goes like this: In 1965, he was suddenly elevated from his relatively obscure position as Columbia Records' general attorney to its second-highest post, where he was heir apparent, or perhaps even heir presumptive, to the presidency. The company prospered, and others moved upward or aside to make room for his succession. As president, Davis enjoyed great power and generous emoluments until one day in May 1973, when he was abruptly dismissed and served with a civil complaint that he had charged \$94,000 in personal expenses to his business expense account.

He tells much of his story in his recently published book, *Clive: Inside the Record Business*. It is a simple book that relates by example something about how the business works and a good deal about how Davis thinks he made it work. He recounts his pursuit and capture of one popular star after another, outwitting or outbidding competitors on the way, and his rapid transformation from lawyer into president into musician—making it all seem much too easy, even when it is not very difficult.

I am convinced it is an honest book. I do not mean that I believe it to be an account of the facts, that everything in it happened exactly as described. I mean that it tells truths as the author saw them.

---

*Leonard Burkat, after seventeen years on the staff of the Boston Symphony Orchestra, became director of Columbia Masterworks in 1963 and a vice president of Columbia Records the following year. He was named a vice president of the newly formed CBS/Columbia Group in 1966, the year before Clive Davis became president of Columbia Records, and retired from his corporate aerie in 1973, three months before Davis was fired.*



Clive Davis

or as he sees them in retrospect. In many readers it will arouse interest and sympathy, despite a high degree of that vanity and pride that seem essential to show-business memoirs. Like some other such works, it is ornamented by a few modest admissions of error and occasionally even mentions the name of some faithful servitor who did his share in making possible the boss's glorious procession from one great triumph to another. There are simple errors, but I think they are slips of the memory or of understanding, not conscious misrepresentations.

To call the writing clumsy is generous—even merciful. The editors should have repaired such sentences as "Mathis had left the company to go to Mercury Records for a large guaranty [sic] and royalty (where he had no chart success at all)" and "For the moment, he was most interested in opera, which he'd recently had a triumphant European tour conducting."

Davis chooses to mark the beginning of his new life from his discovery at Monterey in 1967 of Janis Joplin's capacity to move an audience. Yet others who were there thought that he was puzzled and perhaps even frightened by her performance (remember that back then many people felt threatened on first encounter with the art of Joplin), that his touch with the times was so different from what he now believes it to have been that he had to be convinced that Joplin could be taken from the so-called "underground" of San Francisco in the Sixties and launched by a big and respectable record company. I think he did come to understand what this extraordinary woman meant, but only much later.

Then, confident that the same mysterious power that had unexpectedly made him president had also given him just claim to musical taste, skill, and knowledge, he took to improving his stars' songs and performances, doing a

little tape-editing on the side, right in the presidential office suite, until in a kind of climax to this account he could confidently give both career-counseling and ideas for composition to no less a personage than Leonard Bernstein. His counsel is not taken, and a Bernstein recording fails—on another label, happily—but Davis' advice, it says here, eventually influenced the musical content of *Mass*.

What is one to believe? To be sure, there are lawyers with sound ideas about the arts and for thousands of years memorable music has been made by entirely untutored musical artisans, either sprung from the folk and forever anonymous or as well known as Irving Berlin and the Beatles. But their skills were generally developed in a lifetime of effort, not suddenly acquired as though by revelation or as part of the power of corporate office.

The formulas that Davis says he deduced from his examination of successful songs may, in truth, be very good ones, but such formulas do not guarantee commercial results. Davis really believes that his tampering with the work of his artists resulted in increased sales. The skeptic says it seems not to have hurt; what he did was meaningless, or what he did it to was unimportant, or both.

I can more easily yield to Davis all the credit he wants for the sales increases that resulted from his revision of some marketing practices. One was a change in the usual sequence of release of 33-rpm albums and related 45-rpm singles. Another was better management of what record-business people call simply "promotion"—by which they mean the promotion through radio broadcasts of their singles. This is an area of activity that can strongly affect sales, one to which no high level of intelligence had been applied before.

It may be hard to believe that some grown men and women—serious people—lose sleep worrying whether or not some trifling tune, or even one of distinction, will be broadcast on a radio station somewhere to an audience of teenagers. Yet business careers rise and fall on this issue and on the handling of very similar ones in the merchandising of toothpaste, cake mixes, and cat food. I am certain that the refinement of Davis' musical perception had much less to do with the market penetration of his hits than did the persistence with which he followed radio promotion and the efforts of his two promotion chiefs.

These men are almost the only subordinates, of the few mentioned, who are written about with anything like a sense of gratitude for their work. It is clear that, if, for good reasons or bad, a record catches the interest of an elevated officer in a large company, all the underlings who are charged to attend to these mat-



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"Manual" means more than just "single play." Every time you play a record, you must pick up the tonearm and move it to the record. And at the end of play, you must stop whatever you're doing, go to the turntable and return the tonearm to its resting post. All by hand.

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## A word for those who still think they want to play manually.

Despite all the above, you may still prefer to play your records manually.

The Dual tonearm gives you this option, because it is as free-floating during play as any manual-only tonearm. Thus you can always place it on the record or lift it off—manually.

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The multi-play automatic Dual 1229Q, \$259.95; Other multi-play automatics from \$129.95. All less base and dust cover. Single-play automatics are the Dual 601, \$270; and the electronic direct-drive Dual 701, \$400. Both include base and dust cover.

CIRCLE 17 ON READER-SERVICE CARD



ters will devote rather more effort to drumming up a demand for it than they would otherwise have done. In his discussions of how he conducted various business functions, Davis unwittingly reveals how a man in a position of being held responsible for anything that goes wrong comes to believe he actually did everything that went right.

There are a few things wrong with Davis' view of the recent history of popular music and Columbia's place in it. He tells again and again how he saved Columbia from stagnation in the music of Mitch Miller and Broadway shows, as though he had appointed himself to this mission. Perhaps he does not know that for some time before he came out of his law office the very top management had been determined to get a share of the market in rock-and-roll and rock music.

This repertoire had been the exclusive province of a number of small companies, generally operated by individual entrepreneurs who had an intimate sense of their audience and were unencumbered by the rigid policies of large corporations. People from the rock world and big-company executives were too often ill at ease with one another. Trade practices didn't fit. Yet there were many buyers, and the signs indicated there would be more.

Orders were issued again and again in attempts to make this still somewhat scruffy music comfortable in the rich surroundings of Columbia Records. Davis was lucky in rising at just the right time: the moment when the music at last became respectable. It was no longer a necessarily countercultural art for an advanced state of consciousness or any of the other special things it had been before. It had become no different, in many respects, from the so-called middle-of-the-road music—not in style and subject matter, but in cultural distribution and in popular taste. That is why Davis' obvious plan, proudly described as though it were an idea for an artistic revolution, to persuade the Barbra Streisands and the Andy Williamses to sing rock songs worked out as well as it did. The songs were no longer so special. They held the place in our culture that had once belonged to the June-moon-spoon songs.

On this whole subject, Davis is the victim of his own propaganda. He believes the literature—such as it is—of the current pop society. He sees neither through it nor over it.

Rock, being at least 50% of the total record business, got at least that much of Davis' attention when he was in office and when he wrote this book as well. Jazz and country music are quickly taken care of in sections on his dealings with Miles Davis and Johnny Cash. Rhythm-and-blues music, recorded and bought principally by blacks, has continued to resist Columbia, so Davis tells of the acquisition of distribution rights to the pro-

duction of others in this field. Quadriphony is mentioned late in the book and only in passing, although Davis supported it vigorously at the time of its introduction. One may deduce that he has given up hope that it will create a new market and revitalize the record business as stereo did.

Classical music—perhaps for its "class," since neither the music nor its market is well understood—gets a whole chapter. There is a brief account of how the inept managers of RCA in the mid-Sixties took the Philadelphia Orchestra away from Columbia for bad reasons and with what was not so much a generous business deal as foolish bribery. Davis was right in not attempting to

meet the competition that time and in suggesting that the conditions of that contract eventually did great damage to RCA and to the classical recording business as a whole.

A section on Horowitz describes some social encounters, including one in which a television executive, in an excess of high spirits after a successful Horowitz broadcast, indulged in some rather tactless joshing of the great pianist. It is understood that Davis would never commit such an error, yet a few pages later he is making a gaffe of his own—a managerial and artistic gaffe rather than a social one—in a squabble with Leonard Bernstein about recording operas. Davis reports that he found Bernstein "clearly

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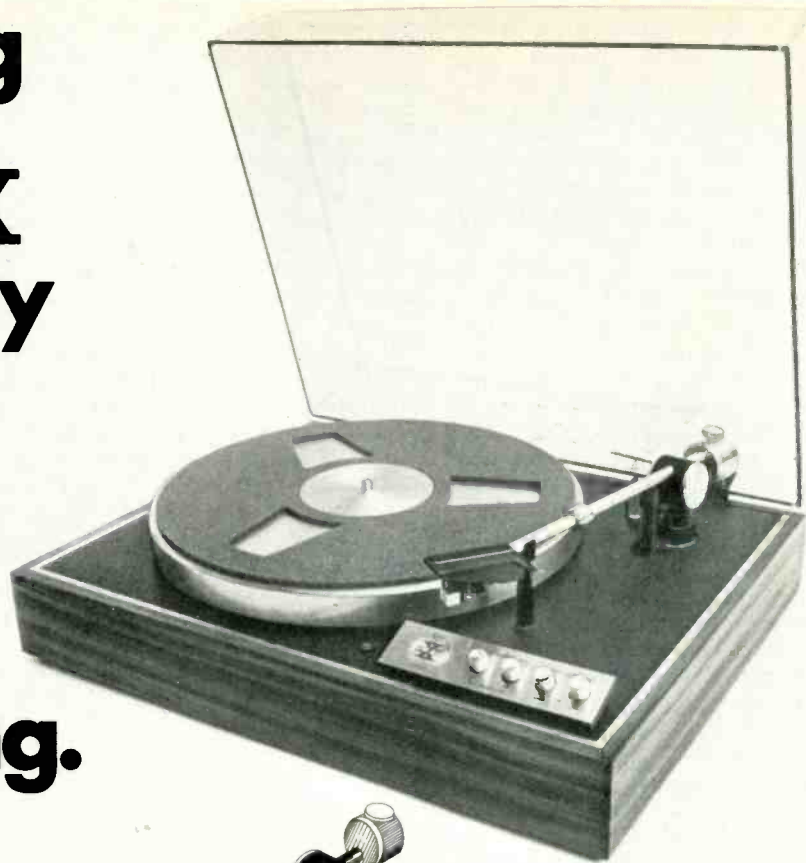
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CIRCLE 8 ON READER-SERVICE CARD

# Introducing the KLH Research X Model Sixty Turntable: A solid triumph in human engineering.



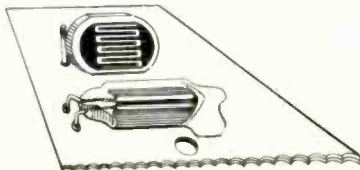
There are more manual turntables to choose from these days than ever before. And most of the better models share many of the same fine features and specifications.

So why make a turntable? (And we are making it—not just slapping our name on someone else's product. Every part is hand assembled in our plant in Cambridge, Mass.)

The answer is in the product itself. The Model Sixty is a two speed, belt-driven, transcription quality turntable that combines *all* of the most wanted features with exceptional performance and a maximum of something we call "human engineering."

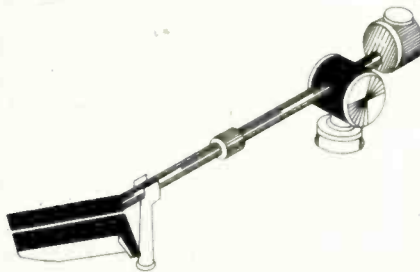
What is human engineering?

It's designing an electro-optical system that automatically shuts off the turntable at the end of the record and gently lifts off the tonearm. This is achieved through the use of a light detector resistor



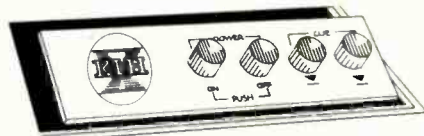
(shown here) rather than a mechanical device which would have to be tripped by the side force of the tonearm. Since our system requires no side force, it virtually eliminates all potential distortion and side thrust problems.

Human engineering is designing a special low mass aluminum tonearm and unique low friction pivot block and post assembly to such exacting standards that



usage deterioration and performance deviation is all but eliminated.

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All for \$150.

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The Model Sixty. Another superb new product from KLH Research X—a new era in audio.

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**Tracking Force:** Continuously adjustable from 0.5 to 4.0 grams, with precision calibrated scale.

**Average Absolute Tracking Error:** 0.5°, less than 0.01 radian.

**Arm Structure:** Low inertia, precision ground, high strength aircraft aluminum alloy.

**Suspension:** Tripoint seismic suspension of arm and turntable on single precision casting, damped to minimize influence of external vibrations causing high order resonances.

**300 RPM Motor:** Precision polyphase synchronous low speed motor for minimal vibrations and optimum instantaneous speed accuracy and freedom from counter-rotation.

**Timing Accuracy:** Better than 5 seconds per average LP side; twice as good as DIN requirements.

**Speeds:** 33 1/3 & 45 RPM

**Record Sizes:** 7", 10", 12"

**Operates on:** 105-125 volts, 60Hz only, pilot light indicates power "ON"

**Dimensions:** 17" (W) 13 3/4" (D) 6 1/4" (H) with dust cover.



KLH Research X Division  
KLH Research & Development Corp.  
30 Cross St., Cambridge, Mass. 02139



unaccustomed to having a record executive challenge his views." Others will read Bernstein's reactions as simple withdrawal from unworthy argument, a polite form of nonresponse to a proposal made with little understanding and couched in unacceptable terms.

Just how Davis' career came to take its unexpected turn from the law to high office is never made quite clear. I think the move was the direct result of a study of the whole of CBS, not just of Columbia Records, which was made by an outside management-consulting company and which is not referred to in the book. I rather doubt that he never knew of the study, but I can believe that a number of these investigations have run together in his memory.

The consultants examined all the businesses that CBS was in and decided they should be organized into groups. So a Broadcast Group was formed of the CBS Television Network, Television Stations, Radio, and News Divisions, and a new Columbia Group was created by dividing up several new businesses that had accumulated under the administration of the Columbia Records Division. Investigators interviewed the upper-middle-level executives who were thought to be candidates for elevation to most of the new presidencies and vice presidencies. The consultants' final report to the corporation's highest officers

prescribed in detail the steps necessary for the reorganization, the election of the groups' officers, and even the dates for the announcements of the moves. The few CBS employees of whom action was required to bring about these changes were allowed to see portions of the study and its recommendations, but perhaps the high-level pawns who were being shifted around did not even know of the report's existence. Those who did sometimes wondered who was running the corporation: its officers or its consultants.

The measure of success in the record business is hits—their number and size. Davis is properly pleased with Columbia's in his time, but anyone who possessed the near infallibility he claims would be foolish to remain for long a mere employee of a record company, even at \$300,000 a year. In business for himself, his income potential would be practically unlimited.

After the completion of his book, Davis allied himself with Columbia Pictures Industries, Inc. (no relation to Columbia Records or CBS), which was reported to have given him part ownership of its record division. It is a smaller company than CBS, though no midget, working hard at relieving itself of some financial burdens inherited from a former management, so one may wonder whether it will be able to make enough

capital freely available to Davis for him to operate on the scale to which he is accustomed. Will he be able to afford the misses that insist on sprinkling themselves among the hits?

Ask a thousand men why they were dismissed from executive positions, and few will know or admit more than Davis does. ("I don't remember the exact words he said.") Despite all the planning and preparation for every contingency in big corporations, powerful people move in and out of office sometimes for little reason, sometimes for bad reasons, sometimes by chance, and it is foolish to think of even a great corporate career as much more than a game. All of it, from internal competition for position and power all the way to market competition for sales, is a game of strategy, of skill, and—again—of chance. When anything happens to diminish the player's utility, he's out of the game. I have seen players of great power and skill swept off the board by a hand so near and so large that they could not perceive it.

A half-hour or so after Davis got home on the day he was fired, CBS called and asked that his company limousine and chauffeur return directly to headquarters. On hearing this, he says, "A cold chill ran through me." If this comes anywhere near to being one of the greatest indignities he ever suffered, he is a lucky man and should be a happy one too. ■

## SECRETS FROM THE AUDIO FILE



## Wanna dirty recording?

**ADVICE FROM: Hugh B. Davies, recording engineer, Capitol Records, Inc.**

**PROBLEM:** No one wants dirty recordings. They sound flat, dull, lifeless. The problem could be all in your heads. Dirty, Dirty, Dirty. Oxide shedding of 20 millionths of an inch—an invisible film no thicker than a fingerprint—can affect cassette performance by as much as 6 db at 10 KHz. If you record dirty and play back dirty, you could lose as much as 12 db.

**RECORDING TIP:** Keep a clean machine. Inspect and gently clean recording heads, capstan and pinch roller before recording. Every time. Clean them every 4 to 10 hours of playback time. The safest cleaner is isopropyl alcohol on a cotton swab. It's cheap. Sold at drugstores. And, because it dissolves away deposits instead of scraping, you can't clean too often. To move the cassette heads forward for easy cleaning, fool the machine into thinking it's playing. Press the "play" button (and interlock, if machine has one).

**TAPE TIP:** Those problem deposits are oxide debris from your recording tape. Switch to The Music Tape by Capitol. Its heavy duty binder prevents oxide shedding. So there's less gunk. (No bunk.)

When you record ordinary things, use an ordinary tape. But when you record music, record on

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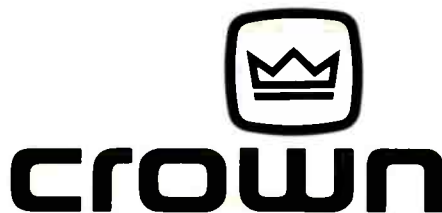
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WHEN LISTENING BECOMES AN ART  
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the lees side

## Paul Desmond: Above the Battle



LATELY I'VE BEEN calling him Ajax-in-the-Tent. For, like the ticked-off anti-hero of the Trojan War, he is bugged by the whole thing and sits there above, or at least outside of, the battle.

Gerry Mulligan calls him Desperate Desmond. (He calls Gerry Mulligan other things, though they are friends, if only in Irish melancholy.) And he sometimes calls himself Paul Breitenfeld, which he was born forty-nine years ago in San Francisco, the issue of a Jewish father and an Irish mother, both of them, apparently, highly moral people who are probably the ultimate cause of his weirdly austere hedonism. "I got Desmond out of a phone book," he says, explaining the genesis of the cognomen under which he became famous.

Paul Desmond is one of the most intelligent men I've ever known, with a mind of startling verbal facility that probes and flashes wittily into all sorts of unexpected corners of music and life. He sees things in odd analogies, as in his reply to a question about how he developed his tart, lyrical alto saxophone tone: "I think I had it in the back of my mind that I wanted to sound like a dry martini."

His friendship, which he gives selectively and rarely—and always, it seems, a little tentatively, as if uncertain of himself or the other person or both—is treasured by those who have it. Everybody knows that but him.

His humor is invariably self-deprecat-

ing. Once, for example, I asked him during a radio program. "What accounts for the melancholy in your playing?"

"Well-I-I," he said with a long pause. "probably the fact that I'm not playing better."

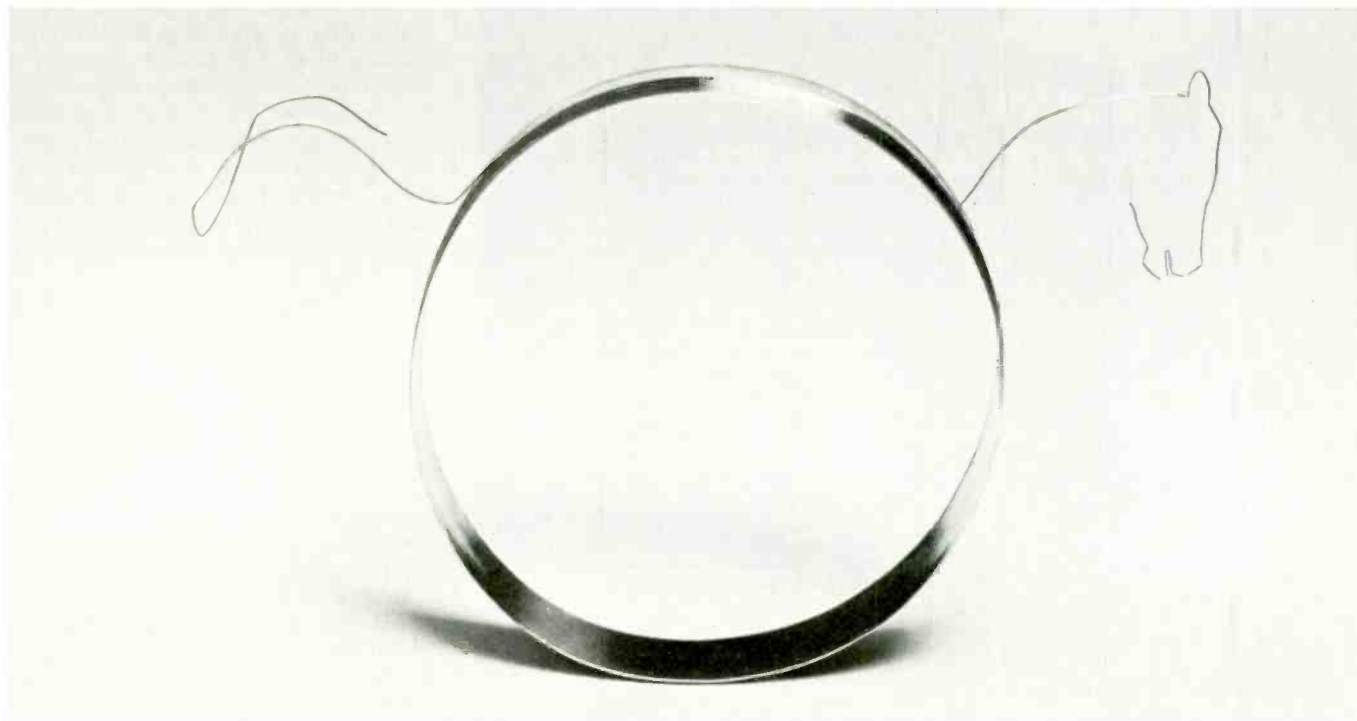
Why Ajax? Because he has scarcely appeared in public since the Dave Brubeck Quartet, with which he had been associated for twenty years, broke up seven years ago. He has *not* been at work since then on a book about the Brubeck years, to be titled *How Many of You Are There in the Quartet?*—his very favorite of all the questions customarily asked them by airline stewards.

"We used to get on planes, and they'd ask who we were, and we'd say, 'The Dave Brubeck Quartet' and they'd say, 'Who?' In later years they'd say, 'Oh,' which amounts to the same thing." A publisher has been waiting for the book ever since then, and one chapter of it did, in fact, appear in *Punch*. So Desmond may have to finish it yet.

He has made three or four albums since then for Creed Taylor, the best of which is, to my mind, one called *Summertime* (A&M SP 3015). The latest is *Skylark* on Taylor's own label, CTI (CTI 6039). I don't know who picked the material, but the choice somehow is off the mark. Even here, Desmond's sense of humor did not desert him. In his solo in the midst of a piece by Henry Purcell, adapted to jazz by Don Sebesky and seeming self-conscious and indeed



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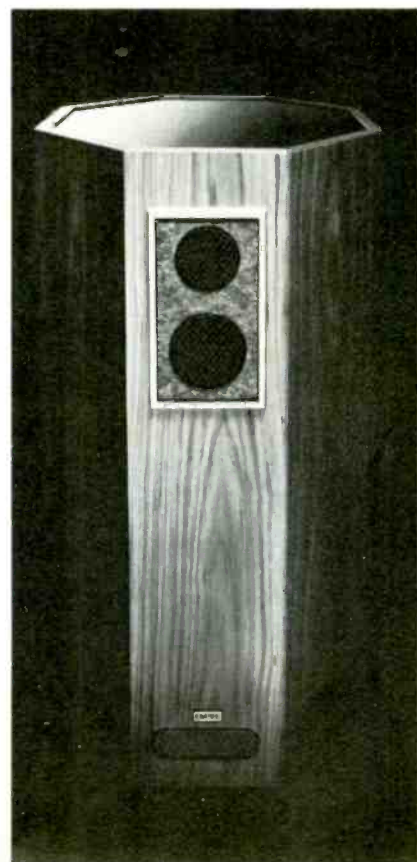
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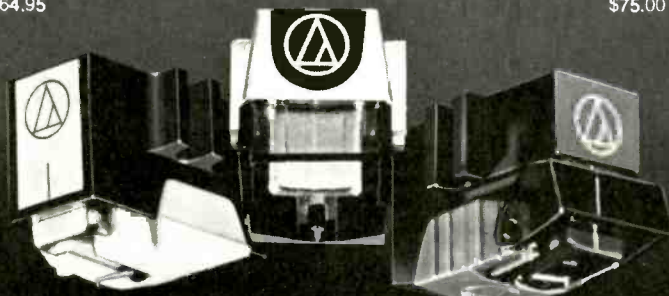


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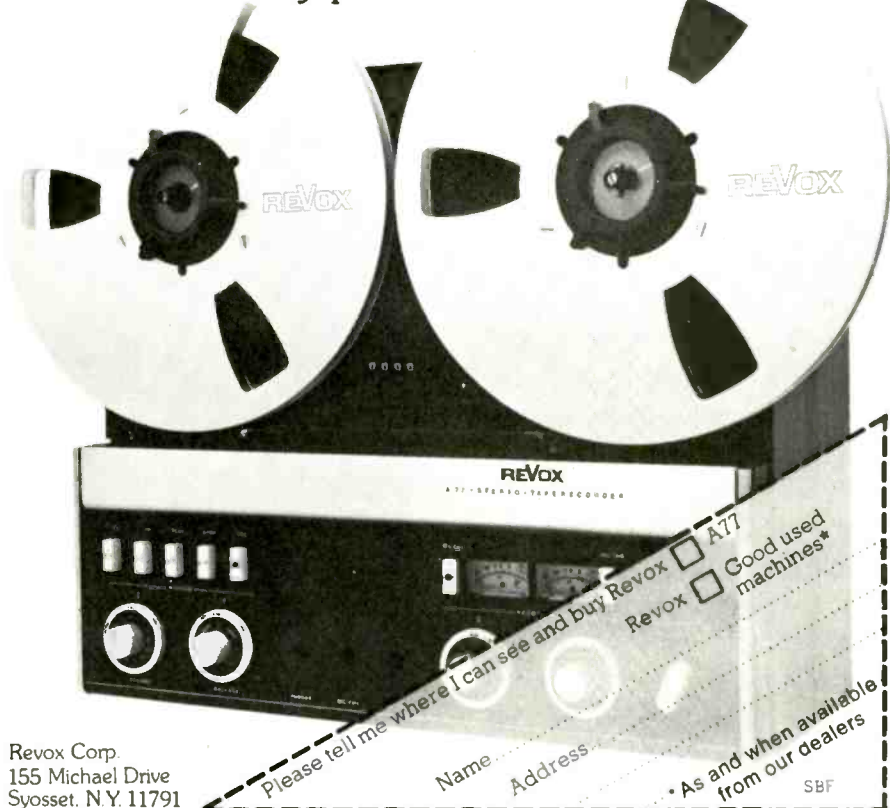
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rather pretentious. Desmond quotes Artie Shaw's *Nightmare*.

A forthcoming album is more promising. Ajax emerged from the tent a few months ago to play what was not only his first nightclub gig since leaving Brubeck, but his first nightclub gig on his own ever. He did it only because his friend Jim Hall, the guitarist, with whom he has frequently recorded, told him that there was a truly remarkable guitarist in Toronto named Ed Bickert. Desmond hesitantly took a two-week engagement on the proviso that Bickert play with him. His knees were literally shaking on the opening evening. "I'm not like Zoot Sims," he said. "I can't dominate the musical environment the way he does. I am very susceptible to what is being played around me."

But Bickert—richly imaginative, always tasteful, technically accomplished, sensitive to the needs of others, and if anything even more retiring than Desmond—genuinely thrilled him. Paul rushed back to New York with tapes of their playing to sell Creed Taylor on the idea of bringing Bickert in to do an album. As the preparations for it were made, he said, "My God, to play with Ed, I'm going to do nothing but practice scales for the next month."

Ajax has stayed off the scene—hanging out at Elaine's in New York, or sipping Scotch all alone in his tenthouse high above Sixth Avenue and passing the time thinking up puns ("He's a Routine Teuton Eiffel-Lootin' Sarnoff Goon from Harris Sonar, Rock-Time Car-baggio"), or devising newer and more persuasive causes for self-derogation—for one rather strong reason. Dave Brubeck did something wise a long time ago. He made Paul a partner in the quartet, which is why Desmond stayed so long. And it happens that Dave is very smart about money, which everyone who knows him will recognize as a breathtaking understatement. He set up a corporation to invest their earnings. Paul will never have to worry about money again.

The problem, however, is taxes. "Why should I go out and play concerts and things when the government will only take all the money anyway?" Desmond said. "So I just do a few things that I like to do."

Anyway, Brubeckian farsightedness perfectly intersected governmental shortsightedness to form the x in Ajax, which is why we hear so little of Paul Desmond's dry/sad, endlessly inventive, scholarly/sensual alto saxophone these days.

Desmond's most famous pun seems apt:

"This is the way the world ends, not with a whim, but a banker."

GENE LEES



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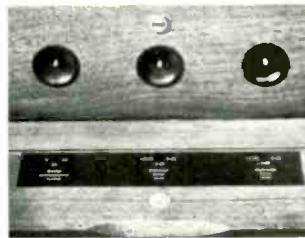
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## too hot to handle

**A Marantz brochure on its Stereo 2 + Quadradial 4 components claims: "In tape, it [the built-in Dolby circuitry] allows recording at slower speeds with less noise and hiss, and more clarity than normally achieved at 7½ ips without Dolby." Could you comment on this claim? Is it possible to achieve the same or better results in recording at 3¾ ips with Dolby than at 7½ ips without Dolby?—Samuel S. Kim, Elberon, N.J.**

It's possible, but the claim—at least as you quote it—strikes us as a bit overstated. Even assuming a fine deck and top-quality tape for which the deck is matched, the slower speed can be expected to produce a little more noise, slightly poorer high-end response, and somewhat higher distortion than 7½ ips. The use of Dolby may more than compensate for the increase in noise, but it can do nothing positive in the other two respects and may even shave a hair more off the top of the response curve. Hence, under good conditions the sound may seem cleaner because of reduced noise, but—particularly if the deck and/or the tape are not that good—there certainly is no guarantee that it will.

**I recently acquired an Electrographic Model 32M stereo system with a Garrard 6-200C. Nowhere in the instructions do I find a specification for the correct stylus force. The cartridge is, I believe, an Astatic ceramic; the number 226C is stamped on it. I called Electrographic and was told the settling should be between 3 and 5 grams. At just over 3 grams it flunked the Shure Era III test record. I have a Zenith that tracks the test record better than the Garrard; but the Zenith won't track the fanfare section in the final movement of the Copland Third Symphony, and the Garrard will. I'm getting the impression that playing records is just too much trouble. Help!—Richard S. Rocap, Ulster Park, N.Y.**

Shure's test records include a number of different bands so that you can check cartridge "trackability" at various frequencies and with varying types of musical wave forms. That is, the tracking properties of a cartridge may be better than those of another cartridge in one respect but not in another. So the "contradiction" of the Copland test does not seem surprising. Nor does the difficulty of tracking Shure's test record—which is designed for distinguishing between good and excellent among magnetic cartridges—with an inexpensive ceramic. Unfortunately your Electrographic

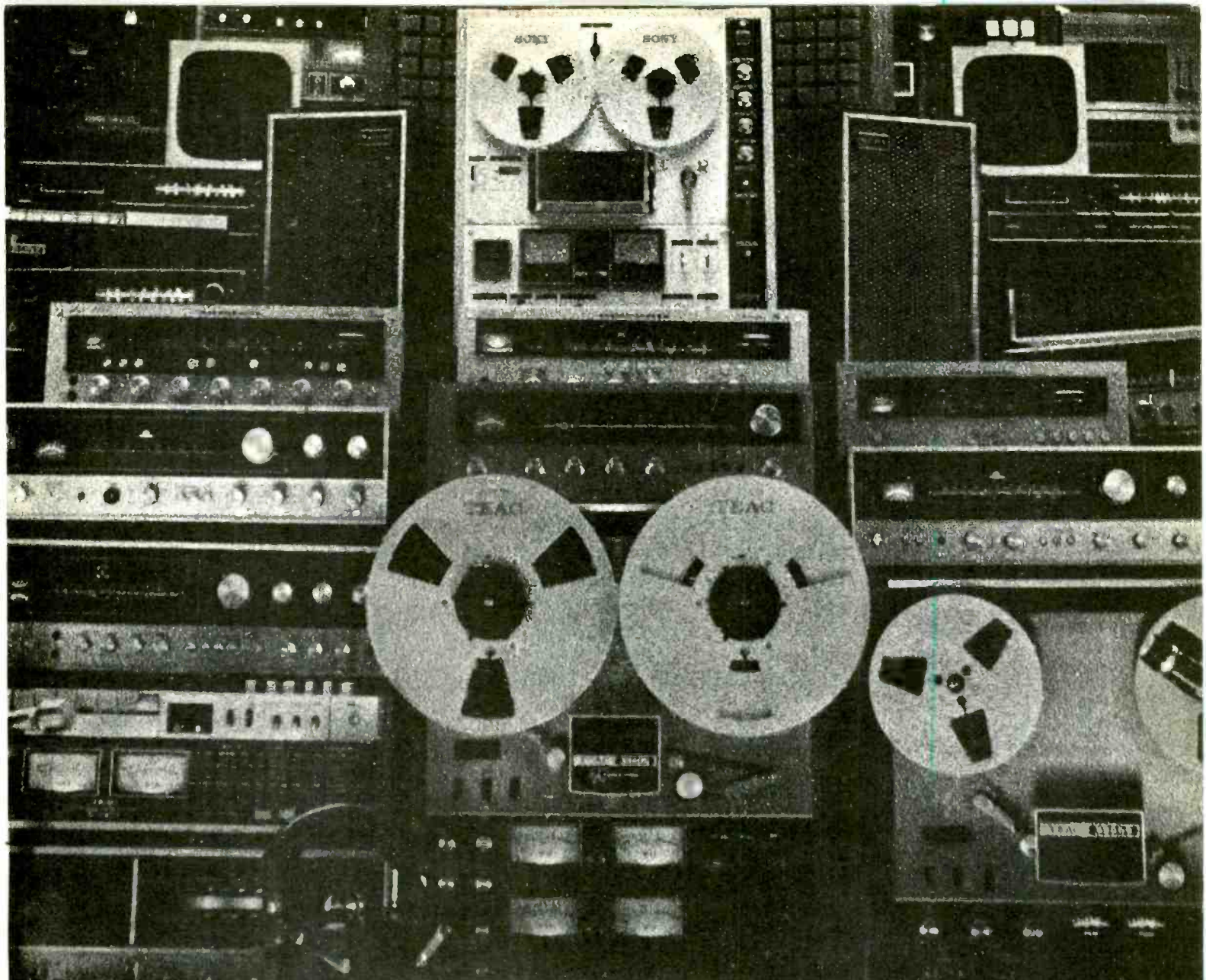
has a phono input section specifically designed for its ceramic cartridge and can't be used with a magnetic. And though the Garrard changer is from a manufacturer of component-grade turntables, it presumably is a relatively inexpensive model tailored to Electrographic's needs, which obviously don't include use with a fine cartridge. So the best solution we can suggest is that you start saving up for a component system.

**When you (and the other magazines) first wrote about CD-4 you said that it was stereo compatible, that it would suffer no more from wear than other discs, and that it could be reproduced (assuming the playback system was set up right) with fidelity equal to that of stereo. Now all I seem to read about are problems of maintaining proper tracking or phase with the carrier, wear, noise, distortion, low-frequency losses, high-frequency losses, and maintaining full-frequency separation. If all these problems apply, how can it be considered a high fidelity medium?—Norman E. Smith Jr., Santa Monica, Calif.**

We're not sure which accounts you're referring to, but presumably you were impressed initially by the RCA/JVC claims—based at least in part on theoretical considerations—and have since been taken aback by descriptions of the growing pains that the CD-4 system has suffered in maturing from the drawing board to the listening room. The CD-4 Quadradisc situation today is very much what it was with stereo discs in their early years. As the new technology has been delved into, more and more unsuspected ramifications have surfaced. (Remember how "compatible" stereo discs suddenly acquired caveats about not playing them on mono equipment?) The jump from mono to stereo cutting involved less new technology, however, than the jump from stereo to CD-4; and the problems are greater in both quantity and complexity this time around. Considerable progress has been made in solving some of them; others (like the 15-kHz high-frequency cutoff, if your ears are good enough to hear in that range) are intrinsic to the system as it now exists.

**I am planning to buy a tape deck in the \$300 class, primarily for playing prerecorded tapes of old-time radio programs. Many of the sources of these programs use two grades of tape, variously described as "regular—Shamrock or equiva-**





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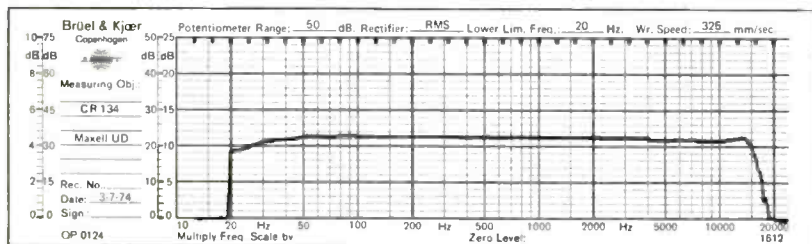


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ient," and "premium—Ampex, Scotch, or equivalent." The premium tapes usually cost about one-third more than the regular. Is the extra cost justified by either higher fidelity or lessened head wear?—Claude M. Walker Jr., Anderson, S.C.

Rule of thumb would dictate a "no" answer on the ground that you seem to be talking about open-reel tapes, which—even at 3¼ ips—should be able to reproduce the frequency range normally attributed to old radio programs (say, to about 5 kHz top) equally well on both tape types. In our experience, however, the quality of the available programs varies from excruciating (in which case the quality of reproduction is well-nigh immaterial) to excellent (perhaps from studio transcriptions with a considerably wider frequency range), while the care with which the copies are made varies almost as much. If the copyist has good originals, sets up his equipment for the good tape (as one would expect), and then uses the regular variety, the result can be an audible loss. More important, the budget tapes often are more given to shedding and flaking (exaggerated, perhaps, by a warm, humid climate like that in South Carolina). So a definitive answer really would depend on the quality of the originals, the care with which the copies are made, the precise brand of tape that is used, and some indication of how "archival" a copy you want. Head wear may depend to some extent on the tape used but is not a significant factor.

I have been considering building an FM tuner from Heathkit or Dynaco, since we will have an FM station here in St. Johns, about five miles from my home, within the year, and I would like to make good-quality tapes from it. But does the proximity of the station and the fact that there will be only one within reach obviate the need for an elaborate tuner?—E.A. MacLaughlin, St. Johns, Newfoundland, Canada.

It may obviate the need for an elaborate one, but not for a good one if you want the highest possible quality in the tapes. One reason our reviews of the Dynaco FM-5 and AF-6 tuners were so enthusiastic was that both (they use, essentially, the same FM section) produce sound output with extremely low noise and distortion.

In reading through your magazines I find no mention of the great German manufacturers: Grundig, Telefunken, etc. And I notice that there is a scarcity of their products in the market these days. Is there a reason?—John Scott, Chicago, Ill.

There are several. Americans generally have not responded positively to the styling—nor, with revaluations, the pricing—of many German products. And in terms of high fidelity the products often are designed to do little more than meet DIN standards, which are on the low side in many respects. Therefore they come on, in today's market, like specialty products (there are some superb German portable multiband shortwave receivers, for example) rather than the sort of thing that can command broad interest either within the high fidelity field or as general-purpose home electronics.

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## equipment in the news

# Product Preview

A report from the midseason Consumer Electronics Show

As a showcase for what component makers are up to, the Winter Consumer Electronics Show in Chicago is second (not a very close second) only to its June counterpart. Though many major companies are not represented in the Winter CES—or even at other, concurrent displays elsewhere—items of varying interest were spotted by our editors this past January. Here are some of the highlights.

The new batch of FM tuners and receivers with Dolby switching or full Dolby circuitry that has been expected to follow in the wake of the FCC's blessing of 25-microsecond Dolby FM broadcasting hasn't materialized. Kenwood has introduced a model, and Akai is in the process of broadening its Dolby line; some other manufacturers still have no specific plans for Dolby FM. . . . Akai's new styling—in both electronics and decks—is remarkably clean, with a look that in some prototypes resembles Yamaha's electronics. . . . The show's most individual styling came from Lecson of England. Its flat AC-1 control unit (about the size of a typical atlas) is black with color-coded sliders; its "tower" AP-1 and -3 amps have heat-sink fluting on the cylindrical vertical surface. Both have been available for some months but are just being introduced here, along with two tower speaker models.

New speakers were everywhere, from a tiny labyrinth-loaded model (Sound Cells, Inc.) to a \$1,350 behemoth (Kenwood). . . . The latter is said to be the result of a thorough re-examination of loudspeaker-construction

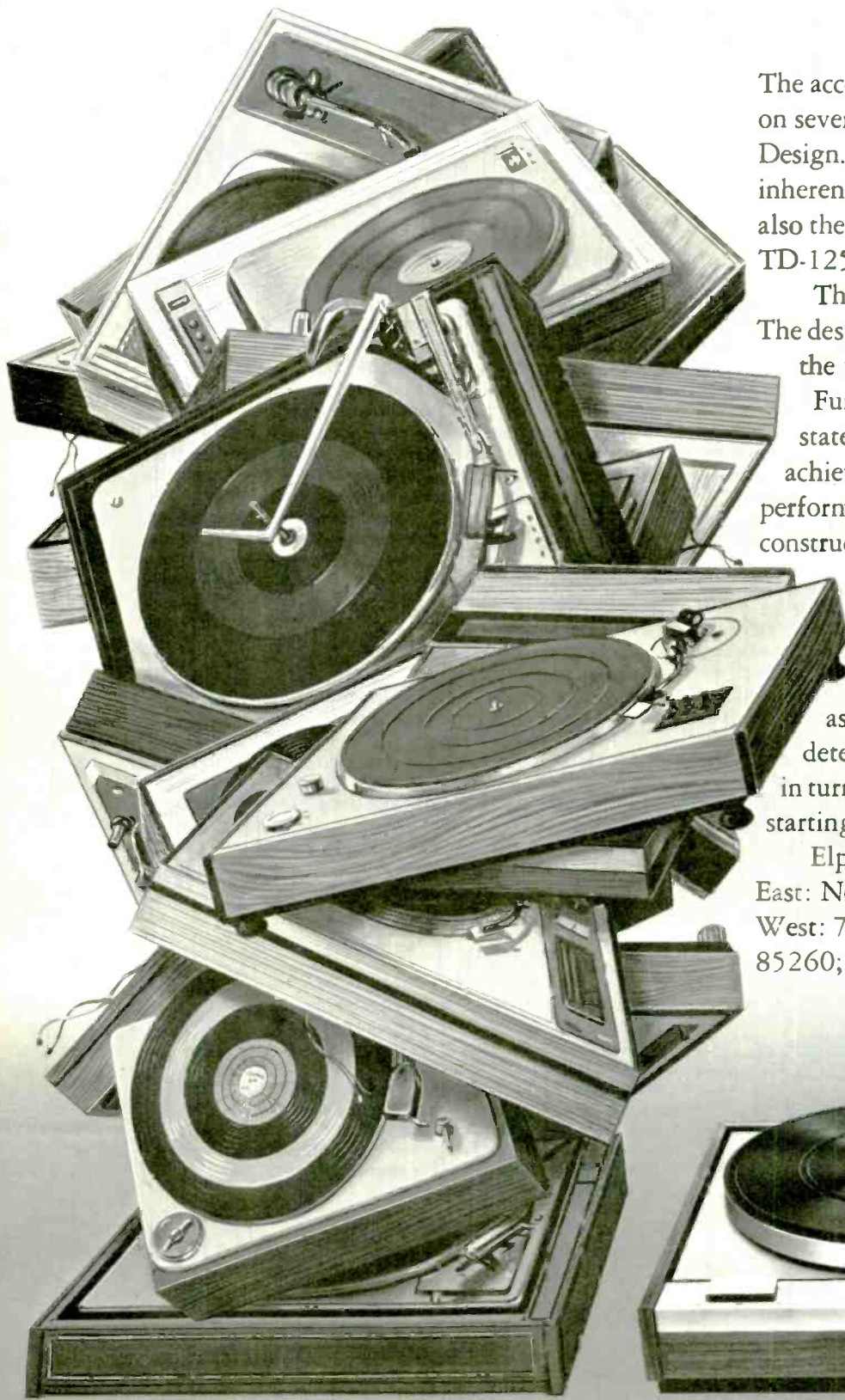
technology. The enclosure uses lumber-core laminated ("piano construction") panels; the drivers use specially developed cone papers whose fiber content is tailored to the problems of reproducing the frequency range carried by the driver; even the speaker flanges, of heavy machined metal, suggest special care and craftsmanship. (We heard a demo, but not at enough length to permit responsible judgments about sound quality.) . . . Bose has a new model: the 301. It is the smallest Bose yet—the speakers cost under \$100 apiece, though they are sold only in symmetrical pairs. The tweeters are angled outward so that some sound goes directly toward the listener while some is reflected from the room's side walls; the proportion of each is controlled by an adjustable vane in front of the tweeter. . . . Jensen has a novel twist. Its drivers are color coded, and the systems' controls continue the coding to suggest which ranges will be adjusted by individual knobs. . . . Hegeman Labs was demonstrating a prototype of a \$1,000 sub-woofer, designed to add "the bottom octave" of bass to existing speaker systems.

Two interesting prototypes of last June's CES appear to be in final form, though neither was on display in January. The AR pi/one (shown on our October cover and designed to match response to the solid angle—measured in so-many-pi steradians—"seen" by the loudspeaker) is emerging, with some modifications, as the AR 10pi. An AR 11pi, with a somewhat simpler room-matching system, should follow it shortly. . . . Analog &





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## THORENS®



Only a few styling novelties have appeared so far this year. Among them: clean lines of Akai open-reel deck (plans are to carry the cosmetics into cassette decks and electronics later in the year) and utter individuality of Lecson amp and preamp (newly introduced here from England).



Digital Systems has introduced the Braun minispeaker (7½ by 2¼ by 4¾ inches), with electronic crossover, equalization, and bi-amping (160 watts total), first shown privately last June. A stereo system, designed to work from 12-volt automotive supplies, costs about \$400, though the speakers alone (with passive crossover) will cost \$69 apiece. . . . There are a number of new headphones, the most astonishing of which is a quad version of the Koss Phase/2 (HF test reports, March 1975): the Phase/2 + 2. The control panel attached to its cord will permit "127 personal listening perspectives," according to Koss. The controls are labeled with such esoteric designations as "Binauralator," "2-pi" and "4-pi quad field," and "quad comparator."

As U.S. distribution of Sony tape products begins its shift from Superscope to Sony Corp. of America, some confusion is bound to occur. Sony now markets its cassette portables, and Superscope is adding to its existing (Superscope-brand) line to fill the void. It also has added more electronics, speaker systems, microphones, and tape, while continuing to carry the bulk of the Sony tape-recorder and related products. Superscope should be announcing Marantz-brand tape decks later this year, though it will still handle some Sony products into 1976. Sony, meanwhile, is showing its new (and newly styled) electronics separates, including the first FET power amplifiers to reach the U.S. market. . . . If all that seems confusing, consider the fact

that U.S. Pioneer (Pioneer High Fidelity) did not have its components at the show, but Pioneer of America was there with its mass-market audio products. The distinction between the two companies (both, of course, related to Pioneer of Japan) still seems to elude many in the trade, who should know better.

Pioneer High Fidelity displayed its new components in New York about two weeks after the CES. Among the electronics: the 110 watt per channel SA-9900 integrated amp, spec'd at 0.1% harmonic distortion; an AM/FM tuner (TX-9500) with a test tone from which a recorder can be preset for optimum level without waiting for transmission of a maximum-level audio signal; and a new three-way electronic crossover. . . . Teac also is expanding the high-performance Accuphase electronics line. The T-101 FM tuner includes a multipath meter in addition to those for channel centering and signal strength. . . . Multipath metering is shaping up as something of a trend in high-end gear. The \$750 Kenwood KR-9400 stereo receiver has it, together with a deviation meter that—like the test tone of the Pioneer tuner—allows taping levels to be preset.

Among new companies in the high fidelity field is Martex Corporation, with a line of high-performance electronics, a bi-amped speaker system, and a turntable. The turntable, unlike the other units, is an import, made in Scotland by Fons. It is a servo-controlled belt-drive model with three speed settings (33, 45, 78), all of which can be varied over a wide range; total speed range is



Among more conventional-looking components, the emphasis is on circuit and feature refinements. Accuphase T-101 tuner (left) has small multipath meter near tuning dial, switchable selectivity. Pioneer SA-9900 amp (center) has elaborate calibration of volume and four-range tone controls, new low-distortion high-power design. Kenwood KR-9400 stereo receiver (right) includes Dolby-FM switching, multifunction FM metering, three-range tone controls, high output power.

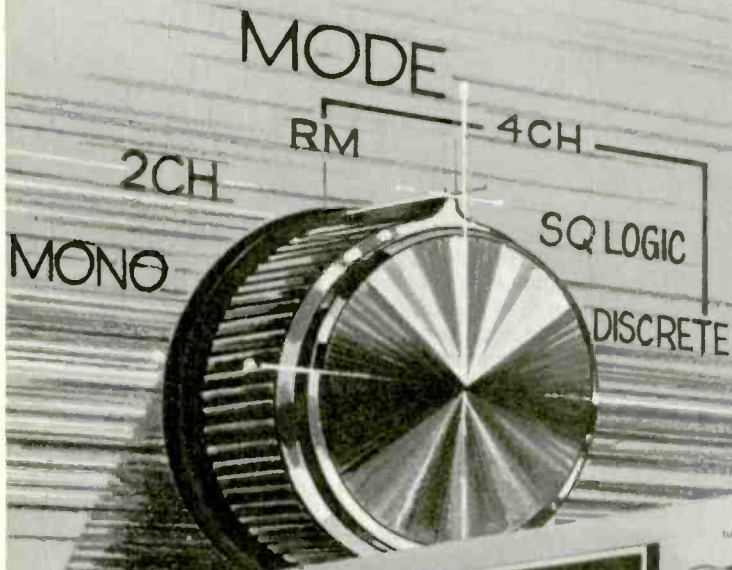


# The Finest Four-Channel Receivers

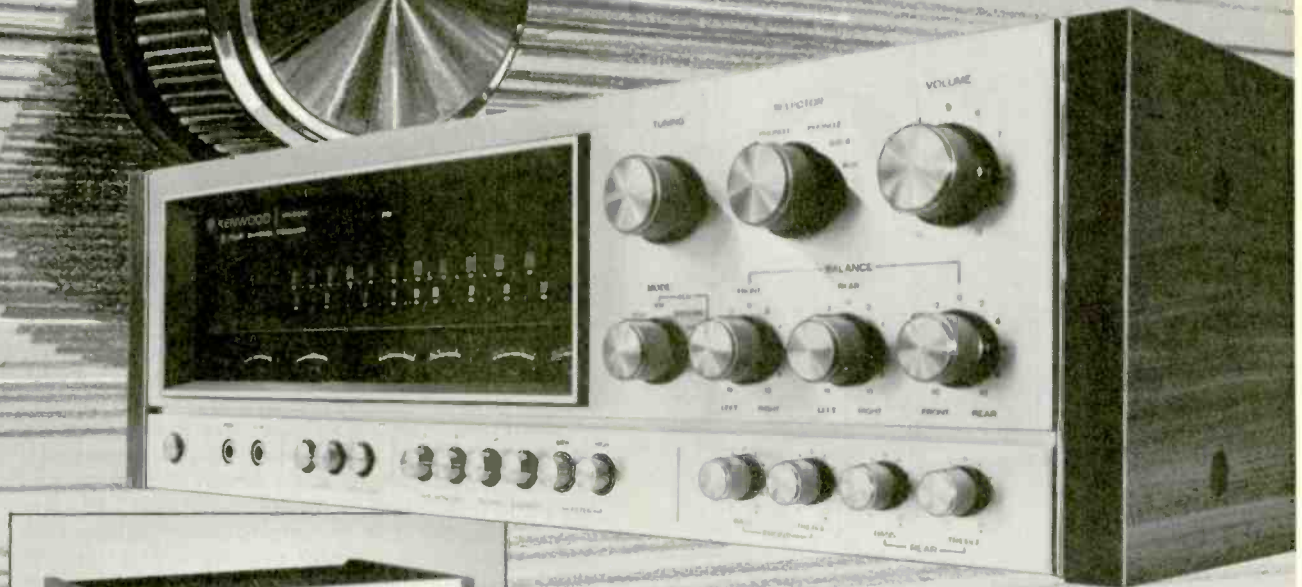
## KENWOOD KR-9940 and KR-8840

### Why settle for less?

The outstanding KENWOOD KR-9940 and KR-8840 four-channel receivers reproduce every existing 4-channel program source without the need for separate adaptors or awkward plug-ins. Both have a sophisticated control center for an elaborate 4-channel system. But most important of all to your total enjoyment of 4-channel is the fact that KENWOOD's advanced engineering and meticulous craftsmanship deliver the same superb 4-channel reproduction through years of constant listening pleasure.



- Built-in CD-4 Demodulator
- Built-in SQ with Full Wave-Matching and Variable Blend Logic
- Built-in RM Decoder for Regular Matrix and Synthesized 4-channel
- Big Power
- Full 4-channel Controls



**KR-8840** . . . 40 watts per channel, Minimum RMS at 8 ohms, at any frequency from 20 Hz to 20 kHz, with no more than 0.5% Total Harmonic Distortion

**KR-9940** . . . 50 watts per channel, Minimum RMS at 8 ohms, at any frequency from 20 Hz to 20 kHz, with no more than 0.5% Total Harmonic Distortion

For complete information, write . . .

**KENWOOD** 15777 S. Broadway, Gardena, CA 90248 • 72-02 Fifty-first Ave., Woodside, N.Y. 11377 • In Canada: Magnasonic Canada, Ltd.  
CIRCLE 33 ON READER-SERVICE CARD



Braun speaker (left above) is tiny (note key); Sound Cell (center) is almost as small. Tailoring of speaker sound to room boundaries is implicit in AR pi-series speakers (right); Allison speakers also use new research in this area, which could influence speaker design deeply over the next few years. Koss Phase/2 + 2 (below) has by far the most elaborate control system of any headset we've seen. Teac's portable videotape equipment (bottom) uses newly designed cassette format.



something like 25 to 105 rpm (collectors of antique non-78 "78s" please note). Specs look excellent on the entire line, which is in the process of acquiring dealers.

Proponents of the various quad formats continue to make conciliatory pronouncements in public while snapping at each other in private. JVC, CBS, and Sansui, as the inventors of the three main systems, all were promoting heavily during the show—CBS with, among other things, a new simulator circuit that first "encodes" stereo material before turning it over to an SQ decoder for unscrambling into quasi-quad. (Sansui also uses an encode-decode process in its QS quad simulation.) . . . Tate Laboratories was back with its prototype decoder (SQ in the prototype, though QS/RM could easily be included in production models) that appears to come closest to CBS Labs' prototype Paramatrix decoder of all circuits slated for early production. ICs are available for the decoder itself but not for the accompanying logic system. The full complement, plus some word on licensees who actually will produce it and the form in which they will offer it, is expected by June.

From what we could see, componentry is not going the way of television receivers in cutting back on warranty periods to hold both prices and profits in the face of rising costs. Warranty periods of two to five years can be found, as can the guaranteed-spec approach. (Some TV receivers now carry 90-day warranties, and more are expected to do so later in the year.) The emphasis continues to be on carrying quality features (like phase-locked loop multiplex circuitry in FM), recently found only in premium products, into an ever broader range of equipment.

On the video front, Rhoades now has its TV-audio tuner—at \$149.95, instead of the "about \$200" price that was being talked of in the development stages. It tunes all channels (including UHF, omitted from some TV-audio equipment). . . . Teac has a portable video recorder system using a tape-and-head configuration like that in Sony U-Matics but in a smaller cassette. The system has color capability and sells for under \$3,000, less camera.



# West German precision by PE is a greater value than ever

West Germany's craftsmen have a well-earned reputation for building turntables with superb engineering, costly materials, careful manufacturing and clean functional design.

Music lovers have known this for years, and as a result, West German turntables are more popular than any other, although they are not inexpensive.

Except for PE, whose prices begin at little more than those of ordinary record changers.

At \$109.95, the PE 3044 has a low-mass counterbalanced tonearm that can track flawlessly at as low as 1.5 grams. And it offers such precision features as variable pitch control and cue control viscous damped in both directions.

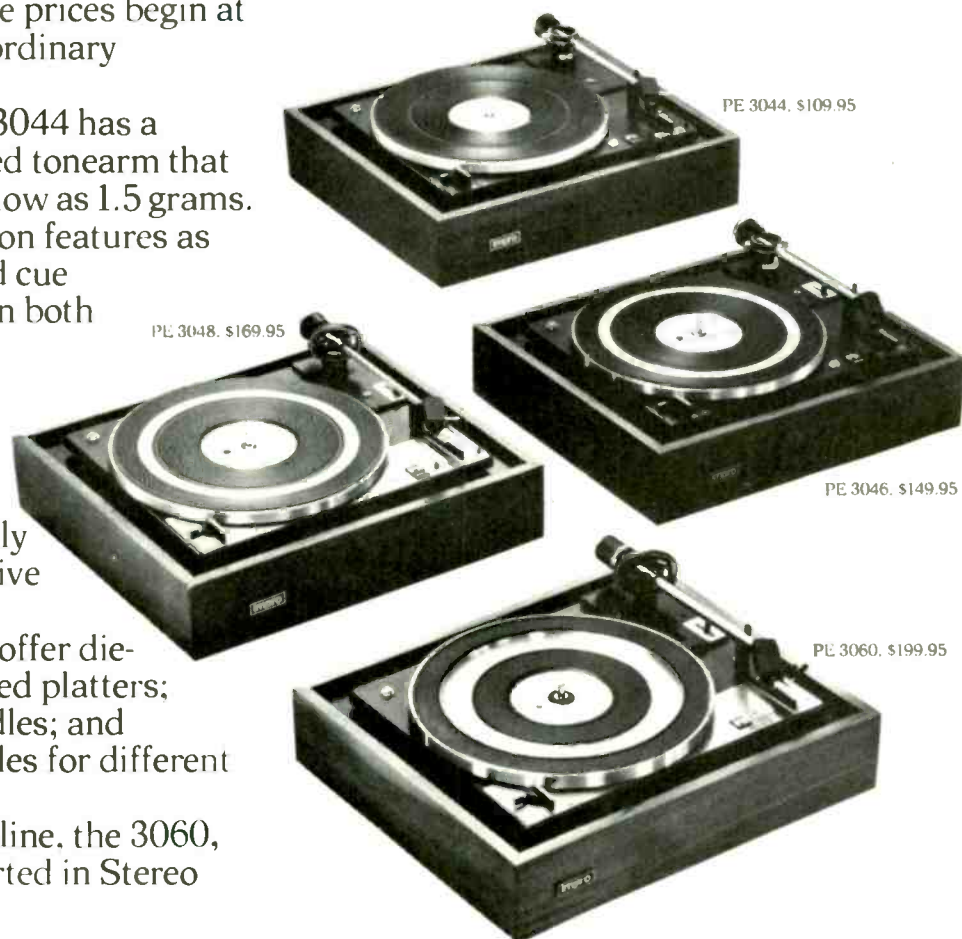
Furthermore, each of the higher priced PE models offers additional precision features that make it highly competitive in its respective price class. For example:

The 3046 and 3048 offer die-cast, dynamically-balanced platters; rotating single-play spindles; and separate anti-skating scales for different stylus types.

As for the top of the line, the 3060, Hirsch-Houck Labs reported in Stereo

Review: "The performance of the PE 3060 belongs in the top rank of automatic turntables."

To appreciate PE turntables in terms of performance, visit your authorized PE dealer and compare them with others priced well above them. You'll see what makes each PE the best automatic turntable at its price and the best value.



PE 3044. \$109.95

PE 3048. \$169.95

PE 3046. \$149.95

PE 3060. \$199.95

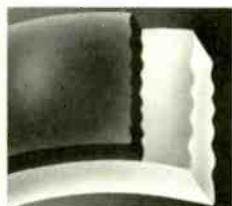


Impro Industries, Inc., 120 Hartford Ave., Mt. Vernon, N.Y. 10553

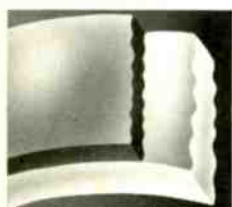
CIRCLE 27 ON READER-SERVICE CARD

# Up to now you've only been getting half the cassette tape performance you need.

You may not have realized it, but it's true. For instance, when you record music with a lot of high frequencies you use chromium oxide tape. Right? But when you do that you sacrifice dynamic range at the lower frequencies.



FERRIC OXIDE



CHROMIUM OXIDE



MERITON FERRI-CHROME

And with ferric oxide tape it's just the reverse; you sacrifice dynamic range at the highs.

Either way, you're losing half the music. Extended frequency response without wide dynamic range is not, in itself, good sound. Well, at Meriton we don't like doing things by halves. So we put the lows and the highs together on one tape.

Notice how it's made. First, we have a polyester base. On that we put a layer of ferric oxide five microns thick for low frequency response. On top of that we put a layer of chromium oxide one micron thick, mirror polished for superior high frequency response. Of course, without our advanced coating technology that crucial one-micron layer

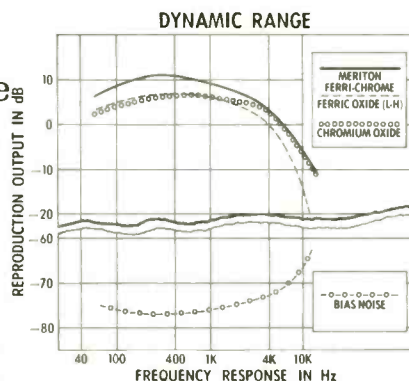
might not have been possible.

You can get an idea of the way it reproduces sound from this chart.

The top line is Meriton's Ferri-Chrome Tape. As you can see, it performs as well for high frequencies as it does for lows. Note its

wide dynamic range as well as its low noise characteristics. At all frequencies its dynamic range is far superior to plain ferric oxide (L-H) tape, and it is better than chrome oxide at low and middle frequencies.

So you no longer have to sacrifice the bassoons for the violins, or vice versa. Instead, you can enjoy 62 minutes of the finest music you've ever recorded.



**meriton® ferri-chrome**  
Trust your ears.

Meriton Electronics, Inc. 35 Oxford Drive, Moonachie, N.J. 07074 / 1611 Anderson Avenue, Compton, Calif. 90220

CIRCLE 30 ON READER-SERVICE CARD



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

## Dynaco's Super Amplifier Kit

**The Equipment:** Dynaco Stereo 400, a basic stereo power amplifier in metal case. Dimensions: 17 by 7 inches (front panel); 14 inches deep. Prices: \$499 as a kit; \$649 wired; optional front panel with two output meters (Model MC-4) \$85 (may be added by owner to either kit or factory-built version); factory-built version with MC-4 panel and meters pre-installed (as Model 400 M/A) \$749. Warranty: factory-built units, one year on parts and labor, shipping paid one way; kit-built units, one year on parts, nominal service fee, shipping paid both ways by owner. Kit warranty void if unit is not completely assembled or if other than rosin core solder has been used. Manufacturer: Dynaco, Inc., Coles Rd., Blackwood, N.J. 08012.

**Comment:** Over the years Dynaco has gained an estimable and well-deserved reputation for producing high-performance audio components in both kit and factory-assembled form. The kits offer significant savings for the do-it-yourselfer; the assembled versions, despite their higher cost, still represent better than average value. In previous reports on Dynaco products HF has never had occasion to fault any, and indeed Dynaco equipment generally has always been regarded as among the best available of its type.

So it is with the new Stereo 400, the company's largest and most powerful amplifier to date. This unit—superbly designed and crafted, and conservatively rated—takes its place among the new breed of "super amplifiers" that offer unprecedented high power combined with extremely low distortion, excellent stability and reliability, very wide band response, fail-safe circuitry, and other features of interest to audio perfectionists.

As a power or "basic" amplifier, it is intended of course for use after a separate preamp. (It requires a bit more than 1 volt of input signal for full rated output.) Front-panel features include a power off/on knob, separate level controls for each channel, and high- and low-frequency filter switches that operate on both channels simultaneously. There are speaker fuse-indicators, a high-temperature indicator, a pilot lamp, and a "Dynaguard" control that you may operate to limit the maximum power delivered to the unit's load, which means you can use this amplifier safely to drive just



about any speaker system you choose. The nominal full stereo power output is rated at 200 watts per channel into 8-ohm loads; 300 watts per channel into 4-ohm loads. The amplifier also can be "strapped" (the stereo inputs and outputs combined) to deliver monophonic power of 600 watts into an 8-ohm load.

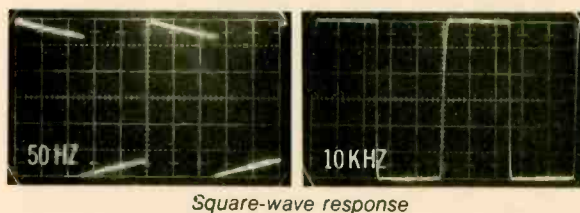
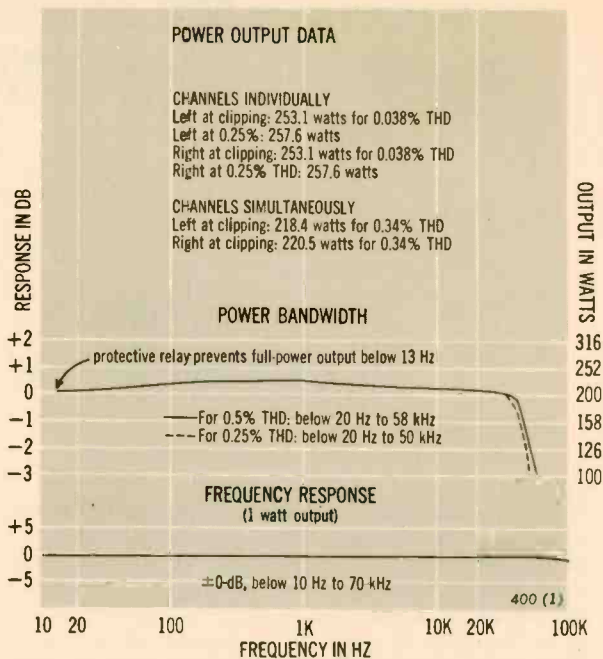
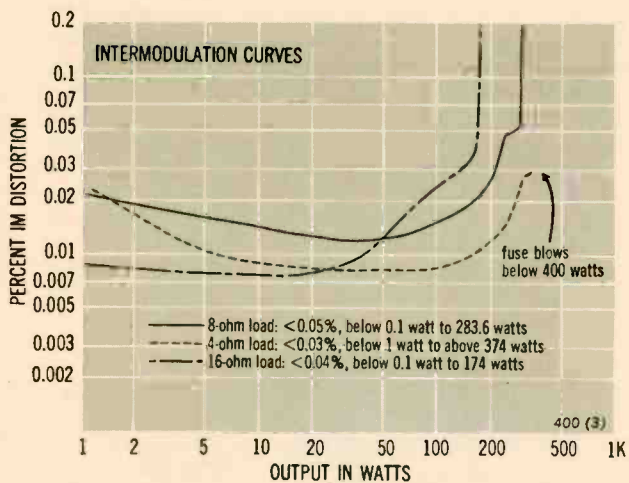
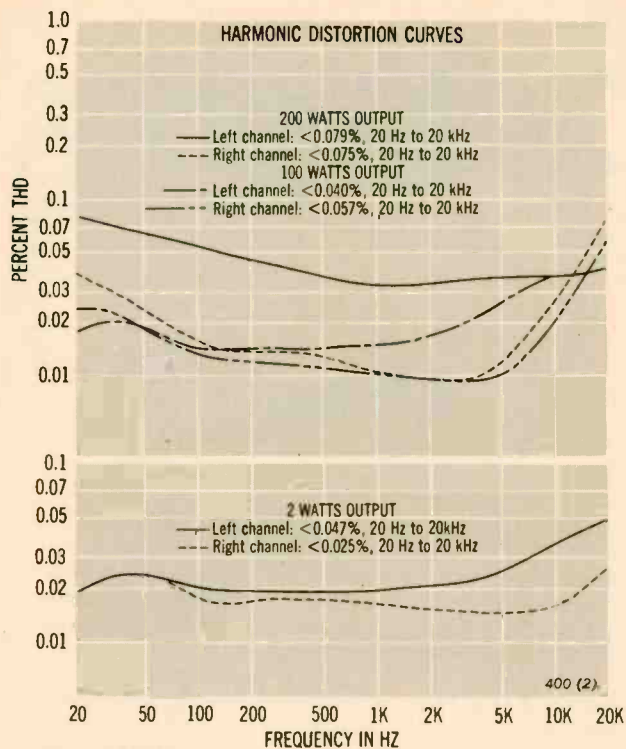
Each output channel is fused to protect the loudspeaker being driven (and without affecting its performance or reducing the damping factor). Should a fuse fail, the appropriate lamp on the front panel will light up. Additional speaker protection is furnished by the time-delay circuit that operates when the unit is turned on and that not only safeguards the speakers from sudden signal surges, but also eliminates the annoying "thump" sometimes heard when turning on a high-powered amplifier. The unit has built-in sensing circuits and protection relays that instantly disconnect the speakers should any abnormalities develop at the output. These relays open at subsonic signals at full power (something that never occurs in normal listening, of course) and prevented power-bandwidth measurements below 13 Hz. The Dynaguard feature involves a special circuit (in addition to the front-panel control) that continuously



*Optional front panel for Dynaco Stereo 400 amplifier features two meters for monitoring output. Meters have average-reading movements with VU ballistics. Panel may be bought with amplifier or added to unit at a later date.*

### 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.



Square-wave response

### Dynaco Stereo 400 Additional Data

Damping factor	68	
Input characteristics (for 200 watts output)		
line	Sensitivity 1.3 V	S/N ratio >97 dB
Dynaguard maximum outputs (8-ohm load)		
off	218 watts	
120	112.5 watts	
80	60.5 watts	
40	24.5 watts	
20	12.5 watts	

monitors the amplifier's output and will limit it if it exceeds the permissible reference level.

Our test unit was built (without the meters) from a kit and sent for testing at the lab, where, as the accompanying data show, it verified or exceeded its published specifications. For instance, at the 200-watt output level, distortion never came near the rated value of 0.25%, and the same sterling performance was maintained at half-power and 1/100-power output levels. The IM curves are exemplary, and the frequency response literally a ruler-straight line from below 20 Hz to nearly 100,000 Hz. And so on.

Our kit-builder reports that the job of building the amplifier took 13½ hours, working a few hours at a time on successive evenings. Many of the circuit parts come premounted on boards, and much of the work consists of fitting the boards in place and interconnecting them. There were a few tight places and a few wire-lengths indicated in the manual that our builder had to increase

"to make ends meet." In general, he feels that a rank novice might get confused at some points during the process of assembly but anyone who has worked on an audio kit before should be able to complete this one with no trouble.

In listening tests the Stereo 400 is superb. It is difficult, as we have commented in the past, to describe how a truly great amplifier sounds. One is aware of an "opening up" of the reproduced signal, of flawless detail presentation, of effortless handling of loud and/or complex musical passages, of a sense of realism and closeness to the program material that spur such statements as "the reproducing system vanishes; all that's left is the program itself." We have no desire to be drawn into the endless controversy among audio buffs as to which amplifier is best. But certainly it seems valid to say that the Dynaco Stereo 400 is as good as any "best" at the present state of the art.

CIRCLE 144 ON READER-SERVICE CARD





## Burwen DNF: A Noise Curative (as Opposed to a Preventive)

**The Equipment:** Burwen Dynamic Noise Filter Model DNF-1201, a variable-bandwidth stereo noise filtration system, in metal case with wood ends. Dimensions: 11 3/4 by 3 3/4 inches (front); 8 3/4 inches deep plus allowance for controls and connecting leads. Price: \$299.95. Warranty: one year parts and labor, shipping paid one way. Manufacturer: Burwen Laboratories, 209 Middlesex Turnpike, Burlington, Mass. 01803.

**Comment:** Surely the best-known noise-control circuit on the consumer market is Dolby B, and casual readers are sure to confuse the Burwen DNF with it. But the two are utterly different. Dolby is a preventive. It compresses the highs during encoding and re-expands them during decoding to suppress (by up to 10 dB) any noise that has been added while the signal was in the encoded state. DNF takes noise that already exists in an unencoded signal and reduces it (by 6 to 14 dB, depending on the type of noise and the setting of the unit, according to Burwen) by applying a high filter whose bandpass characteristic depends on program level. The louder the signal (and therefore the greater its noise-masking ability), the more highs the filter passes; in quiet passages where tape or FM hiss or disc surface noise are most apparent the filter's turnover point is reduced in frequency for maximum suppression of highs.

The Burwen circuit, therefore, should be compared not to Dolby B, but to the Philips DNL, which is also a dynamic filtration system requiring no previous encoding. Some readers, plagued by problems of "cleaning up" noisy program sources, have regretted the limited availability of DNL on the U.S. market. The DNF-1201 should fill their needs. Not only is it effective in suppressing cassette hiss (the specific intent of DNL), but its controls give it far wider application. It can, in fact, attack more types of noise with less audible side effects than any unit of its type we have tried.

The front panel tells a good deal of its story. At the left is a power on/off switch; at the right are four similar pushbuttons marked out, phono, phono 78, and tape/FM, which control the attack and decay characteristics of the filtration, tailoring the circuit's action to different types of noise. On "out" there is no filtration. Characteristics of the remaining options range from a fast attack (tape/FM), which makes relatively subtle background hiss seem to disappear altogether, to a relatively slow action (phono 78) that inhibits the degree to which sharp transients—for example, on badly scratched discs—can cause fluctuations in heavy background noise and hence produce distracting "pumping." Noise filtration characteristics may be further varied by pressing more than one button simultaneously (or by releasing them all) for a fairly wide range of possible settings

with relatively subtle differences between them.

The effect can be varied further by a sensitivity slider above the four pushbuttons. Its action is displayed on a pair of light-emitting diode (LED) indicators to the left: a red one for "suppression" and a green one for "wide-band." When the latter is lit (and the former out) the signal level is high enough to turn off the filtration; lower the sensitivity control, and it will take less signal level to achieve this. Thus the sensitivity control can be set for the minimum filtration necessary to suppress the noise at hand, and the LEDs give you a visual check on filter action.

In a recessed panel on the back are pin jacks for outputs (one stereo pair) and inputs (two stereo pairs). The Burwen is intended for use with the tape-monitor connections and switching of stereo components, and the second input pair allows you to attach the recording connections of a tape unit to the input side of the 1201 (instead of the pre-empted recording outputs of your receiver or amplifier). The deck's outputs would then have to be fed to an aux input of your stereo system. If you want to retain full monitoring in the deck, you would need a separate tape-monitor connection or some sort of outboard switching unit (Russound or Switchcraft make appropriate models)—or you could connect the Burwen to pre-out/main-in jacks if your equipment offers them. With the multiplicity of "circuit-interrupt" switching of one sort or another on current equipment, this should pose little if any problem in typical systems. The back panel also has screwdriver controls for trimming input and output sensitivity, which are factory-set to keep the front-panel sensitivity control at the middle of its range with typical signals and ancillary equipment.

The technical checks at CBS Labs turned up no area in which we could fault the unit. Response is virtually flat without filtration; the overload point, at more than 9 volts, is well above normal "line" signal peaks; residual noise is below that normally contained in source signals. Distortion, which presumably depends on momentary filter action in the top frequencies, is a little more difficult to measure, but the figures do indicate very low THD through the unfiltered range and low THD even in the range where filtering occurs.

Assuming reasonably good quality in the initial signal, the 1201 will do an astonishing job of removing residual hiss without other apparent effect on the sound. Tapes or FM broadcasts that seemed to be high fidelity before processing, despite a background-noise haze, suddenly emerge with new clarity from a background of utter silence when the unit is switched on. As the inherent noise increases, so does the care with which the controls must be set for best possible results. That is, if you reduce the setting of the sensitivity control too far—or

switch to the 78 mode on signals that don't warrant its more extreme action—you will cause audible muffling of the highs; if, conversely, you choose the tape/FM mode and set the sensitivity control on the high side, even a slight click in the audio will cause a little "puff" of background noise to get through the filter before it has closed down again after the click's transient. (The phono mode, being less sensitive to such transient clicks, is preferable should this happen.)

But encouraged by our excellent results with fairly good FM broadcasts and non-Dolby cassettes, we reached for some of our noisiest acoustic 78s with high hopes. With such massive background noise we found fixed filtration more desirable than DNF alone because the latter audibly varies the noise in response to the signal level, producing severe pumping unless the sensitivity control is set for only minimal filtration. The best results were obtained in using both together—the fixed filter to remove noise above the sonic bandwidth of the recording and the DNF to reduce the audibility of the noise at the upper end of the remaining sound. With top-quality 78s, however, we preferred the DNF alone.

Our experience with these 78s should not have surprised us since the Burwen is designed as a high fidelity unit. That is, its prime purpose is to make good signals sound even better, not to attack such (relatively esoteric) problems as that posed by our noisiest 78s. And for its avowed purpose (and assuming a reasonable degree of care with the control settings) it does a better job than any consumer unit we know of. It can be used with matrixed-quad signals (ahead of decoding); a pair of

## Burwen DNF-1201 Additional Data

Frequency response (with filter out)	+ 0, -½ dB, 20 Hz to 20 kHz
Residual noise (re 1 volt output)	-78 dB
Clipping point (input level controls at max.)	9.7 V for 0.1% THD at 1 kHz
THD (3 V input, sensitivity at max.)	< 0.019% to 2 kHz < 0.16% to 10 kHz < 0.62% to 20 kHz
Phase difference between channels	< ± 2 degrees

1201s can be used for any quad. The DNF circuit can be used in addition to Dolby B (for even greater suppression of, say, cassette hiss); it can be used instead of Dolby B (say, with a non-Dolby deck, though not of course with Dolby-encoded tapes); it can be used in addition to dynamic expansion (say, DBX). Naturally, the more you "process" your signals, the more you risk audible side effects like transient blurring (due to excessive phase shift) and "breathing." The beauty of the 1201 is that, through a combination of carefully chosen electronic characteristics and psychoacoustics, it produces little of these undesirable effects over a wide range of noise-suppression capabilities.

CIRCLE 142 ON READER-SERVICE CARD

## Kenwood's Automated Single-Play Turntable



**The Equipment:** Kenwood KP-5022, a two-speed (33 and 45 rpm) single-play turntable-and-arm ensemble with automatic options; supplied with integral base and hinged dust cover. Dimensions: 19 by 13½ inches (base); 6½ inches high with dust cover closed, approximately 16 inches with cover fully open. Price: \$319.95. Warranty: one year parts and labor. Manufacturer: Trio Electronics, Japan; U.S. distributor: Kenwood Electronics, Inc., 15777 S. Broadway, Gardena, Calif. 90248.

**Comment:** Kenwood, known up to now mainly for electronic components, recently introduced its own line of turntables, of which the KP-5022 is the top model. In keeping with a recent design trend, it is a direct-drive type (no gears, belts, or idlers) powered by a DC motor that is servo-controlled to assure true and constant speed. An additional performance gain associated with this type of design is of course reduced operating noise; in CBS Laboratories' tests, the KP-5022 proved to be among the quietest-running turntables, with an ARLL rumble figure well down at -63 dB. This figure, by the way, is better than published specification for the unit. The wow and flutter claim of "less than 0.05%" also was verified in tests that showed this measurement as 0.04% average and 0.07% peak (ANSI/IEEE weighting method).

Speed proved to be absolutely accurate at both 33 and 45 rpm settings regardless of line-voltage changes. The built-in fine-speed adjustment permits variations at 33 rpm from -4.4% to +2.6%, and at 45 rpm from -4.2% to +3.4%. This adjustment may be used in conjunction with the engraved strobe markings around the outer



edge of the platter. (No strobe lamp is supplied, though room lights normally are adequate.) There are markings for each speed at both 50 and 60-Hz line frequencies. The nonferrous platter is covered with a rubber mat and weighs 3 lbs., 5 oz. A voltage selector beneath it enables use of the KP-5022 on 110-120 volts or 220-240 volts.

Integral with the turntable is Kenwood's new arm, a metal tubular type with an elliptical cross section and an offset pickup head. The head is removable; the cartridge is secured in place merely by tightening the mounting screws (no need for locking nuts). The pickup rests on a sliding platform that you align (with respect to the pilot lamp atop the chassis) for correct stylus overhang. With the pickup installed, you then balance the arm via its rear counterweight. An additional adjustment sets the vertical tracking force, while yet another knob sets the antiskating compensation. CBS Labs found the built-in stylus force gauge to read 0.5 gram lower than the actual VTF measured (i.e., when the gauge showed 1, 2, 3, or 4 grams, VTF applied was 1.5, 2.5, 3.5, and 4.5 grams).

The KP-5022 may be used manually or fully automatically to play a single record. A "select lever" has positions for automatic cueing of different record diameters plus a manual-cue position. In conjunction with the former mode, there's an auxiliary adjustment for exact set-down point of the stylus. If you elect to cue manually, you still can stop play automatically via the "play/cut"

control. The action then is similar to that at the end of the record: The arm lifts off the disc and returns to its rest, and the platter stops turning. There's also a "repeat" button that you can activate at any time, regardless of what operation mode you started in; until you disengage it this button will cause the same record to be played over and over. The cueing device, by the way, is damped only in automatic mode, and it does have some side drift.

The chassis top surface, in addition to the controls layout, also provides convenient storage spots for the 45-rpm large-hole adapter and an extra pickup shell. Signal wiring is of the low-capacitance type (rated for less than 10 pF per foot), which makes the unit suitable for CD-4 disc playback. The wooden base is supported by four shock-mounting feet that are adjustable as an aid in leveling the KP-5022 during installation. The dust cover, is made of sturdy heavy-gauge plastic.

Fitted with a Shure V-15 Type III pickup, the arm exhibits an unusually low resonance, with a rise of a mere 1.5 dB at a frequency of 8.5 Hz, which would make the unit especially good at tracking "difficult" (i.e., warped or very heavily modulated) discs. Arm friction, laterally and vertically, is negligible.

The KP-5022 "listens" as excellently as its measurements would suggest. Clearly, here is another finely crafted turntable/arm combination to attract the serious record owner.

CIRCLE 143 ON READER-SERVICE CARD

## A Twenty-Year-Old Record Cleaner

**The Equipment:** Kenwood KP-5022, a two-speed (33 cleaning brush with radioactive polonium 210 static-neutralizing element. Dimensions: 2¾ by 5⅞ inches. Price: \$12.95; replacement polonium cartridge, \$7.95. Warranty: 18 months from date of manufacture; expiration date stamped on active element. Manufacturer: Nuclear Products Co., P.O. Box 1178, El Monte, Calif. 91734.

**Comment:** Over twenty years ago, for the February 1955 issue, we tested the then-available version of this product. On reviewing its reincarnation now, we find a couple of surprises, though our basically high opinion of the Staticmaster remains much as it was a generation ago.

The active element is the radioactive polonium, which ionizes the air around it and hence provides a path by which any static charge in nearby objects can be neutralized. A retractable brush (nominally 3 inches, though at its base the bristle area measures only 2½ inches) is wide enough to cover the recorded radius of most records comfortably. It removes loose dust (loosened, of course, by the polonium) without the use of record-cleaning fluids—many of which we have found to do more harm than good. Of course it will not remove gummy deposits. (For that you would need a product like Discwasher or the Watts Preener.)

For those who worry about bringing radioactive materials into their homes, Nuclear says the polonium has been permanently sealed in tiny ceramic "beads" so that it cannot be assimilated (although we can imagine it getting lodged internally) even if swallowed or breathed, and the active strip is protected by a guard



grille too fine to admit even small adult fingers. Still, it pays to be careful, and the company urges that the brush be stored out of reach of children or incompetents. We would consider it to be no more of a household threat than, say, Clorox. When the time comes to replace the element, the entire assembly (including protective grille) is snapped out and returned prepaid to the company for correct disposal.

One surprise is that the Staticmaster has not been superseded in the intervening years. It is, as our review of 1955 said, "the most powerful and fastest-acting record static neutralizer we've worked with." It can be used to remove dust before you play the record or to keep it dust-free during storage. (Of course it may be used on other materials—photographic films, for example—as well.) Where humidity is extremely low and friction between brush and disc may further compound static-electricity problems, the brush can be retracted (an improvement over the original model) so that only the antistatic element is at work.

And—*mirabile dictu*—despite improvements and inflation, Staticmaster costs less (\$4.90 less) today than it did a generation ago! If that's not a surprise, we don't know what is.

CIRCLE 141 ON READER-SERVICE CARD



## Hervic's First Stereo Receiver

**The Equipment:** Hervic Model HR-150, a stereo FM receiver with digital tuning display, in metal case. Dimensions: 18 by 5¼ inches (front panel); 15½ inches deep plus allowance for controls and connections. Price: \$850; optional wood case, \$39.95. Warranty: three years parts (except "nixie" digital-readout tubes, for which warranty period is one year) and labor, shipping paid one way. Manufacturer: Hervic Electronics, Inc., Los Angeles, Calif. 90025.

**Comment:** Hervic basically is an importer (of Connoisseur turntables, Stellavox tape decks, and some other lines) but has added this receiver, built in the U.S.—actually made by SAE, we understand, though it is available only through Hervic. It is an impressive looking beast, and its performance is very fine in many ways.

Until you turn the unit on it looks like an integrated amp. At the left of the dark-glass portion of the front panel are bass, midrange, and treble sliders; at its right are volume and balance sliders. Below the glass portion are push-push switches for AC power, main speakers, remote speakers, FM muting defeat, tape monitor, high and low filters, and mono (separate buttons for each channel that deliver left-plus-right mono when both are pushed). Then come interconnected selector buttons for aux 1, aux 2, FM, and phono.

When you turn on the receiver—and no matter what source is selected—the "nixie" tubes of the digital tuning readout light up behind the glass, along with signal-strength and center-tuning meters next to the volume slider. The large knob just below the readout, is, of course, for tuning. A red stereo indicator near the treble slider lights whenever the tuner section senses a subcarrier, even if the unit is on another source and/or the station is too weak to override the muting.

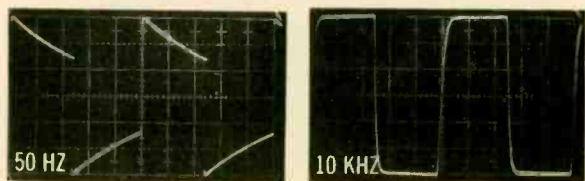
The front panel also has stereo phone jacks for headphone listening (live with any—or none—of the speakers selected), accessory tape in, and accessory tape out. This tape output parallels that on the back panel, so that recordings can be made on two decks simultaneously. The front-panel tape input, however, overrides that on the back panel; if both inputs are used, you will hear the output of the deck connected to the front panel and must remove its plug to hear that connected to the back. This wiring is not designed with tape dubbing in mind.

For inveterate recordists with two decks the system may prove a little cumbersome. Otherwise the controls generally are a joy to use (though we judged the low filter on our test sample to produce excessive switching

transients—loud enough to be annoying but not enough to endanger speakers). The tuning is silky. So is the action of the sliders, which have detents for the "normal" positions where appropriate. Pushbutton switch action is not as quiet as it might be, though the feel and spacing of these controls are excellent. The unit is very handsome indeed.

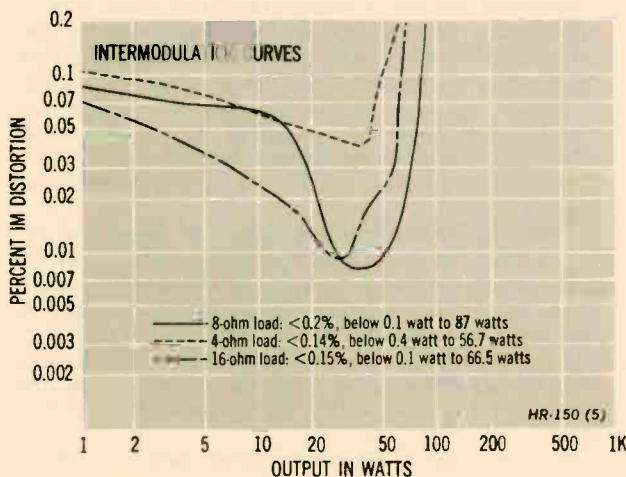
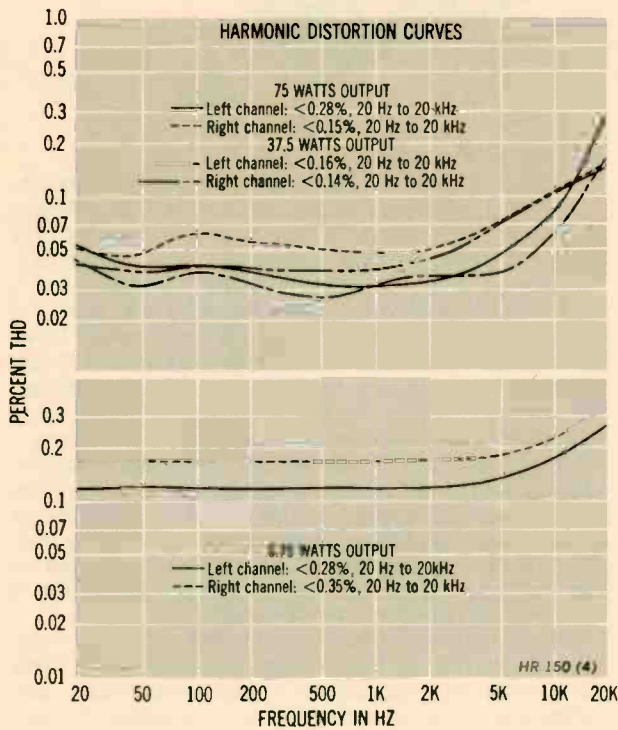
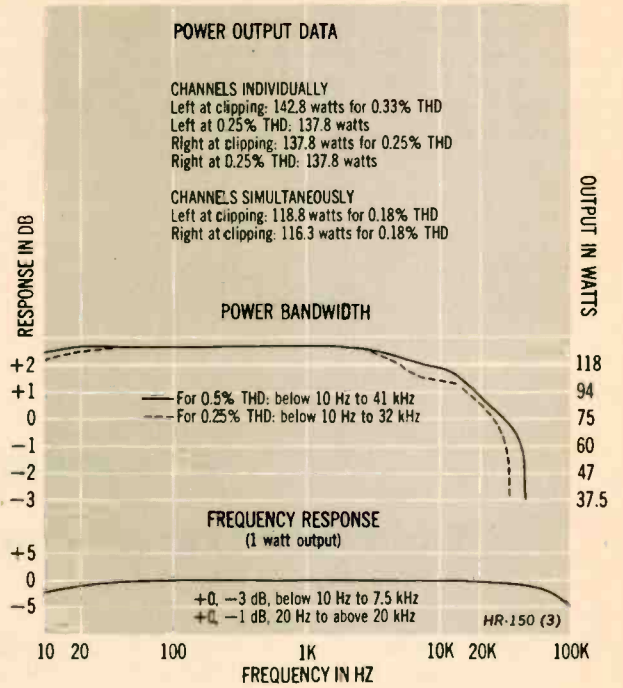
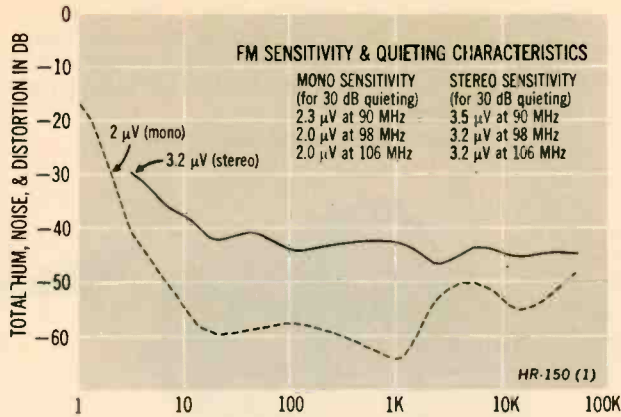
It also performed handsomely in most respects, both on the test bench and in the listening room. Its output is rated at a whopping 75 watts per channel—not really superamp territory, but hefty for a receiver. And the distortion measurements suggest superamps rather than receivers. The Hervic harmonic-distortion spec for the amp section is 0.25%, and all the full-output measurements are well below even this low figure except at the extreme top of the frequency range, where, in the left channel only, the 20-kHz measurement (with both channels driven) exceeds spec by a negligible 0.03%. Note that the amp actually will produce more than the rated 75 watts. With both channels driven the clipping point is over 100 watts per channel, while the power bandwidth indicates that maximum output (measured with only one driven) is in the region of 140 watts over most of the frequency range.

The tuner section figures also confirm or surpass most of Hervic's specs (which we assume to represent mono performance unless otherwise specified). The exceptions, in our test sample, are capture ratio (the lab got 3 dB instead of 2), selectivity (91 dB instead of 100), and high-frequency stereo separation (a little shy of the specified 30 dB at 10 kHz). None of these strike us as important. Stereo sensitivity is top-notch at 3.2 microvolts, but stereo quieting is not. The distortion measurements for stereo, though they are not really poor, are markedly inferior to those for mono and presumably contribute to the unspectacular stereo quieting curve, which nowhere reaches the 50-dB mark that we consider par for really fine tuners. In this area the tuner is



Square-wave response





### Hercic HR-150 Additional Data

Tuner Section			
Capture ratio	3 dB		
Alternate-channel selectivity	91 dB		
S/N ratio	72 dB		
THD	Mono	L ch	R ch
80 Hz	0.06%	0.44%	0.70%
1 kHz	0.04%	0.47%	0.38%
10 kHz	0.16%	0.68%	0.61%
IM distortion	0.37%		
19-kHz pilot	-65 dB		
38-kHz subcarrier	-68 dB		
Frequency response			
mono	+0, -1½ dB, 20 Hz to 15 kHz		
L ch	+½, -1 dB, 20 Hz to 15 kHz		
R ch	+½, -1 dB, 20 Hz to 15 kHz		
Channel separation	>40 dB, 100 Hz to 2 kHz >30 dB, 20 Hz to 8 kHz		
Amplifier Section			
Damping factor	82		
Input characteristics (for 75 watts output)			
	Sensitivity	S/N ratio	
phono	1.6 mV	62 dB	
aux 1, 2	200 mV	84 dB	
tape monitor	200 mV	85 dB	
RIAA equalization accuracy			
	+0, -1 dB, 30 Hz to 20 kHz		
	+0, -2½ dB, 20 Hz to 20 kHz		

not up to the standards set by the rest of the design.

And, to repeat, those standards are high. All response curves, including those for FM and phono, are unusually flat. Distortion is exceptionally low and power exceptionally high. There is that important (though unmeasurable) sense of luxury about the styling—

particularly the digital readout. This evidently is a receiver designed for those who like the attributes of separate tuners and amps but would like to have them in a single unit. If that is the intent, the HR-150 largely succeeds in its aims.

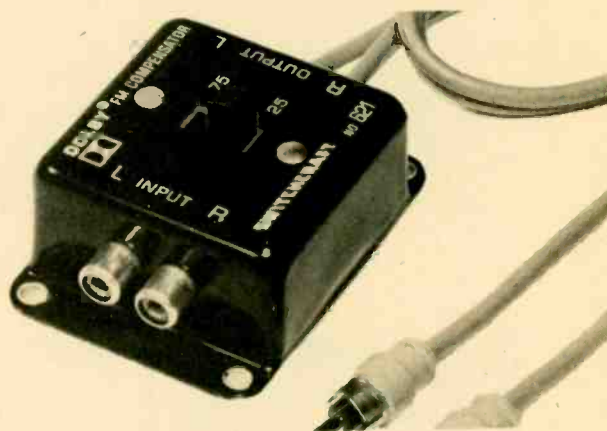
CIRCLE 145 ON READER-SERVICE CARD

## Switchcraft's Dolby FM Compensator

**The Equipment:** Switchcraft Model 621P1, an equalizer to compensate for the 25-microsecond Dolby FM pre-emphasis when listening via tuners offering only the standard (75-microsecond) de-emphasis, in metal case with shielded leads. Dimensions: 2 by 2¼ inches (base plate); 1 inch high plus switch; output leads 18 inches long. Price: \$12.95. Warranty: none specified, though Switchcraft says it has a one-year repair/replacement policy through its dealers. Manufacturer: Switchcraft, Inc., 5555 N. Elston Ave., Chicago, Ill. 60630.

**Comment:** This device is intended to update for reception of Dolby-encoded FM broadcasts the many, many systems having conventional (75-microsecond) tuners plus Dolby tape equipment or a separate Dolby B noise-reduction "box." By using the decoder (playback) function of the Dolby equipment, the Dolby-encoded broadcasts can be restored to "normal" in this respect and the promised noise reduction achieved; but since the Dolby-processed broadcasts must (by FCC ruling) use 25-microsecond pre-emphasis, while all non-Dolby FM reception equipment provides 75-microsecond de-emphasis, compensation for the difference between the two still is required for flat over-all response. The Model 621 supplies it.

The case has a black paint finish, a two-position equalization switch (marked 25 and 75), a pair of pin-jack inputs (one for each channel), and a pair of output leads terminated in pin-type plugs. The unit is inserted into the leads that run from the tape output of the existing system's receiver, tuner, preamp, or integrated amplifier to the input of the Dolby recorder or noise-reduction unit. That is, the compensator should come ahead of the Dolby decoding in the reproduction chain. The compensator is left permanently in the system. When you are receiving a non-Dolby broadcast you can listen (normally via the source position of your tape monitor switch) or record (with the Model 621 set at 75 microseconds, which in effect cuts it out of the circuit) exactly as you always have done. When you are tuned to a Dolby-encoded broadcast you switch the compensator to 25 microseconds and use the FM-decode or Dolby-copy (different manufacturers have different terms) mode on the Dolby equipment and listen



via the tape monitor.

In essence, that's it. As the 621's manual folder points out, "It is necessary to use a separate Dolby B-type noise-reduction unit or a tape recorder [that] has the Dolby FM feature." That is, it can't be used successfully with Dolby recorders having no way of feeding incoming signals through the Dolby decoder alone, the basic purpose of a Dolby-FM switch. Hookups for the other three possibilities—a Dolby recorder with the switch, a Dolby box with it, and a Dolby box without it—all are illustrated in the manual, but they are identified (or rather, misidentified, in our opinion) as the setups for "listening," "recording," and "listening and recording," respectively. Switchcraft tells us this information came from Dolby Labs, but it appears to us that a communications gap of significant proportions exists between the two. Therefore, we'd urge users to rely more on logic and on the instructions for their existing Dolby equipment in hooking up and using the Model 621.

This caveat in no way impugns the unit itself, however. In the right hookup it will give you correct listening and recording equalization of Dolby broadcasts. But there is one other caution that should be added. Switchcraft makes clear that the compensator is designed to work with recording outputs (from tuner, receiver, etc.) having impedances no greater than 2,000 ohms. Output impedances in typical high fidelity equipment run on the order of 600 ohms, and so far we have encountered no standard equipment for which this warning has any importance. But if the output impedance to which you connect the Model 621 is higher than 2,000 ohms (likeliest in European equipment, according to Switchcraft), treble response can suffer as a result of the mismatch.

Obviously the Model 621 is neither as elegant nor as handy a solution to the problem of correct Dolby FM de-emphasis as the switching built into some of the newer FM equipment for that purpose. But the vast majority of listeners don't have the newer equipment; if you're in that group, want to decode Dolby FM broadcasts, and have an appropriate Dolby unit, the Model 621 fills the need admirably. And it's the only device we know of that does.

CIRCLE 146 ON READER-SERVICE CARD

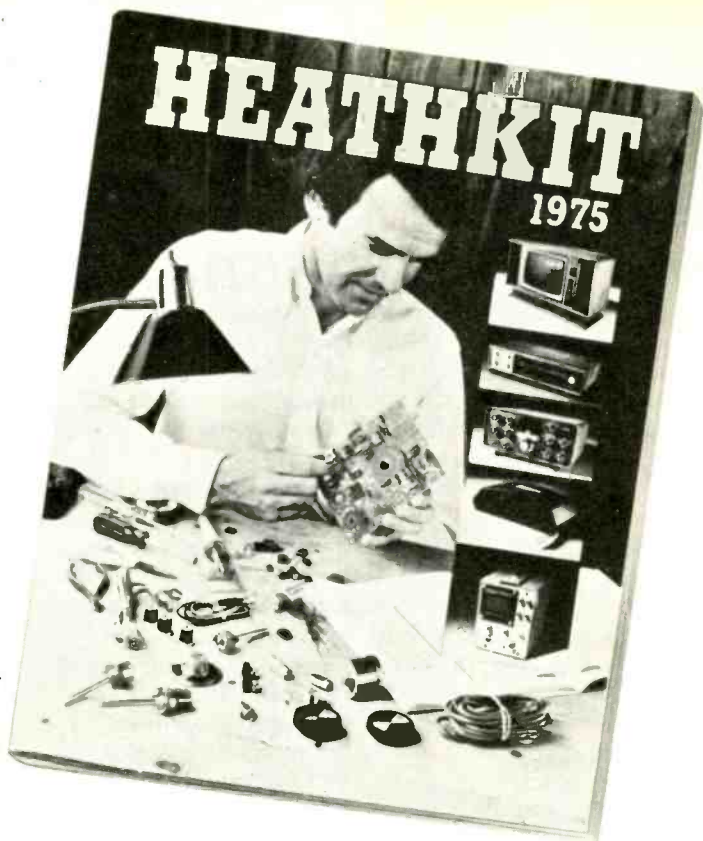


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CIRCLE 18 ON READER-SERVICE CARD

## **What** is meant by a “quad” turntable?

Generally speaking, it means simply that the leads from the tone arm to the preamp are designed for the 100-picofarad (or less) capacitance that is recommended for satisfactory recovery of CD-4's high-frequency carrier signal with most pickups designed to play the Quadradiscs. Of course matrixed quad can be reproduced with regular stereo record-playing equipment, so a “quad turntable” isn't always needed to play quad.

There are some other wrinkles that may be incorporated by some manufacturers or on some specific models. Dual, for example, has been adding a CD-4 scale (in addition to those for elliptical and spherical styli) to its antiskating dials. Some manufacturers (BSR is one) offer changer-and-pickup packages that include a CD-4 (Shibata or similar) stylus so that you have everything you need, short of the demodulator, for playing Quadradiscs.

Some go one step further by offering the demodulator built right into the turntable unit. Hitachi has a belt-drive single-play model (PS-14) of this type; B&O has a plug-in demodulator board for its automated single-play Beogram 4002. Less expensive models have been offered by companies like Panasonic. But these models remain exceptions; you shouldn't assume that demodulator or other electronics are included in any turntable assembly.

## **Is** antiskating more or less important with CD-4 pickups than it is with ellipticals?

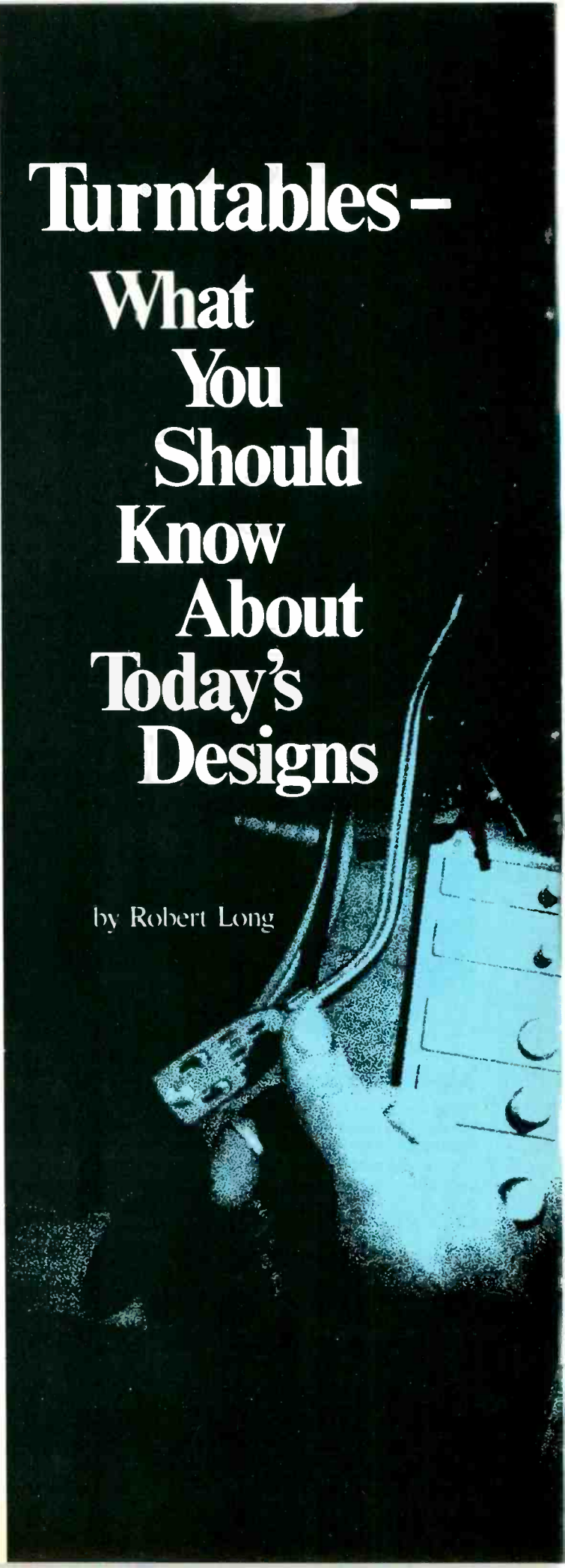
If anything, it's probably more important. The purpose of antiskating is to equalize the bearing forces on the two groove walls by offsetting the natural “bias” toward the inner wall produced by the total frictional drag of the stylus, acting via the arm's offset as a torque around the arm's pivot. The forces are quite small, and conventional (elliptical and spherical!) styli generally can operate near optimum force on both groove walls even without antiskating.

But in CD-4 systems we've examined so far performance can fall off more rapidly—or in more respects—as the force on the groove wall moves away from optimum. Not only does distortion increase (as it does with any pickup), but so do crosstalk and interference effects. Therefore the audible degradation of signal quality can be more noticeable.

The geometry of CD-4 styli varies from design to design and therefore theoretically affects optimum antiskating settings. Some styli look a little like a rounded pyramid, others like a distended elliptical. The one thing all CD-4 stylus designs have in common is that they present a much greater radius of curvature in the vertical plane than they do along the length of the groove. That is, their “size” with

# Turntables – What You Should Know About Today's Designs

by Robert Long





respect to the recorded wavelength is very small, and the consequent loss in bearing area is compensated for by spreading the bearing surface up and down the groove wall. In this they carry the concept of the elliptical stylus one step further. And if you are using such a stylus and have no CD-4 scale on your antiskating control, you can get close to the theoretically correct value by using the elliptical scale.

**Why are some arms made so that they will accept only one pickup?** Very few are, though this is the ideal in the sense that the integrated design allows absolute control over resonance. Even the most "perfect" of pickups will perform poorly in an unsuitable arm and vice versa. If each can be designed to complement the other, both will perform at optimum.

This principle has been applied at both extremes of the price range. B&O has two elegant, high-performance models (the Beograms 3000 and 4002) that will accept only B&O plug-in pickups. And console and compact makers have for years been offering similar noninterchangeability. While audiophiles may sneer at the cheap ceramic pickups found in the latter group, cartridge and changer often are carefully matched to each other so that best possible performance can be achieved within the admittedly low cost and performance ceilings.

**What items are included in an "integrated record player"; which should be?**

Phrases of this sort can mean several things. It has been common for years to speak of a turntable with an integrated arm—as contrasted with a turntable that is delivered without the arm. Thorens and Rek-O-Kut, for example, have traditionally offered separate platter-and-drive units; the drawback for the average home user is that he must carefully measure and drill a mounting board (or pay someone else to do so) for a separate arm like the SME. This requirement was sufficiently unpopular that the vast majority of units offered today have premounted arms.

Often they come complete with base and dust cover, and this is what may be implied by an "integrated unit." More often, however, this sort of phrase is used to describe a changer with a base and often a dust cover, plus a premounted cartridge. The advantage of having the housing (base and cover) as part of the package is obvious, since few users today mount turntables directly into cabinetry. The advantage of buying a preselected cartridge as well is explained in the previous answer.

This popular form of integration is most often available as record-playing "modules" (BSR, Garrard, Glenburn, etc.) in the low price brackets and intended for the relatively unsophisticated user—rather than, paradoxically, as equipment intended for the knowledgeable user who presumably should understand the importance of getting a really good arm/pickup match.

One reason is the insistence of most audiophiles on making their own selection. Another lies in the fact that few companies make both turntable/arm assemblies and cartridges. There are exceptions: Elac (which makes Miracord), Empire, Philips, B&O, and Win Laboratories come to mind; some other companies have tie-ins (like Shure/SME or ADC/BSR) between pickup line and arm or turntable line. But beyond these exceptions the "ideal" of designing arm and cartridge for each other requires cooperation between companies. It also, to some extent, implies the tying of one company's product to that of another—a situation that most dislike locking themselves into, just as audiophiles dislike being told which pickup they "must" use with a given arm. But the technical advantages of this form of integration remain.

There are some technical advantages to the inclusion of preamp and related circuitry (usually built into the turntable base) as well. Problems of hum pickup and capacitance matching are kept to a minimum. With pickups requiring special circuitry there are additional advantages. We've already mentioned CD-4 demodulators in this context; solid-state strain-gauge cartridges (like those from Panasonic, Toshiba, and Win Labs) or photoelectric models (Toshiba) require power supplies that can logically be built into the turntable unit. But, again, the pickup manufacturers tend to be specialists; and audiophiles generally prefer the option of choosing preamps and related circuitry from companies that are electronics specialists.

Buyer preferences presumably will continue to dictate the degrees of integration available, with platter-drive-arm-base-cover units popular at higher prices and the same group plus pickup a favorite in budget componentry. What *should* be included is to that extent academic; but a strong case can be made for integration of the pickup and a somewhat less convincing one for the inclusion of at least some electronics as well.

**IS there an ideal shape for the tone arm?**

No—with one possible qualification. Though some ads for turntables with conventional pivoted pickup arms loudly proclaim that the arm is "a modified S" or "a straight, all-metal tube" or "has an off-set angle of" so many degrees, these factors mean little by themselves. They do influence the

mass and balance of the arm, and they do contribute to its freedom from lateral tracking-angle error; but they do so only in relation to other factors like effective arm length, counterbalance system, head-shell design, and so on. For example, arm length plus offset angle determine tracking-angle error; the shape is the means of achieving the offset angle required by the length, but which shape does this best will depend on the distribution of mass within the arm and hence the materials from which it is made.

The possible qualification is that, in terms of lateral tracking-angle error, the "tangent tracking" or "radial" arm is ideal. And it can be a perfectly straight arm (that is, it requires no offset angle since it dispenses with the conventional pivot) and therefore can most easily approach perfect balance of all active forces in every plane.

**Why are there so few radial arms available?** There are some. The most famous, perhaps, is the Rabco SL-8E, while that on the Beogram 4002 has received a lot of attention recently. But there has been no discernible rush to compete in this area, largely because the servo drive system used in both models is inherently more complex and expensive than conventional pivoted arms. Some radial arms (notably that on the SSI turntable, announced but not introduced several years ago, and that on the Rabco ST-4, now discontinued) have simplified the means by which the arm is moved across the record, but only by adding complications elsewhere in the design. One new model is slated for introduction about the time this issue appears: the Rabco SL-7, which includes a turntable and therefore replaces the ST-4.

There is one alternative, though it is available only from a single manufacturer: the Garrard tangent-tracking pivoted arm. It sometimes is called "articulated," because it uses a pantographic subsidiary arm to alter offset angle as the pickup moves across the record, automatically correcting lateral tracking angle as it goes. This design, too, is somewhat more complex than that of conventional arms; its extra pivot points, required by the articulated head and pantographic assembly, require top design and manufacture if they are not to introduce excessive arm friction.

**Does the articulated arm literally have zero tracking error?** No. But the error is minute—a tiny fraction of that in a conventional arm—so to emphasize the error is to split the thinnest of hairs.

**What is meant by "bidirectional damped cueing"?** It means that cueing action (using what some manufacturers term the "pause" control) is gentle as the arm moves either upward or downward. Most cueing devices work this way today. Some formerly were damped in the downward direction only, setting the stylus gently on the record but popping the arm up so abruptly that it would bounce out of position and not necessarily return to the same spot on the record when it was lowered once again.

**Is there an ideal length for the tone arm?** No—partly for the reasons explained in the answer on arm shape. The longer the arm, the lower the maximum lateral tracking-angle error, even with optimum offset angle. This fact has led to the assumption that the arm should be as long as possible. But (all other things being equal) the longer the arm, the greater its mass; and the greater the mass, the more difficult it is to control low-frequency resonance, particularly with modern high-compliance styli. The possibility of mistracking, in using a high-compliance pickup in a heavy arm on records that are even moderately warped, can be far more disturbing than the rise in distortion caused by increased lateral tracking-angle error with a short arm. Hence the most desirable arm is not the longest, but the one that makes the optimum compromise between tracking angle and resonance with a given cartridge. Though this fact is well established, some turntable ads still emphasize arm length as a virtue; it is so *only* if arm mass also is low.

**What is arm resonance, and can it be removed?** Properly speaking, it is arm-and-stylus resonance, and it is the (normally subsonic) frequency at which the entire arm assembly tends to oscillate physically, the way a guitar string oscillates when plucked to produce the note to which it is tuned. Arm resonance is defined in terms of both frequency and amplitude (severity)—so many decibels of rise in response when the stylus encounters the resonance frequency.

If it is so high as to be within the range of deep musical tones (which begin at about 30 Hz except for the very lowest pipe-organ notes), the result is unnatural exaggeration of those tones and, sometimes, bass feedback from the loudspeakers to produce a "howl" at the resonant frequency and/or its harmonics. At the lower frequencies where it usually is found it can emphasize rumble and, if severe enough, produce audible intermodulation with the



program signal. If it is well down in the subsonic range—say, at 5 Hz or below—it will limit the degree of warpage that can be tracked successfully, since warps generally “look” to the pickup like vertical modulation in this frequency range. When that limit is exceeded, the stylus behaves very much like a Pogo stick (also a spring/mass resonance system) and can hop about from groove to groove.

Resonance can't be eliminated; it's inherent in (and can be calculated from) the mass and compliance of the system. But it can be controlled. The most common means simply lies in choosing design values that will result (with an appropriate arm/cartridge combination) in a resonance that is not too severe (say, less than 10 dB) and somewhere in the frequency range (around 10 Hz) between that of most warps and that of actual groove modulation. Damping is a textbook approach to resonance control; some of the newer arms (notably that on the Dual 701, though Lenco had earlier used a similar scheme) use what is known as “decoupling,” which produces a damping effect without introducing friction. Part of the arm (usually the counterweight end) is attached to the remainder with a somewhat compliant coupling. This “breaks up” the mass into subunits and consequently breaks up the resonant peak into subpeaks. The result is a series of resonances that are spread out in frequency but none of which is nearly as severe as the single resonance encountered with a totally rigid arm. Some manufacturers have used viscous damping to control arm resonance; Win Laboratories, one of the few doing so at present, claims it also obviates antiskating.

**How about shock mounting—are turntable suspensions changing?** Yes, to some extent. When most turntables were designed so that they could be built into a permanent installation, the shock mounting generally consisted of springs between the unit's top plate and the mounting surface. Bases are universally offered today as a substitute for this built-in mounting, but most changers continue to use the sort of spring suspension that would be appropriate either way.

An alternative (most closely associated with the AR turntable, though the “seismic” mounting of the new KLH Research X follows the same idea and other companies have used it) is to put the suspension between the top plate and a subassembly that supports motor, platter, and tone-arm mount. This isolates the actual record-playing parts from external shock. If you press a control button while playing a record on such a suspension, for example, the chances are small that the consequent jarring of the top plate will cause mistracking.

But the virtually universal acceptance of base-mounting (as opposed to a built-in custom mounting) has led some designers to take the opposite route. In many models the shock mounting is in the feet on which the entire assembly, including the base, stands. If this is the only (or at least primary) shock mounting, the model can't be built into cabinetry without sacrificing some isolation from external vibration—speaker feedback, football shock effects, and so on.

Among these options there is no “best” solution. Like the tone arm, all represent spring/weight resonance systems. To some extent so do the furniture on which the base stands and the room in which it is used. If suspension resonance falls at the resonant frequency of wood-frame flooring, the turntable can suffer from the Pogo-stick effect when you walk across the room, just as the arm can in tracking warps. For this reason some manufacturers add damping to the suspension. Viscous damping has been used, but foam inserted into the springs is an effective and less expensive solution. For similar reasons, other designs use multiple vibration-isolation elements. The Yamaha YP-800, for example, has an anti-feedback design in the turntable mat, shock-absorbent ribs within the cabinet, and sponge “springs” built into the feet. The result is comparable to decoupling in the arm—though here it is the compliance of the spring, rather than the mass, that is prevented from acting as a single value.

**Why is more than one rumble spec given for some turntables; isn't there a measurement standard?** There are several, none of which is universally accepted, and hence more than one may appear on a given spec sheet. We use the ARLL spec devised by CBS Labs because we consider it the most comparable to S/N-ratio measurements in, say, amplifiers. It is weighted to reflect the audibility of the frequencies present in the rumble—that is, it tells you how much less audible the rumble will be than music at the reference level. Other test methods can vary in both weighting characteristics and in reference level.

The IEC spec, for example, chooses 0-dB reference 9 dB below those of the DIN specs and would therefore deliver rumble figures that are 9 dB poorer with the same weighting curve. But the curves are quite different; IEC measurements are far more sensitive to noise at high frequencies and in the upper midrange than DIN measurements. The DIN A weighting is much more sensitive than IEC to low-frequency (including subsonic) noise, while DIN B weighting is less sensitive than IEC in this region. The ARLL standard chooses its reference

level 3 dB above IEC (and therefore 6 dB below DIN), with a weighting curve whose bass end is somewhat similar to IEC and whose treble end resembles DIN.

Ballpark figures for a really fine turntable measured under all these systems (and there are others) might be 60 dB ARL, 60 dB IEC, 50 dB DIN A, and 70 dB DIN B. When the manufacturer gives a number without specifying the measurement standard you can only assume that one delivering flattering results (perhaps DIN B) was used.

**Why are wow and flutter shown as a single number—aren't they different?** They differ only in the rate of speed change: Wow is a slow variation in speed, flutter is faster. There is no distinct dividing line between them, any more than there is between bass and midrange frequencies. But they do differ in audibility. Wow that completes its fast-slow cycle about four times per second is easiest to spot in most kinds of music; faster ones (or even slower ones) that represent the same degree of departure from absolute speed—that is, the same unweighted percentage of wow-and-flutter—are less audible. Present testing equipment generally incorporates weighting for this audibility factor, and therefore it no longer is necessary to differentiate between the two.

Sometimes two measurements *are* shown, however—one showing the average value of the speed variation (the measurement you see quoted most often), and another for the instantaneous peak value. Usually the two are close to each other, with instantaneous values higher. But let's say that poor finish of turntable parts cause a sudden, brief rise in friction once in each revolution. Because of the short speed-change duration the average value might change little while the peak value shoots up considerably. HF test reports emphasize the average peak value (though maximum instantaneous value may be given as well), measured with the ANSI/IEEE frequency weighting.

**Why are multiple motors used on some newer models?** Partly to keep wow low. A motor with the heft to move the arm back and forth isn't necessarily one that will drive the platter with most accuracy. The possibility of undesirable interaction between mechanical functions is the basic reason why manuals traditionally have been assumed to be better than changers. The use of multiple motors is one of the means by which designers seek the best of both worlds, particularly now that an increasing number of single-play units are

adopting changerlike automated features. (One thinks immediately of the repeat-play features on the Technics SL-1300 and Dual 601.) Hence some designs, even among automated single-play turntables (the Philips GA-209 is an obvious example), use separate motors to isolate mechanical functions from each other so that one will not impair the perfection with which another is performed.

## **What is an "electronic drive system"?**

Usually such terms are used for DC motors whose speed regulation is achieved by electronics that compare the actual speed with an oscillator reference of some sort and feed corrective voltages to the motor. This kind of servo control can be used with AC motors (BIC does, for example) as well, but the majority of the electronically controlled units (Dual, Sony, Technics, Tannoy, Yamaha, Kenwood, etc.) are of the direct-drive DC type.

**Is the use of the more sophisticated motor types justified in a changer?** Certainly, as long as it's not a question of installing a fine motor in a so-so turntable that will simply undercut the value of the motor itself. The question arises, in fact, only if we *assume* (as many audiophiles still do) inherent inferiority in the changer. Elac/Miracord long ago showed that, if the changer already was mechanically excellent, the addition of a good synchronous motor could make total performance even better. The current trend to even more sophisticated designs (such as servo control) simply carries this premise a step further, by adding ever better drive systems to existing changer lines.

The opposite approach was taken in the Technics changer (SL-1350), which adds record changing to an existing, sophisticated (direct-drive, among other things) single-play design. And of course the BIC changers fit neither concept since they are totally new designs.

**How important is a strobe speed indicator, and does accuracy vary from one design to another?** Assuming a modern super-accurate drive system (be it servo DC, hysteresis/belt, or whatever), the strobe serves hardly any practical function for the typical user once the unit has been set up and checked out. He may enjoy the reassurance of glancing at it from time to time (and that's a legitimate function, if not a particularly practical one), but unless he intentionally detunes (say, to play an instrument along with a disc) he



may never need to retune to precise speed. (Most vernier adjustment-controls are calibrated but not very accurately. Tuning to other than normal speed generally must be done by ear, rather than by eye; and in any event the strobe is of no help in the process—only in returning to normal speed.)

At least one manufacturer of electronically controlled turntables (B&O) claims its electronic control to be more accurate than a strobe. Superficially, the accuracy of a strobe would seem to be absolute, and the claim unjustified. But the strobe is only as good as the stability of the line current frequency. To put it another way: The strobe measures how accurately the turntable (that is, the strobe markings) tracks the line frequency (the strobe light)—but line frequency itself can vary by more than the speed-accuracy spec of a good turntable.

Modern "grid" interconnection of power companies in this country requires a high degree of stability in the *average* frequency maintained by all companies on the grid. (The famous Northeast blackout occurred in part due to a domino effect. As one power station went out it could put sufficient extra load on a neighbor to slow *its* generators and get them out of phase with normally operating equipment elsewhere in the grid—tantamount to a short between the overburdened plant and the grid, knocking out the second one as well.) If you are powered from the grid system, any momentary straying of line frequency will be corrected in short order. But if not, your power-source frequency could be regularly high or low, causing the strobe to misinform you about perfect speed. In this sense B&O has a valid point to make, since its reference oscillator will not vary with line frequency.

**With** so much attention being paid to speed "tuning" controls on the better units, why do so few offer the 78-rpm speed today? Simply because so few users seem to want it. To play 78s you need not only the correct rotation speed, but a special stylus (or cartridge) as well. Some manufacturers (like AR) evidently felt they could reduce costs, and increase both performance and reliability through simplification, by omitting the speed; and when the resulting models sold well other manufacturers followed suit.

DC motors theoretically can be switched to the 78 speed as easily as to any other; that is, they don't require the special pulleys that are needed in conventional drive systems and can be set for any speed over an extremely wide range. So far, however, they haven't been used this way. (One exception is on the way at this writing: the Fons turntable

from Scotland that is expected on the U.S. market this spring.) The models that have continuous wide-range speed controls (from Lenco and Rek-O-Kut) use mechanical couplings for the purpose. In the Lenco models, the drive shaft is tapered. The position of a narrow idler wheel on the drive shaft determines the speed it will transmit to the platter.

**What practical difference does platter diameter make?** Not as much as some advertising might lead you to assume. Primarily it's a question of adequate support for the record. If the platter is large enough to extend under the edge-bead of a 12-inch LP, it will support it more firmly than a smaller platter. This can help in trying to play warped discs. The 45-rpm discs have no edge bead, of course, and are supported only in the label area no matter how large the platter.

When an ad says something about "full-size transcription turntable" it generally is talking nonsense by referring inaccurately to obsolete radio jargon. True transcription turntables were designed to handle 16-inch discs. This has nothing to do with disc-playing in the home today, and true transcription platters therefore are beside the point.

The larger the platter, the greater its flywheel effect tends to be, of course, and therefore the smoother its motion. But the same rotational inertia can be achieved with a small, heavy platter as with a large, light one; so diameter alone is not a criterion in this respect.

**Are all platters today nonmagnetic; if not, what difference does it make?** When magnetic cartridges first came into use decades ago the attraction between their magnets and the steel platters of the day could pose problems. Most platters today are nonmagnetic for this reason, though the magnet structures used in modern pickups are tiny and the potential problem therefore minimal.

There is one combination we know of that has caused problems for some users: the current Decca pickup (which has an unusually strong magnetic field) mounted in a Philips turntable (all current models appear to use a steel alloy platter and hence are not nonmagnetic). If the arm is set for full recommended tracking force (which is relatively high with the Decca), that force plus the magnetic attraction can cause the stylus assembly to "bottom." The obvious (and, we're told, successful) cure is to reduce the tracking-force setting so as to compensate for the magnetic attraction. ●

by Jordan Ramin



# Oscar's Songs

THE ANNUAL OSCAR madness is upon us again, and extensive research has unearthed very little written about the composers and lyricists who win (or lose) Academy Awards for the best song from a film. The movies themselves and the players get most of the attention, while the songs are relegated to the footnotes. My purpose is to salute these neglected artists.

The closest I came to Oscar was when I was a young, struggling composer fresh out of Boston working for producer Mike Todd. Todd's movie *Around the World in 80 Days*, which he preferred to call "a show on film," won five Oscars in 1956.

Oddly enough, the song "Around the World" didn't win an award, though most people thought it did because it was such a big hit. In order for a song to be eligible for an Oscar, it must be in a film complete with words and music. Victor Young's score was the prizewinner. The words came later, when Todd urged Young and lyricist Harold Adamson to write a song based on the theme. "We'll all make a million dollars," he said. How right he was! I saw those royalty checks pour in for years.

Unfortunately, Victor Young didn't see these royalties; he died a month after the movie opened and never knew that "Around the World" would become his biggest commercial success. A truly gifted composer, Young is also remembered for "Stella by Starlight," "Love Letters," "Golden Earrings," and "My Foolish Heart."

Adamson has been nominated five times for an Oscar: 1936, "Did I Remember" (music, Walter Donaldson, who gave you "My Blue Heaven," "Love Me or Leave Me"); 1938, "My Own" (music, Jimmy McHugh, who composed "I'm in the Mood for Love," "On the Sunny Side of the Street"); 1943, "Change of Heart" (music, Jule Styne, who needs no introduction); 1944, "I Couldn't Sleep a Wink Last Night" (McHugh); and 1957, "An Affair to Remember" (music, Harry Warren).

In 1960 when I was still young and confident, I

started rehearsing my own acceptance speech for a film title song I had written with Adamson. Alas, *Scent of Mystery* was the only movie made, outside of whatever Tom Edison fooled around with, not to have credits. The one thing that did get billing was a process called Glorious Smell-O-Vision. The audiences could smell whatever was on screen: the hero (Denholm Elliot) lighting his pipe tobacco, the chick (Diana Dors) dousing her body with perfume, and Peter Lorre gobbling down garlic.

"The Continental," from the film version of Cole Porter's *The Gay Divorcée*, has the distinction of being the first song to get an Oscar, in 1934. Many people still think "The Continental" was written by Porter, but the credit for that classic actually goes to Con Conrad (music) and Herb Magidson (words). There were only two other songs nominated that year. "The Carioca" was composed by Vincent Youmans ("Tea for Two," "Without a Song," "More Than You Know") with lyrics by Gus Kahn and Edward Eliscu. The third nominee became famous as the theme song for one of our greatest comedians, Jack Benny: "Love in Bloom" (m. Ralph Rainger; w. Leo Robin) from a movie called *She Loves Me Not*. This was the first of Robin's ten nominations.

In his early years Robin was a newspaper reporter, and though the Teapot Dome scandal was the Watergate of its time he found more bread in writing lyrics than news stories. "Moonlight and Shadows," "Prisoner of Love," and "Louise," which became identified with Maurice Chevalier, are just a few of his hits.

More nostalgic names fought it out in 1935. Irving Berlin had "Cheek to Cheek," and Jerome Kern had "Lovely to Look At" (w. Dorothy Fields-Jimmy McHugh). The winner, however, was the monster version of "Lullaby of Broadway" (m. Harry Warren; w. Al Dubin) from *Gold Diggers of 1935*. In case you're not familiar with Warren, he went on from "Lullaby of Broadway" to pen some

**As Academy Award Night creeps up on us  
once again, we escape into the past with a look at the previous  
winners – and losers – of Best Song.**



of the greatest pop songs in film history. His association with Glenn Miller in *Sun Valley Serenade* and *Orchestra Wives* led to "Chattanooga Choo Choo," "At Last," "Kalamazoo," "Serenade in Blue," and countless others.

There were five nominated tunes in 1936, with Jerome Kern and Dorothy Fields pulling in the Oscar with the beautiful "The Way You Look Tonight" from that nifty Astaire-Rogers film *Swingtime*. Though Cole Porter didn't win, his nominee became one of his all-time biggies—"I've Got You Under My Skin" from *Born to Dance*. Another of the five was the first title song, "Pennies from Heaven" (m. Arthur Johnston; w. Johnny Burke).

The 1937 winner came out of left field like the New York Mets do on occasion. George and Ira Gershwin had "They Can't Take That Away from Me," and Sammy Fain and Lew Brown looked strong with "That Old Feeling," but a young crooner named Bing Crosby sang "Sweet Leilani" in *Waikiki Wedding*, and that was the ball game. Music and lyrics were by Harry Owens, whose other Hawaiian tunes include the blockbuster "Princess Poopooly Has Plenty Papaya" and "If Your Aloha Means I Love You."

The ten candidates in 1938 could've been sliced to three, since most were not destined to become standard fare even on Muzak. Who among you can sing "The Cowboy and the Lady" (Lionel Newman-Arthur Quenzer), "A Mist over the Moon" (Ben Oakland-Oscar Hammerstein II), or the fetching song "Dust" (Johnny Marvin) from that cowboy thriller *Under Western Stars*? Irving Berlin had two strong contenders, "Now It Can Be Told" and the classic "Change Partners." But the winner, which was adopted as the theme song for another of our top comedians, Bob Hope, was "Thanks for the Memory" (Ralph Rainger-Leo Robin) from *The Big Broadcast of 1938*. Robin, incidentally, made a nice living writing these theme songs for Hope, Jack Benny, and Maurice Chevalier. He also wrote Eddie Cantor's theme, "One Hour with You" (m. Richard A. Whiting).

Another nominee that year introduced a composer/lyricist who has become a regular in Oscarland. Harry Warren's "Jeepers, Creepers" had lyrics written by a twenty-eight-year-old kid from Savannah, Georgia: Johnny Mercer. He has been nominated eighteen times and has won four times, but even his "losers" have outlasted many a winner—songs like "Blues in the Night" and "That Old Black Magic" with music by Harold Arlen.

Mercer has written lyrics for every composer except me: Arlen, Warren, Jerome Kern, Jimmy McHugh, Hoagy Carmichael, Artie Shaw (who wasn't just a clarinetist and lover), Henry Mancini, and the 1973 triple winner of Oscars, Marvin Hamlisch.

In 1939 they needed only one song. Composer:



Marvin Hamlisch with lyricist Marilyn Bergman accepts last year's Oscar for Best Song—one of three he won.

Harold Arlen. Wordsmith: E. Y. "Yip" Harburg. Movie: *The Wizard of Oz*. If you can't name the song and the singer, you must be a Communist spy.

Nine songs were in the sweepstakes in 1940, topped by winner "When You Wish upon a Star" (m. Leigh Harline; w. Ned Washington) from Walt Disney's *Pinocchio*. Which proves that Disney could play it straight before he got into freaky song titles like "Bibbidi-Bobbidi-Boo," "Heffalumps and Woozles," and "Supercalifragilisticexpialidocious."

Lyricist Ned Washington is another unsung Oscar hero with credits like "I'm Getting Sentimental over You," "Smoke Rings," "I Don't Stand a Ghost of a Chance," "The High and the Mighty," "Getting Sentimental" and "Smoke Rings" became the theme songs of two of the big-name swing bands from that golden era, Tommy Dorsey and Glen Gray, respectively.

Trivia time: Ask what film "The Last Time I Saw Paris" came from, and know-it-alls will reply with a smirk, "Movie of the same name, Elizabeth Taylor, Van Johnson, 1954." Right and wrong. It was the title song in that 1954 flick, but in 1941 it won the Oscar for Jerome Kern and Oscar Hammerstein II when it was used in the movie—get this—*Lady Be Good*. This will start a new argument that Gershwin wrote "Lady Be Good." Gershwin wrote "Oh, Lady Be Good" for the 1924 Broadway show *Lady Be Good*, which had nothing to do with the 1941 film of the same name. Then ask who sang "The Last Time I Saw Paris" in the 1941 film. It was actress Ann Sothern, who is remembered fondly as Maisie.

Again, nine songs were competing that year, but only three others made it close: "Blues in the Night" (Arlen-Mercer), "Chattanooga Choo Choo" (Harry Warren-Mack Gordon), and a tune

that has recently come back to haunt, "Boogie-Woogie Bugle Boy of Company B" (Hugh Prince-Don Raye).

The only thing I can say about 1942 is that Irving Berlin again proved to be our smartest songwriter. After having locked up Easter ("Easter Parade") and the U.S. ("God Bless America"), he copyrighted Christmas with the Oscar-winning "White Christmas" from *Holiday Inn*. As long as there's a Christmas, Easter, or United States of America, there'll be a royalty check for the Berlin family.

In 1943 "You'll Never Know" (Harry Warren-Mack Gordon) from *Hello, Frisco, Hello* eked out the prize over very heavy competition. There were ten nominees, including the first triple threat in Academy Award history: Harold Arlen was up for "That Old Black Magic" and "My Shining Hour" (Mercer lyrics on both) and "Happiness Is a Thing Called Joe" (Yip Harburg), and he still lost. Cole Porter looked hopeful with his third bid, "You'd Be So Nice to Come Home To."

Of the twelve songs in 1944 only three were notable. Thirty-one-year-old James Van Heusen came in first in his rookie season with "Swinging on a Star" (w. Johnny Burke) from *Going My Way*. The team of Van Heusen and Burke began a profitable relationship with another team, Hope and Crosby, in the *Road* series. Their "Moonlight Becomes You," one of my favorite tunes, never even got nominated. The other two gems that year, which are still around, were "The Trolley Song" (m. Ralph Blane; w. Hugh Martin) and the pretty "Long Ago and Far Away" (m. Jerome Kern; w. Ira Gershwin).

The year 1945 gave us a song-writing orgy, with fourteen tunes trying to get through the revolving door. Again a newcomer (to Hollywood, that is) won it on his first try: Richard Rodgers and "It Might as Well Be Spring" (w. Oscar Hammerstein II) from *State Fair*.

Included in that mob were "Accentuate the Positive" (Arlen-Mercer), "Aren't You Glad You're You?" (Van Heusen-Burke), "Love Letters" (Victor Young-Edward Heyman), and a song called "Linda" from the movie *GI Joe*, which made some of us aware of Robert Mitchum for the first time. Words and music for "Linda" were written by Ann Ronell, who without the help of Women's Lib was the first woman to compose and conduct in films. Anyone who could create a classic jazz standard like "Willow Weep for Me" can hold her own with male chauvinist songwriters.

After the fourteen-song deluge, the Academy decided that five were plenty, and the number has been limited to that since 1946. Harry Warren nailed down his third Oscar, and Johnny Mercer his first, with "On the Atchafalyp, Topeka, and the Santa Fe" from *The Harvey Girls*. All the other entries were excellent songs: "You Keep Coming Back Like a Song" (Irving Berlin); "All Through

the Day" (Kern-Hammerstein), "I Can't Begin to Tell You" (James Monaco-Mack Gordon), and "Ole Buttermilk Sky" (Hoagy Carmichael-Jack Brooks). Hoagland Howard Carmichael, musician and actor, wrote songs as relaxed as he was. His most memorable, of course, is "Stardust," but don't forget "Lazy Bones," "Rockin' Chair," "Georgia on My Mind," "Skylark," "Lazy River," and "The Nearness of You."

In 1947, with World War II finally becoming a bad memory, "Zip-A-Dee-Do-Dah" (m. Allie Wrubel; w. Ray Gilbert) zipped up the award for Disney's *Song of the South*. Another nominee was "A Gal in Calico" (m. Arthur Schwartz; w. Leo Robin). Anyone into the history of popular songs must know Schwartz's tunes: "Dancing in the Dark," "That's Entertainment," "You and the Night and the Music," "Something to Remember You By," and "By Myself." Lyrics for all these were by Howard Dietz, who never was up for an Oscar.

The publicly unknown songwriting team of Jay Livingston and Ray Evans had a winner in 1948 with "Buttons and Bows" from the Bob Hope-Jane Russell epic *Paleface*. Jule Styne and Sammy Cahn had a real big one in "It's Magic," but even Doris Day couldn't boost it into first place. It was Cahn's fifth nomination; he was to become the Hank Aaron of Oscar aspirants. As of this writing, Sammy has been nominated an incredible twenty-five times, with four winners.

A hot Frank Loesser (both words and music) won the 1949 Oscar for "Baby, It's Cold Outside" from *Neptune's Daughter* with Esther Williams and Ricardo Montalban making the song a standard—for that year. Only Victor Young's "My Foolish Heart" (w. Ned Washington) provided real competition.

In 1950, Nat "King" Cole had a big record of the prizewinning "Mona Lisa" from *Captain Carey*. This was the second Oscar in three years for Jay Livingston and Ray Evans. Frankie Laine also had a hit recording of a nominee, "Mule Train" (Fred Glickman-Hy Heath-Johnny Lange) from that tense Western chiller *Singing Guns*. The two songs the handicappers thought would win easily didn't: "Be My Love" (m. Nicholas Brodsky; w. Sammy Cahn), with which Mario Lanza was turning on the world, and "Bibbidi-Bobbidi-Boo" (Mack David-Jerry Livingston-Al Hoffman) from Disney's *Cinderella*.

It was hardly a contest in 1951, when those two cool cats Mercer and Carmichael got it up for "In the Cool, Cool, Cool of the Evening" from *Here Comes the Groom*. Unless, of course, one remembers the haunting "Never" (Lionel Newman-Eliot Daniel) from *Golden Girl*. There was also a pretty entry from a Fred Astaire movie, *Royal Wedding*. The tune was Burton Lane's "Too Late Now" with lyrics by some guy named Alan Jay Lerner.

As Telly Savalas says, it was "a piece of cake" for





Among the winners of multiple Academy Awards for Best Song over the years have been (clockwise from left) Johnny Mercer (1946, 1951, 1961, and 1962) and Henry Mancini (1961 and 1962); Jimmy Van Heusen (1944, 1957, 1959, and 1963) and Sammy Cahn (1954, 1957, 1959, and 1963); Paul Francis Webster (1953, 1955, and 1965); and Sammy Fain (1953 and 1955); and Harry Warren (1935, 1943, and 1946).

Dimitri Tiomkin and Ned Washington in 1952 with "High Noon," admirably performed by Tex Ritter.

In 1953, a name that even today draws blank looks from most people won the Oscar: Paul Francis Webster. He wrote the lyrics to Sammy Fain's "Secret Love" for *Calamity Jane*. What's-His-Name went on to win fifteen nominations and three awards. I should be so unknown. I am, but there's a difference between my ASCAP checks and The Name's.

Sammy Cahn won his first Oscar in 1954 after ten tries with "Three Coins in the Fountain" (m. Jule Styne). Harold Arlen and Ira Gershwin contributed the exciting "The Man That Got Away" from *A Star Is Born*, but the Cahn-Styne song was too strong and too commercial.

The 1955 winner continued the sugary, syrupy melodic successes of '53 and '54 with "Love Is a Many-Splendored Thing" (m. Sammy Fain; w. The Name). Hum the first two bars of each of the three songs, and you'll hear what I mean. Two fine rhythm songs were in the finals: "The Tender Trap" (Jimmy Van Heusen-Sammy Cahn) and "Something's Gotta Give," for which Johnny Mercer wrote both words and music. Frank Sinatra made both tunes evergreens, though Fred Astaire's original rendition of the Mercer song in *Daddy Longlegs* was the dandy.

The next year Doris Day captured the country and, "Whatever Will Be, Will Be" ("Que Sera, Sera") captured the Oscar. This song from *The Man Who Knew Too Much* earned the third award for Jay Livingston and Ray Evans. Cole Porter pitched in with his fourth and, sadly enough, last nomination, "True Love" from *High Society*.

Sammy Cahn and Jimmy Van Heusen racked up their second triumph in 1957 for "All the Way" sung by Chairman Frank in *The Joker Is Wild*. Two others heralded the teenage breakthrough, "Tammy" (Jay Livingston-Ray Evans) and "April Love" (Sammy Fain and The Name).

In 1958 Alan Jay Lerner and Frederick Loewe won all the marbles with "Gigi." Fain and The Name were in there with two songs, "A Certain Smile" and "A Very Precious Love," and Sammy Cahn rung up his fifteenth nomination with "To Love and Be Loved" (m. Jimmy Van Heusen). Give Cahn a melody and bang bang come the words.

Bang Bang's "The Best of Everything" (m. Alfred Newman) lost to his own "High Hopes" from *A Hole in the Head* (m. Van Heusen) in 1959 for his third Oscar. Another woman made herself known for her nominee, "The Five Pennies." Sylvia Fine has also written "The Moon Is Blue" (m. Herschel Burke Gilbert), "Anatole of Paris," and





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Sound Center, Beverly Hills, Woodland Hills  
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**GEORGIA**  
Hi Fi Buys, Atlanta  
Sound City, Albany

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Audio Center, Honolulu, Hilo

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Diener Stereo, Champaign, Carbondale  
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"Stanislavsky Vonschtickfitz Monahan," these last two for her husband, Danny Kaye.

The following year introduced an easy-to-remember name when Manos Hadjidakis bagged Oscar for "Never on Sunday." Boringly, Sammy Cahn was up for the eighteenth time around with "The Second Time Around" (m. Van Heusen). And the then husband and wife team of André and Dory Previn was nominated for "Faraway Part of Town." Meanwhile, I was on my way with a lilting song performed regularly on *Captain Kangaroo*. You remember "Herkimer the Homely Doll"? No? Oh.

Johnny Mercer notched his third win in 1961 for "Moon River" from *Breakfast at Tiffany's*. This was the film-music debut of his cowriter, Henry Mancini, who had already made a splash with his music for TV's *Peter Gunn*. Mancini had a second nomination for "Bachelor in Paradise" (w. Mack David).

Mancini showed he was no fluke when he won for the second consecutive year with "Days of Wine and Roses." Mercer's lyrics brought him his fourth statuette. Elmer Bernstein finally got a nomination with "Walk on the Wild Side" (w. Mack David), and The Name garnered two more, "Tender Is the Night" (m. Sammy Fain) and "Follow Me" from *Mutiny on the Bounty* (m. Bronislaw Kaper).

In 1963 Cahn grabbed two nominations, one of which produced his fourth Oscar—a beautiful song that's more popular today than it was then, "Call Me Irresponsible" from *Papa's Delicate Condition*. It was also the fourth for Jimmy Van Heusen, who wrote the music. Another pretty tune that came from a horrible movie (*Mondo Cane*) was "More" (m. Riz Ortolani, Nino Oliviero; w. Norman Newell). The song, fortunately, had what it takes, and it's still with us.

No contest again in 1964: "Chim Chim Cher-EE" (Richard M-Robert B. Sherman). No one was going to up-end Mary Poppins even if Sammy Cahn and Jimmy Van Heusen were slugging away with two beauties, "My Kind of Town" and "Where Love Has Gone."

A new group of musician/composers, Michel Legrand, Burt Bacharach, Johnny Mandel, was introduced in 1965. Mandel won for "The Shadow of Your Smile" from *The Sandpiper*, and The Name took home his third Oscar for the lyrics. Bacharach's "What's New, Pussycat?" was also the first nomination for lyricist Hal David, whose brother Mack was up for his sixth nomination, "The Ballad of Cat Ballou" (m. Jerry Livingston). Legrand's song has outperformed all of them: "I Will Wait for You" from *Umbrellas of Cherbourg* (w. Jacques Demy).

In one gulp, Elsa swallowed the Oscar in 1966 with "Born Free" (m. John Barry; w. Don Black), though Bacharach's and David's "Alfie" was a work of utter craftsmanship.

In 1967 Leslie Bricusse had the Best Song—"Talk to the Animals" from *Doctor Doolittle*. My own choice was another Bacharach-David song, "The Look of Love." And yes, Messrs. Cahn and Van Heusen were in the running again with "Thoroughly Modern Millie."

Michel Legrand and a new team of lyricists, Alan and Marilyn Bergman, took the 1968 Oscar for "The Windmills of Your Mind" from *The Thomas Crown Affair*. Quincy Jones was nominated for "For Love of Ivy" (w. Bob Russell); the designee from Van Heusen and Cahn was "Star," and Jule Styne and Bob Merrill had "Funny Girl."

In any year except 1969, Legrand and the Bergmans would've won the award for "What Are You Doing the Rest of Your Life?", but there was no denying destiny's children, Burt Bacharach and Hal David, who had created "Raindrops Keep Fallin' on My Head."

Aside from the award-winning song "For All We Know" (m. Fred Karlin; w. Robb Wilson, Arthur James) from *Lovers and Other Strangers*, how many can whistle the nominees for 1970? "Thank You Very Much" (Leslie Bricusse), "Till Love Touches Your Life" (Riz Ortolani-Arthur Hamilton), and "Whistling Away the Dark" (Mancini-Mercer) had no staying power. Even the Michel Legrand song "Pieces and Dreams" (w. the Bergmans) was a loser then, although today it is quite popular.

Isaac Hayes's "Shaft" simply machine-gunned the other songs the following year. But there was a new composer who said he'd be back—Marvin Hamlisch. Johnny Mercer, no less, did the lyrics for Hamlisch's "Life is What You Make It."

Another new team saved the Oscar from drowning in 1972 when "The Morning After" (m. Al Kasha; w. Joel Hirschhorn) won for *The Poseidon Adventure*. Also nominated were "Marmelade, Molasses, and Honey" (m. Maurice Jarre; w. the Bergmans), "Strange Are the Ways of Love" (m. Sammy Fain; w. The Name), and "Ben" (m. Walter Scharf; w. Don Black).

And finally, last year, in full view of millions of people, Marvin Hamlisch blatantly swiped three Oscars, including Best Song Award for "The Way We Were" (w. Alan and Marilyn Bergman). Sammy Cahn, who refuses to quit, was in there with "All That Love Went to Waste" (m. George Barrie), and that Beatle fellow and his wife, Paul and Linda McCartney, philosophized with James Bond for "Live and Let Die."

And now, as another glittering Oscar night approaches and all the dudes and their ladies put on their finery to run down the lush rug in the posh theater when their names are announced for Best Song, shed a tear for the fellow who brought you "Herkimer the Homely Doll" and whose *Scent of Mystery*, isn't even suitable for the late, late, late show. ●





by Royal S. Brown

## Part II

# Ravel on Records

The piano music, the chamber music, operas, and vocal works

Concluding a discography that began in last month's HF.

### THE PIANO MUSIC

Complete.

Walter Gieseking, ANGEL 3451, (three discs, mono).

Abbey Simon, Vox SVBX 5473 (three discs).

Of the Ravel piano music untouched by orchestration, the most famous is certainly *Gaspard de la nuit* (the title refers to Satan), a three-part suite written in 1908 and inspired by some rather morose poetic texts by Aloysius Bertrand. *Gaspard* has a reputation for being one of the most difficult piano pieces ever written, especially the final "*Scarbo*" movement; yet its difficulties lie not so much in the deliberate efforts of Ravel to write a piece requiring "transcendental execution" (although he did intend the work to be a finger-breaker) as in his attempts to exploit to the fullest extent possible the sonic potential of the piano while evoking, in the first movement ("*Ondine*"), the water (a favorite subject of Debussy's as well) and, in the last movement, the mystery and verve of the night-spirit Scarbo. Water is likewise the principal subject of the brilliant *Jeux d'eau* (1901), while the *Miroirs* (1905) reflect not only the water motif of "*Une Barque sur l'océan*," but the butterflies of "*Noctuelles*," the birds of "*Oiseaux tristes*," the chiming bells of "*La Vallée des cloches*," and, once again, the Spanish element of "*Alborada del gracioso*."

The more subdued *Sonatine* (1905), on the other hand, while still calling for some pretty flashy pianism, especially in the third movement, has a more mellow, sunny effect that counterbalances the nocturnalisms of *Gaspard* and the alternately shimmering and moody evocations of *Miroirs* and *Jeux d'eau*. The *Sonatine's* general spirit also carries into the much later pieces of *Le Tombeau de Couperin*.

The piano music has been the object of numerous "complete" recordings, not one of which is truly complete; besides the fact that there are different conceptions of what "complete" means, some works remain unpublished (they will be performed by Arbie Orenstein this winter in New York). Ravel, in fact, composed at the piano, and all his orchestral works except *Bolero* were originally scored

for the keyboard, either in solo, four-hand duet, and/or two-piano versions—and even *Bolero* was reduced by the composer (among many others) to a piano version. First of all, then, the following is a list of the piano music that has been recorded at one time or another:

1. Menuet antique (1895).
2. Les Sites auriculaires (two pianos): A. Habanera (1895; later used in the *Rapsodie espagnole*); B. Entre cloches (1896).
3. Pavane pour une infante défunte (1895).
4. Jeux d'eau (1901).
5. Sonatine, in F sharp minor (1905).
6. Miroirs (1905).
7. Rapsodie espagnole (1907; *Prélude à la nuit*, Malaguena, and *Ferla* originally scored for piano duet, unlike the 1895 Habanera (two pianos)).
8. Gaspard de la nuit (1908).
9. Ma Mère l'Oye (piano, four hands; 1908).
10. Menuet sur le nom "Haydn" (1909).
11. Valses nobles et sentimentales (1911).
12. *Prélude* in A minor (1913).
13. A la manière de Borodine, A la manière de Chabrier (1913).
14. Le Tombeau de Couperin (1917).
15. Frontispice (1919; piano, four hands).
16. La Valse (1919-20).

The following, ranked in my order of preference, are the more or less complete albums. The numbers after each recording indicate what works from the above list are contained in each set:

Walter Gieseking (on complete Angel set referred to above), 1, 3-6, 8, 10-14.

It is said that the keys of Gieseking's piano could be depressed by a gentle breeze floating by, and certainly, there is a lightness and delicacy to his performances of Ravel that will never be matched. Gieseking was able to express the full range of the composer's musical language, from the bareness of the 1913 *Prélude* to the vigor and energy of the *Valses nobles et sentimentales*, without ever resorting to pyrotechnics or overstatement, and each of his performances is a marvelous example of non-interpretative interpretation. Although the recording can be classified as "historic," the piano sound is quite acceptable.

Abbey Simon: 1, 3-6, 8, 10-14, 16. (The same *Gaspard* and *Valses nobles et sentimentales* included in the Vox Box listed above can also be obtained separately on Turnabout 34397.)

The brilliance of Simon's Ravel playing bears witness, I feel, to the theory that Ravel needs

performers more than interpreters. Simon is known primarily as a technician—one of today's most amazing virtuosos, from a purely pianistic standpoint. There is an evenness in his execution of fast passagework that is a joy to hear, especially in Ravel, since the waves of sound maintain their rhythmic character as well as the profile of their individual notes. Furthermore, the suppleness and lilt of the rhythmic idiom is perfectly captured by Simon, especially in works such as *Le Tombeau de Couperin*, which, in this case, I slightly prefer even to the Gieseking version. Vox's sound is resonant and superbly realistic; the surfaces leave something to be desired. [See review in this issue.]

Robert Casadesus (Odyssey 3236 0003, three discs, mono), 1, 2A (with Gaby Casadesus), 3-6, 8, 9 (with Gaby), 10-14.

The late Robert Casadesus, who benefits from bright, clear sound in spite of the recording's date, gives a particularly exhilarating performance of *Miroirs*. And throughout, the clarity of his playing perfectly highlights the music. Unlike Simon, however, he occasionally indulges in virtuosity for its own sake, with some overly fast tempos and some rather clangorous chords on occasion.

Werner Haas (formerly on two World Series discs, PHC 2-001; now available only in Europe on Philips 6701 030), 1, 3-6, 8, 10-14.

Haas sins in the opposite direction from Casadesus in holding back a bit too much. But his beautifully controlled performances give the impression of that complete effortlessness that is an absolute necessity in any convincing Ravel performances.

Vlado Perlemuter (Vox SVBX 5410, three discs, rechanneled stereo), 1, 3-6, 8, 10-14, plus the two concertos with Jascha Horenstein and the Orchestre des Concerts Colonne.

The Perlemuter approach to Ravel has many of the same qualities as the Haas, without the latter's sense of nuance. The concerto interpretations are quite worthwhile and are beautifully accompanied by Horenstein.

Samson François (Seraphim S 6046, three discs), 1, 3-6, 8, 9 (with Barbizet), 10, 11, 13, 14

Francois is fine if you like your Ravel fiery and filled with ear-opening, slapdash attacks. I don't. François's pacing is often exciting and apropos; but his impetuosity adds more weight than the music can take.

Monique Haas (Musical Heritage 1084-86, three discs). 1, 3-6, 8, 9 (with Ina Marika), 10-14.

I fail to understand how these stodgy, mechanical, ponderous, and totally wrong interpretations ever merited a recording.

In France, three other complete versions exist: by Jean Doyen (Musidisc 737-39, three discs), 1, 3-6, 8, 10-12, 14; by Claude Helffer (Harmonia Mundi 922/24, three discs), 1, 3-6, 8, 10-14; and by Jacques Février (Adès 4041/44, four discs), who with Gabriel Tacchino and Jean-Claude Ambrosini (for the "fifth hand" in *Frontispice*) does all the pieces in the list except the *Rapsodie espagnole* (7) and *La Valse* (16).

But that's not all, folks! Any number of good to excellent single recordings have been made of various of the separate pieces. Some of the best of these are as follows:

*Rapsodie espagnole* (2A and 7); *Frontispice* (15); "Entre cloches" (2B); *Ma Mère l'Oye* (9). Alfons and Aloys Kontarsky (DG 2707 072), two discs; with Debussy, two-hand piano music).

Definitive performances, including the only complete *Rapsodie*.

"Alborada del gracioso" (from 6); *Valses nobles et sentimentales* (11); *Gaspard de la nuit* (8). Alicia de Laroccha (Columbia M 30115).

De Larrocha's bell-like tone, her supple phrasing, and her remarkable lightness make this one of the best discs available of Ravel's piano music.

*Sonatine* (5). Ivan Moravec (Connoisseur Society S 2010; with Debussy piano works). Moravec's velvety, smooth playing is perfectly suited to the subtleties of this unspectacular but thoroughly ingratiating piece.

*La Valse* (16), *Valses nobles et sentimentales* (11), *Gaspard de la nuit* (8). Ruth Laredo (Connoisseur Society S 2005).

The solo piano scoring of *La Valse* (it also exists in a two-piano version), written out over three staves, contains too many complexities to allow any human being to maintain the pace this piece should have. But Laredo handles the work's staggering difficulties in an extremely convincing, beautifully recorded performance. Her renderings of *Gaspard* and the *Valses* are pleasantly subdued but lack a certain tension, and they tend to be overpedaled (for my taste) here and there.

*Gaspard de la nuit* (8). Vladimir Ashkenazy (London 6472; with Debussy and Chopin).

I particularly like Ashkenazy's hauntingly quiescent approach to the gloomy second movement, with its suggestion of a hanged body blown by the wind and of a bell hypnotically chiming in the distance. And his impeccable fingerwork nourishes all aspects of the composition, even though a certain harshness and intransigence occasionally stand in the way of the music.

*Infante défunte*, *La Vallée des cloches* and *Oiseaux tristes* (from *Miroirs*), *Toccata from Le Tombeau de Couperin*, and *Le Gibet* from *Gaspard*. Maurice Ravel (Everest's Archive of Piano Music series X 912, made from piano rolls).

Unless you are dying of curiosity, there is little reason to investigate Ravel's own performances. These "interpretations" are marked by an unbelievably mechanical, sterile, and methodical playing.

Things to come: In addition to the final discs of the Pascal Rogé complete Ravel piano music, the first release of which contains good but somewhat Debussy-ized versions of the *Valses nobles et sentimentales*, the *Sonatine*, and *Le Tombeau de Couperin* (London 6873) [see review in this issue]. Entremont will do a complete cycle for Columbia, and a Ravel cycle by Laredo for the same company is apparently not an impossibility.

## THE CHAMBER MUSIC

String Quartet in F (1902-3). Guarneri Quartet. RCA RED SEAL ARL 1-0187.

With the notable exception of Darius Milhaud, French composers have not ventured very far into the domain of the string quartet. It might have been thought that the alleged austerity of the medium would not have suited the aesthetics of either Debussy or Ravel, yet their string quartets (one each) have become among the most popular in the repertory and are forever being coupled on the same disc. The Debussy emphasizes the over-all sound of the strings and their inner workings, while the Ravel stresses line and rhythmic effect much more strongly. Not surprisingly, then, an outstanding interpretation of the Debussy on the one side does not automatically imply a good Ravel performance on the other. This is the case for the Danish String Quartet (Telefunken 22541). The bloated, loud, and gratingly overstated efforts by the Via Nova Quartet (Musical Heritage 1211) present a perfect example of how not to play this piece.

Any number of very good discs have been made, however, in particular by the Juilliard (Columbia M 30650), Stuyvesant (Nonesuch 71007) and La Salle (DG 2530 235) Quartets. If I have recommended the recently issued Guarneri Quartet version, it is because of the perfect tonal balance, in which the strong melodic lines do not run away with the work, and the ingratiating unpretentiousness of the group's highly musical conception (its Debussy, on the other hand, is much more mannered). If you want a good recording *sans* Debussy, the one by the Parrenin Quartet (Musical Heritage 1280) has just the right touch, in spite of some intonation problems, and it is coupled with a finely crafted rendering of the Introduction and Allegro.

Introduction and Allegro for Harp, Flute, Clarinet, and String Quartet (1905-6). Osian Ellis, harp; Melos Ensemble. OISEAU LYRE 60048.

It is easy to see how the Introduction and Allegro and the Piano Sonatina were composed around the same period. Both have a relaxed, somewhat nostalgic character, even in their most energetic moments, and both make considerably stronger use of the midranges of the instruments involved than is Ravel's custom. The Introduction and Allegro, however, has the additional advantage of broader instrumental color, and in few works does the composer blend sonorities with such apparent calmness and ease.

The first Melos Ensemble recording, done

for Oiseau Lyre, creates from the outset an almost dreamy atmosphere in which the separate instrumental lines and colors are nonetheless beautifully defined. The disc offers the additional advantage of containing the excellently played Debussy Sonata for Flute, Harp, and Viola and works—the Roussel *Sérénade*, Op. 30, and the Ropartz *Prélude, Marine et Chanson*—that are rarely heard on record. Nicanor Zabaleta's collaboration with the Paul Kuentz Chamber Orchestra (DG 139 304) features gorgeous playing and absolutely lush sound, and this disc as well offers excellent performances of such attractive works as the Handel Harp Concerto in B flat, the Albrechtsberger Harp Concerto in C, and the Debussy *Danses sacrée et profane*. But somehow the whole effect of the Zabaleta version is just a bit *too* sumptuous.

Trio in A minor, for Piano, Violin, and Cello (1914). Artur Rubinstein, Jascha Heifetz, Gregor Piatigorsky. RCA LM 1119 (mono).

Time was when Schwann had a half-dozen listings for this piece. Now the only available recordings in this country are the rather dull one by Clara Bonaldi, violin, Paul Boufil, cello, and Sylvaine Billier, piano (Musical Heritage 1235), coupled with the Violin Sonata; and the well-recorded Rubinstein-Heifetz-Piatigorsky gem, which has the Mendelssohn Trio No. 1 as well. Yet the almost monothematic trio, with its mixture of poetic and musical forms (the scherzo second movement's forms and rhythms are determined to a large extent by a Javanese poetic structure, the Pantoum, while the third movement, for instance, is a passacaglia), offers exceptionally fertile territory for exploration, and I would hope new recordings will eventually appear. Rubinstein, Heifetz, and Piatigorsky offer convincing proof that there is no real reason for the superstars to avoid Ravel.

Sonata for Violin and Cello (1920-22). Schoenfeld Duo. EVEREST 3243.

While not as acid and strident as the later Violin Sonata, the marvelous Violin and Cello Sonata, written in memory of Debussy, is a remarkable example of Ravel's ability to create depth of musical meaning with the simplest of materials, and the domestic availability of only a single recording of it by the Schoenfeld sisters, who play it well, is difficult to understand.

Another chamber work, the short *Berceuse sur le nom de Fauré* (1922), has not, to my knowledge, been recorded on these shores. However, two discs containing it have recently been released in France, one by Carracilly and Barda, coupled with *Ma Mère l'Oye*, the *Habanera* for two pianos, and the Violin-Cello Sonata (Calliope 1821), and the other, which is much better played and recorded, by Kantrow and Rouvier, coupled with the Violin Sonata, the *Tzigane*, and the Debussy Violin Sonata (Erato 70789; may be released by Musical Heritage). The Everest recording of the Violin-Cello Sonata, by the way, also includes the Honegger Violin-Cello Sonatina and the Villa-Lobos *Chôros-bis* for Violin and Cello.

Sonata for Violin and Piano (1923-27). Clara Bonaldi, violin; Sylvaine Billier, piano. MUSICAL HERITAGE 1235.

Perhaps the only works by Ravel revealing the



cold, often acerbic musical style of the Violin Sonata are the weird *Frontispice* for piano duet and the extraordinary *Trois poèmes de Mallarmé* (see vocal music). To be sure, the Violin Sonata has a spirit of jocularly deliberately lacking in the other two works. But there seems to be a certain bitterness hidden in the Violin Sonata's frequent banterings—after a misleadingly liting opening in the piano, for instance, the violin enters canonically in a shatteringly different key, and this polytonal harshness continually reappears throughout the work, even in the heavy blues writing of the second movement and in the runaway *perpetuum mobile* finale.

Since Wanda Wilkomirska's awful hamming-up of the sonata would be out of the running even if it were the only recording, the only one left domestically is the Musical Heritage disc. If the trio on the flip side lacks vitality, Bonaldi, who produces a lovely, simple, singing tone on her violin, and Billier give a vibrant account of the sonata, tastefully avoiding cuteness in the herky-jerky blues of the second movement and balancing their efforts quite well in the rest of the work, so that the violin never performs rape on the finely wrought lines as does Wilkomirska's.

## OPERAS

*L'Heure espagnole* (1907). Jane Berbié, Michel Sénéchal, Jean Girardeau, Gabriel Bacquier, José Van Dam; Orchestre National de l'ORTF, Lorin Maazel, cond. DEUTSCHE GRAMMOPHON 138 970.

Nothing could be more different in nature than Ravel's two operas, *L'Heure espagnole*, based on a rather insipid "Boulevard" sex farce by Franc-Nohain, and *L'Enfant et les sortilèges*, which benefits from an ingenuous and yet at moments almost frighteningly surrealistic libretto by Colette. Although the orchestral accompaniment of *L'Heure espagnole* often has the same Hispanic dash that characterizes such works as the *Rapsodie espagnole*, with some delightfully ironic punctuation along the way, the vocal writing falls into a pattern of relatively uninteresting recitative in which the chief importance is given to the dulish text.

Suzanne Danco and Paul Derenne once recorded this one-act opera with Ansermet (London A 4102, out of print). The only available version, however, is the Deutsche Grammophon disc, strongly conducted by Maazel and performed with appropriate spirit by the soloists.

*L'Enfant et les sortilèges* (1920–25). Flore Wend, Lise de Montmollin, Geneviève Touraine, Adrienne Migliette, Suzanne Danco; Orchestre de la Suisse Romande, Ernest Ansermet, cond. RICHMOND 33086.

Infinitely more appealing and effective is *L'Enfant et les sortilèges*, which is also in one act. In this opera, most of the main characters are inanimate objects that have come to life, diverse animals that sing their very own arias (including a delightful, caterwauling duet between two cats), or fairy-tale figures from the dreams of a seven-year-old *enfant terrible*, who, bent on destruction and having revolted against authority in his own way, suddenly finds himself in the midst of a nighttime dreamland in which everyday objects take on rather monstrous aspects. Both in its aesthetic

and its *sotto voce* philosophy, the libretto of *L'Enfant* fits quite comfortably into the period in which it was written, which saw the birth of the Surrealist movement. Certainly, if the child eventually returns to the world of adults and order, the opera's primary light is focused on the surreal, of life lying beyond reality, a life in which the world of child, animal, and even death coexist in opposition to the elements of light and order, many of which are satirized in the opera (as in the characters of the old man and the numerical figures). From the opening instrumental theme, with its Oriental-sounding parallel fourths played in the high woodwinds, to the almost infinite variety of vocal styles, including the coloratura aria sung by the Fire, and the jazzy fox-trot sung by the English Teapot (this selection, in a purely orchestral version, can be heard on London Phase-4 21062, entitled "The Impressionists"), Ravel wrote a score of constantly shifting facets nonetheless unified by his almost uncanny sense of instrumental and harmonic color.

I much prefer the older version of *L'Enfant* on Richmond, with Flore Wend as the child, to the recording done by Maazel and the ORTF Orchestra, with François Ogéas as the child (DG 138 675). Somehow Maazel's more quickly paced conducting dulls some of the opera's sharply honed wit, and the singers as well seem particularly stodgy and humorless in comparison with those in the Ansermet version. And there is an effortlessness in Ansermet's vocalists that seems lacking in the more strained singing by the cast on the Deutsche Grammophon disc, which does benefit, however, from superior sound and stereophony.

## SONGS AND OTHER VOCAL MUSIC

*Shéhérazade* (1903). Régine Crespin; Orchestre de la Suisse Romande. Ernest Ansermet, cond. LONDON 25821.

In these rather characterless songs, based on three pseudo-Oriental texts by Tristan Klingsor, Ravel comes as close as he ever did to sounding like second-rate Debussy. In spite of this, there is no denying the lyrical attractiveness of *Shéhérazade*, and it is difficult to choose between the versions by Régine Crespin and the one sung by Jennie Tourel with Bernstein and the New York Philharmonic (Columbia CSP CMS 6438, with Berlioz' *Cleopâtre*). Crespin has a richer voice, and her articulation and phrasing are far superior to Tourel's (and London's recorded sound highlights Crespin's voice in a particularly appealing manner). But Tourel and Bernstein give greater shape to the melodic contours, which are especially rich in this work. Both recordings are strongly preferable to the performances by Baker/Barbirolli (Angel S 36505, with Berlioz' *Nuits d'été*) and Danco/Ansermet (London STS 15155–56, two discs, with Honegger's *King David*).

## Diverse Songs

*Trois poèmes de Stéphane Mallarmé* (1913); *Chansons madécasses* (1925–26). Janet Baker, mezzo-soprano; Melos Ensemble (Oiseau Lyre S 298; with Chausson: *Chanson perpétuelle*; Delage: *Quatre poèmes hindous*). *Cinq mélodies populaires grecques* (1907); *Épigrammes de Clément Marot* (1898); *His-*

*toires naturelles* (1906); *Chansons madécasses: Deux mélodies hébraïques* (1914); *Don Quichotte à Dulcinée* (1932). Gérard Souzay, baritone; Dalton Baldwin, piano (Philips 839 733).

*Histoires naturelles*; *Sur l'herbe* (1907); *Deux épigrammes de Clément Marot*; *Trois poèmes de Mallarmé*; *Les Grands vents venus d'outre mer* (1906); *Ronsard à son âme* (1924); *Sainte* (1896); *Rêves* (1927); *Noël des jouets* (1905). Jean-Christophe Benoit, baritone; Aldo Ciccolini, piano (Pathé CVB 2175; available from Peters in New York).

*Trois Chansons* (1915). *Modern Madrigal Singers* (DESTO 6483; with Debussy: *Trois chansons de Charles d'Orléans*; Milhaud: *La Naissance de Vénus*; Poulenc: *Sept Chansons*).

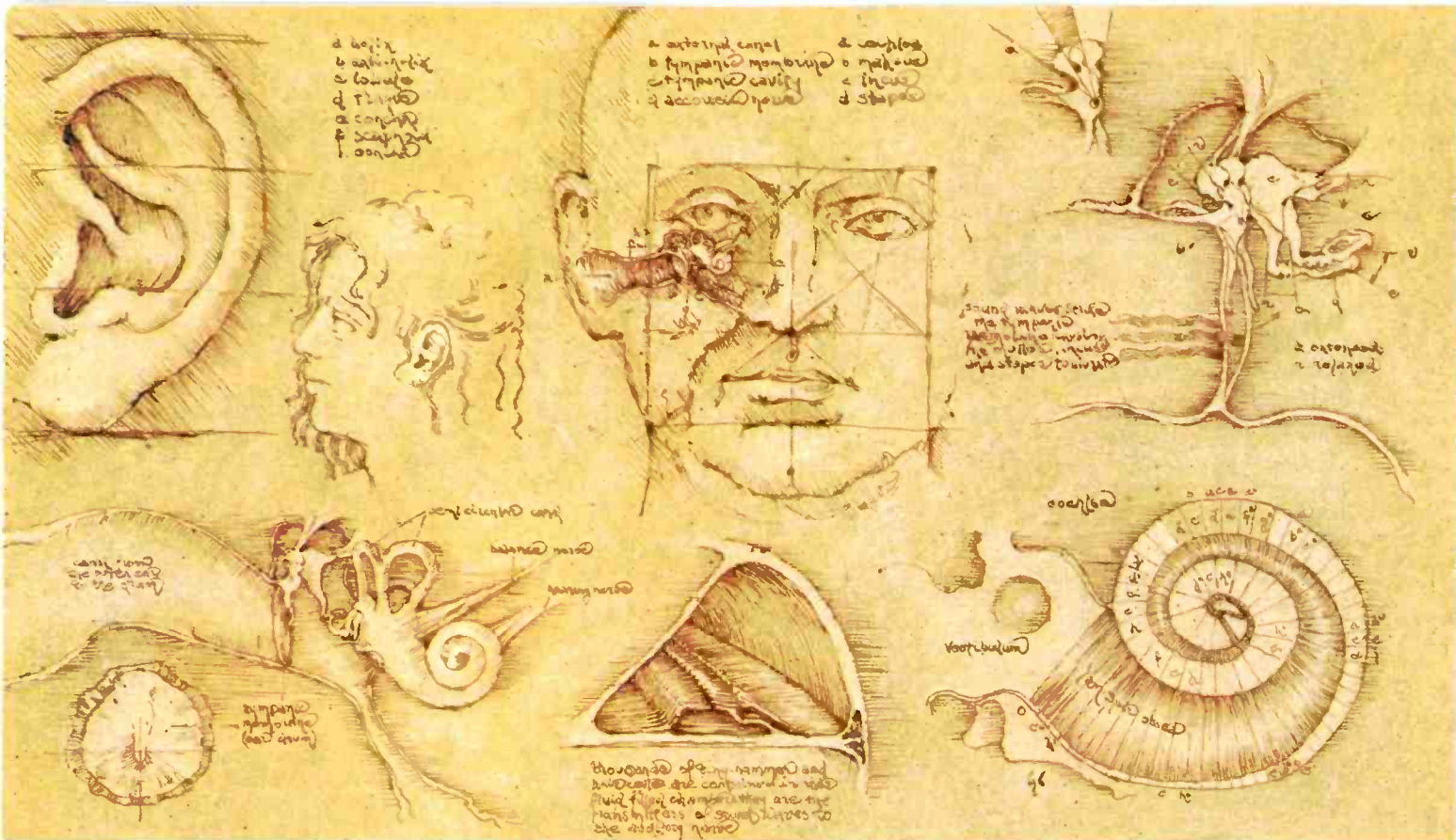
Ravel's best-known songs are probably the *Chansons madécasses*, with flute, cello, and piano in the accompaniment. Based on Madagascan folksong texts, the *Chansons* show perhaps better than any other of his works a certain musical primitivism whose very *raison d'être* is summed up in the words to the second song, which, after a kind of war cry, begins, "Beware of the Whites, who live on the coast." I prefer by far Souzay's interpretation of the *Chansons* to the others available, even though he is not in his vocal prime. However, on the recently released "Tribute to Jennie Tourel" album (Odyssey Y2 32880, two discs) the late soprano gives a particularly intriguing, chant-like rendition of the songs, and she also performs (not as convincingly) the *Vocalise*.

The a cappella *Trois chansons* are of little interest, but they are nicely interpreted by the Modern Madrigal Singers on a disc whose main attraction is the other works it offers.

In spite of Janet Baker's rather colorless voice, her "French Songs" album is a must, as it contains what to my mind are some of the finest settings ever done of any poet in the *Trois poèmes de Stéphane Mallarmé*, accompanied by two flutes, two clarinets, string quartet, and piano. Setting these extremely hermetic poems by the writer who epitomized both the philosophical and the structural preoccupations of end-of-the-century France, Ravel managed, with some of his most dissonant harmonies and coldest tone combinations, to musically capture the static, icy, obsessive ambience of the poet's vision while scarcely distorting the forms and contours of the verbal structures, almost impossible to set to music because of their own musicality. Benoit has also recorded the *Poèmes*; but the songs have nowhere near the same impact when sung by a male voice. And I must admit that the almost sighing expressivity of Baker's performance, along with the quiescently atmospheric playing by the Melos Ensemble (conducted by Bernard Keffe, in this instance), is absolutely chilling in these *Poèmes*. Benoit, whose voice does not impress me particularly, also performs a number of the separate songs, including the charming *Noël des jouets*, somewhat reminiscent of the *Sonatine* and based on a text Ravel wrote himself.

In the Souzay album, one of the most important pieces, in addition to the deliciously ironic *Histoires naturelles*, is *Don Quichotte à Dulcinée*, whose three songs—representing one final turning toward Spain—are the last works Ravel wrote. I wish that somebody would record these songs with their orchestral accompaniment, which adds great depth. ■





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by Gabrielle Mattingly

# The Vanishing "Louisvilles"

A small orchestra's enterprising recording series has brought it fame, foundation grants, and applause from specialized record collectors but protests from the folks at home.

IN 1954, LOUISVILLE Mayor Charles P. Farnsley predicted that in future years the Louisville Orchestra's First Edition Records would be "much sought-after collector's items" and "their value will zoom." Twenty years later this is true, but by default. Farnsley wasn't actually right or wrong, but his naive optimism was misplaced.

The formidable Louisville catalogue, although listed in its entirety in Schwann, remains as much of an enigma to most music lovers and record collectors as it did in 1954. The contemporary music offered on the Louisville label not only has continued to turn off discophiles, but also has discouraged record dealers. Few and far between are stores brave enough to stock these recordings.

Still, the earlier Louisvilles *are* disappearing, and their prices *are* starting to zoom. Some rare-record dealers are asking as much as \$50 a disc for some out-of-print items, like Roger Sessions' *Idyll of Theocritus* (LOU 574) and Ernst Křenek's *Eleven Transparencies* (LOU 563). The rarest of all is LOU 545-8, which contains Luigi Dallapiccola's *Variationi Per Orchestra* as well as shorter works by Pablo Moncayo, Ulysses Kay, and Darius Milhaud. A San Francisco dealer is offering taped dubbings of this record for twice its original retail price.

The idea of the Louisville recording project came from Mayor Farnsley when he was elected president of the Philharmonic Society in 1948. Noting that the orchestra was broke and always had been, he decided to stop engaging expensive soloists and to use that part of the budget to commission composers of world renown to write especially for the Louisville Orchestra. He also proposed a limit of fifty players to save money and facilitate touring, broadcasting, and recording.

To the young conductor, Robert Whitney, Farnsley's words were a vision to be shaped into reality. Himself a skillful composer, Whitney knew the idea would be heartily welcomed by composers,

*Former violinist Gabrielle Mattingly is working on a book on the Louisville story.*

but he couldn't foresee the dogged resistance it would meet in its collision course with conservative local audiences and critics.

From the very beginning, the commissioning series was both history-making and hall-emptying. For the 1948-49 season, Milhaud, Virgil Thomson, Roy Harris, Joaquin Rodrigo, and Gian Francesco Malipiero wrote works for the orchestra. For 1949-50, Paul Hindemith, William Schuman, David Diamond, Robert Russell Bennett, and Claude Almand were commissioned to furnish premieres, but Louisville wasn't impressed. (In later years Whitney scheduled the contemporary pieces early in the evening so concertgoers could use that time in the more pleasant pursuit of downing a stiff drink in their parked cars before facing the music.)

Listening to the recordings of works created for the 1948 to 1950 seasons, it's difficult to understand what the audiences and critics found so repulsive. A typical example is Harris' *Kentucky Spring* (LOU 602), which had its premiere in 1949—a pleasant, tuneful work cut from the same musical fabric as Copland's *Appalachian Spring*. As current Music Director Jorge Mester points out, however, here was an audience unfamiliar not only with the landmarks of contemporary music, but with Beethoven's *Pastoral* Symphony.

Although the commissions attracted international attention, not all of the Philharmonic Society's directors shared Farnsley's enthusiasm for the project, and they were becoming increasingly sensitive to vitriolic critical blasts in the usually reserved *Louisville Courier Journal* and to the near-desertion of the concert hall. During Christmas week of 1949, then, Whitney was informed that, after two early January programs, the remainder of the season would be canceled and that the orchestra would be disbanded.

Obviously the threat was never carried out. Those two "last" programs featured Martha Graham dancing Schuman's *Judith* ballet. For once, Columbia Auditorium was sold out for a Louisville

1937. "They finally got to me, just the way they're starting to get to Mester now," he said in reference to some barbarous personal attacks on Jorge Mester that have appeared in the local papers recently. And what is the catalyst of these personal recriminations? "Why, the new music and the continuing recording series, of course," says Whitney.

In sharp contrast to Whitney, who made Kentucky his permanent home, the orchestra's new conductor, a young Mexican-born American, has remained a jet-age commuter, first from New York, where he was conducting opera, and then from Kansas City and Aspen, where he holds simultaneous music directorships. Naturally this gives Mester much greater independence than Whitney had and blunts the continuing critical attacks.

"They're trying to drive me out," he says of the Louisville newspaper critics, "but their effect is negligible on me. If a critic is upset with me in Louisville, it's too bad he's stuck there."

Mester, recognizing from the beginning that the local audience and the recording audience were two discrete entities, manages to budget his rehearsal time so that not every work to be recorded has to be played in concert. Still, economics doesn't always permit this luxury. "When I have to strike a compromise between the concerts and the recordings," he says, "the critics get upset because it's not what they think an audience wants to hear, and the record collectors aren't happy because they're not getting the ultimate rage of the week."

Considering this dilemma, why did Mester take on the added difficulty of the Romantic revival? One might surmise the audience of Max Bruch's Second Symphony (LS 703) would *not* be the same audience that would buy a recording of George Crumb's *Echoes of Time and the River* (LS 711). Yet both Louisvilles share the uncommon distinction of being instant sellouts.

Since coming to the city in 1968, Mester has continued Whitney's six-discs-a-year pace, recording eighty-five works by seventy-three composers, in most cases personally supervised by the composer. The choice of what to record is strictly the conductor's. Not surprisingly, record subscribers send in their own requests. (The most frequently requested is Havergal Brian, with *Fartein Valen* second!)

Scott usually arrives in Louisville a day before the recording date to study the scores. If he's lucky, the works will have already been performed in concert and there will be a WAVE radio broadcast tape for him to listen to. Otherwise he has to sight-read the score, approximating timings and guessing at difficult-to-record passages. These sessions appear at first glance to be anarchic, makeshift affairs, but actually they're efficient and suited to the purpose at hand—to record a union orchestra at the lowest possible cost. Scott sets up fast, utilizing from nine to twelve AKG Telefunken microphones. His

"recording booth" is Mester's dressing room, backstage at the Macauley Theatre, the orchestra's new home. The local recording company that replaced Columbia in 1970 has temporarily installed a couple of Ampex four-track tape recorders, a DBX noise suppressor, and an RCA mixing console and speakers. High-output 3M tape is used.

With only three hours to record a minimum of one and a half record sides of difficult, unfamiliar music, Mester and his orchestra have to tape 65 minutes of playing in the time it takes the Philadelphia Orchestra to tape 12 minutes. For each of the ten subscription concerts he conducts, Mester gets four full orchestra rehearsals of two and a half hours each, plus two separate rehearsals for strings. The base salary of a Louisville player per service is \$22 for rehearsals and performances and \$95 for a recording session. This doesn't add up to a living wage, and players hold other jobs to support themselves. The highest paid player, Concertmaster Paul Kling, earns only \$5,000 a year. He and his wife, harpist Taka Kling, teach to increase their incomes. But if it weren't for the recording series, the able manager James D. Hicks (who previously held a similar post in Detroit), Mester, Kling, and the best orchestral players wouldn't be in Louisville. All of them admit this openly.

Interestingly, the orchestra's national eminence, created by the commissions and recordings, is exploited by local industry in recruiting college-trained technicians. And while I was in the orchestra's business office, a woman stopped over on a Mexico to New York flight just to buy her son some Louisville records he'd heard on the University of Mexico radio station. No one seemed surprised at this, because it isn't unusual.

The Philharmonic Society has never felt the need to replenish depleted stocks unless a record sells out immediately. What usually happens is that the most active issues languish for years in Schwann-2, then one day just disappear without even a black diamond epitaph to mark their passing. In the case of early stereo releases also issued in mono, even Schwann doesn't know for sure when only mono remains.

The entire Whitney-conducted catalogue is thinning out noticeably, as are the operas conducted by Moritz Bomhard. The Philharmonic Society hasn't officially stated that it *won't* reissue out-of-print items, but no one who has anything to do with the recording series expects reissues.

To collectors of twentieth-century music who don't already own all of the Louisvilles they want, by far the best way to do this is to become a subscriber for \$28.50 a year and exercise the option to purchase any record older than the last ten issues at budget-label prices. As for finding those Louisvilles that are out of print, good luck. It took this writer five years to get a complete collection. ●



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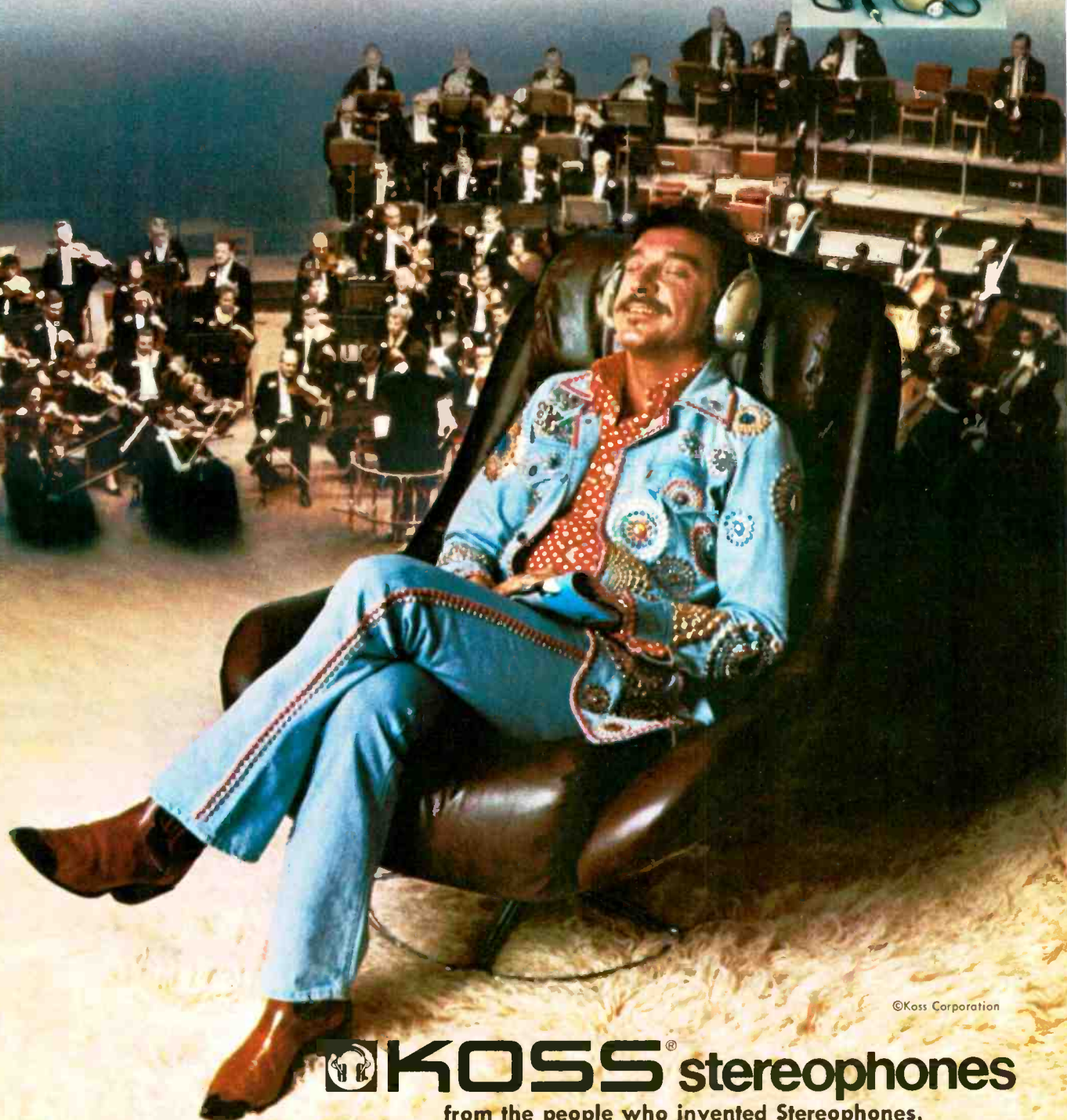
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by David Hamilton

## The Unanswered Question: Why?

Columbia issues Leonard Bernstein's Harvard lectures on seventeen discs, and our reviewer is not impressed.

PERHAPS THE FOLKS down at Columbia Records know the old saying that "you can always tell a Harvard man—but you can't tell him much." Still, somebody should have put it strongly to Leonard Bernstein '39 (as he is cozily embraced by Alma Mater in the liner notes, extracted from the Harvard University *Gazette*) that plastering his Charles Eliot Norton lectures onto seventeen LPs would yield something of a white elephant economically, intellectually, and musically. Maybe someone did put it strongly, and to no avail. At any rate, here is the disc version of those lectures, doubtless to be followed in carefully timed succession by the TV syndication, the videocassettes, and perhaps even the book.

Harvard has few distinctions to bestow as prestigious as the Charles Eliot Norton Lectureship in Poetry, which since the academic year 1939–40 has been offered on several occasions to composers—the first of them Igor Stravinsky, whose lectures were published as *Poetics of Music*. Similarly slim, pithy, and polished volumes have followed from Aaron Copland (*Music and Imagination*), Paul Hindemith (*A Composer's World*), Carlos Chavez (*Musical Thought*), and Roger Sessions (*Questions About Music*), all dealing with fundamental questions of the art and craft of music; they belong in every music lover's library.

Should *The Unanswered Question* ever be boiled down

to black type on white paper, it may conceivably belong on that same shelf—but the process won't be easy, for these records present such a muddle of intellectual pretension, factual oversimplification, conceptual confusion, special pleading, bumptious hyperbole, specious argumentation, and sentimental *Weltschmerz* that the Linotype machines of the Harvard University Press might well refuse to cast it into type. Along the way, there are some genuine insights, and when L.B. sits down at the piano to explain the musical logic of, say, the opening of Beethoven's Sixth Symphony he is at his Young-People's-Concert best: lucid, engaging, and very much to the point (barring some curious terminology that his primary thesis saddles him with). This material, too, is the part of the lectures that endures validly on records—it would, indeed, be vastly less effective in a book, where music type would be a poor replacement for the audible examples. But it occupies only a fraction of these thirty-four long sides.

The "unanswered question" of Bernstein's title is "Whither music?" (He frequently refers to it as "Charles Ives's unanswered question," thus foisting on that unlikely gentleman his own teleological preoccupations.) To answer this, he says, we must first ask "Whence music?" and so we are soon deep in the genetic fallacy—i.e., the idea that to understand the nature of a thing one should study its origins. From here we move to a second primary thread, the attempt to divine a "worldwide grammar of music" along the lines of Noam Chomsky's structural linguistics, and this, padded out with a good deal of tedious speculation, leads, if I understand it, to the following questionable syllogism:

All languages share certain universals.  
 Music is heightened language.  
 Therefore music, too, is universal.

I wonder what they would say about that over in the Philosophy Department.

And I wonder what they would say in the Physics Department if you took them a record of Mozart's G minor Symphony and told them that all the notes in it came from the harmonic series—a few careful measurements would show that the notes in actual use could not be derived from the harmonic series. This is Bernstein's next major line of discourse, and one that endures to the end: The harmonic series is God's Truth in music, and the triad is Holy Writ (although he admits that the triad is a universal only in Western music, which tends to put a crimp in its "natural" primacy). By the end of the last lecture he is referring to the chromatic scale as "the twelve tones that nature gave us in the first place," although no amount of juggling can make the harmonic series yield the equally tempered chromatic scale. This is the kind of slippery misrepresentation that goes on throughout the lectures.

The question is a large and complex one, and Bernstein has run up against the same obstacle that faces everyone seeking to put down recent nontonal music on the grounds that it "denies" the harmonic series: To do so strictly requires you also to throw out most of the nineteenth century and even more—and nobody wants to do that. So Bernstein scuttles round the obstacle and pretends that it doesn't exist. (At another level, his "explanation" of the harmonic series and the triad is disappointing, simply as exposition; the important assumption of octave equivalence is not explained, nor the terms "tonic" and "dominant," which just turn up.)

As far as the Chomskian structuralism is concerned, one would like to see Bernstein's presentation on paper; short of employing a professional courtroom clerk to transcribe several entire lectures, one has a hard time cross-checking statements at one point against those at another. Briefly, what he does is give a superficial presentation of Chomsky's models and then attempt to find analogies in musical discourse for their elements, rather than to examine musical practices for their own implicit structural logic. At times, he suggests that the real purpose of this structuralism-by-analogy is not intellectual, but explicatory: Through the use of language terminology rather than music terminology, the lay listener can be made to perceive musical process more easily. But all of this is so sloppy. After setting up one chart showing a musical phrase as equivalent to a word in language, he shifts to a scheme where a motive functions like a substantive noun—and then illustrates it with a musical example in which a single note substitutes for a proper noun. At this point, my notes read "pointless parlor games"; in fact, it is a kind of show-off act, for Bernstein can do all manner of cute tricks at the piano (a chromatic version of "Fair Harvard," for example) to distract you while he slides over a tricky problem.

Somewhere along about the fourth lecture, we sidle into a capsule history of musical development in the nineteenth century in which perceptive analyses and demonstrations embellish an extremely conventional music-appreciation view of history (although the Bernsteinian hyperbole would embarrass even the most extravagant stylists of that genre: "gloriously mad Schumann," Stravinsky's *Danse sacrée* is "the supreme brutality of all time," and so on). And when the twentieth century heaves into sight, we encounter the final thread of argument—or, rather, pick up an earlier one in a new context. Chomskian linguistics have been left behind, save for the frequent use of the term "metaphor" to cover a variety of phenomena and relationships for which the musical profession has always had perfectly good, precise names. Instead we get confusion and error (Schoenberg's Brahms orchestration is *not* later than the G minor Band Variations, and the clear if unstated implication that Berg's *Wozzeck* is a twelve-tone work is quite misleading), a facile and unclear explanation of the twelve-tone method (which, of course, Berg "humanized" by the infusion of tonal triads), and a miasma of maudlin pessimism *in re* Mahler.

After Bernstein's perceptive and illuminating discourse on Debussy's *Faune*, I rather looked forward to his doing the same for the Adagio movement of Mahler's Ninth—but instead of analysis, we get "philosophy": "Ours is the century of death, and Mahler is its musical prophet." We are now in the realm of the unverifiable, and my innate empiricism restrains me from arguing about such matters, even with the Norton lecturer; conceivably there are people who like this sort of thing, in which case this is the sort of thing they like.

Bernstein is so obviously earnest in his presentation, often so charming in manner and so virtuosic in his illustrations, and (obviously) a figure of such prominence in the musical world that many people may be tempted to regard his *obiter dicta* as automatically valid. But it's clear enough from these lectures that he's not a systematic philosopher, not a structural linguist, not a historian, not even a sound musical theoretician. He is an enormously gifted practical musician and composer who is unhappy about certain developments of the past fifty



years and is trying to exorcise his agony by constructing a world view in which Schoenberg has to be "down" and Stravinsky (neoclassic Stravinsky, that is) has to be "up." From that point of view these lectures have considerable autobiographical significance, for they show Bernstein still fighting the aesthetic battles of his undergraduate days rather than seeking a fresh perspective.

What I do regret about this set is the good examples of Bernstein as teacher that are buried within. Perhaps Columbia will sit him down in a studio with the score of Beethoven's Sixth—or anything else—and ask him to spill all he knows. Many listeners, I believe, would find this of enormous value, sharpening their ears and increasing their pleasure. It would spare us, too, the really abysmal sound quality of the present records, which (except for the dubbed-in orchestral excerpts) seem to be taken from a low-quality TV soundtrack, with only a throat mike for pickup. The piano sound shatters at the least provocation, and we are treated to an unedifying assortment of grunts and groans from the pianist that out-Glenns Gould by a wide margin. Somebody should be ashamed of this technical work.

Most of the albums include complete performances of the pieces discussed. Stravinsky's *Oedipus Rex*, in Vol. 6, is a new recording, a slightly soft-edged performance in which the Boston-based soloists (the Shepherd and the Messenger) walk off with the vocal honors. Space limitations forbid detailed consideration here, but it will likely

be out as a single before long; it surely isn't so good that you should buy the four-disc album to get it.

In addition to the capsule accounts of each lecture on the back liners of the nonhinged album boxes, Columbia provides the graphs, charts, music examples, etc., that presumably were projected on a screen at the lectures themselves, along with a few lines of the spoken text (rather poorly edited and punctuated). If I were you, I'd wait for the book; paper prices are going up, but not so much that it will cost as much as \$80. And in the meantime you may be able to catch this show free on TV.

**BERNSTEIN AT HARVARD: The Unanswered Question** (Norton Lectures 1973). Leonard Bernstein, lecturer; New York Philharmonic (except as noted), Leonard Bernstein, cond. COLUMBIA, six vols., various prices.

Vol. 1: Musical Phonology. Includes MOZART: Symphony No. 40, in G minor, K. 550 [from MS 7029]. M2X 33014, \$10.98 (two discs).

Vol. 2: Musical Syntax. M2X 33017, \$10.98 (two discs).

Vol. 3: Musical Semantics. Includes BEETHOVEN: Symphony No. 6, in F, Op. 68 (*Pastoral*) [from MS 6549]. M3X 33020, \$13.98 (three discs).

Vol. 4: The Delights and Dangers of Ambiguity. Includes BERLIOZ: *Roméo et Juliette*, Part II [from MS 6170]; DEBUSSY: *Prélude à "L'Après-midi d'un faune"* [from MS 6271]; WAGNER: *Tristan und Isolde*: *Prelude and Liebestod* [from M 31011 and MS 7141]. M3X 33024, \$13.98 (three discs).

Vol. 5: The Twentieth-Century Crisis. Includes IBBES: *The Unanswered Question* [from MS 6843]; MAHLER: Symphony No. 9, in D: *Adagio* [from M3S 776]; RAVEL: *Rapsodie espagnole*: *Feria* [from MS 6011]. M3X 33028, \$13.98 (three discs).

Vol. 6: The Poetry of Earth. Includes STRAVINSKY: *Oedipus Rex*—*Tatiana Troyanos* (ms), *Jocasta*; René Kollo (t), *Oedipus*; Frank Hoffmeister (t), *Shepherd*; Tom Krause (b), *Creon*; David Evitts (b), *Messenger*; Ezio Flagello (bs), *Tiresias*; Harvard Glee Club, *Boston Symphony Orchestra* [John McClure, prod.; not previously released]. M4X 33032, \$16.98 (four discs).

by Abram Chipman

## The Complete Nielsen Symphonies

Unicorn's integral recording under Ole Schmidt is a major addition to the Danish master's discography.



WHEN ROBERT SIMPSON's excellent book *Carl Nielsen: Symphonist* first appeared in 1952, the enterprising record buyer could just begin to acquire all six of the composer's symphonies, as done by the Danish State Radio Orchestra (though under several conductors and for a variety of labels). At that time Simpson himself, as he admits in a recorded talk that accompanies Unicorn's new integral cycle of the symphonies, had yet to hear a performance of the Sixth, composed a quarter-century earlier! Perhaps that accounts for the book's underestimation of the work, but Simpson does redeem himself (and it) by the more flattering comments on the disc.

Despite a flurry of interest in the mid-Sixties, Nielsen's fate has not improved much over the past generation. He has yet to acquire a strong "cult," and many an otherwise well-stocked music library in our metropolitan areas is negligent about acquiring scores, or even recordings, of his output.

Though Nielsen wrote effectively in many forms, it is

the symphonies to which his reputation has been most closely linked, and it is through the symphonies that most listeners first approach him. Indeed, among twentieth-century symphonists, I feel that only Mahler and Sibelius achieved a more exalted level of imagination and visionary grandeur. I find the Nielsen set more interesting than that of Prokofiev, whose creative genius flowered more in other forms. They are more consistently inspired and concentrated in structure than the Shostakovich fifteen. The Vaughan Williams canon I love as dearly, but while both he and Nielsen took a couple of symphonies to hit their mature (if wholly dissimilar) stride, the Dane didn't live long enough to suffer the gradual tapering off that afflicted the Briton's last three efforts.

Simpson has argued that this body of music is unique in the twentieth-century repertory for the lucid and enormously dramatic use of progressive tonality, in which warring pairs or consecutive sequences of key centers provide the element of psychological conflict and spiritual evolution. Additionally these scores have an element of rhythmic drive (though by no means monolithic) approached among leading modern composers only by Stravinsky and Bartók, and by no symphonists in this century. Furthermore, Nielsen was a magnificent orchestrator, most obviously but not exclusively in the new and daring uses he found for percussion.

Now we have the first Nielsen cycle on discs, an idealistic project made possible by financial assistance from what appears to be the cream of Danish royalty and cultural and business leadership. The box comes with an entertaining set of essays on the composer and photos showing him at about the time each symphony was written (they are duplicated on the labels of the corresponding records). Then there is that bonus disc on which Simpson traces, with brief excerpts dubbed from these recordings, the structural principles of each of the six pieces, though one might cavil at his single-minded emphasis on the tonal argument.

The one-disc-per-symphony format is a bit extravagant; no work runs more than forty minutes, and some are barely half an hour. Other versions have found room for filler works, or even full-side couplings. But the spreading out of these grooves is justified by the depth and range of the sonics. In fact, climactic passages for brass and percussion are quite highly modulated in these pressings, and the reader should be forewarned that only cartridges of high trackability will manage them without breakup.

The sound is clear and rich. The brasses are excitingly spread. The string sound unfortunately is undernourished on the violin end in contrast to the posh double-bass tone. This may be a function of the orchestra used, for I frequently note this problem in LSO recordings done under a variety of circumstances. (These sessions were held at London's Church of St. Giles, Barbican, with Simpson as musical adviser.)

Indeed, my major musical disappointment is the choice of the LSO, which displays periodic slapdash articulation from the strings; loud and heavy, rather than shining and crisp, brass tone; and minor looseness of ensemble. But there are also some really fine sounds from the horns, and much of the first-desk woodwind work is

sensitive and stylish. In sum, then, hardly a "provincial" level of execution, but it could have been better.

And what of conductor Ole Schmidt? He is a forty-seven-year-old Dane of sound musical instincts with a deep sympathy for the aural coloration, the lilt, and the large sweeping line of a Nielsen symphony, and a more than passable, if not virtuosic, control of the orchestra. (That LSO discipline problem is not unrelated to who happens to be waving the stick.) His tempo choices are mostly moderate, which is okay except in the middle movements of Nos. 2 and 4, where one needs more clear contrast between light intermezzo and genuine slow section. Though not bracingly incisive, the rhythms are secure and regular, and phrases are rarely overbearing and exaggerated. Thus the calm and logical classicism of the music has a chance to speak its own piece. I wouldn't call these interpretations brilliant, but they are solid and they breathe naturally, and I think they will stand the test of time and repeated hearing.

Now to the individual works.

### Symphony No. 1 (1892)

If early Sibelius sounds somewhat like Tchaikovsky, then this germinal piece shows an influence of, believe it or not, Bruckner! I am impressed by the pounding and swirling ostinatos in the finale and the recurrent chorale-like passages for winds and brass in the last two movements. Yet there is a galvanic, whirlwind quality of impetuosity in much of this score that is already prime Nielsen.

There is no other Nielsen First in the current domestic catalogue, though the 1952 Thomas Jensen/Danish State Radio Orchestra disc, which in its London mono format long held the field to itself, is now available in England as Eclipse ECS 570, coupled with the Fifth. One could be forgiven for sticking loyally to it even after two stereo versions appeared—and disappeared—in the mid-Sixties. Ormandy (Columbia) made cuts and took breathless tempos, the better to squeeze onto one side. But that did give room for two valuable premieres: the little tone poem *Pan and Syrinx* and the *Rhapsodic Overture*, along with the popular *Helios Overture* (another Brucknerian piece in spots). Previn (RCA) was in no rush, but his reading seemed to grope haltingly through what seemed an uncomfortable idiom to orchestra (LSO) and conductor.

The LSO has evidently warmed up to the piece since then, and Schmidt guides them through a relaxed but purposeful and organized performance.

### Symphony No. 2 (1902)

In *The Four Temperaments* Nielsen made a better "differential diagnostician" than Hindemith, whose portrayal in his *Theme and Variations* of the choleric, phlegmatic, melancholic, and sanguine personality types was less vivid and recognizable than in the work at hand. Still, a stereo recording of the Hindemith work is long overdue and might make an entertaining coupling for the next Nielsen Second anybody wants to record. The symphony *can* fit on one side, as RCA showed with its now discontinued version by Morton Gould and the



Chicago Symphony. The work's earliest recording, a dullish Jensen reading on HMV 78s, was briefly reissued on a ten-inch LP, and the original Vox format of the Garaguly/Tivoli Concert Orchestra version had room on its twelve-inch stereo sides for the *Little Suite* for strings.

All current listings take a full disc for the symphony. Garaguly (Turnabout TV-S 34049) is still a fine bargain, despite slightly older sound, as it is no less attractively played (despite some rough tone) than its competition and has just the right contrasts of weight, pacing, and accent to balance the *Allegro comodo e flemmatico* second movement with the ensuing *Andante malinconico*. Bernstein (Columbia M 32779) is too broad and nuanced in both, while Schmidt does a splendidly shaped final *Allegro sanguineo* and really burns his way through the opening *Allegro collerico*, except for the flaccid attacks on the jabbing *sforzandos* that propel this section to its fast coda.

The beginning of the second movement is a minor disaster of rhythm and ensemble in the new version, but the long drum roll in the middle of the *Andante malinconico* sounds to best advantage here. Simpson explains that Nielsen wanted the timpani hit by a birch twig, which can sound on records like "a man gargling with iron fillings," an apt description of the effect on the Bernstein. A

### Unicorn Is Here

Unicorn records are hardly unfamiliar to American collectors, since a number have been issued here by Nonesuch—most notably, of course, the Horenstein Mahler and Nielsen recordings.

But as we first noted last December, Unicorn now has official U.S. distribution, through H.N.H. Distributors, Box 222, Evanston, Illinois 60204. As a result, many recordings from the Unicorn catalogue are appearing here for the first time. Several of these have been (or will shortly be) reviewed separately.

Among the other listings there is, unsurprisingly, British music of all persuasions: a pair of Havergal Brian symphonies (RHS 313); Robert Simpson's powerful Third Symphony, conducted by Horenstein (UNS 225); and for Bernard Herrmann fans his complete opera *Wuthering Heights* (UNB 400, four discs) and the cantata *Moby Dick* (UNS 255), both conducted by the composer. Unicorn has three discs devoted to the contemporary Polish composer Andrzej Panufnik, who has been attracting some attention hereabouts lately: the *Universal Prayer* conducted by Stokowski (RHS 305), four orchestral works conducted by Horenstein (RHS 306), and the *Sinfonia Sacra* and *Sinfonia Rustica* conducted by the composer (RHS 315). There is also a good deal of piano and chamber music, the only recording of the Bruckner Requiem (UNS 210), the English-language *Götterdämmerung* Act III under Reginald Goodall reviewed so enthusiastically by David Hamilton in February 1974 (UNS 245/6, two discs), and of course a fair amount of Furtwängler material not otherwise available. K.F.

compromise was found between this and ordinary drumsticks, which Garaguly seems to use, and produces a perfect soft rustle.

### Symphony No. 3 (1911)

The *Sinfonia Espansiva* I find the most beautiful and passionately lyrical of the cycle, and not only because of the wordless human voices in the second movement. Until now, oddly, this was the only Nielsen symphony never recorded outside Denmark. Its first appearance in the catalogues was Erik Tuxen's 78-rpm set with the Danish State Radio Orchestra, later transferred to a London LP, a gentle, smooth reading of velvety and distant sonic ambience. John Frandsen did the work with the same orchestra in the mid-Fifties, and that rather brash and superficial interpretation was available here on Epic.

The Columbia stereo version by Bernstein and the Royal Danish Orchestra (MS 6769) followed in 1965. It remains one of the truly spectacular and intensely compelling Nielsen performances on disc, even if some have raised eyebrows at the closeup sonics and at Bernstein's enormously scaled reading of the finale, which is marked only *allegro*, not the *allegro espansivo* of the first movement. But that slow tempo must have swayed the natives, for Schmidt's reading comes close to it. Elsewhere the new performance is strong and flowing too, but I do wish that Schmidt had some of Bernstein's skill at pointing up the wry and eerie woodwind effects in the third movement.

### Symphony No. 4 (1916)

As I indicated in my November 1974 review of the Mehta recording of this masterpiece, there have been several good versions, but none wholly definitive. Schmidt doesn't solve the problem, for he is too somber and heavy in the intermezzolike Poco allegretto second movement and he could have a tauter line in the following Poco adagio. The outer movements are powerful and without serious blemish in the engineering.

### Symphony No. 5 (1922)

Music has little to convey the timeless quality of nature quite as the opening of this symphony does. Following the songful Adagio comes the famous struggle with the forces of a lower order of life, symbolized by the snare drum, which must play "as if at all costs to stop the progress of the music." Where else has conflict at all levels and in all dimensions been as keenly depicted? The last of the work's two movements is a swaggering dance of victory, twice interrupted by fugues, the first of which has an absurd cat-chasing-its-tail quality that introduces the satirist in Nielsen that was to flower so fully in the Sixth Symphony.

The Fifth's initial recording was by Tuxen for HMV, appearing to my knowledge only on 78s. Fine as that was, the later Jensen London LP (now available in England, as noted, coupled with the First) was even more tough and massive and quite spectacularly engineered, even by today's standards. The first stereo issue of the symphony was Bernstein's volatile and kinetic reading

with the New York Philharmonic (Columbia MS 6414). Then Nonesuch issued the 1969 Unicorn version by Horenstein (H 71236), apparently the first to use the original version (though the differences I've been able to detect are not terribly major). That release was a great event because of the soaring nobility of the performance the late, great conductor elicited from the New Philharmonia. Recently London issued a straightforward but dryish account by Kletzki and the Suisse Romande (CS 6699), which was no big improvement sonically over that label's older mono Jensen.

Here now is Schmidt, like Horenstein using the urtext (and also much of the same production crew), giving his most emotionally inflected interpretation, with percussionist Michael Frye really drumming up one of the most terrifying assaults in the work's phonographic history. The contrast between the two British-made recordings is instructive: With Schmidt, one is experiencing from inside a surging torrent of human anguish; with Horenstein, one is a mute and transfixed spectator at some unfolding cosmic event.

#### Symphony No. 6 (1925)

*Sinfonia Semplice* is an ironic title for a work of bitter disillusionment, biting anger, and nose-thumbing mockery, but no decline in technical mastery, as Simpson has belatedly recognized. I don't know whether Bartók ever heard this work, but Nielsen's slow movement could

have been the model for the corresponding section of the Hungarian composer's *Divertimento for Strings*.

As in the case of the First Symphony, the two stereo recordings thus far issued have left me sticking to a mono version by Jensen in Mercury's old Tono series. Ormandy's deleted Columbia effort is slick and overbearing and seems to miss the point of the music in every measure, while Landau and his Westchester Symphony (Turnabout TV-S 34182) are simply over their heads technically.

Fortunately Schmidt matches the cold and deft precision timing of Jensen, and the more naturally balanced miking of the new recording lets us hear those icy little bells in true perspective, rather than like something one would note in a department-store elevator—the effect on the old Danish LP. The interpretation on Unicorn, dignified and understated, lets every moment make its intended effect, whether in the inane graciousness of the finale's waltz tune or the irreverent trombone slides of the Humoresque. A crowning masterpiece, given its due at last.

**NIELSEN: Symphonies (6).** London Symphony Orchestra, Ole Schmidt, cond. [Ingolf Gabold and Antony Hodgson, prod.] UNICORN RHS 324/30, \$47.98 (seven discs, manual sequence; includes introduction to the symphonies by Robert Simpson). Symphonies: No. 1, In G minor, Op. 7; No. 2, Op. 16 (*The Four Temperaments*); No. 3, Op. 27 (*Sinfonia Espansiva*) (with Jill Gomez, soprano; Brian Rayner Cook, baritone); No. 4, Op. 29 (*The Inextinguishable*); No. 5, Op. 50; No. 6 (*Sinfonia Semplice*).

## A Pelléas Cast That's All-French and All-Good

Rehearing the "legendary" first complete recording prompts some thoughts on the opera's unique vocal problems.

by Conrad L. Osborne

THIS RECORDING, MADE in Paris during the Occupation (1942), was the first complete inscription of *Pelléas*. It circulated here briefly on 78s after the war and briefly again on the Victor LCT series in the early LP days. It is heartening to see it back, even on an import basis, for although *Pelléas* has been extremely fortunate in its recorded performances this set still has much to offer.

Prior to its appearance, there had been nothing approaching a complete disc performance. There were a four-record Victor album with Charles Panzéra as Pelléas and a six-record set on Columbia. The former has never been on LP, but the latter turned up as Entre RL 3092. Though competent and idiomatic, it has no special secrets to reveal; if you want history for history's sake,

though, it does afford the chance to hear the original Golaud, Hector Dufranne. (It also features one of the bolder segues on record; apparently feeling that Golaud's "*Quels enfants!*" at the end of the Tower Scene was no way to sum up a *Pelléas* collection, the producers tacked on Arkel's "*Si j'étais Dieu, j'aurais pitié du coeur des hommes*," which is about like ending *Bohème* by joining "*O Mimi, tu più*" and "*Mimi!—Mimi!*")

It is only with the two stereo recordings of this opera (the second Ansermet version, on London, and the Boulez, on Columbia) that record companies have moved away from predominantly native casts for this supposedly ultra-French piece. Among the many points made by Boulez in his interesting essay for the Columbia





Roger Désormière—*stressing simplicity and unity.*

booklet, none is more surprising than his minimization of the importance of the work's Frenchness. Perhaps he sought to forestall critical clichés aimed at his Covent Garden cast, or perhaps he wishes to be remembered as the first Frenchman in history to stand innocent of linguistic snobbery. Whatever the case, the Désormière performance offers an excellent test of the point, for of all the existing recordings, it can most easily be characterized as "old-school French," and its casting is formidable.

While I am far from suggesting that only French artists can render these roles, there is, to me, no question that important aspects of the work's performance are far better realized by representative French singers than by all but the most remarkable foreigners. Pronunciation as such is not the really important question. It is a matter of, first, the tensions set up between the meters, rhythms, and inflections of the words as spoken and the words as sung; and, second, the vocal "set" that emerges from the combination of the language and typical French vocal technique.

The French preoccupation with the word in singing (and with the word in the theater, for that matter) has often been commented upon, and, while the question is often exaggerated or facetiously used to cover sins only half-apprehended, it is not a myth. One of the earliest important French treatises on singing (Jean-Baptiste Bérard's *L'Art du Chant*, 1755, available in a translation by Sidney Murray published by the Pro Musica Press, Minneapolis) devotes nearly half its length to matters concerned not simply with vowel formation, but with the demands of articulation and declamation as such. These demands are by no means ignored in classical Italian theory, but the emphasis is peculiarly French and has endured.

The requirements of clear and nuanced articulation, of the exploration of the more subtle tensions between

word and music, conflict to a degree with those of range extension, full development of resonance potential, and vital sustained vocal sound. At least from the time of Lully, there has been a strong tendency in French lyric theater to give the former requirements precedence over the latter. The traditionally French virtues were violated, and for a time overcome, by the Romantic onslaught and the glorious noises of the nineteenth-century grand opera, but the birth and growth of the *mélodie* signaled their survival, and with *Pelléas* they returned to the operatic stage.

In almost all *mélodie* writing after Berlioz (certainly in all the best of it—Fauré, Duparc, Debussy himself, Poulenc) the voice is kept within a relatively restricted compass of an octave plus a third or fourth (something that is by no means true in most Lieder writing), the tessitura sits in the lower-middle range to accommodate articulatory ease, and the basic dynamic scale is intimate. This does not mean that the music should be "spoken" or that a full and beautiful tone, bound into a good legato line (what Gérard Souzay aptly terms "French bel canto"), is not called for. It does imply a technical structure in which a soft, heady texture is worked down into the lower parts of the range. This tends to limit a voice's capacity to sing strongly at either extreme of the compass, and nearly all the accomplished singers of the *mélodie* have been middle-range sopranos or mezzos or lyric baritones—one is hard put to it to think of an exception. The French language, with its nasal diphthongs and "mixed" vowel sounds, further encourages this vocal approach.

The vocal categories created by these technical precepts are the ones written for by Debussy in *Pelléas et Mélisande*. As Boulez observes (and the point is equally valid with respect to the other roles), this places Pelléas in the "classic tenor" category, by which, it must be emphasized, he means the pre-Romantic definition. And the role does cover precisely the tenor range written for by Handel and Mozart—C below middle C to the G above it, with occasional climactic excursions to G sharp and A. But Boulez does not remark the very important differences in these types of vocal writing. In classic writing there is generally a bravura element, a place for brilliance of sound and projective emphasis, a use of sustained vocalization and of wide intervals, that implies a technique adapted to demands of the theater. In *Pelléas* these are all absent almost entirely. The text moves faster or slower, one syllable per note, with hardly a sustained sung vowel; intervals of more than a third startle by their displacement of the usual melodic progression. The roles are written for *mélodie* singers—but *mélodie* singers rudely thrust onto the grand opera stage behind an orchestra of far greater dynamic, harmonic, and coloristic range than classical vocalists ever faced. Further, they are expected to handle the articulatory problems in equalized fashion throughout the range and at a pitch that has risen since classical days.

Thus, very special and specifically French vocal conformations are called for. Frequently the roles of Mélisande, Pelléas, and Golaud are effectively taken by singers ill-suited to almost everything else in operatic repertory, while excellent operatic singers of perfectly good taste sing the parts with vocal comfort but somehow sound "wrong." And foreign singers who pronounce and comprehend French well have difficulty suggesting the pull between music and text; Debussy's

setting is often at its most fascinating and expressive when imposing a rhythmic monotony on lines that, when spoken, have far more variety or when actually narrowing or going against the inflectional range of the spoken line.

On records, several prominent non-French artists have shown real expertise and sensitivity in these areas—Victoria de los Angeles, the Mélisande of the Cluytens performance (Angel mono, deleted), and George London, the Golaud of the second Ansermet effort (London), are in this grouping and bring major voices to bear on their music. On Boulez' own recording, Elisabeth Söderström, Yvonne Minton, and George Shirley all cope with general success, and Söderström and Shirley give highly individual performances of great expressivity. (It should be noted that exactly because he is *not* a tenor of the heady French sort Shirley is able to create some very dramatic, dark-colored moments in the lower part of the range—as at his description of the heavy, damp air in the grotto at the opening of Act III, Scene 3, or the recitation of his father's words at the beginning of Act IV—as well as provide a more authentic climax at "*Je l'ai trouvé*" than most singers are able to manage.)

If one must decide between artists who are exceptional but not French or artists who are French but not exceptional, then no doubt we would usually prefer the former to the latter. In the case of the Désormière recording, the choice isn't forced upon us, because its cast is both all-French and all-excellent. There is no weak point—as each voice enters, a few bars are enough to tell us that the role is in the hands of a singer who is a capable vocalist, a good musician, a sensitive interpreter. Irène Joachim has a bright, solid soprano of real definition: Jacques Jansen owns a lucid, pretty tenor with a touch of metal missing in most of the breed (don't judge him by the later Cluytens recording—he is fifteen years fresher here); the baritone Etcheverry reveals a large, warm baritone of admirable suppleness. The supporting roles are superbly taken: The Geneviève is Germaine Cernay, a singer of major roles (she was a well-known Carmen) who sounds in her imposing prime, though in fact the recording was almost simultaneous with her retirement; the Arkel is Paul Cabanel, a true *basse chantant* who sings a big, smooth line; the Yniold is Leila Ben-Sedira, a light soprano who also sang leading roles in important houses. The role of the Doctor, by the way, is sung by the bass Narçon, who had been the Arkel of the old Columbia excerpts set.

This is not to imply that there are no vocal imperfections. Joachim sometimes has a touch of flutter in her tone; Jansen gets a bit thin and tight with one or two of the high climaxes; and just because Etcheverry is the type of baritone suited to most of the demands of Golaud, he runs into trouble when he tries to be forceful on a top F on an open vowel (at "*Je ne dormirai pas avant avoir la bague*"—but the Fs and F sharp in Act IV, on closed vowels, are fine). On balance, though, this cast has a remarkable consistency of vocal command.

The vocal expertise is hand in glove with the un-self-conscious ease of the interpretations. The question, I think, is not whether or not there is a mist over the work, but whence it arises. The mist is very much to the point, for it is created by the characters, who spend nearly all their time attempting to evade responsibility for actions they wish to take.

In the fog and shadow of their self-delusions, things are very mysterious and many accidents happen, all of which turns out to be perfectly in accord with the obvious but unacknowledged wishes of the characters. The performers must suggest that, on some level, the characters sense what they are about but are at pains to hide the knowledge from themselves and each other. Their conversations thus proceed in a natural and simple fashion, marked by brief stops and hesitations or by quick little changes of subject when things get too warm, and the sense of this is fluently conveyed by Désormière's singers—the scenes fall into place without strain or special emphasis.

The conductor's reading reflects the same basic approach. Generally quite broad and deliberate, it places a stress on the simplicity and unity of the melodic gestures, and on the sung line (in the orchestra as well as on-stage), as the dominant element in the music. This is reinforced by the nature of the recording, which of course does not have the range and depth of the more recent ones and which places the singers quite close, so that except in the interludes the orchestra assumes an accompanimental position behind the voices. Unquestionably this is a disadvantage, for it is the orchestra that provides not simply the texture, or tonal environment, but also much of the developing inner drama so explicitly avoided by the characters.

It is in this latter capacity that the Boulez reading, through its precision of small melodic gestures and rhythmic figures, is so often illuminative. I confess that the Boulez performance still seems to me a bit of a fuss. I find myself absorbed and admiring from moment to moment but apt, at the end of a scene, to have felt it didn't quite happen—the moments happened, but the scene did not. Everyone tries a little too hard, there is too much demonstration. The case is not strengthened by the fact that both the Golaud of Donald MacIntyre and the Arkel of David Ward are the least successful attempts at those roles on record, despite their obvious application to the task. It is a performance of much interest and many beauties, worth hearing for the lucidity and elegance of its orchestral playing, the thoughtfulness of its approach.

The Désormière performance and recording could not be more different. Because of the age of the sound, it will not be the choice for most collectors who can accommodate only one version. But for those with room for an alternative to one of the more up-to-date recordings, and for those with a particular interest in a performance in which the burden of the drama is carried with ease by a strong, stylish cast, this is a welcome and valuable re-entry. The pressings (in manual sequence) have traces of echo at scattered moments. The accompanying booklet has some annotations, in French only, but no libretto.

**DEBUSSY: Pelléas et Mélisande.**

Mélisande  
Pelléas  
Golaud  
Arkel  
Geneviève  
Yniold  
Doctor

Irène Joachim (s)  
Jacques Jansen (t)  
H. Etcheverry (b)  
Paul Cabanel (bs)  
Germaine Cernay (ms)  
Leila Ben-Sedira (s)  
A. Narçon (bs)

Choeurs Yvonne Gouverné; orchestra, Roger Désormière, cond. EMI ODEON 2C 153 12513/5, \$23.94 (three discs, rechanneled, manual sequence) [recorded 1942] (distributed by Peters International, 600 Eighth Ave., New York, N.Y.).



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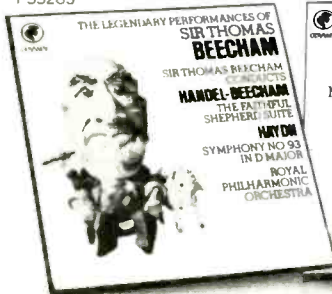
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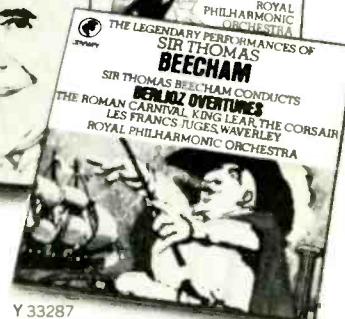
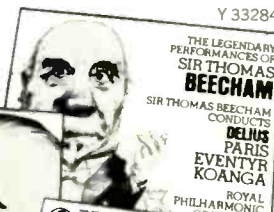
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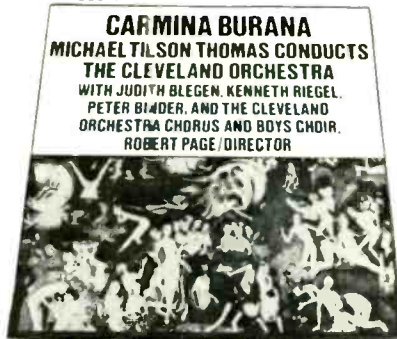
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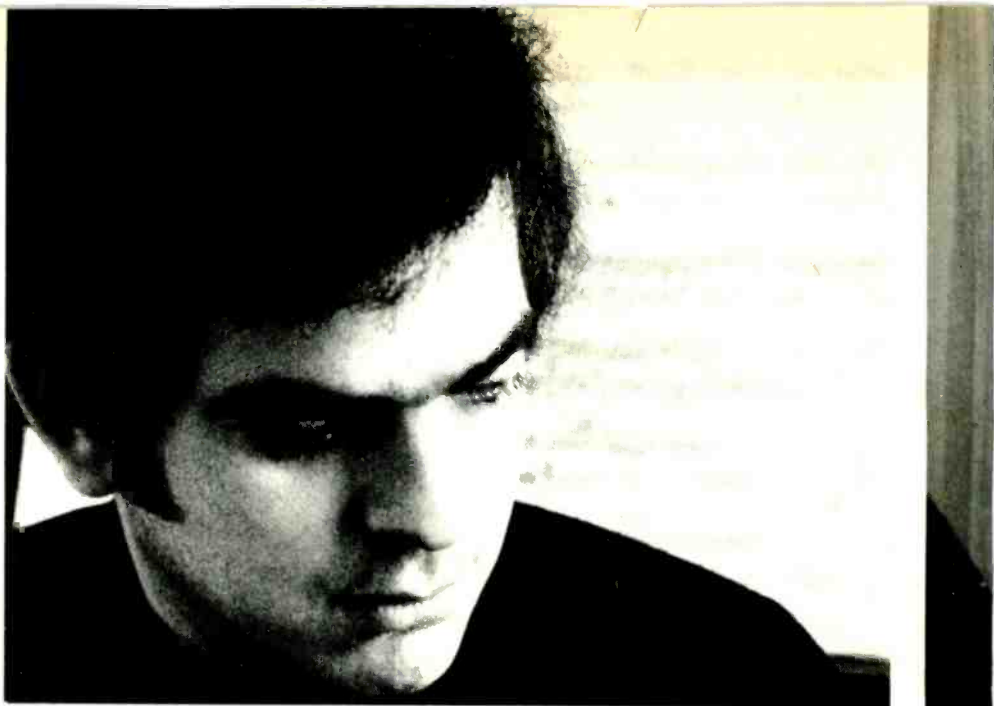
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## classical

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**B** **BARTÓK: Duos for Two Violins (44).** Lorand Fenyves and Victor Martin, violins. MUSICAL HERITAGE MHS 1722; \$3.50 (Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

Comparison  
 Ajtay Kuttner

Bartók 907

Bartók is unique among major composers in that he maintained throughout his career an interest in writing music for children, designed especially for pedagogical purposes. Since he was himself a pianist, who made his living for a significant portion of his life teaching his instrument, it is not surprising that most of his output in this area was limited to pieces for piano. Best known of these are of course the six volumes entitled *Mikrokosmos*, but there are many sets of a similar nature—e.g., *For Children, First Term at the Piano*, and the *Fifteen Hungarian Peasant Songs*.

Unfortunately, Bartók wrote only one set of pedagogical pieces for an instrument other than his own: the forty-four duos for two violins. Arranged (like *Mikrokosmos*) in order of ascending difficulty, they are masterpieces of their type. Although each is written so as to concentrate on a special technical problem, such as a particular mode of articulation, one never senses that the composer is writing down to his performers.

Each little piece makes a serious, if often simple, musical statement; and each is distinctly contemporary and specifically Bartókian in both sound and character. Moreover, the forty-four duos reveal an amazing variety: There is a wealth of different textural arrangements, and many different compositional techniques (canon, simultaneous combination of different modes or meters, etc.) are illustrated. As in all of Bartók's instructional music, much of the material here is derived from folksong, but, as is so frequently the case with this composer, the folk elements are so beautifully integrated into the compositional style that one is scarcely conscious of their presence.

This new recording of the duos by violinists Lorand Fenyves and Victor Martin serves the set very well. The players present the music in a generally straightforward manner that will

provide a helpful model for young violinists struggling with the pieces. Since the work is performed in its published order, however, there is a problem from the listener's point of view: The methodical progression from the simple to the more complex is hardly conducive to formal variety.

In the old Victor Ajtay-Michael Kuttner version, still listed in Schwann-2, the set is arranged so that it begins and ends with more difficult pieces, the easier ones being distributed throughout the middle. This is certainly preferable for concert purposes, but unfortunately the sound quality there is not up to that of the new version. The latter, recorded in Spain, is excellent.

R.P.M.

**BARTÓK: For Children, Vols. 1-2.** Ylva Novik, piano. TOSHIBA 7032 and 7033, \$5.00 each.

**BARTÓK: Mikrokosmos (complete).** Ylva Novik, piano. [M. Hanada, prod.] TOSHIBA TS 7042/3, \$10.00 (two discs, manual sequence).

(Both available from Dano Co., 4805 Grant-ham Rd., Chevy Chase, Md. 20015.)

*For Children*, composed in 1908-10, is music that cannot be fully understood without some acquaintance with Hungarian folk music. The folk elements are not "arranged" or "elaborated," but are melted into the style; they mirror the innermost world, the spirit of age-old aboriginal music, reflected in the strong inclination to pentatonic melodies. Many of these melodies are neither major nor minor, but in the modal vein of East European folksong.

While these pieces seem simple, they are also very sophisticated and full of melodic, harmonic, and rhythmic subtleties; the usual pianistic approach to "little pieces" falls far short. There is a nervous energy in the smallest of them, the melodies are intensive, the harmonies organic, not experimental, and to articulate the plain lines properly the performer must summon his whole arsenal of musicianship.

Ylva Novik does only partial justice to these artistic requirements, for she sentimentalizes what is straightforward music having little in

### Explanation of symbols

Classical:

**B** Budget  
**H** Historical  
**R** Reissue

Recorded tape:

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





Polydor International

**Stuart Burrows**  
*A mellifluous Faust.*

common with Romantic piano pieces. Many years ago I frequently heard these pieces played by children for Bartók, who urged them to avoid any pussyfooting—he wanted a solid and often percussive sound. Indeed, these compositions count upon the bright innocence of children unspoiled by “educational materials.” (Bartók customarily urged them to play Bach inventions, Scarlatti, etc., and avoid the usual bland fare).

Novik employs rubato—as she should—but in this music the rubato is quite different from the type used in the nineteenth century. Cadences must be positive and snappy, not splayed out; pauses before the last chords are taboo; chords must not be separated from their melodic tones. On the other hand, there should be good variety of tempo, even within phrases. Novik plays well, but she is not quite sure of herself idiomatically. The modal melodies are indifferently phrased, and her tone is somewhat neutral, not the narrative tone of the folk tale that is obviously indicated. This music too has a *tempo giusto* as in the eighteenth century, which in both instances is difficult to indicate even with the metronome.

*Mikrokosmos* starts inauspiciously. Knowledge of Gregorian chant would have helped the pianist to delineate these monophonic melodies; in her rendition they are dull and lifeless. Not altogether surprisingly, she does much better with the technically difficult numbers in the last third of the set. These are étudielike modern piano pieces, a style into which our younger pianists are born. Moreover, in this part of *Mikrokosmos* (composed in 1937) Bartók returns to a more conventional idiom. Now Novik's tone acquires more substance and color, her rhythm sharpens, she displays agility and a nice *leggiero*, so what started as a dull litany ends in an enjoyable performance.

These discs are a Japanese release, with only the titles given in English. The recording itself offers good sound, though it is somewhat marred by echo of both varieties. P.H.L.

**BEETHOVEN:** Sonatas for Piano: No. 21, in C, Op. 53 (*Waldstein*); No. 30, in E, Op. 109. Antonio Barbosa, piano. [E. Alan Silver,

prod.] CONNOISSEUR SOCIETY CSQ 2068, \$6.98 (SQ-encoded disc).

It is hard to believe that these two performances come from the same player.

Barbosa's *Waldstein* is, on the whole, rather successful. While his greatest affinity is for swashbuckling Romanticism rather than detailed classicism, he displays commendable attention to detail. This is a rather rhetorical reading, and, though certain edges are rounded off in a too generalized manner, enough angularity remains, along with such niceties as the unusual on-the-beat execution of appoggiaturas in the first movement, the careful delineation of inner voices in the Adagio, and the correct placement of the crucial sforzandos near the end of the rondo. Barbosa also seems (it is difficult to tell without visual aid) to play the octaves glissando and to hold the sustaining pedal through the changing chords as directed by the composer. In the third return of the rondo theme he follows the manuscript over the first printed edition, retaining the loud-soft alternation that the standard version smooths away to a constant *piano*; I couldn't agree more—this variant is much more effectively dramatic.

I suspect that Barbosa has not lived with Op. 109 as long. In any event, the performance shows little of the insight of the *Waldstein*. The first movement progresses in a tinkly, prosaic manner, with more emphasis on individual notes than on sentences and paragraphs. The Prestissimo (which, curiously, is listed neither on the record label nor in the timings) gets a suitably spirited tempo and some clean playing, but once again sounds more like pianism than music-making. The variations are marked *andante molto cantabile ed espressivo*, but Barbosa ought to be reminded that *andante* doesn't mean slow. The performance drags when it doesn't actually disintegrate into episodes. Connoisseur Society is doing its obviously talented young artist a disservice by recording him too soon in such demanding repertory.

The instrument itself has a rather drab tone (the treble especially thins out unpleasantly), which is even more damaging in the lyrical Op. 109 than in the sturdily extroverted *Waldstein*. And once again the Connoisseur Society pressing is substandard. H.G.

**BEETHOVEN:** Sonata for Piano, No. 7; Variations in C minor, WoO. 80; Bagatelle "für Elise"; Rondo a capriccio, Op. 129—See Franck: Symphonic Variations.

**BEDFORD:** Tentacles of the Dark Nebula—See Lutoslawski: Paroles Tisséées.

**BERKELEY:** Four Ronsard Sonnets—See Lutoslawski: Paroles Tisséées.

**BERLIOZ:** La Damnation de Faust, Op. 24.

Marguerite	Edith Mathis (s)
Faust	Stuart Burrows (t)
Mephistophélès	Donald McIntyre (b)
Brander	Thomas Paul (bs)

Tanglewood Festival Chorus; Boston Boy Choir; Boston Symphony Orchestra, Seiji Ozawa, cond. [Thomas W. Mowrey, prod.] DEUTSCHE GRAMMOPHON 2709 048, \$23.94 (three discs, manual sequence).

When I first heard of DG's intention to record the major Berlioz works in Boston with Seiji Ozawa, I was dubious—not because of any lack of respect for either conductor or orchestra, but because the existence of Colin Davis' really first-rate recordings would seem to have pre-empted the market for some time. Why spend hard-to-come-by resources on duplicating that magisterial series for what will probably be a limited number of purchasers, unless, of course, DG could offer something rather special to justify the duplication, to cajole buyers into acquiring a second *Damnation* and whatever else is to follow?

A big "unless," and not really filled by this first installment. True, a good deal of Stuart Burrows' mellifluous Faust must be accounted superior to the somewhat strained efforts of Nicolai Gedda, though when the crunch comes in "*Nature immense*" the Welsh tenor can't quite muster his counterpart's sheer authority. (He also runs into some discomfort over the top C sharp in the love duet, but this is a quickly passing flaw.)

Although Edith Mathis is a wonderful, musicianly artist, her voice is all wrong for Marguerite: The part's top notes, where we should sense a certain strain, give her no difficulty at all, while the lower-register writing, which represents the character's vocal "home base," as it were, drives her into pushing her tone to a point where a palpable beat enters the sound. For all its skill and sensitivity, this performance misses the point. And Donald McIntyre, in rather good voice, never conveys much of the volatile nastiness of his part.

But then, little about this performance can be called volatile; hardly ever does the choral or orchestral material fizz along with true Berliozian verve, accurately though most of it is executed (here and there, notably in the *Mémoires des Feux-Follets*, one could wish for better wind intonation and ensemble). Little of the phrasing has reach and thrust; everything just lies there—you know it will get to the end, but you don't feel any sense of destination.

The recorded sound is "imposing"—that is, a brave, but not entirely clear, noise. There's a good deal of miasma floating around the hall, especially in the choral episodes (e.g., the chorus of students comes up mostly a generalized fog of B flat major).

I'm sure that in the concert hall this performance had its points—indeed, the opportunity to hear a big Berlioz score "live," even in a performance rather less good than this one, is not something I would pass up. When it comes to records, however my allegiances will stay with the Davis set (Philips 6703 042). D.H.

**BIZET:** *Carmen*—See Verdi: *Rigoletto*.

**COUPERIN:** Les Nations. Quadro Amsterdam (Frans Brügger, flute and recorder; Jaap Schröder, violin; Anner Bylisma, cello; Gustav Leonhardt, harpsichord); with Marie Leonhardt, violin; Frans Vester, flute. TELEFUNKEN TK 11550, \$13.96 (two discs, manual sequence) [from SAWT 9476 and 9546, 1969].

La Française; L'Espagnole; L'Impériale; La Piémontoise. *Comparison:* Dard Oiseau OLS 137/8

François Couperin's set of four *ordres* called *Les Nations, Sonades et Suites de Simphonies*



*en Trio* was published in 1726, though some of the pieces were actually written more than thirty years earlier. In 1692 Couperin had composed some *sonate da chiesa* in the Italian manner, using the similar works of Corelli as a model. They were predominantly contrapuntal in style and comprised six to eight contrasting movements, played without interruption. Later it occurred to him to add to each of these "Italian" sonatas a suite of dances in the French style in order to achieve a "réunion des goûts." To further emphasize the internationalism, he named the sonatas after four of France's nearby nations.

Couperin's published score calls for two "dessus" (melody) instruments, a "basse d'archet" (bowed bass), and a keyboard instrument, leaving it to the performers to choose flutes or violins (or oboes?) for the "dessus" parts, cello or gamba for the bass, and harpsichord or organ for the figured bass part. Thurston Dart, in the Oiseau-Lyre recordings, uses two violins, gamba, and harpsichord throughout; whereas Leonhardt, in this newer Telefunken set, has two flutes (and a recorder) and two violins to share the upper parts, and a cello and harpsichord for the bass.

The Dart recordings were made in the early '60s and were reissued about a year ago. Dart was a brilliant musicologist as well as a gifted performer, and his vigorous and incisive readings of these fascinating pieces are among his very best. In the early '60s these performances were really quite daring and controversial, with their elaborate ornamentation and many rhythmic alterations, and even today there are few performers who understand the stylistic peculiarities of this music as well as Dart did then.

Leonhardt's Telefunken recordings were made in 1968 and originally released on two single discs (SAWT 9476 and 9546). The Amsterdam-based group turns in even more vigorous, more highly polished, and better sounding performances than Dart's ensemble. It frequently chooses even faster tempos, and its ensemble playing is utterly perfect. The recorded sound, too, is more modern, though the Oiseau-Lyre sound is also quite good. Leonhardt and his players are scholars and experts on early music and understand perfectly the stylistic requirements of Couperin's music.

It would appear that Dart's recording has been superseded by this superb new (well, newer) Telefunken set, but there are some intangibles involved that are difficult to describe. Perhaps because Dart made these recordings more than a decade ago, when so few people understood what he was up to, there's a certain cockiness or audacity in his performances, especially with regard to the variety of rhythmic alterations, compared to which the Telefunken recordings sound rather staid and conservative. It's that feeling of adventure, the challenge of sailing uncharted seas, that makes his performances so special. Both recordings are superb, and I'm glad to have them, but it is clear that Dart's version is the one I'll return to most often. C.F.G.

**DEBUSSY:** *Orchestral Works*, Albums 1-2. Orchestre National de l'ORTF, Jean Martinon, cond. [René Challan, prod.] ANGEL S 37064 and S 37065, \$6.98 each.

**Album 1:** *Children's Corner Suite* (orch. Caplet); *Petite Suite* (orch. Busser); *Danse (Tarentelle styrienne)* (orch. Ravel); *La plus que lente* (with John Leach, cimbalom); *Berceuse héroïque*.



Jean Martinon—Debussy with plasticity and warmth.

**Album 2:** *Fantasy for Piano and Orchestra* (with Aldo Ciccolini); *Rhapsody for Clarinet and Orchestra* (with Guy Dangain); *Rhapsody for Saxophone and Orchestra* (with Jean-Marie Londeix); *Dances sacrées et profanes* (with Marie-Claire Jamet, harp).

**Comparison:**  
Froment/Luxemburg Radio Orch.  
Vox SVBX 5127, 5128; Can. CE 31069

In a prophecy that will go down with the 1948 Dewey election-victory forecast, I concluded my October 1974 review of the mostly uninspiring Froment/Vox Debussy orchestral survey: "It may even be unrealistic to hope that the job will be someday done even better."

Unrealistic or not, someday seems to have arrived. Jean Martinon is today's ranking French conductor, and whatever the shortcomings of the National it is an orchestra of fuller tone and greater élan than Froment's Luxemburgers. Angel's sound too has more body than Vox's, and, more significant, Angel has made what I consider generally more sensible decisions about what to include.

The Martinon survey, which is being released here on single discs (Albums 1 and 2 are reviewed here; Album 3, scheduled for March, will contain the *Images* and *Jeux*), has already appeared in England as a five-disc set. Though Froment takes seven discs (two Vox Boxes plus a Candide single), Vox offers only three works not recorded by Angel, while Angel offers four not included by Vox—all, as it happens, in Albums 1 and 2.

Two of Angel's omissions are unexceptionable. There was little reason for Vox's inclusion of two orchestral excerpts from *L'Enfant prodigue* and even less justification for Froment's hybrid *mélange* from *Le Martyre de Saint Sébastien*. I do, however, regret the absence of the much neglected *Le Triomphe de Bacchus*. There is considerable compensation, though, in Angel's offering of one work inexplicably omitted by Vox—the exquisite little *Dances sacrées et profanes* (Album 2)—and three works excluded rather arbitrarily by Vox because they were not orchestrated by Debussy (a rule by no means strictly adhered to): the *Children's Corner Suite*, *Petite Suite*, and *Danse* (all on Album 1).

Not everyone will want the Caplet orchestration of *Children's Corner*. The six movements thereof are highly pianistic ("Gradus ad Parnassum" by definition) and ought to be

heard that way. Caplet did succeed, however, in creating a charming atmosphere in "Serenade for the Doll" and effectively used the obvious low-strings and wind solutions, respectively, for "Jimbo's Lullaby" and "The Little Shepherd." Martinon makes a strong case for Caplet's work.

Busser's orchestration of the *Petite Suite* is better known, and deservedly so. I believe it suits the choreographic grace and gentleness of the music even better than did the two-piano original. Unfortunately, this isn't one of Martinon's better performances, for there is untidy ensemble and the rhythmic arteries seem clotted. Ansermet (London CS 6227, coupled with various items by Fauré) is recommended for those in search of just this score, though even he has been surpassed by Paray (on a deleted Mercury stereo disc) and Reiner/NBC (on an RCA mono classic).

Ravel's scoring of the little *Danse (Tarentelle styrienne)* is one of my favorite examples of quintessential Gallic sparkle.

The remaining two items on Album 1, also orchestrations of piano pieces, were in the Vox series, because Debussy did the orchestrating himself. Martinon plays the waltz *La plus que lente* more slowly and sensuously, and the strangely touching *Berceuse héroïque* too is more appropriately grave than in Froment's nervous and unsteady rendition.

Martinon's Album 2 competes directly with the Froment single disc of the piano fantasy and clarinet and saxophone rhapsodies, except that Angel includes, as noted, the *Dances sacrées et profanes*. Saxophonist Jean-Marie Londeix, who also appeared with Froment, here attains a mellower and more suavely shaded tone color. Angel's clarinetist, Guy Dangain, gives a bolder, more fluent interpretation than Candide's Serge Dangain (any relation?). The plasticity and warmth of Martinon's views on this literature extend to the two *Dances*, which have a fine lilt, but here some may prefer the more severe and tough-minded classicism of Boulez/Cleveland (Columbia MS 7362).

I have mixed reactions to Angel's piano fantasy, which takes up all of Side 1. Aldo Ciccolini's touch is brusque and hammerlike, his phrasing fiftily angular, in a piece that calls more for the easy and unostentatious legato of



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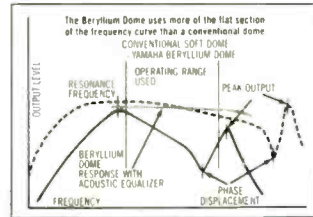
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Marylène Dosse (Candide) or Jean-Rudolphe Kars (London CS 6657, coupled with the Delius concerto). Also, the piano has a distinctly brittle clang. However, Froment's conducting is so pale and dry (and Gibson's for Kars a bit too refined and smoothed out) that Martinon's bold, sweeping rendition, with its gleamingly "French" orchestral sound, has to take pride of place. A.C.

**DEBUSSY:** Pelléas et Mélisande. For a feature review, see page 76.

**ELGAR:** Enigma Variations, Op. 36. **R. STRAUSS:** Don Juan, Op. 20. London Philharmonic Orchestra (in the Elgar), Concertgebouw Orchestra (in the Strauss), Bernard Haitink, cond. PHILIPS 6500 481, \$7.98.

The present coupling represents two of the most recent streams flowing into the impressively accumulating reservoir of Haitink's recorded repertory: Richard Strauss tone poems and favorite English orchestral works. The *Don Juan*, with the conductor's Amsterdam Concertgebouw, matches the exceptionally high executant and technical standards set by their recent magisterial *Also sprach Zarathustra* and so must rank among the finest versions, lacking only something in the way of melodramatic frenzy that many romantically minded listeners demand here. Haitink's Elgar, for which he wisely shifts to "his" other orchestral, the London Philharmonic, was foreshadowed by his 1971 Holst *Planets* with the same orchestra and reveals similar stylistic

affinities as well as the conductor's characteristic eloquence and complete surety of control.

The *Enigma Variations* have been so long associated with the generally more heart-on-sleeve Barbirolli, Boult, and Sargent readings that many aficionados of the work may find Haitink unduly reserved at first hearing. But before long even they are likely to realize that his less overtly expressive approach is in actuality more robust and dramatically persuasive than the more familiar ones. In any case, none of the earlier versions comes close to this one's tonal splendor. Here even the bombast of the final, autobiographical variations (so incongruously contrasted with the scoring restraint of the rest of the work) is at least spectacularly awesome sonically. R.D.D.

**FRANCK:** Symphonic Variations. **LISZT:** Totentanz. André Watts, piano; London Symphony Orchestra, Erich Leinsdorf, cond. [Paul Myers, prod.] COLUMBIA M 33072, \$6.98. Tape: ●● MT 33072, \$7.98; ● MA 33072, \$7.98. Quadriphonic: MQ 33072 (SQ-encoded disc), \$7.98; MAQ 33072 (Q-8 cartridge), \$7.98.

**TCHAIKOVSKY:** Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23. André Watts, piano; New York Philharmonic, Leonard Bernstein, cond. [John McClure, prod.] COLUMBIA M 33071, \$6.98. Tape: ●● MT 33071, \$7.98; ● MA 33071, \$7.98. Quadriphonic: MQ 33071 (SQ-encoded disc), \$7.98; MAQ 33071 (Q-8 cartridge), \$7.98.

**BEETHOVEN:** Sonata for Piano, No. 7, in D, Op. 10, No. 3; Variations (32) in C minor, WoO. 80; Bagatelle "für Elise"; Rondo a

capriccio, in G, Op. 129 (*Rage over a lost penny*). André Watts, piano. [John Corigliano, prod.] COLUMBIA M 33074, \$6.98.

**SCHUBERT:** Fantasy in C, D. 760 (*Wanderer*); Sonata for Piano, in A minor, D. 784; Waltzes (12), D. 145. André Watts, piano. [Paul Myers, prod.] COLUMBIA M 33073, \$6.98.

Of these four new André Watts releases, one—the Franck/Liszt coupling—warrants an enthusiastic recommendation. The Liszt *Totentanz* is especially brilliant. Here is a piece that can absorb Watts's high-voltage technique without harm. What bravura he brings to its pages! The octave passages are particularly impressive in their blazing speed and accuracy. But Watts, thankfully, sees more in the piece than mere possibilities for display: He realizes the intellect behind these *Dies Irae* variations, the jagged textures, the daring harmonic innovations, the brooding experimentation that foreshadows not only the later Liszt, but the piano music of Debussy, Bartók, and Kodály as well.

The Franck may not be as tonally supple as in some readings—the recent De Larrocha (London CS 6818) and the ancient Cortot/Ronald and Gieseking/Mengelberg particularly come to mind. But, as in the Liszt, Watts appears to be using an instrument with more vibrant coloristic resources than on these other records, and his clear-cut phrasing and digital accuracy are always welcome.

Leinsdorf is a splendid partner. He leads both scores with power and efficiency, getting wonderfully clean attacks and releases from his players. Brilliant, airy, well-defined sound

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'oo—and the best pressing of the four discs.

Bernstein is obviously the dominant partner in the Tchaikovsky concerto, and it is he, rather than Watts, who sets the (wrong) pace of the performance. This is the Tchaikovsky B flat minor as Klemperer might have done it, which is, I suppose, preferable to the way Bernstein has done it—with Entremont on disc or with Gilels at a 1955 U.N. concert. The tempos may be slow to the point of utter stagnation and the structural aspects of the work unearthed with creaking rigor, but at least the textures are reasonably clear this time and there is none of that gushing sentimentality of yore. The New York Philharmonic plays better this time too, though there is one notably bad patch of sloppy ensemble (first-movement recapitulation, second theme) that should have been remade.

Watts supplies accurate solo playing but little that is memorable. His tone is monochromatic and unimaginatively voiced. Conductor and pianist were apparently seeking breadth and monumentality, but they wound up sounding merely listless and lumbering.

Some of the Beethoven and Schubert solo pieces have no doubt been in the Columbia icebox for a while, perhaps going back as far as 1966, when Watts played the Beethoven Op. 10, No. 3 Sonata and the *Wanderer* Fantasy at Philharmonic Hall. In any event, the recorded Beethoven seems better judged than that live performance, though the Schubert suffers from many of the immaturities of phrase and pacing I recall.

The Beethoven sonata receives an honest, robust reading with clean fingerwork and suitably brisk tempos in the outer movements. The weak spot is the great Largo e mesto, which is a trifle literal in its phrasing and flinty in sound. The succeeding scherzo begins in a rather glib, brittle fashion—almost as if the pianist were totally unaffected by the movement just played. The recent versions of Ashkenazy (London) and Hungerford (Vanguard) and the great older ones of Arrau (Philips) and Schnabel (Seraphim) are all, in their various ways, more magical and perceptive.

The so-called *Rage over a lost penny*, on the other hand, is brilliantly done. The tempo is again very fast—in the Schnabel manner—and yet always controlled and articulated. This is a performance full of scurry and humor, but the logical internal development of the thematic material is also beautifully dealt with.

The C minor Variations, which need a chameleonlike solidity tempered by an instinctive yield and flow in the more lyrical episodes, suffer from some rather arbitrary distortions of tempo and, in general, from pianism that tends toward brittle efficiency and metronomic rigidity (despite the attempted "expressive" rubatos). *Für Elise* is rather wan and precious; moreover, Watts opts for a recurrent D instead of E, whose authenticity I question even though it appears in the usually reliable Henle text.

The Schubert disc begins with a series of waltzes played in a rather artful, overly pointed way. The worst performances of "Viennese" music, of course, are those from Viennese musicians, but foreigners are catching on. I wish Watts had followed his natural bent and torn through these vignettes in an unfussy, metronomic manner. At least the performances would have been less pretentious.

The *Wanderer* Fantasy lacks the big line. Watts inserts diminuendos at climactic places instead of continuing to build fearlessly to his

harmonic destination. Slow sections go limp (and thus become tinged with sentimentality), and many of the bravura sections forge ahead without any real feeling of pulse or rhythmic definition. This is a terribly difficult virtuoso piece, of course, and Watts, to his credit, does furnish fleet fingerwork and some textual niceties—e.g., he changes the D sharp to D natural in the last measure of the second movement (which makes far more harmonic sense than the "misprint" version did).

When will Columbia reissue the finest *Wanderer* of all: the performance by Watts's teacher, Leon Fleisher? H.G.

**B** **GERSHWIN:** *Orchestral Works*. Jeffrey Siegel, piano\*; St. Louis Symphony Orchestra, Leonard Slatkin, cond. Vox QSVBX 5132. \$10.98 (three QS-encoded discs).

An American in Paris; Catfish Row; Concerto for Piano and Orchestra. In F\*; Cuban Overture; Lullaby; Promenade; Rhapsody in Blue\*; Second Rhapsody\*; Variations on "I Got Rhythm"\*

We hear a lot about performance practices in the sixteenth and seventeenth centuries, but this album would benefit from more attention to performance practices in the 1920s and '30s. I don't suggest that its contents are significantly worse—or better—than most Gershwin performances one encounters in the schedules of American symphony orchestras. They are, distressingly, typical of such events, with competent, conservatory-type musicianship applied to works that demand the flexible, quasi-improvisatory playing of the well-seasoned sideman; in consequence, they are slightly solemn, square, and pretentious when they ought to sing and swing.

Banish once and for all the idea that a young American conductor of great talent, which Leonard Slatkin undoubtedly is, automatically knows how to play Gershwin. The period is not part of his direct life experience, and his approach is through study—precisely the same way he would approach Vivaldi. Pianist Jeffrey Siegel is somewhat more deeply into the idiom, but not much. Both profitably could have studied the recorded legacy of the composer and his times; if they did, it didn't take, and one begins to wonder whether a generation reared on rock can learn to play the older jazz style with the necessary freedom and insight.

This collection has in its favor comprehensiveness and price; in addition, despite the multiplicity of listings in Schwann, there is very little around in up-to-date sound that doesn't have the same faults—or worse. Thus Siegel/Slatkin may not be ideal, but Leonard Bernstein is about the only one who can give them serious competition, and he has recorded only part of this material (*American in Paris* and the *Rhapsody*, on Columbia MS 6091 or M 31804). The *Promenade*, a most attractive little work, does not seem to be otherwise available, and any serious Gershwin admirer will want it, especially since this is one of the best performances in the set. Now that Gershwin by Gershwin is readily at hand, that is the place to begin, but Siegel and Slatkin are a sensible place to go next.

Technically, although the set is issued in QS (or RM) quad, the four-channel playback with decoding is only slightly different from the simple, undecoded distribution of the material among four speakers. No big thrills here. The orchestra and pianist are in the middle

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distance, the perspective of a balcony seat in a resonant hall, and a number of moments would have benefited from closer mike placement. But over-all the sound is pleasant, if unspectacular, and certainly adequate to put the performances across. R.C.M.

**HANDEL:** Suites for Harpsichord (8). Colin Tilney, harpsichord. [Heinz Wildhagen, prod.] ARCHIV 2533 168 and 2533 169, \$7.98 each.

2533 168: No. 2, in F; No. 4, in E minor; No. 5, in E; No. 8, in F minor.

2533 169: No. 1, in A; No. 3, in D minor; No. 6, in F sharp minor; No. 7, in G minor.

Comparisons:

Gould (Nos. 1-4)

Hamilton (Nos. 3, 7)

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Delos 15322

After Glenn Gould's recording of the first four Handel harpsichord suites appeared in early 1973, I remarked that both the pieces and Gould's performances were of such high quality that they might well bring about a revival of interest in Handel's keyboard music. At that time the only recordings available of any of the suites were included as single items in collections of miscellaneous keyboard works. Of course whether the Gould recording has actually been responsible is impossible to say, but since then we have had offerings by Malcolm Hamilton of two suites and the G major Chaconne, and now this two-volume Archiv release with Colin Tilney of all eight suites from the 1720 collection. (Ten additional suites were published later, in the 1730s.)

Tilney, unlike Gould and Hamilton, performs the pieces on baroque harpsichords: Nos. 1, 3, 6, and 7 on a two-manual instrument built by Christian Zell in 1728, and Nos. 2, 4, 5, and 8 on a single-manual instrument built by Johann Christoph Fleischer in 1710. His playing suits these older instruments, which are more limited in timbre (at least in respect to registrational possibilities), extremely well; he plays in an intimate, flexible manner that is nicely scaled to the possibilities of the medium. I miss at times the more aggressive, exciting approach of Gould and Hamilton, yet there is a charm to the simplicity of Tilney's readings that is most attractive.

I do wish, however, that he could have been more venturesome and inventive in matters of ornamentation. True, Tilney elaborates occasionally, particularly on repeats, but always within an extremely confined range. Another minus, to my mind, is his love of *notes inégales* in places where steady sixteenths are indicated (e.g., in the Allemande of Suite No. 3); used judiciously, these dotted rhythms can provide a welcome means for enlivening the musical surface (and they were undoubtedly so employed by Handel's contemporaries), but when overdone the effect can become turgid and relentless.

These are relatively minor matters compared with the good points on these discs, both of which are warmly recommended. They confirm my earlier impression that these suites constitute some of the finest music in the baroque keyboard literature. And I suspect that we will be hearing them more and more often in coming years. R.P.M.

**IVES:** Music for Theater Orchestra. Yale Theater Orchestra, James Sinclair, cond. [Lawrence Morton, prod.] COLUMBIA M



Witold Lutoslawski—A most effective piece for Peter Pears.

32969, \$6.98. Quadriphonic: MQ 32969 (SQ-encoded disc), \$7.98; MAQ 32969 (Q-8 cartridge), \$7.98.

Charlie Rutlage: Chromatimelodtune; Country Band March; Evening; Fugue in Four Keys on "The Shining Shore"; Gyp the Blood or Hearst!? Which Is Worst?; Holiday Quickstep; March II; March III; Mists; An Old Song De-ranged; Overture and March "1776"; Remembrance; The Swimmers.

One of the many ways in which Ives broke with tradition, at least what we now think of as the nineteenth-century musical "establishment," was his use of small pickup groups of performers whose composition was determined mainly by the instruments that were at hand, rather than by some predefined ideal of ensemble sound. Ives referred to these ensembles as "theater orchestras," since theaters in those days always had some such band of players to supply music for their stage performances. As he once noted: "The makeup of the average theater orchestra... depended somewhat on what players and instruments happened to be around. Its size would run from four or five to fifteen or twenty, and the four or five often had to do the job of twenty...."

Ives's interest in these ensembles goes back at least as far as his Yale days in the 1890s. In this respect, as in so many others, his musical inclinations proved to be remarkably prophetic: His better-known European contemporaries were to develop similar interests but only considerably later. Certainly one reason for Ives's use of these groups was purely practical. As a young, unknown composer devoted to musical experimentation, symphony orchestras were not available to him as a forum for his work. Theater orchestras, on the other hand, were commonplace in New Haven, as well as elsewhere; and for a small sum of money, or simply out of friendship, the players were usually willing to try out pieces for him. But this is only a partial explanation. Perhaps even more important was the fact that the kind of music Ives was interested in, music that—despite its manifold complexities—was deeply rooted in the popular music of his day, was eminently

suited to these motley instrumental combinations.

Although many of the theater pieces have previously been recorded, this new Columbia release brings first recordings of fourteen compositions, at least in the versions offered here. Ives left most of his scores in a decidedly disorganized state at the time of his death, and all of the present pieces have only recently been edited—by John Kirkpatrick, James Sinclair, and Kenneth Singleton—from material in the Ives Collection at Yale University. The sum is a wonderfully mixed bag of musical miniatures, ranging in date from the early 1890s to the 1920s and in character from parodies, such as the wonderful takeoff on country bands in the *Country Band March*, to such advanced musical experiments as the multitoneal fugue on *The Shining Shore* and the serial intricacies of *Chromatimelodtune*. This last piece now exists in three versions, each put together from Ives's own somewhat fragmentary sketches: this one by Kenneth Singleton, one by Gunther Schuller (recorded on Columbia MS 7318), and one by the American Brass Quintet (recorded on Nonesuch H 71222). Although the Schuller remains my favorite, Singleton's version, which is quite different, has its own appeal and is well worth hearing.

Indeed, those interested in Ives will want to have all of these pieces in their library, as they form an important and unique part of his output. The performances by the Yale Theater Orchestra (made up entirely of students and former students of the Yale School of Music) under Sinclair's direction are remarkably professional, and the sound quality of the disc is excellent. Singleton supplies brief but helpful notes on all the compositions. R.P.M.

**JOPLIN:** Piano Works. Joshua Rifkin, piano. [Marc J. Aubort and Joanna Nickrenz, prod.] NONESUCH H 71305, \$3.98.

Original Rags; Weeping Willow; The Cascades; The Chrysanthemum; Sugar Cane; The Nonpareil; Country Club; Stoptime Rag.



**B** **JOPLIN:** "Complete" Works. Richard Zimmerman, piano. [Lee Palmer, prod.] MURRAY HILL 931079, \$11.99 (five QS-encoded discs, manual sequence).

**JOPLIN:** Piano Works. Richard Zimmerman, piano. OLYMPIC 7116, \$4.98 (QS-encoded disc).

A Picture of Her Face; Great Crush Collision; Maple Leaf Rag; Peacherine Rag; Sunflower Slow Drag; Augustan Club Waltz; The Entertainer; The Strenuous Life; Something Doing; The Favorite.

The long-awaited sequel to Joshua Rifkin's two previous Joplin records has brought me back from an extended leave of absence from the Joplin Boom (a leave that began somewhere between "Joplin for Harmonica Band" and "The Mormon Tabernacle Choir Sings Joplin"). Listening to the three discs together, along with Richard Zimmerman's set and some other recordings, only renews my admiration for Rifkin's accomplishment.

The new record has a predominantly reflective tone, but with ample relief in the exquisitely scintillating *The Cascades* (1904), the oddly whimsical *Sugar Cane* (1908), and the boisterous *Stoptime Rag* (1910). Filling out the collection are two sturdy, uncomplicated early works—*Original Rags* (1899, arranged by Charles N. Daniels) and *Weeping Willow* (1903); *The Chrysanthemum* (1904), a lovely "Afro-American intermezzo" that complements *The Cascades*; and an intriguingly contrasted pair of later two-steps, *The Nonpareil* (1907) and *Country Club* (1909).

All receive Rifkin's familiar scrupulous musicianship. His heel-stamping in *Stoptime* is less successful, but at least it's there to underline the vacant beats. In Zimmerman's performance, even on the rests you can barely hear the stomps. (If it's stomping you want, try Wm. Neil Roberts on Klavier KS 510: He clomps up a storm while his harpsichord tinkles in the background.)

The Zimmerman set includes competent piano renditions of everything in the two-volume *Collected Works* plus the three rags that could not be published in Vol. 1 and two "lost" songs—"Lovin' Babe" and "Snoring Sampson"—that have turned up since Vol. 2 was published. In addition, Zimmerman has supplemented the three published piano excerpts from *Treemonisha* with his own seventeen-minute medley from the opera. *Maple Leaf and Pine Apple* are of course done only in the standard piano versions, but *Ragtime Dance* is done in the earlier, more elaborate song version. Everything is performed on solo piano.

The set is thus of considerable documentary value, abetted by an extensive booklet (a so-so background piece by Ian Whitcomb and elaborate, excellent, though often arguable notes on the music by Zimmerman himself) and the very low asking price for these ten well-filled, if not well-pressed, sides.

As for the performances, Zimmerman is earnest. He gets a rather clattery piano tone and employs a fair measure of rhythmic license, which some listeners will prefer to Rifkin's basically straight, sonorous approach. But the more intricate Joplin's rhythms become, the more dangerous such a style is. Listen, for example, to the gnarled second strain of *Solace*: Zimmerman completely loses the rhythmic sense of the first and fifth bars; Rifkin fits it all together very naturally in his Vol. 2. If rubato is to be used in this music (but

why?), it requires enormous control—as in William Bolcom's Joplin recordings (his *Solace* is on the New York Public Library's "Evening with Scott Joplin" disc).

Still, there's a lot of music here, much of it unavailable elsewhere. The Olympic disc is drawn from the Murray Hill set. Unless you happen to want this particular group of pieces, I'd say the single disc is a red herring—the set should probably be a take-it-or-leave-it proposition.

As for me, wake me when Rifkin's Vol. 4 comes along. (Would you believe he still hasn't recorded *Peacherine*?) K.F.

**LEONCAVALLO:** I Pagliacci—See Verdi: Rigoletto.

**LISZT:** Totentanz—See Franck: Symphonic Variations.

**LUTOSLAWSKI:** Paroles Tissées. **BERKELEY:** Four Ronsard Sonnets. **BEDFORD:** Tentacles of the Dark Nebula. Peter Pears, tenor; London Sinfonietta, Witold Lutoslawski, Lennox Berkeley, and David Bedford, cond. [James Mallinson, prod.] HEADLINE HEAD 3, \$6.98 (distributed by London Records).

**TAKEMITSU:** Corona (London version); For Away; Piano Distance; Undisturbed Rest. Roger Woodward, keyboards. [James Mallinson, prod.] HEADLINE HEAD 4, \$6.98.

These two discs are part of the initial release in Decca/London's new "Headline" series devoted to contemporary works. [HEAD 1/2, Messiaen's *La Transfiguration de Notre Seigneur Jésus Christ*, is reviewed separately.] The works by Lutoslawski, Berkeley, and Bedford were all commissioned by Peter Pears, who sings them here. They also have in common the fact that each is scored for chamber orchestra (although specific instrumentation differs) and that in each the musical emphasis is placed almost entirely on the vocal line.

Strongest of the three is Lutoslawski's *Paroles Tissées (Woven Words)*, written in 1965 to texts by Jean-François Chabrun. Although the style is rather eclectic, the composer's sure hand and strong musical personality produce a convincing musical unity. The general character is understated, yet the assortment of techniques—particularly impressive is the virtuoso use of ostinatos and other types of recurrent musical figures—results in an extremely varied and attractive musical surface. A minor piece, perhaps, but one that is most effective.

Lennox Berkeley's *Four Ronsard Sonnets*, based on the sixteenth-century poet's *Sonnets pour Hélène* and dating from 1963, is more conventional. Essentially tonal, it is very much in the sort of "pastoral" style so favored by British composers during the first half of this century. Like the Lutoslawski, it is well written for both voice and instruments, but here one is less conscious of an individual voice. The third piece, David Bedford's *Tentacles of the Dark Nebula*, is a melodramatic setting of a segment taken from Arthur C. Clarke's short story "Transcience." Actually, the text is sung, not spoken, but the vocal line is so closely tied to Clarke's prose that it seems to be little more than very subdued recitative. Since the string accompaniment is equally confined in expres-



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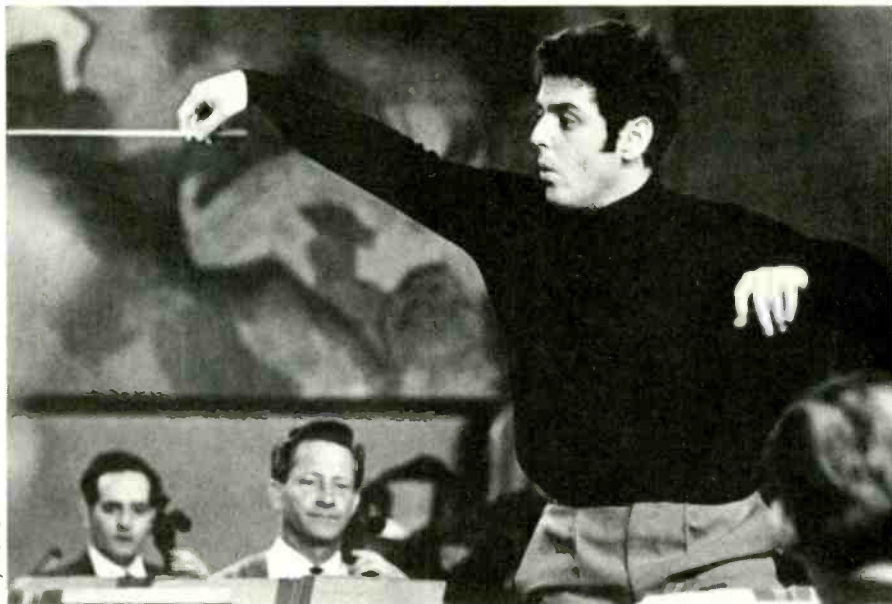
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Daniel Barenboim—*Doing in Don Giovanni*.

sion, consisting mainly of evocative background effects with little musical interest of their own, the result is a bit tedious.

Pears sings all of these pieces quite beautifully, but the small orchestra, conducted in each case by the composer, is at times less secure than it might be. An elaborate booklet containing notes on the pieces, pictures, and texts with translations is included.

The second disc is devoted entirely to keyboard music by Toru Takemitsu. He is probably Japan's most prominent contemporary composer (in addition to his concert work, he has been active as a film composer; e.g., *Woman in the Dunes*) and is clearly a musician of considerable talents. The strongest piece here is *Corona*, a lengthy work (it takes up a full side of the disc) in graphic notation written in 1962. *Corona* features a brief, largely rhythmic motive that recurs intermittently throughout to punctuate first long silences and then sustained, gently pulsating organ harmonies. The latter provide a largely static background against which this motive, as well as other occasional moments of musical activity, are contrasted. There is a tendency for the level of activity to increase in the first part of the piece and then to relax toward the end, so that there is a distinct sense of shape to the over-all process.

Since *Corona* is graphic and thus determined to a significant degree by the performer, particular credit should be given to pianist Roger Woodward, who uses several keyboard instruments in this version, which was put together by overdubbing. Woodward has obviously worked the piece out in advance with great care, and undoubtedly much of the character of the composition is due to his participation (which is acknowledged in the title's reference to "London Version"). He also plays the three purely pianistic works on the reverse side with considerable flair. All of these are basically studies in sonority, composed by Takemitsu with delicacy and skill. Especially notable is *Undisturbed Rest*, the earliest of the pieces (1952), as it so clearly indicates the influence of the Scriabin-Debussy-Messiaen line of twentieth-century musical composition. This influence is still noticeable in the later *Piano Distance* (1961) and *For*

*Away* (1973), but here it has been largely absorbed into Takemitsu's own very personal blend of Eastern and Western elements.

Again, a booklet with notes and pictures is provided. One small quibble: The notes state that in *Corona* Woodward has "combined the sound of three keyboard instruments, piano, harpsichord, and organ"; but a celesta is also used, as well as some nonpitched percussion.

R.P.M.

**B MARTINO:** *Notturmo*. **WUORINEN:** *Speculum Speculi*. *Speculum Musicae*, Daniel Shulman (in the Martino) and Fred Sherry (in the Wuorinen), cond. [Marc J. Aubort and Joanna Nickrenz, prod.] NONE-SUCH H 71300, \$3.98.

*Speculum Musicae* is among the most accomplished of the new-music groups in the New York area. It has also been active in seeking out new works for its repertoire, and both of these pieces by Donald Martino and Charles Wuorinen owe their genesis to commissions for the ensemble from the Walter W. Naumburg Foundation.

Martino's *Notturmo*, which was awarded the Pulitzer Prize for Music in 1974, is arranged in a symmetrically organized sectional layout, although this formal aspect is somewhat belied by the effective presentation of a larger, more fundamental continuity. The piece seems to have been composed in a single, uninterrupted breath. That it gives this impression despite the presence of violent contrasts—particularly in regard to sustained notes as opposed to fragmentary bursts of events in variable speed—is a measure of the composer's achievement. Although complex, the work is extremely exciting, even on first listening; and its interest grows with greater familiarity.

Like *Notturmo*, Wuorinen's *Speculum Speculi* (*Mirror of the Mirror*) was completed in 1973. It resembles the other composition in its sectional layout, although here the sections take the form of variations on a twelve-tone set that is first presented in isolation at the opening. The general tendency throughout the piece is one of increasing textural and rhythmic enrichment, although there seems to be a final dissolution of activity as the end is ap-

proached. Thus the sense of forward growth, or traditional musical "progress," is somewhat stronger than in the Martino; and the constant recurrences of the rhythmic and melodic contours of the basic material provide the work with a more immediately graspable formal shape.

The readings by the *Speculum Musicae* should serve as models for all groups performing new music. It is not just a matter of getting the right notes out at the right time (although this certainly has something to do with it): Despite the considerable difficulty of these new works, the group plays both compositions with a consistently high degree of nuance and a clear grasp of the essential musical argument. The players are due congratulations for having brought to life—and here in a double sense, thanks to the commissionings—two such forceful examples of contemporary American music.

R.P.M.

**MASCAGNI:** *Cavalleria rusticana*—See Verdi: *Rigoletto*.

**MESSIAEN:** *La Transfiguration de Notre Seigneur Jésus Christ*. Westminster Choir; National Symphony Orchestra, Antal Dorati, cond. HEADLINE HEAD 1/2, \$13.96 (two discs, automatic sequence; distributed by London Records).

I find it increasingly difficult to turn on to the musical sermonizing Messiaen seems to be indulging in with a passion these days. Time was when the composer's philosophic vision, which is of capital importance in his work, was sufficiently catholic to serve as a pretext for a highly elaborate, often exceedingly complex musical language that seemed to be reaching toward some sort of universal totality. Recently, however, he seems to be narrowing his sights to embrace only what is Catholic, and the resultant musical language has a certain Jansenist quality that seems somewhat in conflict with the diverse Messiaen ties that keep popping up with a vengeance.

In the end, what is annoying about such works as the *Méditations sur le mystère de la Sainte Trinité* for organ and the *Transfiguration* (1965-69) recorded here is not so much the music itself, which offers any number of gloriously beautiful and intensely moving moments, but the format in which it is presented. Both the *Méditations* and the *Transfiguration* were intended as series of meditations on various sacred texts that (in the two parallel septenaries that make up *La Transfiguration*) are sung in Latin by the chorus, usually in unison and often giving the impression of an atonal Gregorian chant. By concentrating on certain key elements of the texts (from the Bible, the Missal, and St. Thomas Aquinas, the latter supplying at least one passage—the one used in the ninth movement—that seems like pure catechism), the composer has been led to isolate the separate musical ideas, which succeed one another in a strongly linear progression. Even if you don't follow the texts (and I strongly recommend you don't), the obsessive appearance of what are obviously key musical symbols gives the impression of a kind of self-righteous smugness, if such a thing is possible on a purely musical level.

I hesitate, however, to sound so negative



about a piece in which there are so many absolutely striking musical ideas. Among them are the rather Oriental opening motive, a descending figure played mostly on gongs of increasingly large size, the last one a real monster; some of the nonchant choral passages in which mysterious chordal configurations are set against equally strange harmonies in the brass; and the solo cello theme first heard in conjunction with the chorus and other solo instruments at the opening of the fifth movement and leading miraculously back into the women's voices at the end of the same movement.

The first release in Decca/London's new "Headline" contemporary-music series, *La Transfiguration* receives a taut, intense, even impassioned performance by Dorati and the various instrumental forces involved, with Yvonne Loriod playing the piano part with her usual crisp precision. The Westminster Choir, on the other hand, could have used a great deal more rehearsal.

The recorded sound, both in its ambience and in its depth and clarity, highlights every facet of the composer's musical vision, which expresses itself unflinchingly from subtle pianissimos to some really whopping fortissimos in the percussion and brass. R.S.B.

#### MOZART: Don Giovanni.

Don Giovanni	Roger Soyer (bs)
Donna Anna	Antigone Sgourda (s)
Commendatore	Peter Lager (bs)
Don Ottavio	Luigi Alva (t)
Donna Elvira	Heather Harper (s)
Leporello	Geraint Evans (b)
Zerlina	Helen Donath (s)
Masetto	Alberto Rinaldi (bs)

Scottish Opera Chorus; English Chamber Orchestra, Daniel Barenboim, cond. [Suvi Raj Grubb, prod.] ANGEL SDL 3811, \$27.98 (four discs, automatic sequence).

The present album commemorates a production of the opera given at the Edinburgh Festival in September 1973 and repeated, with almost the same cast, in 1974. Since EMI announced its plans to record this *Don Giovanni* before the 1973 premiere, it presumably could not back out of its obligation thereafter—though one imagines that the Edinburgh reviews must have occasioned a certain amount of executive soul-searching. Peter Ustinov's direction and designs earning universal disapproval and Daniel Barenboim's conducting faring scarcely better. With the former we are, happily, not concerned. With the latter we unfortunately are.

One can see what Barenboim must have been after. The big, dark sound he has striven for, his strong attacks, the almost unrelieved solemnity of his approach—these bespeak a tragic view of the opera. After traversing Barenboim's weighty, not to say ponderous, account of Don Giovanni's career, and especially after witnessing the Don's painful, slow descent into hell, it comes as something of a shock to be confronted by lighthearted moralizing from the rest of the characters. Mozart's comic irony has no place in Barenboim's view of the opera.

Even so, one feels the strain of its suppression. A great deal of this performance is labored. Leporello's account of his master's erotic triumphs is lugubrious enough to pass for a lament; "*Là ci darem*" proceeds with caution, impelled less by ardor than by circumspection;

"*Batti, batti*" and "*Vedrai, carino*" meander sluggishly along; the finale of Act I is, given the dramatic circumstances, remarkably staid. Some of Barenboim's tempos are, indeed, so eccentric as to induce confusion in the listener. By the time Elvira has completed the opening phrases of the quartet ("*Non ti fidar, o misera*") one is half mesmerized with anxiety, rather like waiting for the other shoe to drop. There are several moments when one wonders whether the music is about to come to an end—for example, in the *recitativo accompagnato* before "*Or sai chi l'onore*," when Don Ottavio expresses relief at learning of Anna's escape from the Don.

Though a few of the numbers are brisk—the opening of Act II, "*E via buffone*," is positively hectic—Barenboim favors deliberation. With this goes a predilection for thick textures and prominent woodwinds. To be fair to him, he does achieve some striking results. The massive overture, the entrance of Zerlina and Masetto into the *buio loco*, and a large part of the graveyard scene are masterful. But to be fair to Mozart, one must protest the conductor's willful misrepresentation of the music as a whole.

Appoggiaturas are haphazard, here one minute, gone the next. In one respect, however, Barenboim has played the purist. He has presented the original Prague version of the opera. "*Dalla sua pace*," "*Mi tradi*," and the Zerlina/Leporello duet are cut from the performance, though they are included at the end as a kind of recital-appendix.

The singing is not of a quality to make one overlook the conductor's quirkiness. Antigone Sgourda is, like the rest of the cast, conscientious. But she isn't really up to the rigors of Donna Anna's music, especially at the top of the staff, where the voice lacks control, and though she handles the fioritura at the end of "*Non mi dir*" better than a lot of Donna Annas (Nilsson, for instance) she doesn't really have the necessary authority. Heather Harper's Elvira is highly proficient, but the voice, to my ears, is rather chilling. She wants temperament, tonal variety, and better low notes. The delightful Helen Donath is the best of the women, though even she seems less poised than usual, and her high notes are not always properly focused. Only in the duet with Leporello does she sound entirely at ease.

Roger Soyer's Don is smoothly sung. The Serenade is handsomely done, the second verse in a very seductive *mezza voce*. Soyer, no doubt about it, is a very good singer, though I find him too phlegmatic to be entirely satisfactory in this role. Sir Geraint Evans' firmly characterized Leporello holds up well despite advancing years and some rather unidiomatic pronunciation. Luigi Alva's Ottavio, I am sorry to say, does not hold up. For all the tenor's grasp of style, his voice is now so beyond its prime as to be an embarrassment, above all in "*Dalla sua pace*." Barenboim does not help matters by taking the aria at a tempo so broad that only a Dame Clara Butt could have negotiated it successfully. Peter Lager is a rough, hollow-voiced Commendatore. Alberto Rinaldi a convincing Masetto. The English Chamber Orchestra does with skill what Barenboim asks of it.

My recommendation to anyone in the market for a *Don Giovanni* is, first, to leave this one alone, and then to make for Colin Davis' (Philips 6707 022) for all-round satisfactoriness, for Giulini's (Angel SDL 3605) for the conductor's glorious insights, and for Bon-

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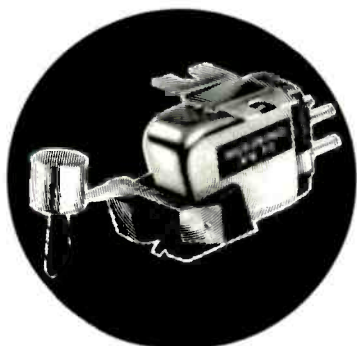
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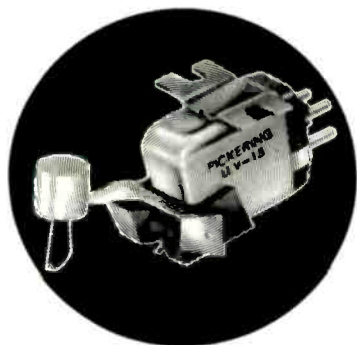
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ynge's (London OSA 1434) for eighteenth-century niceties like ornamentation and appoggiaturas. D.S.H.

**NIELSEN:** Symphonies. For a feature review, see page 73.

**PROKOFIEV:** Concerto for Piano and Orchestra, No. 2, in G minor, Op. 16. **TCHAIKOVSKY:** Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23. Tedd Joselson, piano; Philadelphia Orchestra, Eugene Ormandy, cond. [Max Wilcox (in the Prokofiev) and Jay Saks (in the Tchaikovsky), prod.] RCA RED SEAL ARL 1-0751, \$6.98.

Tedd Joselson is the young Belgian-born American pianist who made his debut with Ormandy and the Philadelphians last year. He does indeed seem a promising talent, with a large-sounding tone, a songful way of phrasing, and considerable coloristic ability. His somewhat romanticized Prokofiev concerto lacks the caustic bite and every-note-in-its-place poise of Jorge Bole's old Cincinnati version, or of Kapell's account of the not dissimilar Third Concerto: it is, in fact, much akin to his treatment of the overside Tchaikovsky concerto. I am willing to overlook a few gauderies, since Joselson offers so much else that is appealing and earnestly sincere. He should prove a persuasive recitalist, and I look forward to hearing him in that role.

Unfortunately there are simply too many versions of the Tchaikovsky to give more than cursory notice to this slipshod, slackly conducted newcomer. Ormandy sets good—rather brisk—tempos but squanders that advantage through stodgy, aimless phrasing. The orchestral execution is poor by Philadelphia (or any other) standards: The strings are messy; the woodwind scales in the finale are full of tiny, but noticeable, flubs. Moreover, the disc side is overcrowded, with resultant pre-echo, and the faulty microphone placement produces a flatulent ensemble tone full of muddy ambience.

Playing and engineering are altogether better in the Prokofiev but not perfect. The orchestral execution and balance, while still uninteresting and soft on detail, are at least reasonably compact. But the sound still doesn't seem quite properly equalized. H.G.

**RAVEL:** Sonatine; Le Tombeau de Couperin; Valses nobles et sentimentales. Pascal Rogé, piano. LONDON CS 6873, \$6.98.

**B RAVEL:** Piano Works. Abbey Simon, piano.\* Vox SVBX 5473, \$10.98 (three discs, manual sequence).

**B RAVEL:** Piano Works. Philippe Entremont, piano\*; Dennis Lee, piano (in *Ma Mère l'Oye* and *Habanera*). COLUMBIA D3M 33311, \$13.98 (three discs, automatic sequence).

A la manière de Borodine\*\*; A la manière de Chabrier\*\*; Gaspard de la nuit\*\*; Habanera\*; Jeux d'eau\*\*; Ma Mère l'Oye\*; Menuet antique\*\*; Menuet sur le nom de Haydn\*\*; Miroirs\*\*; Pavane pour une Infante défunte\*; Prélude\*; Sonatine\*\*; Le Tombeau de Couperin\*\*; La Valse\*; Valses nobles et sentimentales\*\*.

The record companies' initial contributions to the Ravel centenary have centered on the piano music. The disc by the twenty-three-year-old French pianist Pascal Rogé is the first of an

apparently integral set. Philippe Entremont's album includes the standard solo and four-hand works plus the seldom recorded *Habanera* for two pianos, a piece later incorporated into the *Rapsodie espagnole*. The Abbey Simon set comprises all the published works for solo piano, including the piano version of *La Valse*, which the artist's virtuosity almost makes sound convincing in this format.

Although stereotyping might seem to favor the Frenchmen, Rogé and Entremont, it is the American-born Simon who walks away with the honors here. It takes truly flawless, sure-fingered execution to communicate Ravel's often note-filled musical ideas, and Simon has always amazed me with the clarity of his pianistic articulation, even in the fastest, most difficult passages. Yet Entremont and Rogé likewise show incredible suppleness and control in working their way through Ravel's evocative keyboard filigrees, whether in the quiet effervescence of *Jeux d'eau* or in the more splashdash *Valses nobles et sentimentales*. Indeed Rogé gives promise of becoming a virtuoso's virtuoso.

What Simon adds to the music is a certain rather romantic sense of lyrical line. Even though Ravel set off in new directions, he was not entirely divorced from the more melodically oriented traditions that immediately preceded him, and, while some pianists—notably Samson François—lean back too heavily toward the nineteenth century in their Ravel interpretations, it is important to the cohesion of the music that the various themes and motives not be buried in the proliferation of notes.

This is pretty much the flaw in the Rogé disc. While it is impossible not to admire the ease and absolute fluency of the pianist's fingerwork, there is a certain sameness in the sounds he produces, which dulls the incisiveness of the music's motivic structure and drains some of the life from the rhythmic language, particularly in *Le Tombeau de Couperin*. And as is typical of London piano recordings, the high notes have a frustratingly muted quality, even though the sound as a whole has both depth and richness. (The sound is not the problem, however: Rogé's *Gaspard de la nuit* and *Sonatine* at his New York debut recital left much the same impression.)

Entremont has different problems. Indeed, in certain pieces, such as the *Pavane pour une infante défunte*, one of Ravel's most poignantly lyrical works, his phrasing and subtly highlighted thematic lines create a perfect mood. And my enthusiasm would have been strong indeed if his efforts had been limited to the more understated works such as the *Pavane*, the two *A la manière de* pieces, and the autumnal *Sonatine*, all on Side 1, which contains some of the best playing I have heard from Entremont.

But even in the above pieces, one can detect a certain hardness in tone and approach that has, for my money, always tended to mar the pianist's style. When Entremont comes to the bigger works, the *Valses nobles et sentimentales* or *Gaspard de la nuit*, the relaxedness and flexibility that represented definite pluses in the simpler works largely disappear, so that the sheen of his articulation, the clarity of his melodic line, and the gracefulness of his rhythms all tend to be drowned in tonal overstatement, which is a shame. Even in the low-key quiescence of the morbid "Gibet" movement of *Gaspard*, his pounding of the repeated



B flat quite unbalances the entire movement. Columbia's sound, except for some excessive hiss, is outstanding, but there is some pretty grim pre- and post-echo on some of the sides.

The sonics—if not the surfaces—on the Vox Box are every bit as good as Columbia's, and Simon has come up with some of the finest Ravel playing I know of. (The *Gaspard* and *Valses*, by the way, are the same performances previously issued on Turnabout TV-S 34397.) While I might quarrel slightly with the hurriedness of the *Sonatine's* opening movement or with the somewhat mechanical approach to the *Jeux d'eau*, which could benefit from a bit more panache than Simon gives it, his lightness of approach and execution, his sense of movement and lilt, and his ability, in the midst of the often phenomenal difficulties, to communicate the underlying simplicity of the Ravelian universe make this Vox contribution the highlight to date among the centenary releases. R.S.B.

**SCHUBERT:** Sonata for Arpeggione and Piano, in A minor, D. 821; Variations on "Trock'ne Blumen," for Flute and Piano, D. 802. Klaus Storck, arpeggione (in D. 821); Hans-Martin Linde, traverse flute (in D. 802); Alfons Kontarsky, hammerflügel. [Andreas Holschneider, prod.] ARCHIV 2533 175, \$7.98.

It had to happen. At long last we have a performance of the Arpeggione Sonata on, of all things, the arpeggione! Schubert composed the work for the hybrid creation of Johann

Georg Stauffer, a Viennese violin- and guitar-maker, but by the time the manuscript was rediscovered and published in 1871 the arpeggione—or "guitarre d'amour," as Stauffer called it—had lost its brief vogue, and the sonata became part of the standard cello repertory. Violists, always rapacious for appropriate fare, have also claimed the piece, and I have heard performances on clarinet and contrabass.

So what does the original sound like? Well, for one thing, much easier for the performer. The arpeggione, an instrument with six strings tuned to E, A, D, G, B, and E<sup>1</sup> and frets, resembles a guitar in many respects but is bowed like a cello. Whereas the poor cellist (the poor good cellist, that is—"poor" cellists stay away from this treacherously difficult work!) must struggle in the high positions and hope for the best with regard to intonation, the lucky arpeggionist can take everything in first position and needn't fret (pun definitely intended) about playing out of tune. On the other hand, the basically pleasant-toned arpeggione does sound rather archaic without vibrato, and of course the music loses the graceful, tensile quality so familiar from good cello or viola performances.

The performance by Storck and Kontarsky (who naturally plays on an authentic wooden-framed hammerflügel of the period) is well prepared but a bit on the dry, musicological side, and one wishes that the keyboard instrument were balanced more discreetly—it sounds too relentless and dominant.

Actually, the *Trock'ne Blumen* Variations are better served by authenticity. The traverse

flute differs very little from the standard conical flute, but since it is made of ebony with ivory mounts it tends to produce a tone of piercing sweetness and succulence. I like the performance very much—obviously less powerful and dramatic than the incomparably temperamental one by Paula Robison and Rudolf Serkin (using modern instruments) on Marlboro Society MRS 3, but nonetheless pointed and stylish. The final *alla marcia* is done with particularly good effect, being neither prissy nor overdriven.

Aside from the noted balance problem in the sonata, the recorded sound is luminous and beautifully processed. The trilingual annotations are thoroughgoing in the familiar manner of Archiv Produktion releases. This is an exceptionally intriguing disc. H.G.

**SCHUBERT:** Fantasy, D. 760 (*Wanderer*); Sonata for Piano, in A minor, D. 784; Waltzes, D. 145—See Franck: Symphonic Variations.

**TAKEMITSU:** Keyboard Works—See Lutoslawski: Paroles Tissées.

**TCHAIKOVSKY:** Concerto for Piano and Orchestra, No. 1—See Prokofiev: Concerto for Piano and Orchestra, No. 2.

**TCHAIKOVSKY:** Concerto for Piano and Orchestra, No. 1—See Franck: Symphonic Variations.

**TIPPETT:** Concerto for Orchestra; Four Rit-

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Milanov, Bjoerling, and Warren—bravura singing in *Il Trovatore*.

ual Dances from "The Midsummer Marriage." London Symphony Orchestra (in the *Concerto*), Orchestra of the Royal Opera House, Covent Garden (in the *Dances*), Colin Davis, cond. PHILIPS 6580 093, \$7.98 [*Dances*: from 6703 027, 1971].

**TIPPETT**: Sonatas for Piano (3). Paul Crossley, piano. PHILIPS 6500 534, \$7.98.

The importance of Michael Tippett is becoming increasingly more apparent in this country, and the present recordings make available works that we profit from knowing and are unlikely to hear in our own concert halls with any frequency.

The dances from *The Midsummer Marriage* derive from Philips' complete edition of the opera; hence it is relevant to note that in that album Tippett observes that the performance follows the practices of the theater and that there is a cut "for choreographic reasons" in the first three dances as they appear in Act II. The music is symphonic in spirit and substance, far above the usual run of operatic ballet pieces, and is an ideal introduction to Tippett's most widely known theater score.

The *Concerto for Orchestra*, now a dozen years old, is a large-scale example of the composer's skill in dealing with sizable instrumental forces. The first movement begins with small groups of players who eventually join together in what Tippett calls "jam sessions"—although there is, in fact, little relation to jazz in what they play. The strings appear in the second movement and, indeed, dominate it, and then the entire ensemble is brought together in a rather formal finale employing canon and rondo devices. It's an attractive work, well worth discovery, especially in a performance as thoroughly sympathetic as Colin Davis'. (The *Concerto* recording dates back a number of years but now appears here apparently for the first time.)

Tippett writes in his notes to the sonata collection that "part of the pleasure of writing for the solo keyboard is the sense of one performer producing all the necessary sounds," and this is piano music, clearly of today, yet clearly accessible to large numbers of listeners and clearly a product of the musical mainstream that gave us the piano music of Beetho-

ven and Brahms. It would be delightful if the Fifty-seventh Street managements discovered this repertory and those of us who review piano recitals with frequency heard more Tippett and less Prokofiev. The three sonatas, from 1938, 1962, and 1973, are representative of thirty-five years of Tippett's work and at once are indicative of his musical development and a reaffirmation of his basic consistency as an artist.

The performances are excellent, and the music becomes increasingly attractive with each rehearing. For those with an exploratory turn of mind, this is a record to be recommended.

R.C.M.

**B VEDI: Rigoletto.**

Rigoletto	Leonard Warren (b)
Gilda	Erna Berger (s)
The Duke	Jan Peerce (t)
Sparafucile	Italo Tajo (bs)
Count Monterone	Richard Wentworth (bs)
Maddalena	Nan Merriman (ms)
Giovanna	Mary Kreste (ms)
Borsa	Nathaniel Sprinzena (t)
Marullo; Herald	Arthur Newman (b)
Count Ceprano	Paul Ukena (bs)
Countess Ceprano; Page	Joyce White (s)

Robert Shaw Chorale; RCA Victor Orchestra, Renato Cellini, cond. [Richard Mohr, prod.] RCA VICTROLA AVM 2-0698, \$6.98 (two discs, mono, automatic sequence) [from RCA VICTOR LM 6101/LM 6021, recorded March-May 1950].

**B BIZET: Carmen.**

Carmen	Risë Stevens (ms)
Micaela	Licia Albanese (s)
Frasquita	Paula Lenchner (s)
Mercedès	Margaret Roggero (ms)
Don José	Jan Peerce (t)
Escamillo	Robert Merrill (b)
El Dancaire	George Cehanovsky (b)
El Remendado	Alessio de Paolis (t)
Moralès	Hugh Thompson (b)
Zuniga	Osie Hawkins (bs)

Robert Shaw Chorale; RCA Victor Orchestra, Fritz Reiner, cond. [Richard Mohr, prod.] RCA VICTROLA AVM 3-0670, \$10.47 (three discs, mono, automatic sequence) [from RCA VICTOR LM 6012, recorded May-June 1951].

**B VERDI: Il Trovatore.**

Leonora	Zinka Milanov (s)
Azucena	Fedora Barbieri (ms)

<b>R</b> Inez	Margaret Roggero (ms)
Marrico	Jussi Bjoerling (t)
Count di Luna	Leonard Warren (b)
Ferrando	Nicola Moscona (bs)
Ruiz	Paul Franke (t)
Gypsy	George Cehanovsky (b)
Messenger	Nathaniel Sprinzena (t)

Robert Shaw Chorale; RCA Victor Orchestra, Renato Cellini, cond. [Richard Mohr, prod.] RCA VICTROLA AVM 2-0699, \$6.98 (two discs, mono, automatic sequence) [from RCA VICTOR LM 6008, recorded May 1952].

**B MASCAGNI: Cavalleria rusticana.**

Santuzza	Margaret Harshaw (s)
Lola	Mildred Miller (ms)
Mamma Lucia	Theima Votipka (s)
Turidou	Richard Tucker (t)
Alfio	Frank Guarrera (b)

**LEONCAVALLO: I Pagliacci.**

Nedda	Lucine Amara (s)
Canio	Richard Tucker (t)
Beppe	Thomas Hayward (t)
Tonio	Giuseppe Valdengo (b)
Silvio	Clifford Harvuot (b)

Metropolitan Opera Chorus and Orchestra, Fausto Cleva, cond. ODYSSEY Y3 33122, \$10.47 (three discs, mono, automatic sequence) [from COLUMBIA SL 123 and SL 113, recorded 1953 and 1951].

In 1950, after years of importing complete operas from its European affiliates, RCA Victor undertook its first program of domestic operatic recording, perhaps feeling the competition (at least in terms of prestige) from Columbia's Metropolitan Opera series. The first three of these projects, having remained in the catalogue through thick and thin for over twenty years, are now transferred to the Victrola label. They are all famous recordings, and will hardly require much introduction to seasoned collectors; despite tangible limitations, they pretty well wipe out the none-too-impressive bargain-price competition. Perhaps more significant, particularly to those who look to budget labels to supplement their basic opera collections with a variety of interpretations, certain individual performances in the Victor series are likely to be worth hearing as long as records are around.

With regard to the *Rigoletto*, the first of the series, I would single out Erna Berger's Gilda as the memorable performance. She comes by the appropriate virginal sound quite naturally, and fills out the character with genuine feeling; Gilda's innocence, spontaneity, affection, and intelligence are all made manifest in this lovely, oh-so-musical interpretation. Nan Merriman, too, is a very specific Maddalena, not some anonymous throaty whore of Mantua.

Leonard Warren's sound is certainly splendid, and basically right for the title role, but on this occasion often unvaried, and deployed with excessive rhythmic freedom, so that his first monologue, for example, degenerates into a series of divergent gestures. Part of the fault here and elsewhere must be laid at the feet of conductor Renato Cellini, whose reading is pretty generalized to start with and succumbs too easily and often to Warren's pulling and hauling. Cellini can't be blamed, however, when Jan Peerce gets the accents wrong in his canzona (it should be "*La donna è mobile*," not "*La donna è mobile*"). for the orchestra did it right first. But somebody with real authority would have enforced this and many other matters, notably in the area of dynamics—somebody such as Arturo Toscanini, who made both Peerce and Warren deliver more accurate (and more theatrical) performances



in his 1944 concert version of the final act (RCA Victrola VICS 1314, rechanneled).

The secondary singers are an undistinguished lot; the choppy Monterone and cavernous Sparafucile don't help at all. On the plus side (as in all these sets) is Shaw's lively, well-disciplined chorus. This first recording of the series is uneven in sound and various in perspective—often much too close up, so that the Rigoletto/Sparafucile duet loses all the atmosphere Verdi so carefully scored into it. Around the middle of Act II in this reissue, I began to notice some curious minor effects of fading, as if someone had decided to put into the circuit a gate-effect filter but adjusted it wrongly, so that lots of notes seem to be choked off just a smidgeon prematurely—so hang on to your old Victor pressings. All the standard opera-house cuts are made.

The second project was built around a forthcoming new Met production of *Carmen* starring Risé Stevens and conducted by Fritz Reiner—both of them recent RCA acquisitions; Bjoerling was originally announced as the José, but for some reason he opted out (his Met season that year ended in January, and perhaps he elected not to return to America for the recording) and Peerce, who never sang the part at the Met, replaced him. This is Reiner's only commercial recording of a complete opera, a distinction I count as its primary value: The playing is superbly disciplined, beautifully tailored and balanced, the pacing always apt and lively, with much attention to rhythmic niceties in all departments.

Not one of the principals is, to my ears, memorable, although all are competent. Stevens, despite an edgy sound above the upper break, couldn't be smoother, yet she is rarely interesting or individual. For Albanese's urgency, on the other hand, we pay in a certain acidity and stress of tone. Peerce works with fervor if little subtlety, and the potential of Merrill's firm sound is dissipated in corny emphases. Fittingly, the long Met partnership of Cehanovsky and De Paolis as the two smugglers is memorialized here—not idiomatically Parisian at all, but characterful and well blended (the quintet under Reiner is a particular delight). Of the entire cast, only Hugh Thompson offers elegant French: his military superior is the only outright disaster. The standard Guiraud text is followed, with the ballet music in Act IV and the "*Dansez, dansez*," text in the preceding choral episode. Very good for its time, the recorded sound has lost presence and impact in this transfer.

*Trovatore*, a more externalized sort of opera than *Rigoletto*, suffers less from Cellini's non-specific, underdetailed reading, and the cast for this set is in any case strong indeed. Bjoerling was just about the perfect Manrico, the tenor *sans peur et sans reproche*, covering all of the role from fiery vibrance in the strettos to caressing melancholy in the romantic phases. If Milanov isn't perfect all of the time, she is so perfect some of the time that one can tolerate the gusty and out-of-tune singing elsewhere: if you haven't heard her singing—or, rather, floating—"Prima che d'altri vivere" (to pick one phrase of many), you haven't fully savored an essential aspect of Verdi's Leonora. And although Warren has his beefy moments, most of the role fits the voice like a glove. Barbieri is an incisive, full-voiced Azucena; shamefully, her name is mentioned nowhere on the outside of the package!

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and more positively directed *Trovatore* than this one (my favorite is Karajan's mono Angel set with Callas, but Mehta's recent RCA is a fair alternative); even so, the Victrola is an almost indispensable supplement, especially at the new price. The transfer comes up more gritty at climaxes than my much-played original pressings.

The fourth of RCA's New York operatic recordings took place in January 1953, a *Cav/Pag* coupling with Bjoerling in both tenor roles. Coincidentally, Columbia in the same month was recording a Met *Cavalleria* to match its 1951 *Pagliacci*, and that coupling is also now reissued on Odyssey (the RCA set has already reappeared, now divided between two different labels because of some contractual quirk: *Cav* on Victrola VIC 6044, *Pag* on Seraphim IB 6058). The RCA pairing has more vocal glamor (Milanov, Bjoerling, and Merrill in the Mascagni; De los Angeles, Bjoerling, Warren, and Merrill in the Leoncavallo), but Cellini's leadership is once again slack and superficial except in the choruses where Shaw's ensemble takes charge, providing welcome zip and clarity. Conversely, Odyssey offers much tighter direction from Fausto Cleva (although he is twice sabotaged in *Pagliacci* by long tape-editing pauses at points where the music should move forward with dispatch) and more polished instrumental playing, as against a less orderly chorus.

Vocally, Odyssey's primary appeal is surely to Richard Tucker fans, who will find their idol in strong voice, not as lachrymose as he later became (though he did not actually sing Canio at the Met until 1970). His leading ladies are not bad. Santuzza was hardly a Harshaw part (not ever at the Met, in fact). She acquires herself creditably, with a strong, bright sound, plenty of thrust and bite on the high notes, and careful attention to the markings in the score throughout. But there isn't much temperament or personality, and her inexperience in the part shows now and then in small fumbles with the text; she does what is asked, and little more. Amara's Nedda is more idiomatic, though she, too, was a novice at her role. I like the swing and lively articulation of the Ballatella, and she chews out Tonio with real venom.

Among the other men, Harvuot is a fair loss as Silvio—an aged, unardent sound. Valdengo makes a strong if not smooth Tonio; Hayward is an uncommonly sweet-sounding Beppe, and Guarrera digs into Alfio's music with more bite than Merrill in the rival set. Still, I think I'd go for Victrola/Seraphim, especially in *Pagliacci*, where the singing is particularly intense and characterful. RCA's *Cav* never quite gets off the ground, although Bjoerling gives free singing lessons all over the place. Especially in the Easter hymn, Milanov can be wide of the pitch; she certainly always sounds involved. Cellini's subservience is again marked: Warren pushes him around in the *Pagliacci* prologue, but both Bjoerling and Los Angeles are rhythmically quite strong off the mark, and that really helps. The Victrola/Seraphim pair is one disc more expensive, of course, but you get a side of good early Bjoerling solos and a side of fair early Milanov—including a track of particular interest in the present context, a "*Mira, o Norma*" with Harshaw an Adalgisa of markedly brighter tone than her partner! (At that time, she was pursuing a career in mezzo roles.)

Not much to be said about Odyssey's

sound—it's of its period, with little care for such subtleties as distance effects. Librettos all around—the original one for *Rigoletto* (though Sparafucile's celebrated spade has been corrected to a sword), more recent RCA ones replacing those that used to come with this *Trovatore* and *Carmen*. Victrola's packaging is flimsy indeed—a single light cardboard sleeve, even for the three discs of *Carmen*. D.H.

**WUORINEN:** Speculum Speculi—See Martino: Notturmo.

## recitals and miscellany

**BERNSTEIN AT HARVARD:** The Unanswered Question (Norton Lectures 1973). For a feature review, see page 71.

**DOUCE DAME:** Music of Courtly Love from Medieval France and Italy. Waverly Consort, Michael Jaffee, dir. VANGUARD VSD 71179, \$6.98.

**A RENAISSANCE CHRISTMAS.** Boston Camerata, Joel Cohen, dir. TURN-ABOUT TV-S 34569, \$3.98.

**COURTLY PLEASURES:** French Chansons and English Madrigals. The King's Singers; members of the Early Music Consort. ANGEL S 37025, \$6.98.

**COURTLY PASTIMES OF 16TH CENTURY ENGLAND.** St. George's Canzona. John Sothcott, dir. OISEAU-LYRE SOL 329, \$6.98.

**SONGS AND SETTINGS FROM THE LIEDERBUCH OF ARNT VON AICH.** Pöhlert Renaissance Ensemble, Werner Pöhlert, dir. MUSICAL HERITAGE MHS 1914, \$3.50 (Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

The New York Pro Musica, which finally folded its tents some months ago, was actually a victim of its own popularity. Early music was virtually unheard in this country when Noah Greenberg gathered together an enormously talented group of singers and instrumentalists and infected them with his enthusiasm for the music of Monteverdi, Machaut, Dufay, and Isaac. At that time, in the early '50's, anything written before Bach was considered the province of amateurs, music that looked so deceptively simple that presumably anyone could perform it. But with Pro Musica leading the way, audiences and professional musicians began to hear what extraordinary music this was, how gratefully expressive the intricate vocal parts could be, how challenging the unfamiliar instruments. A whole generation of musicians has grown up with the new sounds in their ears, and we are now blessed with any number of excellent ensembles that offer the curious listener many different interpretations of this wide repertoire. Five new releases illustrate the point.

The Waverly Consort is the creation of husband and wife Michael and Kay Jaffee, who play the lute, recorder, and keyboard. Other personnel have changed from time to time. Instrumentalists Lucy Bardo and Sally Logemann seem to be fixtures, but the singing



members of the ensemble have changed more often. I am not particularly fond of tenor Constantine Cassolas, who has a tendency to bleat, but the light clear soprano of Joan Summers is a positive addition to the troupe. This recording of the wonderfully melodic music of the Fourteenth century features several guest stars who lift the disc to an outstanding category. The presence of Jan DeGaetani, for instance, should be enough to make any record an automatic guaranteed hit; her performance of Machaut's haunting virelai "*Comment qu'à moy*" is unforgettable and, I would suggest, worth the price of the disc alone. I have some reservations about the lickety-split speed of the Italian numbers, although they sound very nice when they are sung so well at that tempo. The instrumental selections are particularly well scored; anyone who enjoys sound for itself is bound to like the rich plucked timbre of the ensemble playing the anonymous melody known as the *Lamento di Tristano* and the crisp stringy sound of the following *Rotta*.

Imaginative programming is a feature of both the Waverly Consort and the Boston Camerata under the direction of Joel Cohen. "A Renaissance Christmas" unfortunately arrived too late to review in the holiday issues, but the thoughtful and effective selection deserves a mention nevertheless. Cohen has divided the program into sections titled Noel!: The Advent; Mary; The birth of Jesus; The star; The wise men and the evil king; and The shepherds at the cradle. Most of the pieces will be familiar to anyone who knows this repertoire at all. "*Nova nova*," "*Marvel not Joseph*," and "*Riu riu chiu*" are old Pro Musica favorites that have found a place in modern choral literature. Praetorius and Walther set tunes we know as Christmas carols, and four settings of the tune "*Nun komm der Heiden Heiland*" will also sound like old friends.

The personnel of the Boston Camerata is at least as flexible as that of the Waverly Consort, changing considerably with each recording. Here an attractive vocal quartet, five wind players, and two gambists are joined by a pickup group of singers who fill out the choir in the choral selections. These are the weakest sections of the recording, since the ensemble simply cannot produce the full-bodied tone that the mystery and majesty of the motets by Victoria and Clemens require. Fortunately the vocal and instrumental soloists fare better with their contributions. An interesting and attractive disc you might make a note of for next Christmas.

If the Boston Camerata sometimes sounds a bit amateurish, no one can question the professional polish of the King's Singers. These six young men lately from Oxford and Cambridge remind me of the best of the close-harmony groups that used to entertain at college dances in my youth. "Zum zum singers" we called them, because their arrangements featured a lot of clever virtuosity that substituted for musical substance, and although the repertoire on "Courtly Pleasures" is patently superior I have some of the same reservations about the King's Singers. They sound absolutely elegant, and I guarantee you will enjoy this recording even if "early music" usually leaves you cold. The sparkling rendition of Jannequin's "*La guerre*," for instance, ought to wow even the most jaded listener. But somehow after listening awhile everything sounds alike and, alas, rather trivial. For a different view of Weelkes and Wilbye at least, try



Severino Gazzelloni  
Showing how the flute can sound.

the vocal ensemble led by Peter Pears on the London Stereo Treasury recordings of these two composer's madrigals (STS 15165 and STS 15162).

The selections on "Courtly Pastimes of 16th-Century England" are another bunch of lollipops. St. George's Canzona is primarily an instrumental ensemble of winds and stringed rebecs. This combination frequently gives the group a tangy sound something like what one hears in country-and-western music. Listen to the saltarelle performed by four krumphorns followed by an anonymous instrumental consort scored for three rebecs for a real taste of down-home music. Four recorders make a more mellow sound in a particularly nice performance of a tordion from Pierre Attaignant's 1530 collection. The singing, when it is called for, is pretty straightforward, but since the pieces leave little room for subtlety one can hardly blame the soloists.

The Pöhlert Renaissance Ensemble is another instrumentally oriented ensemble, this one from Germany. Its sound is much softer, reflecting the color of the lutes and recorders that predominate in the scoring of director Werner Pöhlert. Personally, I have never found German music of the early sixteenth century more than moderately interesting. Compared to the more sophisticated motets and chansons of their Western counterparts, the part songs from the *Liederbuch* of Arnt von Aich published in Cologne around 1520 sound awkward and derivative. Nevertheless the performances are clear, sprightly, and in tune, and I am sure they will please many listeners who take advantage of MHS's low prices and high-quality recordings. S.T.S.

**SEVERINO GAZZELLONI: Flute Concertos.** Severino Gazzelloni, flute; I Musici. PHILIPS 6500 611, \$7.98.

**BOCCHERINI: Concerto for Flute and Strngs.** in D, Op. 27. **MERCADANTE: Concerto for Flute and Strngs.** in E minor. **TARTINI: Concerto a 5 for Flute, Strngs, and Continuo.** in G.

The Italian super-flutist Severino Gazzelloni

is most often heard in concert and on records in avant-garde works (many written specifically for him) that exploit his incredible mastery of not only orthodox performance techniques, but also those involving brand-new timbres and "effects." But of course he functions as a conventional player of orthodox music too, usually recording with I Musici, as in the present novel concerto program representing three composers normally *not* associated with music for the flute.

Boccherini's youthful Op. 27 of 1770 has been occasionally recorded, but none of those earlier versions (all out of print except for an MHS edition by Peter-Lukas Graf) approach Gazzelloni's in zestful *galanterie*. Tartini's last-years' Concerto à 5 of 1768 is another valuable reminder of the striking versatility, as well as strong personality, of a composer too often represented by only a narrow segment of his creative *oeuvre*. The major attraction here, however, is the more naïve, more immature, yet fascinating student composition written in 1819 at the very beginning of the long, mainly operatic career of Saverio Mercadante (1795-1870). Nowadays, his stage triumphs are mostly forgotten except for occasional disc scraps, while the present student work, amusingly blending a native Neapolitan songfulness with Beethovenian vigor and formalistic ambitiousness, is revived not only complete, but also with undiminished youthful vitality. And at that, this is not even a record first, since it has been anticipated, in Europe at least, by a Rampal/Seimone version for Erato.

Some sonic coarseness in the tuttis is probably more I Musici's responsibility than that of the strong, vivid, generally close recording. But even if larger-than-life, Gazzelloni's flute-playing is notable for its exceptional tonal purity, pitch precision, and effortless yet dazzling bravura. Just to hear any instrument and any music performed so magisterially well is enough for me to recommend this disc to a far wider audience than its somewhat specialized nature would otherwise warrant. R.D.D.

**IGOR KIPNIS: The English Harpsichord.** Igor Kipnis, harpsichord. [George Sponhaltz, prod.] ANGEL SB 3816, \$13.98 (two discs, automatic sequence).

Within little more than a week, harpsichordist Igor Kipnis pulled off what may be the musical equivalent of the hat trick in hockey: Angel released his fourth program (the second two-disc set), following his switch from Columbia; he made his debut with the New York Philharmonic under Boulez; and he was given an accolade, rare indeed for a classical musician of any age, in *Time* magazine. The article included the good news for Kipnis' many fans that the high brass of Angel Records like the present collection so well that they have torn up a two-year contract in favor of a five-year one.

It's not hard to hear the reason, for his steadily maturing artistry reaches something of a milestone in this remarkably wide-ranging collection—a panorama of English harpsichord music over several centuries, ranging from the earliest Elizabethan virginalists through Jacobean and Georgian masters. And while the program is rich in relatively familiar (to connoisseurs, at least) pieces by Byrd, Far-naby, Purcell, Handel, and Arne, it also includes a considerable number that must be

novel even to those who (like me) think of themselves as reasonably well grounded in this repertory. Collectors of the earlier Kipnis records will be especially pleased to find that he duplicates nothing at all from the single-disc English program that originally appeared, just a decade ago, on Epic BC 1298 (currently available in the three-disc Columbia M3X 32325). And I, personally, am particularly pleased to find three pieces by one of my favorite Elizabethans, Thomas Tomkins—all of them fine music and one of extraordinarily timely pertinence: *A Sad Pavan for These Distracted Times!*

The performances on two different (always carefully specified) instruments are appropriately done in mean-tone temperament

for the early pieces, modified mean-tone tuning for the late-seventeenth-century ones, and the familiar equal-temperament tuning only for the eighteenth-century ones. And they reveal the now-expected Kipnis characteristics of meticulously clean articulation and expressive straightforwardness in the earlier, smaller works, of more florid bravura and dramatic eloquence in the later, larger ones.

The recordings themselves, made in the Westport, Connecticut, Unitarian Church, are either cleanly natural or brilliantly robust as appropriate. As always the home playback level must be reduced from its normal settings, and the close microphonic detail is achieved at the (relatively minor) cost of some extraneous—surface, mechanism, amplification

"roar"—noise. But these minor flaws are entirely forgotten as one becomes steadily more and more entranced by the music itself, which is always interesting even at its simplest, fascinatingly gripping at its best. R.D.D.

**B SPECTRUM: NEW AMERICAN MUSIC,** Vols. IV–V. Contemporary Chamber Ensemble, Arthur Weisberg, cond. NONE-SUCH H 71302 and H 71303. \$3.98 each.

Vol. IV: **JONES:** *Ambiance* (with Phyllis Bryn-Julson, soprano). **ROCHBERG:** *Blake Songs* (with Jan DeGaetani, mezzo-soprano). **WOLPE:** *Quartet for Trumpet, Tenor Saxophone, Percussion, and Piano*. Vol. V: **ANDERSON:** *Variations on a Theme by M. B. Tolson* (with DeGaetani). **BABBITT:** *All Set*. **WERNICK:** *Kaddish-Requiem* (with Ramon Gilbert, cantor; DeGaetani).

Early in 1969 Nonesuch issued three volumes in a series entitled "Spectrum: New American Music," featuring performances by the Contemporary Chamber Ensemble under Arthur Weisberg's direction. I wrote enthusiastically about those releases, both because the performances were excellent and because, taken as a whole, the three records presented an impressive picture of the varied scope of contemporary American composition. Although Weisberg's group has since continued to make recordings of an unusually high level for Nonesuch, only one of these has been devoted to American music (George Crumb's *Ancient Voices of Children*, H 71255). It is good to see—and hear—that the "Spectrum" series is being extended with these two new releases, constituting Vols. IV and V.

The "spectrum" is admittedly somewhat narrowed in this case by the reappearance in Vol. IV of two of the composers previously included in the series, Stefan Wolpe and George Rochberg. But one can hardly complain, as the pieces are of very high quality.

Wolpe's quartet is especially interesting. It dates from 1950 (revised 1954) and reflects a somewhat less complex style than his better-known later music. Indeed, the work is almost neoclassical in character, and there are also jazz influences detectable (a possibility already suggested by the makeup of the ensemble: trumpet, tenor saxophone, piano, and bass). The Rochberg is a lovely, finely sensitive setting for mezzo-soprano and small chamber ensemble of four poems by William Blake, written during the composer's twelve-tone period. The work is neither as complex nor as intense as his later serial music (e.g., the *Second String Quartet* of 1961); it speaks rather with a restrained lyricism that is most engaging.

The other side of this disc is given over to Jeff Jones's *Ambiance*, an effective, neo-Impressionistic setting for soprano and chamber ensemble of four poems (in French) by Samuel Beckett. The composer himself describes the technical processes of the piece as being subservient to the creation of a "fog-grey musical landscape." This effect is achieved mainly by the use of dense textures, nicely punctuated by the more linear shape of the soprano line (which in one section, however, is characterized by more percussive, nonpitched elements). *Ambiance* is played without pause, and the cumulative effect is one of subtle plays of musical color, impressively extended over a duration of sixteen minutes. Jones, the only composer on either of these discs whose music I had not previously known, is clearly a com-



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Vol. V opens with Milton Babbitt's *All Set*, which has previously been recorded (although the earlier Columbia version is no longer available) and is considered something of a classic of the "third stream" movement of the late 1950s. Written in 1957, Babbitt's work differs from most others of its type in that it evokes the world of jazz solely by suggestion—never by explicit use of jazz figures. Although the instrumentation and the rhythmic layout of the piece clearly bear some relation to jazz, the materials are handled in a manner that is consistent with Babbitt's normal, uncompromisingly serial approach. And I suspect it is just for this reason that the work wears so well. It sounds as fresh today as it did fifteen years ago.

T. J. Anderson's *Variations on a Theme by M. B. Tolson* strikes me as something of an anomaly. Its relatively straightforward, twelve-tone-derived musical style seems oddly out of phase with and distant from its text, which consists of excerpts from poems by black poet Tolson. True, it closes with a blues-derived "chorus," but this too seems ill-prepared by the music that has preceded. There is certainly no question that Anderson is a skilled composer, and it may be that this separation between words and music is intentional—a possibility suggested by the fact that large portions of the middle section of the text are simply read, with virtually no musical comment. But if so, one wonders to what purpose.

Richard Wernick's *Kaddish-Requiem* fills out the second side. This work, subtitled "A Secular Service for the Victims of Indochina," is a moving musical companion to the antiwar literature of the late '60s and early '70s. Wernick himself describes his style as "eclectic," a description that is certainly apt for this piece: Each of its three movements borrows from older composers (Brahms, Lassus, and Palestrina). Yet there is also a distinct personality evident throughout. That is, one feels that the quotations are always used in the service of Wernick's own idea; and the manner of their use has much to do with the quality of anguish and displacement that characterizes the piece. The second movement, based mainly on a performance of the *Kaddish-Requiem* by a cantor (Ramon Gilbert), strikes me as problematic, mainly because of the rather ordinary tape collage that runs through much of it. But the last movement, a very beautiful setting of a portion of the Latin Requiem for mezzo-soprano, provides a deeply moving close for the work.

Weisberg and his ensemble maintain their normal high standard for performing new music: All of the readings are clear and musically convincing. Particular praise should go to the two vocalists, mezzo Jan DeGaetani and soprano Phyllis Bryn-Julson, who perform difficult new music as well as, if indeed not better than, any two singers currently active.

The sound and production of both discs are excellent; and the notes by Charles Wuorinen (with help from the individual composers) are, although brief, to the point. In closing, I can do no better than to quote Wuorinen's introductory remarks for these recordings: "The American musical scene today is one of unparalleled richness and variety, and the music presented here offers testimony to that fact."

R. P. M.

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## the lighter side

reviewed by

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The Persuasions  
*Sincerely sincere.*

\* **PERSUASIONS:** *I Just Want to Sing with My Friends.* Persuasions, vocals; Clarence McDonald, strings and horns arr. *I'm a Hog for You; With This Ring; All in the Game;* eight more. [Jeff Barry, prod.] A&M 3656, \$6.98. Tape: ●● CS3656, \$7.98; ●● BT 3656, \$7.98.

Sincerity is a word that all record artists and producers use. It is a quality that is easy to get on a cassette demo and very difficult to come away with on a finished master. Sincerity is a clearing in the jungle. Production values encroach by their very nature. On the other hand, take away good production and you have a nice demo to get killed on high-powered AM radio, leaving you scratching your head while your recording career goes to the bottom of the pool.

It takes a great deal of relaxed skill to function with this kind of switch logic, but those who can do it can have a lot of fun. One such producer is Jeff Barry. He and the Persuasions have come up with an album that can sincerely be called sincere.

The Persuasions are a five-man vocal group that has been around for a lot longer than twenty minutes. Their roots are in gospel music, giving them a strength that makes them the only crossover pop group that can make an a cappella track in 1975 that doesn't drop dead. (There are several unaccompanied cuts in this album.)

The title tune, by producer Barry, says, "I just want to sing with my friends and be with my lady right to the end." The album is as simple and real as that idea.

Ten stars and a blue ribbon at the fair to everyone involved. M.A.

**ERIC BURDON BAND:** *Sun Secrets.* Eric Burdon, vocals; Aalon, guitar; Alvin Taylor, drums; Randy Rice, bass. *Don't Let Me Be Misunderstood; It's My Life; Ring of Fire;*



Don McLean  
*Being as brilliant as he is.*

*When I Was Young;* three more. [Jerry Goldstein, prod.] CAPITOL ST 11359, \$6.98. Tape: ●● 4XT 11359, \$7.98; ●● 8XT 11359, \$7.98.

Always one of the best British rock singers, Burdon returns on this disc to the kind of blues rock that made him and his first band, the Animals, famous a decade ago. Included are new versions of four of the best-known songs associated with him, plus several new tunes.

Best of the old is "Don't Let Me Be Misunderstood," which features Burdon's finest vocalizing and some excellent playing by his backup trio. The new songs don't come up to the level of the old, and one of them, "Letter from the County Farm," is quite awful. Eric Burdon's tendency to be pretentious is apparently an incurable one: it recurs at least once on each album. But despite this flaw, "Sun Secrets" is a welcome rock LP. M.J.

\* **ANNE MURRAY:** *Highly Prized Possession.* Anne Murray, vocals; vocal and instrumental accompaniment. *Dream Lover; Day Tripper; When We Both Had the Time to Love; Please Don't Sell Nova Scotia;* six more. [Brian Ahern, prod.] CAPITOL ST 11354, \$6.98. Tape: ●● 4XT 11354, \$7.98; ●● 8XT 11354, \$7.98.

Canadian former gym teacher Anne Murray has produced another winner with this collection of pop and rock songs.

The country influence that marked her earlier work is lessened, and she seems to be heading toward a meld of smooth pop songs and polite rock. In the latter category, the late Bobby Darin's "Dream Lover" and the seldom-recorded Lennon/McCartney "Day Tripper" are outstanding. In the former grouping, "When We Both Had the Time to Love" is exceptional. Ms. Murray retains her unique ability to be sweet without drowning the listener in bathos. M.J.

\* **DON MCLEAN:** *Homeless Brother.* Don McLean, vocals, guitar, and songs; William Eaton, arr. and cond. *Winter*

### Explanation of symbols

\* exceptional recording

Recorded tape:

●● Open Reel

● 8-Track Cartridge

●● Cassette



*Has Me in Its Grip; Legend of Andrew McCrew; Great Big Man*; eight more. [Joel Dorn, prod.] UNITED ARTISTS UA-LA 315G, \$6.98. Tape: ● EA 315G, \$6.98.

There are too damn many good male singer/songwriter/guitar players around. First it's Paul Simon, and then it's James Taylor, and you turn around and there are Bill Withers and John Prine. The situation defies the unfortunate but human need to categorize. There is no cosmic order and none coming. If one drops out (where is Bill Rose?), four new cases of brilliance erupt to take up his space.

If all this is not bad enough, we also have Don McLean. And just as five or six others are heavier than McLean, so is McLean heavier than all of them together. Depending on your moment and your heart.

Take a love song from this newly stunning representation of the artist. "Tangled like a Spider in Her Hair." Much of the strength is compressed in its simple title, and the rest follows inevitably in a haunting 3 minutes, 37 seconds that all of us recognize in our guts.

What was it about Don McLean that got us all in the first place with "American Pie"? I don't know, but it continues to spin itself out. "You Have Lived" speaks of the person we all hope we are: "You have lived such a gentle life upon this earth that I am stunned by your sight; if I could give but a token of the love you have, then I might not be this lonely tonight. Let them have their smug and their cool, confined by fashion and peer; I love you for your courage in this frightened atmosphere."

Turn this gentle coin over and you get "The Legend of Andrew McCrew," a horrendous tale of a hobo who dies, is processed ("mummified") by an undertaker, and ends up on a stand in a carnival as the famous mummy man. "A petrified amazement, a wonder beyond worth, a man who found more life in death than life gave him at birth."

The album is superbly produced by Joel Dorn, who was there without being there. The same can be said for the sensitive, underplayed arrangements and orchestrations of William Eaton.

It is not a question of liking or disliking Don McLean, or Tuesday, or your own face. The

point is to let something be what it is. He has to put up with being brilliant as well as human. The power of this album is in the fact that I figured that out. M.A.

**GEORGE HARRISON: Dark Horse.** George Harrison, vocals and guitar; vocal and instrumental accompaniment. *Ding Dong, Ding Dong*; eight more. [George Harrison, prod.] APPLE SMAS 3418, \$6.98. Tape: ●● 4XW 3418, \$7.98; ● 8XW 3418, \$7.98

I think the federal Food and Drug Administration should bust Harrison for selling a sleeping pill without a prescription, for a downer this definitely is. Harrison has always displayed a tendency to be low-key and vague, and this trait comes to full fruition in "Dark Horse." The album is so vague that after three listenings I still was unable to remember most of it. The only piece that stuck in my mind was "Ding Dong, Ding Dong," and that mainly because I found it hard to believe a musician who purports to seriousness would make the bridge of his featured tune the repetition of the words "ding dong."

"Dark Horse" has the usual complement of famous sidemen, like Ringo Starr and Eric Clapton, who sit astride its grooves without doing anything, rather like celebrities in the Tournament of Roses parade and participants in other pseudo-inspirational events. A word to the wise: Nytol is cheaper. M.J.

\* **DON IMUS: This Honky's Nuts.** Don Imus, monologues; Dick Hyman, piano. *Swear with Flair; Uptight White; Rev. Billy Sol Hargas Confesses*; three more. [Eddie Briscoe, prod.] BANG BLP 407, \$5.98.

For those who live out of the range of New York's WNBC radio, Don Imus is the morning disc jockey who carries on like a man crazed. Imus began his sweep to stardom by getting fired from a small California station for running an Eldridge Cleaver look-alike contest (the first prize was seven years in jail).

This L.P., his first for Bang following two for RCA, is beyond the slightest doubt the filthiest recording ever made. It makes the old Redd

Fox and Nipsey Russell records that people used to carry around in brown paper bags sound like the Mormon Tabernacle Choir singing the greatest hits of Walt Disney.

Because it is the dregs, the album is very funny. Best are "Swear with Flair" and "Rev. Billy Sol Hargas Confesses." In all, "This Honky's Nuts" may be the funniest record ever made, but use it with extreme caution. M.J.

**ALICE COLTRANE AND CARLOS SANTANA: Illuminations.** Alice Coltrane, keyboards and harp; Carlos Santana, guitar and wind chimes; instrumental accompaniment. *Angel of Air; Angel of Water; Bliss: the Eternal Now; Angel of Sunlight; Illuminations*. [Alice Coltrane, Carlos Santana, and Tom Coster, prod.] COLUMBIA PC 32900, \$6.98. Tape: ● PCA 32900, \$7.98; ●● PCT 32900, \$7.98.

If from reading the song titles one gets the impression this is less a rock album than a litany, one is correct.

Once again, Carlos Santana has succumbed to the temptation to mix his religion with his work, and once again the mistake has brought him down. "Devadip" Santana and "Turiya" Coltrane have combined their considerable talents, only to emerge with a shapeless and rhythmless obeisance to bathos.

The only conceivable value of this album is as the soundtrack for a low-budget Biblical epic. Worst moment: the chant and poem by the duo's guru, Sri Chinmoy, which serves as prelude. M.J.

\* **BARBI BENTON: Barbi Doll.** Barbi Benton, vocals; vocal and instrumental accompaniment. *The Teddy Bear Song; Welcome Stranger; Queen of the Silver Dollar; If You Can't Do It, That's All Right*; six more. [Eddie Kilroy, prod.] PLAYBOY PB 404.

In case anyone has missed the news, Barbi Benton is the consort of *Playboy* publisher Hugh Hefner, who is backing her current effort to make it as a country singer. Needless to say, she is rather attractive. Oddly enough, she also can sing.

"Barbi Doll" is as fine a first album as I have heard in a long while. The title, by the way, I take to be a joke on herself, as the woman has been accused of being too perfect-looking, like a Barbi Doll.

Ms. Benton's voice is not polished and perhaps not even trained, but it is warm and very likable—qualities so strong in her case that they overwhelm the occasional lack of professionalism. Best on this recording is "Welcome Stranger" by Ed Penney and Ron Oates, though several efforts by Shel Silverstein also are very appealing.

Don't let yourself fall prey to the temptation to consider Barbi Benton's singing career merely a hype. She has a good chance of upsetting the female order in Nashville, not only because of her singing, but because of those other factors. She sure is an improvement over Dolly Parton. M.J.

\* **THE MOODY BLUES: This Is the Moody Blues.** Justin Hayward, guitar; Mike Pinder, keyboards; John Lodge, bass;



The Moody Blues—editing the epics down to the excitement.



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Ray Thomas, flute; Graeme Edge, drums. *Question; The Word; Eyes of a Child; Nights in White Satin*; twenty-two more. [Tone Clarke, prod.] THRESHOLD 2 THS 12/13, \$11.98 (two discs).

The Moody Blues, one of the longest-running rock bands in history, is noted for regarding its works as *works*. That is, these musicians are serious about this rock-and-roll business, and no foolin' around.

The Moodies albums are designed as total concepts, with one song flowing into the other in some sort of logical fashion. These rock symphonies are received by a great many people as messages from the Almighty. To them, the thought that someone could rip out the best songs from seven previous LPs and anthologize them into a two-disc set is almost unthinkable. Yet it's been done, and the result is a smashing success.

The Moodies, for all their neo-Wagnerian fervor, do need a good editor. Tony Clarke, in splicing together this opus from the highlights of the group's past, has separated the good from the indifferent and is to be congratulated. "This Is the Moody Blues" flows as well as any of the band's previous recordings, and the excitement never lapses. M.J.

URUBAMBA. Urubamba, all instruments. *Heart of the Inca King; Fugitive of the High Plains; Para Pelusa*; eight more. [Paul Simon, prod.] COLUMBIA KC 32896, \$5.98. Tape: • CA 32896, \$6.98.

Urubamba, named after the Peruvian river, is a quartet that plays Peruvian folk tunes and contemporary compositions in that style.

Urubamba came to the attention of American audiences mainly through the ministrations of popular folksinger Paul Simon, who used the group as backup on a recent tour and on the recordings of two of his best-known songs, "El Condor Pasa" and "Duncan."

Simon also produced this album, which is a fine one indeed. The native instruments, some of them of pre-Columbian design, express perfectly the sorrow and the gaiety of the songs. The flutes, especially the one called Senka Tenkana, produce a haunting sound that is hard to forget.

To his credit, Simon has kept the recording pure, using only the talents of the four members of the group, who go unnamed on the jacket. M.J.

## theater and film

HELEN OF TROY; A SUMMER PLACE. Original film scores by Max Steiner. Elmer Bernstein, cond. [Elmer Bernstein, prod.] FILM MUSIC COLLECTION Album 1, \$8.00 plus 60¢ handling, to members only (annual membership \$10; Elmer Bernstein's Film Music Collection, Box 261, Calabasas, Calif. 91302).

Can it be that, of the thousands of film scores Elmer Bernstein might have tapped to launch his Film Music Collection, these two Max Steiner efforts represent anything resembling a consensus choice? Okay. Historically, Steiner is probably a logical composer to start things off (though this logic pales somewhat

when you look at the Collection's forthcoming selection—Bernstein's own *The Miracle*, a choice that invites a plethora of obvious wisecracks). But you will never convince me that purely aesthetic reasons determined the selection of *A Summer Place*, one of Steiner's dreariest, most cliché-ridden scores, which has the further disadvantage of being polluted by that godawful PLUNK-plunk-plunk-PLUNK-plunk-plunk "Summer Place" pop tune that can still be heard in all the Muzaked elevators and office buildings of our fair land.

*Helen of Troy* at least has a good title theme and a few moments of intriguing instrumental atmosphere to justify its existence. But the battle music is remarkably bland, and it receives a surprisingly uninspired performance by Bernstein and his studio orchestra, who seem happiest when they are milking a melody for all it is worth.

Except for some rather pinched highs, the recorded sound has good depth and balance, and the surfaces are generally quite decent. But that is only as it should be. Not only do you have to put out \$8.60 to get this record; you must first pay the club membership fee of \$10 for the right to pay that \$8.60, and to maintain membership you must make at least two purchases a year.

The \$10 brings you the quarterly *Film Music Notes*. The first issue, which I received with the Steiner disc, includes a short article by Bernstein that still left me wondering why he picked the two Steiner goodies: a Steiner eulogy and checklist by the president of the Max Steiner Society; a fairly interesting interview with Hugo Friedhofer by Bernstein; an inconsequential piece by David Raksin; a smattering of puerile squibs apparently intended to show what morons non-film-music people are; and Part I of a purportedly "scholarly" article on Bernard Herrmann's *Psycho* score, an article whose main claim to academia lies in the thirty footnotes following its five pages of text. Golly.

Only slightly less absurd than the inexcusable choice of *Summer Place* are the liner notes for this first release, which say almost nothing about the films for which the scores were written; nor does *Film Music Notes* make up for this omission. That composers have always been slighted in film analyses is no reason to turn the tables. Even the titles of the various bands can be found only on the record label. If Bernstein's Film Music Collection and its quarterly are to perform the valuable services of which they are capable, those involved are going to have to move several steps away from the fanatical little universe in which they now seem enclosed. R.S.B.

SUNSET BOULEVARD: Classic Film Scores of Franz Waxman. National Philharmonic Orchestra, Charles Gerhardt, cond. [George Korngold, prod.] RCA RED SEAL ARL 1-0708, \$6.98. Tape: •• ARK 1-0708, \$7.95; •• ARS 1-0708, \$7.95. Quadriphonic: ARD 1-0708 (Quadradisc), \$7.98; ART 1-0708 (Q-8 cartridge), \$7.95.

Prince Vallant; A Place in the Sun; The Bride of Frankenstein; Sunset Boulevard; Old Acquaintance; Rebecca; The Philadelphia Story; Taras Bulba.

It is difficult to say exactly why I found this album disappointing. Waxman has always impressed me not only as one of the most inventive of the first-generation film composers, but also as one of the most meaty, what with his



frequently rather disjointed melodies and his apparently impeccable sense of orchestral drama. Yet every selection here strikes me as rather spineless at best and as downright schmaltzy at worst.

*Prince Valiant* may be one of the most sought-after Waxman scores, but it is also one of his least characteristic efforts. And alongside the swashing and buckling done by the likes of Erich Korngold on other "Classic Film Scores" albums, Waxman's knights in shining armor seem, for the most part, quite ordinary indeed. *A Place in the Sun*, which won an Oscar, has one of the gooiest main themes I have ever heard, and it is positively slushed to death by Gerhardt and his forces. (On the other hand, the "chase" fugue in the middle of the suite has perhaps more thump to it than anything else on this disc. In the notes insert, John Waxman, the composer's son,

quite justifiably compares it to a section from Shostakovich's Eleventh Symphony, written several years later. But the Daddy-did-it-first tone of some of the comments by Waxman *files* is thoroughly obnoxious.)

The interpretations may be partially responsible for putting the emphasis on the wrong syllables. In most of the music, I feel, Gerhardt overstresses the thematic material, leaving the framework in which it is presented sounding rather threadbare. And unlike his performances of the Bernard Herrmann scores, for example, Gerhardt's approach to most of the Waxman pieces seems unduly relaxed, tensionless, and uncontrolled.

Furthermore, the music selected for the suites, especially *The Bride of Frankenstein* and *Rebecca*, the two best scores on the disc (the *Rebecca* theme is particularly gripping), does not really represent the spirit of the entire

scores or the films they were written for. Somehow, everything goes by too quickly in both short suites, with the final impressions turning out to be excessively romantic, due to the obsessive presence of the main themes. It may simply be, of course, that Waxman does not detach from his films as easily as some other composers. It is more likely, however, that this disc does not give a true account of the composer's merit. R.S.B.

**THE MAN WITH THE GOLDEN GUN.** Original film soundtrack recording. Composed and conducted by John Barry. UNITED ARTISTS UA-LA 358G. \$6.98.

*The Man with the Golden Gun* represents a considerable step forward over the previous 007 flick, the horrendous *Live and Let Die* (when will the James Bond film producers stop tinkering around with Fleming and stick with the original?). However, the restoration of John Barry as composer of the score has not, alas, turned out to be a contributing factor in the improvement. The brassy, percussive Barry sound still lingers on here and there. But for the most part, the *Golden Gun* score has all the appeal of slightly warmed leftovers, with some hackneyed Orientalisms and a few gimmicks to add character. The title song in particular, while not sinking to the Mongolism of the McCartneys' "Live and Let Die" ditty, has to be one of the most uninspired, badly written themes to come out in many a year.

Considering what Barry has done for other James Bond movies (not to mention many non-Fleming films), the *TMTGG* soundtrack is a major disappointment. R.S.B.

**AMARCORD.** Original film soundtrack recording. Composed by Nino Rota; Carlo Savina cond. RCA RED SEAL ARL 1-0907, \$6.98.

The collaboration between Italian director Federico Fellini and composer Nino Rota has certainly proven to be one of the most durable in the history of the cinema. Nothing could have been more appropriate to such films as *8½* and *Juliet of the Spirits* than the part pop, part circus, part semiclassical surrealistic swirls concocted by Rota for the fanciful meanderings undertaken by the alter egos of the director (*8½*) and his wife (*Juliet*). And yet Rota has been able to adapt to Fellini's sudden changes, producing for *Satyricon* (United Artists 5208), for instance, an utterly weird blend of archaism and strange modernisms unlike anything I've ever heard in other soundtrack scores.

For *Amarcord*, Fellini's rather unstructured and self-indulgent contribution to the current 1930s mania, Rota has returned, as he did in *Roma* and even more so in *The Clowns*, to a mélange strongly reminiscent of *8½*. There is the double-theme, fox-trot-ish pop tune, with its hauntingly subtle shifts in direction; the somewhat menacingly dreamlike march; and the source music, including "Stormy Weather," "La Cucaracha," and Lecuona's "Siboney." All of the original music is heard often in various garbs, from solo accordion to small orchestra, and the album as a whole provides some captivating listening. But since the associations evoked with the movie itself have nowhere near the depth of the interactions be-

by Royal S. Brown

## Music on the Orient Express



On the Orient Express: Wendy Hiller, Vanessa Redgrave, Rachel Roberts, Lauren Bacall, Sean Connery, Anthony Perkins, and Martin Balsam.

Fortunately, neither the movie nor the musical score for *Murder on the Orient Express* continues in the ultra-campy directions promised by the credit sequence and Richard Rodney Bennett's oh-so-1930-ish title theme. While the latter does have strong appeal, it is steeped in acute nostalgia-itis, one of the most virulent diseases now ravaging the movie industry.

But once the film gets underway, director Sidney Lumet creates an absolutely captivating atmosphere, and I have heard few musical scores that sustain the mood and ambience of their pictures as well as Bennett's does here. Perhaps the most striking single piece is the theme for the Orient Express itself, a waltz that is simply one of the most delightful compositions ever to grace a soundtrack. From the eerie, sustained strings played behind the kidnap and other suspense scenes to the character-

istically Bennett hazy pastoral quality that can be heard in such cuts as "Stamboul Ferry" or the finale, every note on this disc reveals the exceptional skill of one of the most talented composers writing for film today. And it is all played with beautiful life and spirit by Marcus Dods and the Covent Garden orchestra in this splendidly recorded album.

My only regret is that much of the essential information, including the titles of the cuts and the names of the orchestra, conductor, and record producer, is given only on the disc label.

**MURDER ON THE ORIENT EXPRESS.** Original film soundtrack recording. Composed by Richard Rodney Bennett. Royal Opera House Orchestra, Covent Garden, Marcus Dods, cond. [Christopher Bishop, prod.] CAPITOL ST 11361, \$6.98.

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tween *8½* and its score (at least, they didn't for me), the *Amarcord* album will probably not prove as rewarding as the classic *8½* disc, which RCA should definitely reissue. R.S.B.

\* **STAVISKY.** Original film soundtrack recording. Composed by Stephen Sondheim; Carlo Savina and Jacques Mercier, cond. RCA RED SEAL ARL 1-0952, \$6.98. Tape: ● ARS 1-0952, \$7.95.

At the New York Film Festival premiere of *Stavisky*, French director Alain Resnais noted that, while he was working on the film, he had been listening to works by Broadway composer/lyricist Stephen Sondheim. As a result, Resnais decided that Sondheim was the only one to do *Stavisky's* musical score, even though he had never written any firsthand film music. With some trepidations, Sondheim accepted, and, as Resnais put it, the end of this fairy tale was that the music turned out to be exactly what the director had in his head.

But the miracle of the incredibly haunting *Stavisky* goes deeper than that. Resnais's pictures are difficult to score, as, for the most part, his basic vision of the cinema grows out of the rhythms and silences—explicit and implicit—of cold, isolated mental landscapes. Even in the rather atypical *Stavisky*, which, like so many of the films being made today, returns to the Twenties and early Thirties for its subject matter, the over-all impression is one of almost desolate human absence, broken here and there by the frozen smile of one of Resnais's doll-women remembered in dark architectures or snowy streets.

Yet somehow Sondheim's score seems as if it had been a natural part of the *Stavisky* ambience from the beginning, as if, in fact, both the static and the dramatic structures of the film had taken form out of the music that can be heard on this disc. The title theme, for instance, while evoking the period with its instrumentation and its fox-trot beat, has at the same time a strange, timeless quality due largely to the marvelously subtle harmonies.

Elsewhere, such as in the "Arlette by Day" cut and many others, it is the offbeat rhythms that stand out in wispy ostinatos; other selections, such as "Easy Life" and "Suite and the Claridge," are built around a bittersweet waltz reminiscent of Sondheim's *A Little Night Music*, which is one of the nicest things I can think of to say about any musical work. And in the band entitled "The Future" (others have characteristic Resnais titles such as "Distant Past," "Recent Past," and "Erna Remembered"), all three of the score's principal elements—the title theme, the ostinato, and the waltz theme—are united. The efforts of orchestrator Jonathan Tunick, who here as in other Sondheim works seems to have an uncanny sense of what instruments best highlight the composer's unique musical style, should also be singled out.

All in all, not only is *Stavisky* one of 1974's outstanding film scores, but it also represents a stunningly effective first effort in this genre by Stephen Sondheim. RCA has rendered an immense service by making the French Polydor release available domestically. R.S.B.

**TOGETHER BROTHERS.** Original film soundtrack recording. Music and lyrics by Barry

White. Love Unlimited, vocals; Love Unlimited Orchestra. *Somebody's Gonna Off the Man; So Nice to Hear; Alive and Well*, eighteen more. [Barry White, prod.] 20TH CENTURY ST 101, \$6.98. Tape: ● 8 101, \$7.98; ●● C 101, \$7.98.

"Love's Theme," the instrumental created by Barry White, Love Unlimited, and the Love Unlimited Orchestra, was one of the past season's most lilting soul hits. Indeed, the marriage of gravel-voiced White to the high harmonies of LU and the lush strings of the LUO is the basis of one of the most engaging and clever of the new soul ensembles.

This soundtrack music takes the basic aspects of the sound made by this threesome and bends them to fit the situations that occur during the movie. It is for the most part totally adequate soundtrack music. On three occasions, however, the disc bursts into vivid life with an unadulterated dishing up of Love Unlimited's sound—untainted by any need to fit the frame.

On these three occasions nothing is as compelling as "Love's Theme," but there are still rewards. "Somebody's Gonna Off the Man," for example, done as a blaring instrumental, then as an insinuating White vocal, has the potential to be a big hit. "The Theme from *Together Brothers*" is another exercise in Love Unlimited's use of dramatic dynamics. "People of Tomorrow Are the Children of Today" illustrates the sentimental, sugary strain that also runs through this pop-soul.

White has proved he can score a film; he hasn't yet proved that he can create a totally brilliant album. That task should be his next musical mission. H.E.

## jazz

**LOUIS ARMSTRONG/KING OLIVER.** King Oliver's Creole Jazz Band, 1923–24; King Oliver/Jelly Roll Morton, 1924; Red Onion Jazz Babies, 1924. MILESTONE 47017, \$7.98 (two discs).

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that was impossible in the 10- or 12-inch single discs on which they have been issued in the past; second, and most important, because the sound has been clarified and filled out (legitimately) to such an extent that it is often as though one had never heard these recordings before.

Some of the source material is so worn that not even the remarkable team of Skip Shimmin and David Turner has been able to remove all the rasps and hisses. But overall, they have done a superb job. There is genuine excitement, after years of listening to rather misty, heavy-grained recordings of Ma Rainey, suddenly to hear her with such full-bodied clarity that one can actually experience the power of her voice instead of just trusting to one's imagination. Similarly, Bix Beiderbecke and the New Orleans Rhythm Kings emerge from the curtain of fuzzy sound that had hidden much of these performances.

Until we reach the next step in recording technology, these are the definitive releases of some of the basic classics of jazz. J.S.W.

**\* RUBY BRAFF-GEORGE BARNES QUARTET:** Plays Gershwin. Ruby Braff, cornet; George Barnes and Wayne Wright, guitars; Mike Moore, bass. *But Not for Me*; *S Wonderful*; *Nice Work if You Can Get It*; seven more. CONCORD JAZZ 5, \$5.98 (Concord Jazz, Inc., Box 845, Concord, Calif. 94522).

The Ruby Braff-George Barnes Quartet was a little over a year old when this recording was made at the Concord Summer Festival in August 1974. What had started out as a very promising group had, by then, become one of the most polished, cultivated, and swinging small groups that has appeared in jazz. Although the quartet seems to have no particular stylistic relationship to either the Modern Jazz Quartet or Benny Goodman's small groups, there is something of both in its work—the area of repertory used by the Goodman combos and the sensitivity and imagination presented by the MJQ.

This performance at Concord catches the quartet in brilliant form playing a set of Gershwin tunes especially prepared for the Festival. Braff and Barnes believe in rehearsing, and they had been working on these pieces for weeks in advance. This preparation is evident in the easy way in which everything falls into place—the exchanges, the tight, very cohesive ensembles, and the split-second timing of climactic passages. The approach is imaginative not only in the choice of tempos (Braff starts "I Got Rhythm" in slow, slinky fashion with an opening statement that is definitely "I Got Rhythm" but sounds startlingly like "Just a Closer Walk with Thee"), but in the interplay of unison passages that appear for a few bars and dissolve into solos.

Not the least notable aspect of this disc is the support of Wayne Wright on rhythm guitar and Mike Moore on bass. The recording is so clean and so well balanced that everything Wright and Moore do comes through clearly but always in proper perspective. J.S.W.

**\* BUDDY RICH//LIONEL HAMPTON:** Transition. Zoot Sims, tenor saxophone; Lionel Hampton, vibes; Teddy Wilson, piano; George Duvivier, bass; Buddy Rich,

drums. *Ring Dem Bells*; *Avalon*; *Airmail Special*; *Ham Hock Blues*. Zoot Sims and Sal Nistico, tenor saxophones; Joe Romano, soprano saxophone; Kenny Barron, piano; Jack Wilkins, guitar; Anthony Jackson and Bob Cranshaw, basses; Ted Sommer and Stanley Kay, percussion; Buddy Rich, drums. E.G.; *Fum*. GROOVE MERCHANT 3302, \$6.98.

There are two sides of jazz and two sides of Buddy Rich on the two sides of this disc. On one side, Rich appears with a Benny Goodman-like combo (Teddy Wilson, Zoot Sims, Lionel Hampton, and George Duvivier), which even borrows "Avalon" and "Airmail Special" from the Goodman repertory. But "Airmail Special" boils into a version like nothing the Goodman groups ever did (even with Charlie Christian) as Sims and Rich take off at jet level. There's also a deeply funky "Ham Hock Blues" that builds out of Teddy Wilson's old "Blues in C Sharp Minor."

On the other side, played by a band Rich led in 1974 at his New York club, Buddy's Place, the style becomes mainstream modern. The car-catcher is a piece by guitarist Jack Wilkins, "Fum," on which Rich's drumming (assisted by Ted Sommer and Stanley Kay) provides an exhilarating backdrop for a series of solos that are climaxed by Wilkins and a fascinating young bassist, Anthony Jackson. The record as a whole is an explicit summation of present-day swing and post-swing swing. J.S.W.

**NEW ENGLAND CONSERVATORY JAZZ REPERTORY ORCHESTRA:** Homage to Ellington in Concert. Howard Lackey, Robert Winiker, Chris Albert, and Lloyd Barry, trumpets; Gary Valente, Hiroshi Fukamura, and J. J. Harvey, trombones; Lance van Lenten, Ross Bauer, Ricky Ford, Bob Hamlon, and Bruce Henderson, reeds; Andrew Jones, violin; Alan Pascua, piano; Marcus Fiorillo, guitar; Edwin Schuller and Myron Romanul, basses; Anton Fig, drums. *Blue Light*; *Ko-Ko*; *Subtle Lament*; nine more. GOLDEN CREST 31041, \$5.98.

Gunther Schuller's theory that Duke Ellington's music does not have to be relegated to mechanical reproduction (i.e., the recordings that Ellington made with his band) but "can be validly performed as repertory by other than the musicians who first created it, and (that) . . . such performances can have an excitement of their own," is both brilliantly proved and put into question by this recording of excerpts from two concerts by the New England Conservatory Jazz Repertory Orchestra.

The point that comes across most clearly on this disc is that playing Ellington is not just a matter of reading a score (as is generally recognized), nor is it a matter of copying precisely the solo styles of his basic instrumentalists. The key is projecting the *feeling* of an Ellington performance, which involves subtleties of tempo and attack and a responsive understanding among the musicians, in addition to an absorption of the individual styles.

The second side of this disc, recorded at the Smithsonian Institution in Washington on April 21, 1974, is a superbly Ellingtonian presentation because the feeling is consistently right. The ensembles, which Ellington copyists from Charlie Barnet on down have never been quite able to catch, have exactly the right qual-





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ities, and the solos have the proper colors and textures, whether they are close reproductions of the Duke's musicians (Gary Valente's trombone entrance on "Moon Mist" is so idiomatically Lawrence Brown that it is hair-raising) or suitably approximate (Alan Pascua's piano on "Blue Light" or Andrew Jones's violin and Lance van Lenten's alto on "Moon Mist"). And Schuller's thesis is carried even a step further by his "Reminisce" in Tempo," which is better than the occasionally awkward recording the Ellington band made in 1935.

On the other hand, the first side, a recording of a concert three weeks later at the New England Conservatory, misses the mark just enough to be disconcerting. In essence, the Ellington feeling is frequently missing. Sometimes it is a tempo that is both rushed and stiff ("Old Man Blues"), and sometimes the soloists have lapses that do not occur at the Smithsonian concert. The sound balance also works against the band in this instance. It is true that the band was winging it by recording in concert situations rather than in a studio where the fluffs could be corrected (and, of course, these musicians are students). But if we have to depend on recording-studio situations to do Ellington properly, then we are back to the mechanical reproduction to which Schuller takes exception.

However, the fact that he got such brilliant results from his orchestra in those portions of the Smithsonian concert that have been excerpted for this disc indicates he is right in believing that Ellington's music can be *validly* performed in repertory. J.S.W.

**\* LESTER YOUNG: Newly Discovered Performance, Vol. 1.** Jesse Drake, trumpet; Ted Kelly and Kai Winding, trombones; Lester Young and Allan Eager, tenor saxophones; Freddie Jefferson and Hank Jones, pianos; Ray Brown and Ted Briscoe, basses; Roy Haynes, drums; Ella Fitzgerald, vocals. *Lester Leaps In; Just You, Just Me; Confessin'*; five more. ESP 3017, \$5.98 (mono).

The Royal Roost, the cellar jazz haven on Times Square that flourished in the late 1940s, comes to life on these recordings of two broadcasts from the club, not just because of the presence of such musical habitués of the Roost as Lester Young, Allan Eager, and Kai Winding, but even more importantly, from the point of view of verisimilitude, because the unflappable Symphony Sid is on hand to make his florid introductions in a voice that is surprisingly pear-shaped in tone.

The first side is almost pure, unadulterated Lester, with the other members of his sextet staying in supporting positions most of the time. Pres was in good form on these sessions, particularly the one on November 27, 1948, which takes up most of the disc. He makes a gem of "Ghost of a Chance," singing the first chorus soulfully (and instrumentally) and then building a development of a beautiful and imaginative concept in the second. He is light and brilliantly in command all through this broadcast, which includes a jam session to which Ella Fitzgerald contributes some scat choruses.

On the three pieces from a December 4, 1948, broadcast, his tone is heavier and huskier and lacks the élan that was a part of Young at his best. But even lesser Lester is worth having. J.S.W.

**OSCAR PETERSON:** Featuring Stéphane Grappelli. Stéphane Grappelli, violin; Oscar Peterson, piano; Niels Henning Oersted Pedersen, bass; Kenny Clarke, drums. *Them There Eyes; Flamingo; Makin' Whoopee*; ten more. [Arnauld de Froberville, prod.] PRESTIGE P 24041, \$7.98 (two discs).

There are few situations that can stop Oscar Peterson from sounding like an overwrought machine. Listening to the first track on this set, "Them There Eyes," one would think that not even an association with so gentle and sensitive a musician as Stéphane Grappelli can calm him down. But once past Peterson's frantic fingering on this track, Grappelli is given a chance to control some of the situations, and Peterson is held to a level at which he actually plays very well—relaxed, with shading, with some pleasant pickups from Art Tatum, although even at a slow pace with runs that are needlessly busy.

As long as Peterson stays out of the way, Grappelli plays with charm and taste. He is not a particularly inventive or provocative jazz musician, but he is friendly and pleasant, which, as some of Peterson's interjections keep reminding us, is an accomplishment. Grappelli is an extremely warm and melodic performer, and the tunes he plays on this set are, in general, the warm and melodic things that he does very well. J.S.W.

**\* NEW BLACK EAGLE JAZZ BAND: In New Orleans.** Tony Pringle, cornet; Stan Vincent, trombone; Stan McDonald, clarinet and soprano saxophone; Bob Pilsbury, piano; Peter Bullis, banjo; Eli Newberger, tuba; Cee Hans Pameijer, drums. *Cataract Rag; Snag It; Storyville Blues*; eight more. BLACK EAGLE 1, \$6.50 (Black Eagle Records, 128 Front St., Marblehead, Mass. 01945).

The New Black Eagle Jazz Band, which is now three years old, can lay claim to being one of the best traditional jazz bands around, even though it is a moonlighting group that plays only once a week at the Sticky Wicket Pub in Hopkinton, Massachusetts. The seven-piece band, made up of business and professional men (a computer engineer, a library director, an advertising man, an architect, a psychologist, a pediatrician, and the chairman of the Department of Oral Diagnosis at Boston University), has overcome its early tendency toward a light, jumping-jack beat and has developed a rugged, full-throated sound and a powerful rhythmic attack.

One of the most interesting pieces on this new release—Black Eagle's third and its first on its own label—is a treatment of Duke Ellington's "The Mooche" that milks the tune for all its ominous *misterioso* possibilities and gives Eli Newberger an opportunity to play one of the raunchiest tuba solos ever recorded. Jelly Roll Morton's "Cannonball Blues" has more of Newberger's facile tuba, light-footed this time, with piano filigree by Bob Pilsbury threading all through the piece.

Pilsbury is a delight whenever he is given a chance to shine, but of the four major soloists he gets the least time. But one really can't complain, because Stan Vincent on trombone and Stan McDonald on clarinet and soprano saxophone are consistently brilliant soloists. Tony Pringle, leader of the band, plays a strong lead on cornet but is an inconsistent soloist.

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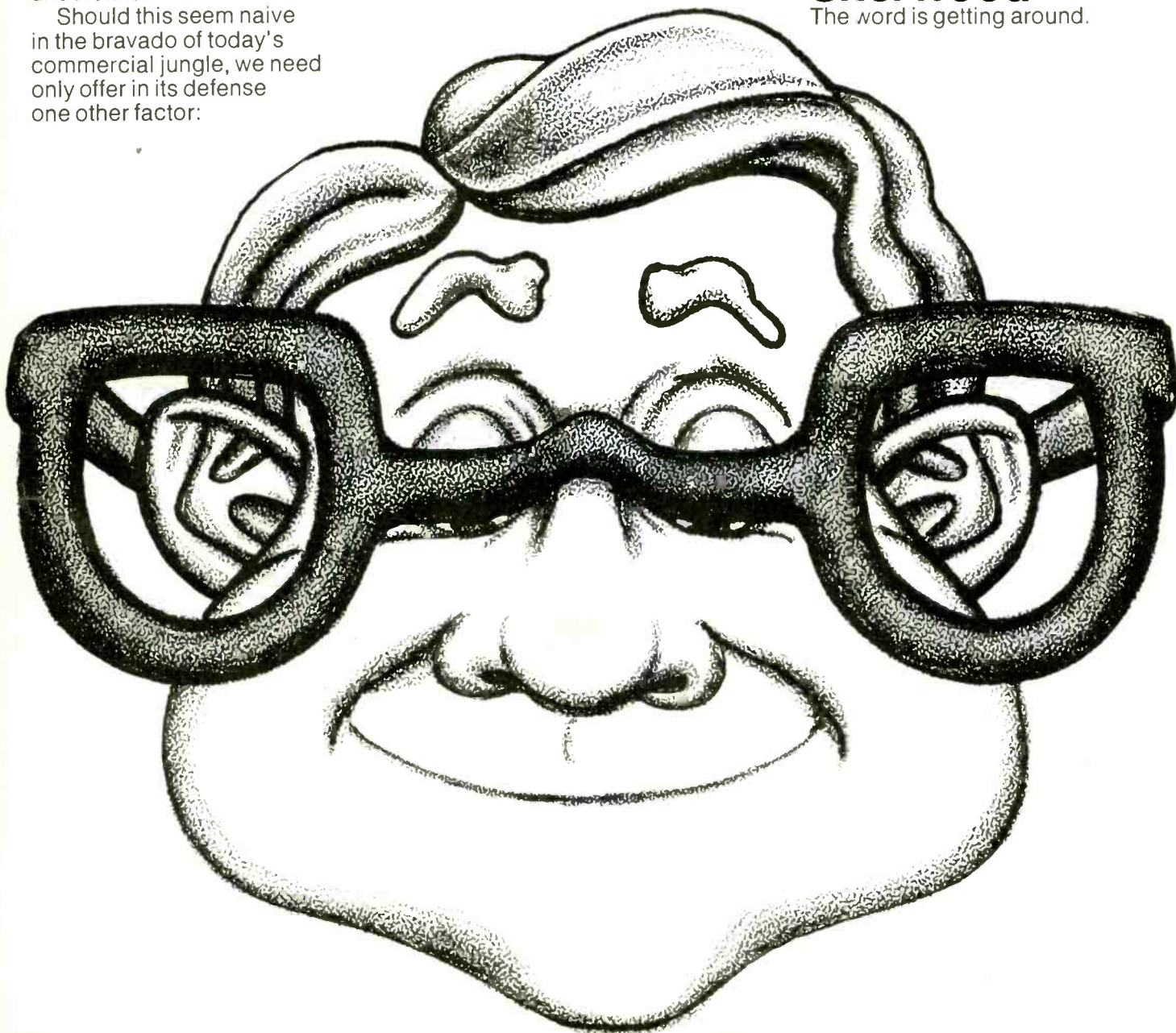
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For all the band's merits, it can make mistakes. The unforgivable gaff on this disc is the intrusion, on a superbly conceived instrumental interpretation of Sidney Bechet's "Love Me with a Feeling," of a mournful recitation that might have come out of Sammy Kaye's "Sunday Serenade." (Bechet could get away with this, but not Stan McDonald.) According to the liner notes, this is a "favourite" at the Sticky Wicket. If the customers are weeping in their beer, it's possible. But cold sober, it's hard to take (and, naturally, HIGH FIDELITY's reviewers would never consider working in any other condition). J.S.W.

## in brief

**ARTHUR FIEDLER AND THE BOSTON POPS:** You Will Be My Music. POLYDOR PD 6034, \$6.98.

The familiar Fiedler treatment given to the works of talented composer Joe Raposo, best-known for "Sing" and other music for *Sesame Street*. M.J.

**MICK RONSON:** Play, Don't Worry. RCA APL 1-0681, \$6.98. Tape: ●● APK 1-0681, \$7.95; ●● APS 1-0681, \$7.95.

Ronson, the latest glitterer from the folks who brought us David Bowie, presents a healthy mix of hard rock and softer tunes. Best is the version of Lou Reed's "White Light/White Heat." M.J.

**THE TYMES:** The Trustmaker. RCA APL 1-0727, \$6.98. Tape: ●● APK 1-0727, \$7.95; ●● APS 1-0727, \$7.95.

An excellent album from a seasoned group that had the recent hit "You Little Trustmaker." Aply arranged by Richie Rome and produced by Billy Jackson. M.A.

**L.T.D.:** Gittin' Down. A&M 3660, \$6.98. Tape: ●● CS 3660, \$7.98; ●● BT 3660, \$7.98.

Definitely one of the hottest new groups around—soul-oriented, fat rhythm with plenty of space in it. L.T.D. is not just a group, but a ten-member band with brass and reeds and voices as well as rhythm. Lively production by Jerry Butler and L.T.D. M.A.

**WAYNE BERRY:** Home at Last. RCA CPL 1-0603, \$7.98. Tape: ●● CPK 1-0603, \$7.95; ●● CPS 1-0603, \$7.95.

Composer/performer Berry has written a set of professional tunes, and some of them are capable of generating a genuine emotional response. Since the arrangements are similar, however, slickness and sameness creep in, making him seem a less talented writer than he really is. H.E.

**DEODATO:** Artistry. MCA 457, \$6.98. Tape: ●● C 457, \$7.98; ●● T 457, \$7.98.

I was amazed that Deodato could put out two albums so quickly till I noticed that this one is an in-concert set. I like it ten times better than that last thing that mimicked his big hit ("Zarathustra"). This one has a lot more Rio in it and a lot more Deodato, such as his original "Rio Sangre." MCA has put practically no information on the jacket except what the law demands, which I find insulting. Who played, who engineered? M.A.

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## the tape deck

BY R.D. DARRELL

**"A" Is for Alexander Nevsky**—in an abecedarian approach alliteratively apt for an April column. And the current release of Prokofiev's film-music masterpiece is a doubly welcome surprise. First, it is another of the invaluable Stereotape/Mag-tac reel resuscitations of hitherto untaped (or long OP on tape) treasures. Better still, it finally brings to tape one of the finest Reiner/Chicago triumphs, made at the height of the conductor's powers just three years before his death in 1963. Three other reel versions, topped by Schippers' of 1962 for Columbia, haven't been available for some years, while Previn's 1972 Angel cassette edition has been judged less than ideal technically. But in any case, Reiner's performance (with a Hillis chorus and Rosalind Elias, mezzo) is quite incomparable—as is the undiminishedly powerful, solid, and atmosphere-eva-cative recording itself (RCA/Stereotape ERPA 2395 C, 7½-ips reel, \$7.95).

**"B-B" Is for Barenboim's Beethoven.** Except for Felicia Blumental's relatively obscure Orion cassette of 1970, the piano version of Beethoven's Op. 61 Violin Concerto hasn't been accessible to tape collectors. This is more of a loss than they may imagine, for while this composer's own transcription curio is no match for the mighty original, it is singularly fascinating, even charming, music on its own—and its composer's—account. Daniel Barenboim, doubling as conductor/soloist with the English Chamber Orchestra, sensibly eschews normal Beethovenian grandeurs in favor of expressive warmth and flow, qualities further enhanced by glowing recording. My only complaint is the failure to credit by name the distinctive timpani soloist (Deutsche Grammophon 3300 407, Dolby-B cassette, \$7.98).

**"C" Is for Così fan tutte.** Alice, running hard to stay in the same place, sets an example the current reel-tape repertory tries to but often can't match. No less than three reel sets of Mozart's delectable operatic study of female (and male) inconstancy are no longer in print (unless the absence of the 1963 Jochum version for DG/Ampex is temporary). That leaves only a single reel of still older excerpts—and of all operas. *Così fan tutte*, with its quintessentially vital long ensemble scenes, must be heard in its entirety. The new Solti version not only fills an aching gap, but does so with overflowing abundance. It includes everything in the score; it is generally well

sung (especially by Teresa Berganza and Ryland Davies) and even better acted; the work's superb élan is realized by Solti with well-nigh ideal precision and bravura; and the vividly authentic recording is as much a delight to the ear as the effervescently sparkling music is to the mind! (London/Ampex S 41442, two Dolby-B 7½-ips reels, \$28.95; Q 51442, three Dolby-B Cassettes, \$24.95).

**"C-D" Is for Chamber Music by Dvořák.** All right, so I'm a sucker for Czech music in general and that of Smetana and Dvořák in particular. But can you be sure you don't share my susceptibility if you aren't willing at least to listen to some of their less often played and still less often taped works? This month I don't have to proselytize for Dvořák's Second Piano Quartet, Op. 87, since Artur Schnabel and members of the Guarneri Quartet prove to be irresistibly eloquent advocates of music no one can possibly hear without revitalizing relish (RCA/Stereotape ERPA 3340 C, 7½-ips reel, \$7.95).

Just as this work long has been unfairly overshadowed (in concert and disc domains) by the better-known Op. 81 Piano Quintet (recently restored to the reel repertory by Stephen Bishop and members of the Berlin Philharmonic Octet for Philips/Ampex), so has Dvořák's Fourth String Quartet, Op. 61, been obscured by the more often heard (but currently untaped) Sixth, so-called *American*, Quartet. But the Guarneris, and the limpidly lovely recording, remind us that the Fourth proffers an even more distinctive—indeed uniquely Dvořákian—blend of haunting lyricism with zestful verve. And for good measure three of the Guarneri foursome add a third tape first: the bewitchingly graceful Op. 74 Terzetto for the surprisingly effective ensemble of two violins and viola (RCA/Stereotape ERP 1-0082, 7½-ips reel, \$7.95). Chamber music in general has been badly served by tape; the present glorious exceptions to this rule should not be allowed to go to waste.

**"E" Is for Elgar and (a Onetime) Empire.** I'm less proud of an aesthetically harder-to-justify weakness for the bombastic but imperiously catchy swing and sing-along fat trio tunes of Elgar's five *Pomp and Circumstance* marches, especially No. 4 in G. However, I'm not susceptible enough to approve of their self-indulgently arbitrary treatment (now frenziedly overfast, now schmaltzily dragged) by Barenboim with the London Philharmonic, who are also heard in a more routine performance of the more blandly jingoistic *Crown of India* Suite. And since the stereo editions sound roughly, even coarsely, recorded, I can't give even a qualified recommendation to

Columbia MT/MA 32936, Dolby-B cassette/cartridge, \$7.98 each. But in quadriphony the sonics miraculously assume genuine warmth and richness as well as expansiveness—a transformation that of course doesn't make Barenboim's interpretive mannerisms any more palatable, but that does do far better justice to the thrilling plangency and "ring" of Elgar's unarguably effective scoring (Columbia MAQ 32936, Dolby-B Q-8 cartridge, \$7.98).

**. . . And a Switch to Two Reel Quad-**  
**denda.** Following up my initial adventures into the domains of open-reel quadriphony, I still haven't got Ampex's single at least quasi-classical example: Bernard Herrmann's London Phase-4 "Fantasy Film World" (H 144207). But I did receive, unfortunately too late for last-minute February column inclusion, the anticipated pioneering Vanguard Q-reel demos (as well as a couple of two-reel complete Mahler symphony sets to be discussed in a forthcoming column).

The first demo and "surround sound" sampler (Vanguard VSS 1, Q-reel, \$12.98) contains exactly the same materials I praised so highly in Vanguard's Q-8 cartridge edition way back in October 1970: i.e., introductory tests for channel identification and balance; Handel's *Jephtha* sinfonia and excerpts from the Berlioz Requiem and Mahler's Third Symphony; plus pop pieces by Joan Baez, Buffy Sainte-Marie, and Jean-Jacques Perrey. Here, however, the recordings themselves and, still more, the individual channel differentiations are revealed to even more potent dramatic effect, while of course the reel format has the advantage (lacking in the cartridge) of instantly replaying the introductory tests as long as may be needed for satisfactory channel-level balancing.

The newer, c. 1970, demo/sampler (Vanguard VSS 22, Dolby-B Q-reel, \$12.98) begins with the same invaluable channel identification-and-balance tests. Then it goes on to different Handel and Berlioz excerpts (Hallelujah Chorus from *Messiah* and "*Lachrymosa*" from the Requiem), augmented by a passing-train sound-effects throwback to early high fidelity and stereo demo days and by pop pieces by Sainte-Marie, Perrey, Ian and Sylvia, and Country Joe and the Fish. A Mozart divertimento movement included in the equivalent SQ-encoded-disc edition is omitted, and neither of the two classical excerpts is as thrillingly impressive as the earlier ones, yet this reel is still a must as a quadriphonic demo/sampler, if only for its irrefutable testimony to the efficacy of Dolby-B quieting in all four channels—a technique exploited in all but the very earliest Vanguard Q-reel releases. ●



# "The Marantz 1070 integrated amp is close to optimum in performance and the low price makes it an even better value."



## The 1070 Stereo Amp

"As far as good basic features are concerned, it's comparable to units costing twice as much."

"It maintains all the features of the Marantz 1060, plus it adds a number of its own. For instance, it now has graphic slide-type tone controls, two tape monitors and a versatile tone mode selector switch."

"With the 1070 you have a full range of tone controls like bass, mid range and treble slide controls plus preamp out and main in jacks"

"I feel strongly about the preamp out jacks. You can re-equalize tape recordings, insert equalizers or even add electronic cross-overs into the chain"

"One major feature that I like in the 1070 is its ambience circuitry. Essentially it's a speaker matrix or pseudo 4-channel. This means you can get into simulated 4-channel sound by just adding a second pair of speakers."

"In addition to the step up in power to 35 watts continuous power per channel at 0.3% total harmonic distortion, 20 Hz to 20 kHz both channels driven into an 8 ohm load, the circuitry is direct coupled"

In December, 1974, sound engineers and audiophiles were invited to examine and discuss the new Marantz Stereo Console Amplifiers featuring models 1040 and 1070 and the new Marantz 112 AM/FM Stereo Tuner. The following comments were taken from that taped discussion.

"The circuitry is now full-complementary direct coupled to the speaker terminals. As a result, the damping factor is much improved at low frequencies where it counts"

"The output circuitry now includes a speaker protection relay circuit and turn on delay"

"There's improved thermal stability. This buys long term reliability as well as improved performance"

## The 1040 Stereo Amp

"The new 1040 integrated amp is rated at 20 watts continuous power per channel at 0.3% total harmonic distortion. 20 Hz to 20 kHz, both channels driven into an 8 ohm load"

"It also has the ambience circuitry for simulated 4-channel. Most all of the features of the 1070 are on the 1040"

"It's an excellent performance component for a modest price"

## The 112 Tuner

"It's got phase lock loop, a Dolby\* de-emphasis switch and a number of other high-performance features. There're no gimmicks in it. Every feature is practical"

"A complete system including the 112 tuner plus either the 1070 integrated amp or the 1040 integrated amp gives performance you couldn't get in most receivers and still costs less than \$500"

The Marantz 1070 Amp, 1040 Amp and 112 Tuner are just part of the exciting new Marantz component line starting as low as \$199.95. Each of them reflects the kind of technical expertise and engineering excellence that has made Marantz the choice of professionals world-wide. Stop by your local dealer and see the entire Marantz line featuring an exclusive three-year guarantee\*\* on parts, labor and performance specifications.

Marantz. Ask an expert.



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# The single-play turntables only a great changer company could have made.



## Garrard Zero 100SB, \$209.95

Garrard's new single-play turntables are so advanced in their solution of basic engineering problems that only a leading manufacturer of automatic changers (yes, *changers*) could have produced them.

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.

As a result, there are quite a few nice, big, shiny and expensive single-play turntables of respectable performance in the stores today.

A thoroughbred single-play automatic is another matter.

We're talking about a turntable that gives you not only state-of-the-art performance in terms of rumble, wow, flutter, tracking and so on, but also the utmost in convenience, childproof and guest-proof automation, pleasant handling, efficient use of space, balanced good looks and, above all, value per dollar.

Here we're back on the home grounds of the changer maker. He alone knows how to coordinate a lot of different

turntable functions and niggling little design problems without wasted motions, space and expenditures. The kind of thing Garrard is the acknowledged master of.

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.

But that's not the whole story.

What gives these turntables the final edge over other single-play designs is the way they're automated.

Both are fully automatic in the strictest sense of the term. Your hand need never touch the tonearm. The arm indexes at the beginning of the record, returns to the arm rest at the end of the record and shuts off the motor, all by itself. The stylus can't flop around in the lead-out groove.

There are also other subtle little features like the ingeniously hinged dust cover (it can be lifted and removed even on a narrow shelf), the integrated low-profile teak base, the exclusive automatic record counter (in the Zero 100SB only) and the finger-tab control panel. Plus one very unsubtle feature.

The price.

**Garrard**  
Division of Plessey Consumer Products

CIRCLE 22 ON READER-SERVICE CARD



Garrard 86SB  
\$159.95



For your free copy of The Garrard Guide, a 16-page full-color reference booklet, write to Garrard, Dept. G-4, 100 Commercial Street, Plainview, N.Y. 11803.