ICD
AUGUST 1975

HIGH FIDELITY

AUGUST 1975 $1.00
08398

RCA's "The Heifetz Collection"

Everything you wanted to know about

EDITING

How to Falsify Evidence
and Other Tape Editing Techniques

Who Hears Splices Better—Musicians, Technicians, or Laymen?
Glenn Gould Conducts an Experiment

A Guide to Taping from Radio Broadcasts

LAB TEST REPORTS

Nakamichi 550 consumer-priced cassette deck
Marantz 2325 "Dolby" receiver
Dual cassette deck
Royal Sound Add'n'Stac tape storage unit
Heath TM-1626 mixer kit

PL-A45D

PL-55X

e best
e, get a Pioneer.

Both units are even equipped with a strobe light directed at the strobe marks for easy viewing.

Combine the best automatic features with manual operation

While many hi-fi enthusiasts demand completely manual turntable operation, there are many purists who prefer semi-automatic operation. Pioneer provides this extra convenience in the PL-55X and PL-15D/II. Both models incorporate automatic tonearm return and shutoff. When the record has finished playing, the tonearm automatically returns to the arm rest and the power is turned off.

Automatic tonearm return and shutoff

Fully automatic operation in single-play

The PL-A45D is completely automatic. You don't ever have to touch the tonearm when you play your records. This 2-motor model has a special precision gear motor to exclusively handle automatic tonearm lead-in, automatic return, automatic shutoff and repeat play. And when you prefer, you can switch to fully manual operation.

The PL-71 and PL-12D/II, at both ends of Pioneer's turntable lineup, offer the total involvement that can only be attained by completely manual operation.

Superb S-shaped tonearms for better tracking

The tonearm of every Pioneer turntable system is the S-shape design, for optimum groove tracking. All are statically balanced and all use adjustable counterweights with direct reading of tracking force. All have adjustable anti-skate control and oil-damped cueing for the gentlest application of stylus tip to record groove. Lightweight plug-in cartridge shells insure positive electrical contact and optimum stylus position and angle for lower distortion and reduced record wear.

S-shaped tonearm for better tracking

Unexcelled performance

Still, all of these features and refinements do not guarantee the performance specifications of Pioneer's new turntables. Each tonearm and turntable platter combination is shock mounted in its specially designed natural grain base (with hinged dust cover). Precision machining of all rotational parts plus continuous quality control insure that each will meet or exceed its published specifications — a time honored tradition with all Pioneer comoonents.

Choice of the professionals

Engineers, experts and enthusiasts agree: to get the best performance, select a manual turntable. And to get the best manual turntable, you need a Pioneer. Every Pioneer manual turntable offers a level of precision and performance unparalleled in its price range. And every one is a total system — with dust cover and base — designed for years of professional, trouble-free sound reproduction.

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

PL-12D/II

PL-15D/II

For the manual turntabl

The manual turntable is rapidly becoming the first choice of hi-fi enthusiasts everywhere. The reason why is quite simple. Today's enthusiasts are more knowledgeable, more sophisticated and more involved with their music. And only the manual turntable can provide the involvement and performance they demand.

At Pioneer, this trend comes as no surprise. We have long recognized the superiority of the manual turntable. And long recognized a simple fact: a record changer in no way improves performance. It can detract from it.

As a result, we now offer the finest and most complete line of manual turntables available. Manual turntables that are designed with the needs of today's hi-fi enthusiast in mind. Turntables that are engineered for precision response.

When you get right down to it, good record playing equipment really has only two requirements: uniform rotation of a turntable, and accurate tracing of a record groove by a tonearm and its cartridge.

Pioneer's engineers have long recognized that these requirements are best met by single-play turntables and precision engineered tonearms. Our five new belt-drive and direct-drive turntable systems mean you needn't settle for the higher wow and flutter and the poorer signal-to-noise ratios (rumble) of record changers. Whether you've budgeted $100 or $300 for this vital element of your high fidelity system, there's a Pioneer turntable that outperforms any record changer in its price class.

Consider the performance advantages

Belt-drive, featured in Pioneer's PL-12D/II, PL-15D/II and PL-A45D, means smoother, more uniform platter rotation than can be achieved with typical idler-wheel/pulley arrangements normally found in record changers. Even changers

Belt-drive for rumble-free rotation

Direct-drive motor reduces friction

equipped with synchronous motors transmit vibration to the turntable platter. This is picked up as low-frequency rumble by the tonearm and cartridge. By driving the platter with a precision-finished belt, vibration is effectively absorbed before it can be translated to audible rumble.

Pioneer's direct-drive models, PL-55X and PL-71 go even a step further in achieving noise-free, precision platter rotation. The DC electronically controlled servo-motors used in these models rotate at exactly the required 33⅓ and 45 rpm platter speeds. Their shafts are directly connected to the center of the turntable, with no intermediate pulleys or other speed reduction devices. This means no extra friction-producing bearing surfaces.

Because of the unique technology embodied in these new, direct-drive motors, it's possible to control their speed electronically. This is more precise than any mechanical drive system. Both our PL-55X and PL-71 offer individual pitch control for both 33⅓ and 45 rpm speeds. Their turntable platters are edge-fitted with stroboscopic marks, so you can adjust precise speed while a record is playing.

Electronic speed adjustment for each speed

For the best performance, get a manual turntable.

PL-71

There's a Pioneer turntable that's just right for your needs

Model	PL-12D/II	PL-15D/II	PL-A45D	PL-55X	PL-71
Type	Manual	Semi-Auto.	Fully Auto.	Semi-Auto.	Manual
Drive System	Belt	Belt	Belt	Direct	Direct
Drive Motor	4-pole synch.	4-pole synch.	4-pole synch.	DC servo	DC servo
Speed Control	—	—	—	±2%	±2%
S/N (RUMBLE)	Over 48dB	Over 48dB	Over 47dB	Over 58dB	Over 60dB
Wow & Flutter (WRMS)	0.08%	0.08%	0.07%	0.05%	0.05%
Tonearm Type	Static Bal. "S"	Static Bal. "S"	Static Bal. "S"	Static Bal. "S"	Static Bal. "S"
Tonearm Length	8 11/16"	8 11/16"	8 11/16"	8 11/16"	8¾"
Turntable Dia.	12"	12"	12"	12¼"	12¼"
Price	$99.95	$129.95	$169.95	$249.95	$299.95

PIONEER®

when you want something better

CIRCLE 29 ON READER-SERVICE CARD

The source of perfection in sound...tracks at one gram (or less) in stereo and discrete.

Frankly, perfection doesn't come easily.

Pickering's engineers pursued the idea of a totally new departure in cartridge design with all the zeal of true crusaders.

They had a reason . . . there was a demand for a pickup to play both stereo and discrete (as well as SQ and QS) with total and absolute precision at one gram.

That they succeeded is a remarkable achievement because this cartridge successfully tracks all types of records at forces even lighter than one gram. It is a real first to do it this accurately.

The Pickering XUV/4500Q possesses excellent performance characteristics that provide outstanding frequency response and separation beyond 50 kHz. These improvements make possible the most faithful reproduction of the 30 kHz FM-modulated material on discrete records. It is noteworthy that Pickering's exclusive, new design development, which provides superior 4-channel discrete performance, also greatly enhances the reproduction of stereo records.

The XUV/4500Q features Pickering's patented Quadrahedral® stylus assembly. The Quadrahedral stylus assembly incorporates those features that produce extended *traceAbility*™ for 4-channel as well as stereo. This means that it possesses not only superior performance in low frequency tracking, but also in high frequency tracing ability. When combined with the exclusive Quadrahedron™ stylus tip, a brand new shape, it can truly be called: "the Source of perfection in Sound", whether the playback requirement is stereo, SQ, QS or discrete 4-channel.

The specifications are so exciting that we hope you will write to Pickering and Company, Inc., Dept. HF 101 Sunnyside Blvd., Plainview, New York 11803 for further information.

PICKERING

"for those who can hear the difference"

CIRCLE 28 ON READER-SERVICE CARD

HIGH FIDELITY

VOLUME 25, NUMBER 8 AUGUST 1975

Tape Editing 48, 54

Heifetz Remembered 67

***Navarraise* Rediscovered 74**

Music and Musicians

Audio and Video

Record Reviews

Et Cetera

High Fidelity is published monthly by ABC Leisure Magazines, Inc., The Publishing House, Great Barrington, Mass. 01230, a subsidiary of American Broadcasting Companies, Inc. Second-class postage paid at New York, New York, and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Yearly subscription in U.S.A., Possessions, and Canada $7.95; in Pan-American Union $8.95; elsewhere $9.95. Single copies $1.00. Change of address notices and undelivered copies (form 3579) should be sent to High Fidelity, Subscription Department, 1 Sound Avenue, Marion O. 43302. Please state both old and new addresses when requesting change.

Coming Next Month

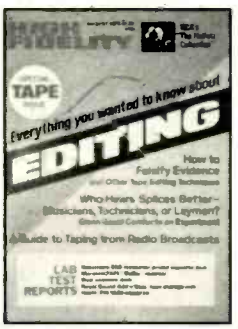
All the treats the audiophile can look forward to next year. **New Equipment—1976** will be a roundup of the major introductions plus an evaluation of the latest trends in audio technology. And what will you play on this equipment? **Preview of Forthcoming Recordings** will give you a list of what to expect from all major labels. In **The Story of a Real Rewrite,** Conrad L. Osborne discovers that Russian censorship extends even to record liner notes, and HF prints an account of his experience and what he was not allowed to say about Prokofiev's *The Story of a Real Man.* **Jazz-Rock** is bringing booming record sales and royalties to many jazz artists, but is it a true extension of the art or a lucrative copout?

SOLUTION TO HIFI-CROSTIC NO. 2 (JULY 1975)

[H. C. ROBBINS] LANDON: [*Essays on the*] *Viennese Classical Style*

In its fundamental appeal to the brotherhood of man, Haydn's *Creation* is close to Mozart's *Magic Flute.* "What cannot be said may be sung," and all the king's censors and all the king's men could not prevent Haydn from writing music to unite men in true friendship.

High Fidelity and **High Fidelity/Musical America** are published monthly by ABC Leisure Magazines, Inc., a subsidiary of American Broadcasting Companies, Inc.: Warren B. Syer, President; I. Martin Pompadur, Chairman of the Board; Claire N. Eddings, Vice President, High Fidelity Division; Herbert Keppler, Vice President, Photographic Publishing Division; Milton Gorbulew, Vice President, Circulation; Cathleen Aloisi, Assistant to the President. Member Audit Bureau of Circulation. Indexed in Reader's Guide to Periodical Literature. Current and back copies of High Fidelity and High Fidelity/Musical America are available on microfilm from University Microfilms, Ann Arbor, Mich. 48106. Microfiche copies of these magazines (1973 forward) are available through Bell & Howell Micro Photo Division, Old Mansfield Road, Wooster, O. 44691.
Editorial correspondence should be addressed to The Editor, High Fidelity, Great Barrington, Mass. 01230. Editorial contributions will be welcomed, and payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.



Cover design: Burton Wenk

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_2 Oxide formulation.

In fact, since we introduced MRX_2 Oxide, a lot of other ferric tapes have been scrambling to find something to beat it.

Nobody has.

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

CIRCLE 24 ON READER-SERVICE CARD

"The Sony TC-756 set new records

TC-756-2 Stereo Deck also features 15 and 7½ ips tape speeds; Ferrite & Ferrite 2-track/2-channel stereo three-head configuration; symphase recording that allows you to record FM matrix or SQ** 4-channel sources for playback through a decoder-equipped 4-channel amplifier with virtually non-existent phase differences between channels. Also available, **TC-756** with quarter-track/2-channel stereo head configuration.

for performance of home tape decks."

(Stereo Review, February, 1975)

Hirsch-Houck Laboratories further noted, "The dynamic range, distortion, flutter and frequency-response performance are so far beyond the limitations of conventional program material that its virtues can hardly be appreciated."

The frequency response of the TC-756-2 is rated at 30 to 30K ± 3 dB at 15 ips. Hirsch-Houck Laboratories said, "Although no claims are made for the TC-756-2 in this regard, it is the first machine we have seen whose frequency response should allow it to copy CD-4 discs in their encoded form."

The Sony TC-756-2 is representative of the prestigious Sony 700 Series—the five best three-motor 10½-inch reel home tape decks that Sony has ever engineered.

Like the TC-756-2, all feature a **closed loop dual capstan tape drive system** that reduces wow and flutter to a minimum of 0.03%; **logic controlled transport functions** that permit the feather-touch control buttons to be operated in any sequence, at any time without spilling or damaging tape; an **AC servo control capstan motor** and an eight-pole induction motor for each of the two reels; a record equalization selector switch for maximum record and playback characteristics with either normal or special tapes; mic attenuators that eliminate distortion caused by overdriving the microphone pre-amplifier stage when using sensitive condenser mics; tape/source monitoring switches that allow instantaneous comparison of program source to the actual recording; a mechanical memory capability that allows the machine to turn itself on and off automatically for unattended recording; and a full two-year guarantee*.

In addition, each deck has its own versatile combination of built-in professional functions.

Sony engineers know that it's not one feature—but a combination of high performance features that makes a good unit great. Sony knows. Stereo Review knows. If you're a serious recordist, you'll want to know more about the Sony 700 Series.

SONY®

Brought to you by **SUPERSCOPE**

TC-755 Stereo Deck also offers the lowest price in the Sony 700 Series at $699.95; Ferrite & Ferrite heads; symphase recording; 7½ and 3¾ ips tape speeds; tape path adjuster for even tape winding.

TC-758 Automatic Reverse Stereo Deck adds features like programmable auto reverse and bi-directional recording that allow up to 6 hours continuous record and playback time—longer than any Sony unit; roto-bilateral Ferrite & Ferrite heads that offer wider frequence response, better tape-to-head contact and less distortion than other magnetic heads; symphase recording; and 7½ and 3¾ ips tape speeds.

TC-788-4 Quadradial Deck features 4-channel record and playback; built-in PAN POTS that function as a built-in mixer; synchro-trak that allows record heads to double as playback heads for perfectly synchronized multi-track (sound-with-sound) recording; mode selector switches that make it virtually impossible to erase master track while recording additional tracks; and 15 and 7½ ips tape speeds.

"Get it on together."

"You know, I've always thought of music as a universal language. In fact, that's probably the reason my daughter Nancy and I get along so well together. So when it's time for some easy listening, we get it on together with Koss Stereophones. Because nothing brings back the excitement of a live performance like the Sound of Koss.

"This year the engineers at Koss have made that sound better than ever, with an all new Decilite™ driver assembly. It's the first High Velocity driver element to deliver all 10 audible octaves, and it's featured in the new HV/1a and the HV/1LC Stereophones. Take it from old 'Doc', the new Koss High Velocity Stereophones deliver a fidelity and wide range frequency response unmatched by any other lightweight stereophone.

"So if you'd like to hear some lightweight, hear-through Stereophones that'll curl your toes, slip into the new HV/1a or the HV/1LC with volume-balance controls at your Audio Specialist. Or write for the free Koss full-color catalog, c/o 'Doc and Nancy'. With a pair of the new Koss High Velocity Stereophones and any of the Koss Listening Stations, you can really get it on together." ©Koss Corporation

New HV/1LC New HV/1a

Doc Severinsen & Daughter Nancy

KOSS® stereophones

from the people who invented Stereophones.

KOSS CORPORATION, 4129 N. Port Washington Ave., Milwaukee, Wisconsin 53212 • Koss S.r.l., Via dei Valtorta, 21 20127, Milan, Italy • Koss Limited, Burlington, Ontario

Letters

Winifred Wagner and Wilhelm Furtwängler—*did they contribute to Toscanini's exit?*

Toscanini and Bayreuth

I was interested in James Orr's April inquiry concerning Toscanini's sudden departure from Bayreuth in 1931.

I lived in Bayreuth for several months in 1937 and was a resident in the home of Polizeiamtmann Frederic Kesselring and his wife, who had lived there for many years. Frau Kesselring regaled me with many stories of Bayreuth. According to her account, Furtwängler and Toscanini were to jointly conduct the memorial concert for Siegfried Wagner, who had died the year before. Toscanini, she told me, was angered when he felt that Furtwängler was being given more rehearsal time with the orchestra than he was assigned. In his anger, he left the Festspielhaus, and as a matter of fact left the city itself in his chauffeur-driven motor car. My recollection is that Toscanini did return to conduct his remaining performances of the 1931 festival but did not return to Bayreuth after that year. Many of us who lived and breathed the interest of Bayreuth at that time will remember that the modern annex built by Wahnfried was intended to be the residence of Maestro Toscanini whenever he went to Bayreuth.

For a further refreshing of my memory, I have just read the paragraph on page 142 of Geoffrey Skelton's book *Wagner at Bayreuth* that reads:

> Furtwängler's holy determination did not last long. Though in 1931, the first year of Winifred Wagner's sole directorship, both he and Toscanini conducted, trouble arose between them over a memorial concert for Siegfried, and Toscanini left Bayreuth never to return. And before the next season Furtwängler had himself resigned, giving as his reason in a newspaper article that he was not prepared to take orders in musical matters from a non-musician such as he held Winifred to be.

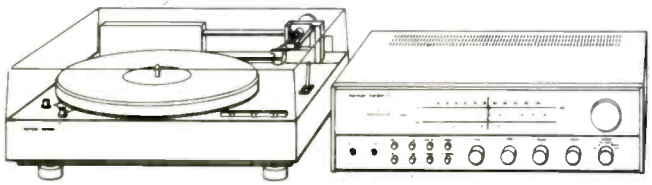
At the same time, I am always somewhat loath to accept uncritically accounts in a book that presents "facts" I know to be erroneous. On page 148 and 149, Mr. Skelton, speaking of Kirsten Flagstad's 1933 and 1934 Bayreuth performances, says that she "relates in her memoirs that these appearances led to some ill feeling against her outside Germany, particularly in the United States, and in consequence she accepted no further engagements in Bayreuth." The fact is that after 1934 Mme. Flagstad was never invited to sing there again. It is true that following her American debut in 1935 she would not have accepted an invitation (she told Artur Bodanzky this in my presence); it is also true that after the war she might have returned had she been invited.

Edwin McArthur
Hackensack, N.J.

In her book *The Royal Family of Wagner*, Friedelind Wagner says that Toscanini did not conduct at the August 4, 1931, memorial concert for Siegfried Wagner because her mother Winifred would not keep spectators out of the Festspielhaus during rehearsals. Toscanini could not, or would not, rehearse in the presence of spectators. With Winifred already an old friend of Hitler, and with Hitler and many of the Nazi bigwigs already streaming in and out of Wahnfried and the Festspielhaus, it was apparently a social asset to her to permit the visitors to sit in on rehearsals.

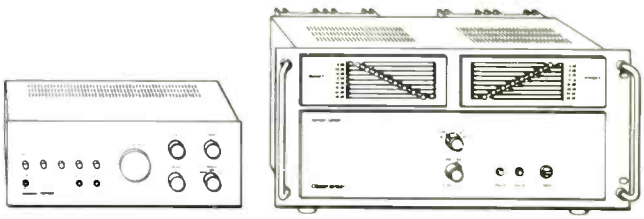
In her book, Friedelind presents her mother as an ardent supporter of the Nazi party and a loyal friend and devotee of Hitler. She records how Winifred even con-

You're looking at our attitudes



Rabco ST-7

430



A401

Citation 16

We've been at the business of high fidelity for a long time. And still, every so often we ask ourselves, "What's it all about?"

For us, it's certainly *not* about mass production, nor about squeezing products into traditional "price points". What we *are* about is to find, without qualification, the best way to reproduce music in the home.

Of course we've had our disappointments. We remember a "shelf" unit that couldn't fit on any shelf known to mankind.

But then there have been our triumphs.

We believe the products in this advertisement are the finest expressions of the attitudes that motivate us. They are *diverse,* but *consistent* with our commitment to bring the highest quality to every function of music reproduction.

The new Harman/Kardon Rabco ST-7 turntable is an excellent example. It plays a disc in precisely the way the cutting head made the master record. The arm, carried by the remarkable "rolamite" bearing, moves across the disc in a straight line. The result is a cascade of zeroes. Tracking error? Zero. Skating force? Zero. Stylus overhang? Zero. Horizontal friction? Zero. Vertical friction? Zero.

Simply stated, the new ST-7 provides a way of playing music in the home that obsoletes conventional pivoted arm turntables.

Diverse and *consistent.* The Citation 16 amplifier is a remarkable synthesis of brute force, technological precision and sonic sensitivity: awesome power with flawless performance. When measured by the criteria that *together* most accurately predict musical results–square wave response, slew rate and rise time–Citation 16 is without peer. The excitement we feel at Harman/Kardon these days is in part due to the reaction from audiophiles who have experienced Citation 16.

Diverse and *consistent.* The ST-7 and Citation 16 expand the boundaries of state-of-the-art. The resulting new technology is soon incorporated in other products. The new A401 integrated pre-amplifier and power amplifier does not produce the absolute power levels of Citation 16. But its square wave response, slew rate and rise time reveal its genealogy. We can conceive of no better recommendation for the first time "investor" in high fidelity.

Diverse and *consistent.* As the 430 receiver vies for visual attention on your dealer's shelf, it may seem almost diffident. Don't believe it! For within its graceful contour lies such power as to meet truly demanding dynamic conditions–without compromise of sound quality.

The source of the 430's energy is not the conventional single power supply. It has *two* discretely separate power supplies–one for each channel. Consequently, no matter how much energy is called for by dynamic music passages, performance of one channel is not affected by the other. The features of the amplifier section (twin power, wide bandwidth, square wave response, phase linearity, instantaneous transient response) and many elements of the tuner and preamplifier sections are inherited from our Citation series of components.

There is simply no comparison between the 430 and other modestly priced receivers. Its performance can be appreciated most by direct comparison with expensive individual components. The 430 demonstrates, upon the very first hearing, that quality need not be sacrificed to achieve the economy of size, convenience and price.

Of course you're looking at new high fidelity instruments. But the attitudes with which they were conceived and built are their very essence. We'd like to tell you much more about them–directly–without circled numbers or coupons. Write to us. We'll respond promptly. Harman/Kardon, 55 Ames Court, Plainview, N.Y. 11803

Harman/Kardon Canada Ltd., Montreal

harman/kardon


harman/kardon

The Specification Guarantee.* Perhaps someday everyone will have it.

You're looking at the new Technics 600 Series, two of the finest cassette decks we've ever made. But equally important, they're also our first examples of "the Specification Guarantee." The only kind of a specification we feel is worth serious consideration.

That's because "the Specification Guarantee" isn't merely a collection of overly impressive numbers achieved under ideal conditions. It's five meaningful performance specifications that *every* Technics RS-676US and RS-610US cassette deck, including yours, is guaranteed to meet or surpass*. And if by some unlikely chance it doesn't, we will make sure it does. After all, that's what we feel a guarantee is all about.

But the guarantee isn't the only impressive thing about these specs. The numbers are equally impressive. Even when you compare them with the "unguaranteed" performance figures you usually see. Yet our figures are conservative, understated. Figures that your unit is likely to surpass rather than just meet. And that makes them even more impressive.

The RS-676US. The RS-610US. And "the Specification Guarantee."

The concept is simple. The execution is precise. The performance is outstanding. The name is Technics.

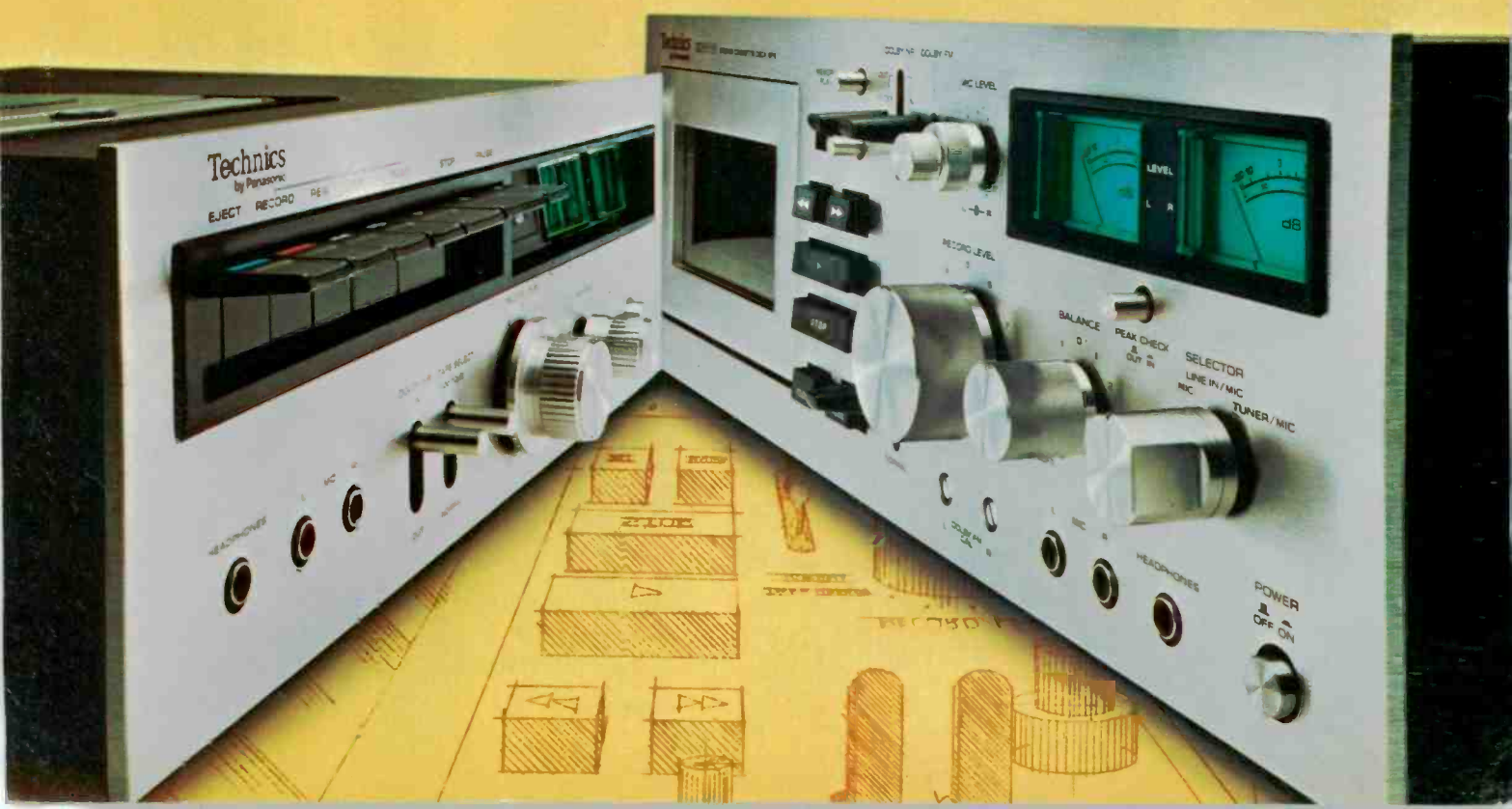
	RS-676US	RS-610US
Wow & Flutter (JIS WRMS)	0.08% or better	0.15% or better
Frequency Response:		
Normal Tape Position	40Hz – 12kHz (+2/–4dB) (+2/–3dB)	50Hz – 10kHz ±3dB
CrO$_2$ Tape Position	40Hz – 13kHz (+2/–4dB) (+2/–3dB)	50Hz – 12Hz ±3dB
S/N Ratio (Weighted, Signal level 250 pWb/mm):		
Without Dolby†	50dB or better	49dB or better
With Dolby (Above 5 kHz)	58dB or better	57dB or better
THD (0 VU at 1 kHz) Normal Tape Position	2.0% or better	2.3% or better
Speed Accuracy	Within ±1.5%	Within ±2.0%

†Dolby is a trademark of Dolby Laboratories Inc

*Specification Guarantee will be honored for a period of ninety days from the date of original purchase. Void if the product is damaged, altered, or abused following original sale, or if repaired by other than authorized Panasonic personnel, or if the product is not purchased and retained within the U.S.A. or Puerto Rico. Test procedures are available in detailed description on request from Technics by Panasonic, 200 Park Avenue, New York, N.Y. 10017. Specification Guarantee is in addition to the usual parts and labor warranty.

200 PARK AVE., NEW YORK, N.Y. 10017. FOR YOUR NEAREST AUTHORIZED TECHNICS DEALER, CALL TOLL FREE 800 447-4700. IN ILLINOIS, 800 322-4400.

Technics
by Panasonic



spired to aid Hitler in his determination to destroy her because she (Friedelind) would have nothing to do with him, his gang, and the party. It was Toscanini who was responsible for Friedelind's escape and her eventually going to New York.

Fred K. McQueary
Springfield, Va.

TV and Your Tweeters

I have recently discovered a problem that endangers any set of speakers connected to a system that has a TV set connected to one of its inputs. Every television has a section called a horizontal oscillator, which oscillates at around 15 kHz. This is what produces the high-pitched squeal when a TV is on. This signal is amplified and then applied to the deflection coil, from where it leaks to many places, including the audio output. In our case, the 15 kHz then went through an IC-150 preamp and a Stereo 400 power amp and into a pair of AR-3A speakers, the tweeters of which are now defunct.

The solution is to use a 10-kHz low-pass filter in the TV-audio line. Many times this can be done by modifying the high filter on a preamp, which could then be used in listening to contaminated sources.

Christopher J. Cooney
Lafayette, Ind.

We don't know how likely it is that other readers will have such severe problems with the 15-kHz by-product of the horizontal oscillator, but since many adults—especially older males—can't hear this frequency the possibility of their experiencing burnt-out tweeters without warning is entirely real.

Schwarzkopf's Strauss

I happened to notice the music editor's comment on Thomas Layman's June letter regarding Elisabeth Schwarzkopf and the *Four Last Songs* of Richard Strauss. Since he did not mention it (nor has any other commentator I've run across), I should point out that perhaps the most serious flaw disfiguring the Schwarzkopf/Szell version is the downward transposition of "*Frühling*" by a semitone. I assume this transposition was made to facilitate Mme. Schwarzkopf's handling of the high arch-lines: She needed to ascend only to B flat rather than B natural. Now aside from the change in color, both vocal and orchestral, the transposition inflicts a brusqueness upon the transition into "*September*." I grant that the songs are not cyclic in origin, but the happy juxtaposition of "*Frühling*" and "*September*" produces a notable harmonic continuity, the A major ending of "*Frühling*" progressing as dominant to tonic in the D major of "*September*." In the Schwarzkopf/Szell recording, the A major becomes A flat, thus causing a tritonal transition that is probably less effective (though intriguing in its own right).

Fortunately the Janowitz/Karajan recording is textually intact and the singing is really marvelous, with wonderfully focused intonation. Musically Mme. Janowitz is really "into it," and indeed it takes a great deal of "into it-ion" to sing such subtle songs. As her *Ariadne* and *Capriccio* recordings reveal, in Mme. Janowitz resides the perfect Strauss soprano.

Alan Klein
Pittsburgh, Pa.

The New, Personal Dylan

Mike Jahn's May review of Bob Dylan's "Blood on the Tracks" was right in one respect: The liner notes *are* hard to read.

But Jahn is off the track the rest of the way. "Tracks" is clearly Dylan's finest work in about a decade. The "uncomplex country music" that Dylan offered in the 1970s is not much appreciated by this listener. "Tracks" brings back the haunting Dylan, the soulful Dylan, the Bob Dylan dissatisfied and rebellious in the midst of a complacent world set on the wrong course, the Dylan we respected, loved, and listened to in the 1960s.

The "new Dylan" is more personal than political. He has come up with some touching melodies like "Buckets of Rain" and bitter lyrics masterfully crafted in "Idiot Wind," "Tangled Up in Blue," and "Lily, Rosemary, and the Jack of Hearts." Make no mistake about it: This may be the album of the year. It's the first Dylan album I've purchased in five years, and I'll play it till it wears out.

Jeff Lankford
Arlington, Va.

The Lees Side

Ken Glancy, Record Man

by Gene Lees

EARLY IN 1974, only a few weeks after Ken Glancy became president of RCA Records, vice president of public affairs Herb Helman entered Glancy's office overlooking upper Sixth Avenue. He asked, with some concern, whether Glancy had seen a *New York Times* review knocking some new Red Seal releases.

Glancy, a stocky, good-looking French-Irish New Englander whose wife has been urging him lately to take off some of the weight he picked up while living the good life in London and Paris, took the cigar out of his mouth and said, "Of course those albums got rapped. If I'd been here, they wouldn't have been released. In fact, they wouldn't have been recorded."

To hear the head of a major record company admit that the release of any of its albums is anything less than an event of cosmic import (for record industry flackery today makes the old-style Hollywood hyperbole look like the very model of decent reticence) is refreshing. But what Glancy said next is almost heretical: "If we're going to record crap, it should be crap that's going to make money. If we're going to record something that isn't going to make money, then it should be something that deserves to be heard."

This balance between commerce and aesthetics, the idea that the trash for which the public seems to have an unending appetite should in part underwrite what is valuable in our culture, was common in the major record companies fifteen years ago. But with the coming into adolescence of the postwar babies in the 1960s, and the explosion of rock and other forms of popular music manufactured to the level of their limited perception and experience, record companies, distributors, and rack jobbers—the people who put records into drugstores and supermarkets—concentrated not on albums that would sell perhaps 100,000 (or even 300,000) in the next two years, but on those pop items that would "do" a million in the next two months, preferably two weeks.

Planned obsolescence came to music. The more substantial forms, including jazz and classical and even the higher forms of popular music, were pushed aside, if not altogether out, by the record companies. The cutback in classical production was only one sign of the narrowing focus and aesthetic constriction of the industry, and among people who care about it there was increasing concern for the future of the best American music. More and more, available classical recordings bore a made-in-Europe imprimatur. And German and Japanese producers were flying to the U.S. to record (sometimes at great expense) American jazz musicians whom domestic labels dismiss airily on the grounds that they "don't sell."

That is why Glancy's appointment as head of RCA caused widespread elation among the straights of the industry. For he is a "record man."

The term needs elaboration: It defines a member of the industry whose understanding and love of it run deep. It is a term of respect for the veteran professional, as opposed to the *arriviste* lawyers and accountants who infiltrated the industry and came to dominate it, the men who thought that since they could see how the money *had* been made, they could tell how it *would* be made, shuffling around in the chicken bones of last week's sales charts (questionable in the first place) with superstitious certitude that therein they would find the future.

Then came Glancy, record man. And to understand the significance of his appointment, it is necessary to know something about him.

Glancy came back from World War II a technical sergeant in the Army Corps of Engineers and enrolled at the University of Michigan at Ann Arbor as an English major. He stayed to take a master's degree and was on his way to his doctorate. The influence of that time is still evident: Although he can speak the shallow argot of show biz with the best of them, when the conversation gets deep Glancy is discovered to be a literate, cultivated man.

"I wanted to be a teacher," he says. But by now he was married, with a family on the way. Needing money, he quit Ann Arbor and went to work "carrying a bag," as they say in the trade, for Columbia Records. He was Midwestern district manager, running around to stores and distributors to see that Columbia's records were being properly promoted. Thus he

How to keep the musical excellence you've already paid for:

Your tape system
The tape equipment of your system is your musical memory bank. It is the **one** area where only the best makes sense. Choose carefully, select a recording instrument that neither adds nor detracts from the sound you put into it. Few machines really meet this requirement. The Revox A77 does — and by a safe margin.

Your tape recorder and your money
A **truly** professional quality tape unit is your wisest audio investment. It will last for years and years.

Witness the number of Revox machines built more than 20 years ago that are still in service! It's hardly surprising then, that Revox recorders command very high prices second or third hand — if you can find them available!

Revox owners seldom change — other than to a later model Revox.

It's also interesting to note that our warranty records show that on average our users have bought 2 or 3 other makes before choosing Revox. Then we read the lament "I only wish I'd bought a Revox sooner."

When you play it later, will it still sound the same?
At first sight this could seem an unnecessary question. It's not though. In the course of time a high fidelity enthusiast upgrades one or more units in his system.

With time, rising affluence plus advancing technical innovation in all aspects of audio, will bring better reproduction within the scope of all.

The recordings that you make now could, therefore, sound even better in the future — when, as finances permit, you add a better amplifier or loudspeaker to your equipment.

Conversely, a poor recording made now will sound **really** inferior when exposed to more exacting playback.

With the Revox A77 you will **retain the excellence** of every recording to enjoy now — and perhaps appreciate **even more** in the future.

So visit your nearest Revox Dealer for full information and a demonstration.

Record it on a Revox A77

REVOX

Revox Corporation
155 Michael Drive
Syosset, N.Y. 11791

Revox Corporation
3637 Cahuenga Blvd West
Hollywood, CA 90068

Revox Canada Ltd.

Revox
C.E. Hammond Co. Ltd.
Lamb House
Church Street, London W4 2PB

Revox International
Regensdorf 8105 ZH
Althardstrass 146
Switzerland

Please tell me where I can see and buy Revox ☐ A77 Revox ☐ Good used machines*
Name
Address
City State
Zip
*As and when available from our dealers.
BHE

The illustration contains optional extras.

knows the industry literally from the sidewalk up.

But Glancy's love was music, and he managed to get into the artists and repertoire department. By the early 1960s he was vice president in charge of all a&r—classical, pop, and jazz. It was a period when Columbia put out some of its finest recordings.

A power struggle began within the corporation, one that ultimately became bloody. Some executives quit. In 1965, Glancy was given what is known under the Peter Principle as the lateral Arabesque—sideways, to London, to head the company's faltering United Kingdom operation. When the dust settled, attorney Clive Davis was heir apparent to the Columbia presidency.

But Glancy did not flounder and fail in England. Having been divorced, he was joined there by his new wife, Maida Schwartz, former head of creative services at Columbia. They soon were among the most popular people in London show business. He set the operation there humming, bringing in several hits that spilled into the U.S. In 1970 RCA hired him to become managing director of its U.K. operations. Two and a half years later, with one success after another, RCA pushed CBS aside in sales.

Glancy loved London, partly, he says with a wry smile, "because it's so close to France." And London loved him. When his return to this country was announced, one of the columnists of the English trade paper *Music Week* wrote, under the almost touching headline *D'ye ken Glancy's going?*: "The British record industry will be the worse off for the departure."

And the columnist put his finger on Glancy's essential nature: "He [has made] an outstanding success of the two companies which he has run in this country. And it's probably the measure of the man that he has done so without ever seeming to try—or at least in public. For the boss of a record company, he is, in contrast to some of his opposite numbers, exceedingly diffident about publicity."

If, after his eight years among them, the English were sad about his leaving, the American staff of RCA was elated about his arrival. Morale was at a low ebb. The company was getting clobbered by the competition and losing money. Clumsy, bureaucratic, entrapped in its own past, it was a lumbering dinosaur able to survive by ruminating its considerable and valuable catalogue and on the strength of a few hot commercial properties like Elvis Presley. Perhaps its greatest asset was the Nashville-based country-and-western division, well-run by Chet Atkins and never fully under the manipulative control of the New York office. The late Steve Sholes had struggled to make it that way.

About the nearest thing to negative reaction to Glancy's appointment came from a company staffer of known melancholy disposition who said, "I don't know if *anybody* can turn this company around. But if anyone can, it's Glancy."

Those who knew Glancy's working patterns thought there would be no sudden or sweeping changes: He is not the type to move precipitately and throw out babies with bath water. After a while, the changes began. He hired Mike Berniker, who had worked under him at Columbia as the young producer of the early and highly successful Barbra Streisand albums. Berniker is now head of RCA's nonclassical a&r. From Columbia's Masterworks division, Glancy hired Tom Shepard as vice president in charge of Red Seal a&r. And he began traveling—to Europe and the company's various divisions in the U.S.

It was obvious that Glancy's priority would have to be putting the com-

pany in the best competitive position. Thus commercial popular music would require first attention. But within a year, which is to say by early this year, the signs of change were apparent. A gradual expansion of classical recording activities *in the U.S.* began. The company announced the revival of its Bluebird label to make available, in carefully annotated packages, old records by Benny Goodman, Jimmie Lunceford, Glenn Miller, Duke Ellington, Fats Waller, and more. RCA itself began recording jazz again—Cedar Walton, for one, and an album by Ruby Braff and George Barnes.

Then Glancy arranged, during a meeting in Cannes, to distribute Norman Granz's Pablo label. It has some excellent recordings in its catalogue, including albums by Count Basie, Oscar Peterson, and Ella Fitzgerald, as well as a thirteen-disc set of solos by the late Art Tatum. "But the company is almost a state secret," Glancy told Granz. "What good is it if the public can't get it?" And so Pablo joined the RCA roster.

Shortly after Glancy's arrival, the company announced that it would greatly increase its U.S. distribution of the Erato label. Erato, of course, is the exceptionally fine French label that was already respected and financially successful in Europe for its recording of less-known works. It has done important recordings with established artists such as flutist Jean-Pierre Rampal, and it has made minor classical stars out of trumpeter Maurice André and others. Its records previously had been available in this country mostly on the Musical Heritage label.

RCA's own activities in classical music have accelerated. The recent *Thaïs* is an example: Though controversial, it is the first uncut recording of the opera ever made. And RCA is recording (or already has recorded) such little-known operas as Massenet's *La Navarraise* and Korngold's *Die tote Stadt*, the latter the smash of the New York Opera Company season.

The shock here is not only that RCA is so much more active in recording opera than it had been in recent years, but that it should be recording offbeat and seldom-heard works instead of the safe old warhorses.

Other signs of change are less tangible but nevertheless real. An independent producer who went to see Glancy recently was astounded to hear old Bill Harris records on the phonograph as they talked. "My god," the producer said afterward, "what an incredibly weird surprise—to be with the head of a major record company who actually knows about music."

By March 1975, Mike Berniker was able to say, "Well, we're having fun, we're recording some music, and we're even selling some records." It was an understatement. Sales had jumped in the last nine months of 1974. In the middle of a vinyl shortage and a recession, and on the heels of one of the worst scandals to hit the record industry [HIGH FIDELITY, "Bad Days at the Black Rock," September 1973], RCA had experienced the biggest sales in its history.

When I first knew Glancy, he was thirty-seven and a vice president of Columbia. Intelligent, gentle of manner, quietly humorous, he had a kind of naive, open enthusiasm about life and music and people. Then he went to England, where I saw him once or twice. He had been exiled and, I think, hurt by Columbia. I did not see him again for seven years.

He is fifty now. The old love of life—and music—still are there. He remains affable, charming, and fun to be with. He still likes Scotch and soda, but he sips it now, carefully. And there is something circumspect about him. He has acquired a toughness—not a coarseness, a toughness.

He has grown into a major executive. There are stars in business, as in the arts. Glancy is one of them.

He still assiduously avoids publicity. He deviously evaded an interview with me for months. Talk about music, talk about life, don't talk about Glancy.

But hints of his thinking keep coming through: "There is room for all kinds of music in the American record industry. I hope we find a few more like The Guess Who and David Bowie, but there are other things too, things that deserve to be recorded. This is a rich culture."

Some of those who are close to him think he behaves as he does because other record company executives in recent years seem to have taken an almost obscene pleasure in seeing their names and pictures in print. "The artist should get the publicity," Glancy mutters.

His appointment as head of RCA Records was an event of high importance. Glancy just might be able to turn the direction of the American record industry, and thus of American music. Whether it *can* be turned is a moot point. There is the problem of the radio industry, of Top 40 and even Top 20 broadcasting. There is the problem of the rack jobbers. There are, in fact, a million problems. But at least RCA is now headed by a man who understands those problems. ●

Behind the Scenes

Exit Lieberson. Two years ago Goddard Lieberson was preparing to retire from his position as a senior vice-president of CBS. Then the Clive Davis scandal broke, and instead of retiring he agreed to return to his old job as president of the CBS Records Group, to help the company he played such a vital role in building through that difficult period. This May, apparently satisfied that that job is done, Lieberson did retire, thus bringing to an official close what a *New York Post* headline aptly called a "landmark career," an association with CBS and Columbia Records dating back to 1939.

Lieberson's successor as Group president is Walter Yetnikoff, formerly president of the Group's CBS Records International Division. Yetnikoff was responsible for the recent Soviet agreement by which CBS records would be issued in the Soviet Union and Columbia became the American licensee of Melodiya.

Yetnikoff's successor had not been announced at press time. Irwin Segelstein, who became president of the Group's CBS Records Division (which includes Columbia Records) when Lieberson returned in 1973, remains in that job.

Rubinstein, Barenboim, Beethoven, and Guinness. Our longtime English correspondent Edward Greenfield points out that, when Artur Rubinstein concluded his recent cycle of Beethoven's piano concertos with Daniel Barenboim and the London Philharmonic for RCA, both pianist and conductor established records. It was the eighty-nine-year-old Rubinstein's third complete cycle of Beethoven concertos. Barenboim's record, Greenfield suggests, should be one for the *Guinness Book*: He is the first to have recorded Beethoven piano-concerto cycles as pianist (with Klemperer, for EMI) and as conductor. And in this reckoning, *Guinness* can include Barenboim's DG account of Beethoven's piano arrangement of the violin concerto, which he both played *and* conducted.

A mess of Missas. Herbert von Karajan's third stereo go at the Beethoven *Missa Solemnis* (his second for EMI) is reviewed this month by Dale Harris. DG, which still has Karajan II in its catalogue, will shortly counter with a Böhm/Vienna Philharmonic version with Margaret Price, Christa Ludwig, Wieslaw Ochman, and Martti Talvela. Perhaps determined to have the last amen, EMI planned yet another recording (its fourth in stereo!), with Carlo Maria Giulini conducting the London Philharmonic and the New Philharmonia Chorus. Soloists are Heather Harper, Janet Baker, Robert Tear, and Hans Sotin.

And a rush of Requiems. Another repertory blockbuster has suddenly become a studio staple. In April the EMI crew set up in the Great Hall of Birmingham (England) University to record a quadriphonic Berlioz Requiem with Louis Frémaux and the City of Birmingham Symphony Orchestra. The *Grande Messe des morts* also figures on Leonard Bernstein's summer schedule for Columbia. CBS' Paul Myers hopes to record in the Invalides in Paris (site of the work's premiere), to which end he has already rounded up the signatures of three generals to use the national shrine. But, as he told our London correspondent Maurice Essam, "of course that only gets us past the front door."

Elsewhere on the Berlioz Requiem front, it seems only a matter of time before the Maazel/Decca and Ozawa/DG Berlioz series are heard from.

Solti là, Solti qua. Sir Georg, having completed his Beethoven-symphony cycle with the Chicago Symphony for Decca/London, faced a heavy operatic schedule. Two major projects were planned for spring and summer: *Meistersinger* in Vienna (with Ridderbusch, Janowitz, Kollo, and Fischer-Dieskau as Beckmesser) and *Carmen* in Paris (with Berganza, Te Kanawa, Domingo, and Van Dam). Next year Solti willl realize a long-cherished hope: a complete-opera recording (*The Flying Dutchman*) with the Chicago Symphony.

Verdi in Vienna and London. For Decca/London, Herbert von Karajan has recorded a new *Don Carlo* with the Vienna Philharmonic; the soloists are Freni, Ludwig, Domingo, Cappuccilli, and Ghiaurov. During his recent U.S. tour, Karajan indicated that he

The PE 3048.

A perfect example of West German precision and value.

There are many reasons why West German turntables are so highly regarded by serious music lovers. West German craftsmen have a well-earned reputation for building turntables with clean design, fine materials, superb engineering and painstaking quality control.

However, West German products are not inexpensive, and at $169.95, the PE 3048 is not exactly low-priced. But when you consider its precision performance and many refinements, you'll also consider the 3048 a great value.

The 3048's low-mass tubular tonearm can track flawlessly at as low as half a gram, largely due to its low-friction pivot bearings. Tracking pressure is applied directly around the pivot, a major factor in maintaining the arm's perfect balance in both axes. Anti-skating is calibrated for conical, elliptical and CD-4 styli, assuring equal pressure on both groove walls with every type of stylus.

A heavy-duty induction/synchronous motor brings the 4.4 pound dynamically-balanced cast platter to full speed in half a revolution. And speed remains absoulutely constant even when line voltage varies widely.

There's still more: the vertical tracking angle is adjustable for single-play and multiple-play; the single-play spindle rotates with the platter; cueing is damped in both directions; pitch-control varies each speed over a 6% range.

More important than a list of refinements, however long, is how well they work together to produce great sound from your records. You can appreciate this best when you visit your authorized PE dealer and handle this superb turntable yourself.

Chances are your next turntable will not only come from West Germany, but from PE.

PE

Impro Industries, Inc., 120 Hartford Ave., Mount Vernon, New York 10553

CIRCLE 27 ON READER-SERVICE CARD

would use the standard five-act Italian version.

Meanwhile in London: EMI plans a new *Ballo in maschera*, for conductor Riccardo Muti a sequel to his highly successful debut *Aida* (the cast is Arroyo, Cossotto, Grist, Domingo, Cappuccilli); and Philips will continue its early-Verdi series with his first opera, *Oberto*, with Ricciarelli and Carreras, Gardelli again conducting.

RCA's previously announced *Alzira* is now—temporarily, at least—off the schedule.

The "new" Juilliard. The Juilliard Quartet began the latest phase of its phonographic career—the first recordings since Joel Krosnick replaced cellist Claus Adam—with an intensive cluster of sessions in May, at Columbia's Thirtieth Street studio in New York. The repertory: a long-hoped-for remake of the Schoenberg string quartets, this time including not only the four numbered works, but also the early D major Quartet and the sextet version of *Verklärte Nacht*.

Awaiting release is the completion of the group's Beethoven quartet cycle; the middle-quartet box will include the *Rasumofskys* and *Harp* originally issued on Epic along with a new Op. 95. (Op. 95 was excluded from the original set because the Juilliard had recently done it for RCA and thus could not contractually redo it for five years.)

Schoenberg premiere. Our Schoenberg man David Hamilton has several times lamented the continued absence of a recording of the composer's full-orchestra reworking of his First Chamber Symphony. Eliahu Inbal has now recorded that version for Philips with the Hessian Radio Symphony Orchestra. The coupling is the Second Chamber Symphony.

A completer Barber. After finishing its *Siege of Corinth* recording last August, EMI began work on a new *Barbiere di Siviglia* using the recently published Ricordi critical edition, including a tenor aria never previously recorded. But the indisposition of Nicolai Gedda, the Almaviva, prevented completion of the recording. A pair of sessions were finally scheduled for May, and the set is now planned for September release. James Levine conducts the LSO, with Sherrill Milnes in the title role, Beverly Sills as Rosina, Ruggero Raimondi as Basilio, and Renato Capecchi as Bartolo.

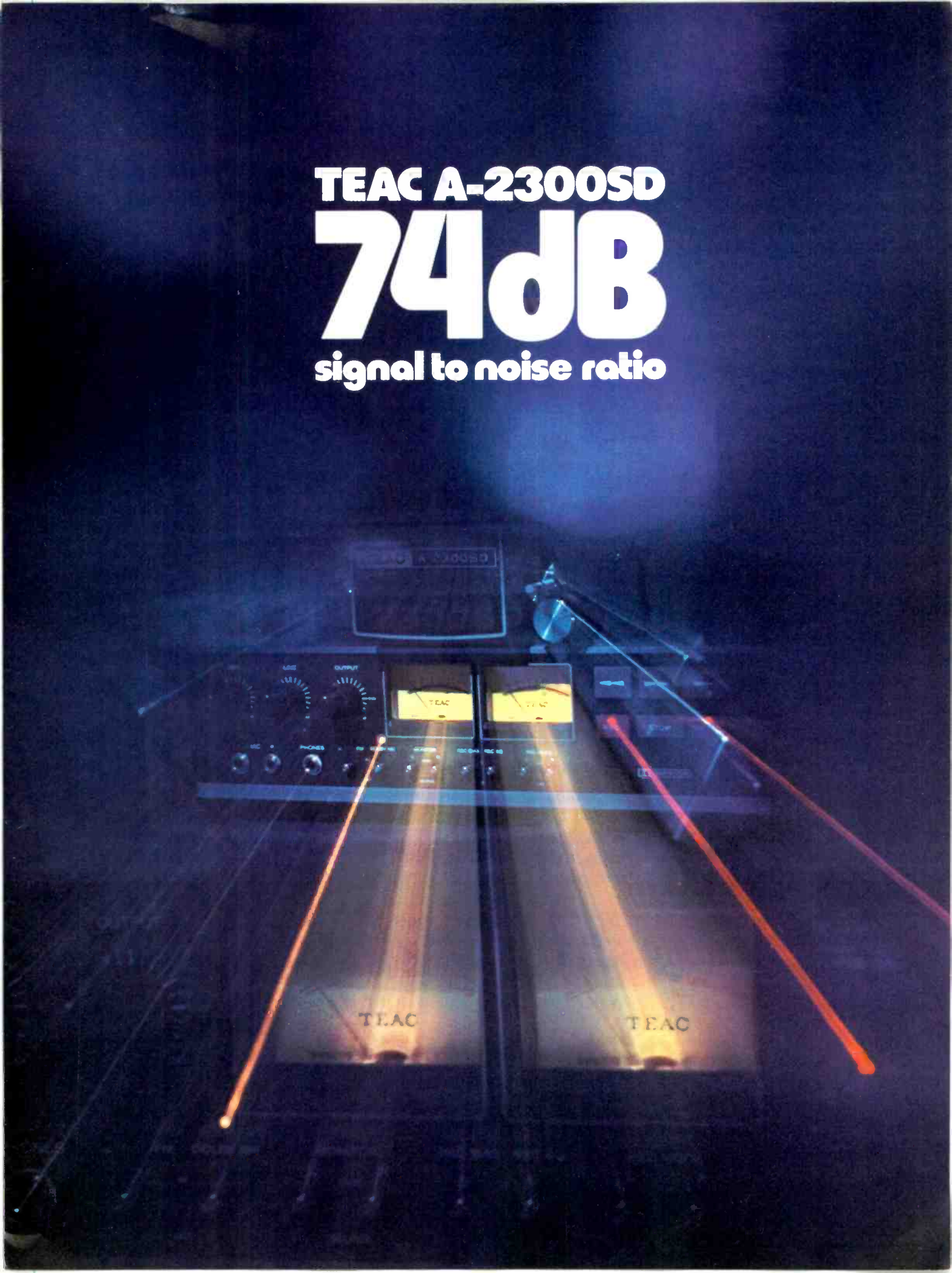
English Ring. When EMI made its live recording of the Sadler's Wells (now English National Opera) *Siegfried* in Andrew Porter's much-praised English translation (available domestically through Peters International), there was much regret that the whole *Ring* cycle was not recorded. It may yet happen. Emboldened by the commercial success of *Siegfried*, EMI recorded last March's revival of *The Rhinegold*, again conducted by Reginald Goodall; the cast includes Norman Bailey as Wotan and Derek Hammond-Stroud as Alberich, repeating their *Siegfried* roles.

More Massenet. The Massenet Revival creeps forward. In this issue Peter G. Davis reviews Columbia's premiere recording of *La Navarraise*, and as previously reported RCA is making another one this summer. Meanwhile, Decca/London is also recording *L'Esclarmonde* in London (that world-famous Massenet center, what with four complete-opera recordings in the space of a year). Richard Bonynge conducts; the cast includes Joan Sutherland, Huguette Tourangeau, and Giacomo Aragall. ●

TEAC A-2300SD

74dB

signal to noise ratio



Noise vs signal

Noise is usually defined as an unwanted disturbance of some sort. In a tape recorder, noise does not occur at the same volume level across the entire frequency spectrum. Low frequency hum is generally louder than high frequency hiss, but the human ear does not perceive noise in that relationship.

The sensitivity of the ear is not uniform with frequency, a situation expressed graphically in the well known Fletcher-Munson curves. Since the ear is most sensitive to sounds in the range from 1 kHz to 4 kHz, low frequencies (hum) must be substantially louder than high frequencies (hiss) for the same *apparent* loudness.

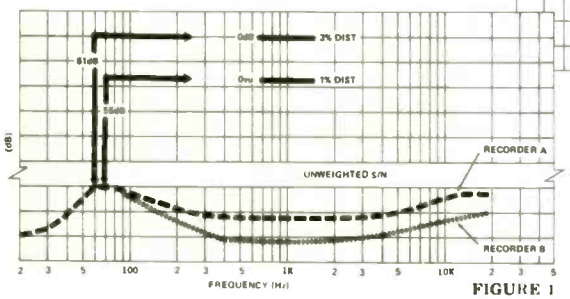


FIGURE 1

You can see from Fig. 1 that recorder A has more hiss than B, yet the unweighted signal-to-noise ratio would be the same for both machines (61 dB). Obviously this method of specifying noise characteristics is inadequate and misleading. It gives no indication at all as to the *kind* of noise measured. Hiss is more annoying than hum because it is more apparent at the same relative level.

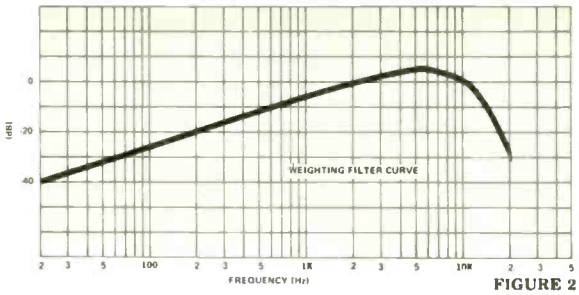


FIGURE 2

What is weighted noise?

Weighting curves simulate the non-linearity of human hearing (Fig. 2). When they are used as filters in signal-to-noise measurements, they make the resultant specifications more credible and meaningful. Comparisons based on weighted noise figures are therefore more valid.

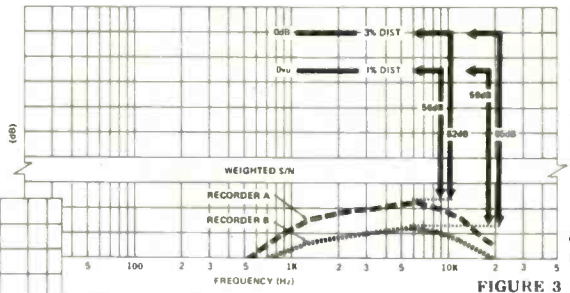


FIGURE 3

Using the previous example of recorders A and B, we now send the overall noise through the weighting filter and then measure the remaining noise. You can see from Fig. 3 that recorder A measures 62 dB, while recorder B measures 65 dB referenced to 3% distortion. Now this comparison more accurately corresponds to what the listener actually hears and the subjective annoyance of the noise.

Why add Dolby?

Because you can gain an additional 9-10 dB reduction in noise with the B-type Dolby system. And that works out to be 74 dB on the A-2300 SD. We took something already quite good, and made it better.

The advantages of integral Dolby.

With an external Dolby unit, irregularities in a tape recorder's frequency response characteristics will be magnified during the signal processing, generally by a factor of two. When the Dolby circuits are an integral part of the recorder, however, the record and playback electronics can be optimized for the encode/decode processing. In addition, with integral Dolby you don't have to pay for an extra power supply, cabinetry and the like.

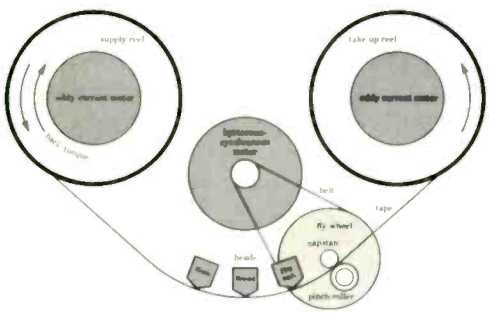
Some popular misconceptions.

There's no doubt that Dolby is an effective means of reducing noise, however the system will not eliminate any noise present on the original signal source. That noise would go through the encode/decode processing along with the signal.

Then there's the feeling that Dolby reduces high end response in the process of reducing hiss. Highs are reduced during decoding, but in exact proportion to the extent they were boosted during encoding – back to the level they were on the original music. Finally, since the Dolby system is level sensitive – low level signals are affected more severely than high level signals – it should be emphasized that very high level signals are virtually unaffected by Dolby.

Complete Dolby flexibility.

The Dolby/FM switch activates the new 25 microsecond de-emphasis curve for decoding Dolbyized broadcast material. In addition, there's an FM copy switch on the back of the unit so you can record the broadcast encoded while monitoring the program decoded for a more accurate listening reference. With the A-2300 SD you can decode any external Dolby source. And the external calibration controls, including a built-in tone generator, help you derive optimum benefits of the Dolby system through accurate level settings.



Tape it.

There's a unique satisfaction to be had in personally selecting and sequencing your own source material. Enjoy tapes that exactly satisfy your particular musical tastes, your changing moods. The tapes you make will bear the imprint of your individuality. They will become the expression of your personal artistic perceptions. And if you truly enjoy listening to music, the qualitative difference that the A-2300 SD makes can offer you years of rewarding and enjoyable musical experiences.

We've been making 3-motor, 3-head tape recorders for over 20 years. Continually refining and perfecting the fundamentals. Consistently providing the features and functions that best fit your recording needs. There's a certain pride here. A reputation for quality and reliability can not be proclaimed. It must be earned.

THE WHITE PAPER

A lot of the information in this ad was excerpted from The White Paper. If you're interested in tape recording in general, and TEAC products in particular, be sure to get your free copy. You can do that by writing us. To audition the A-2300 SD and hear the audible improvement it makes, just call (800) 477-4700* to find the name of your nearest TEAC retailer. We'll pay for the call.

*In Illinois, call (800) 322-4400

A-2300SD

TEAC

The leader. Always has been.

TEAC CORPORATION OF AMERICA
7733 Telegraph Road, Montebello, Calif. 90640

The new Sansui LM Loudspeakers that set the AES Convention on its ears.

LM 330
CUT-A-WAY

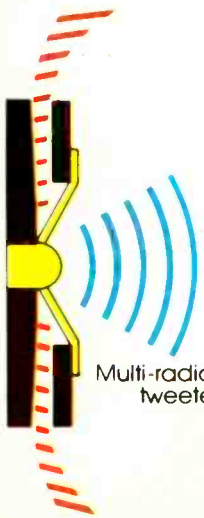
At the Convention of the Audio Engineering Society in Los Angeles last May, Sansui demonstrated a new concept in loudspeaker design.

The reception from these experts—chief engineers of radio and TV stations, record producers, recording engineers and sales executives of audio companies—was even more sensational than we ourselves expected.

And these are the reasons:

Unlike conventional speakers, the LM design incorporates a multi-radiational tweeter device. High frequencies instead of being lost through encapsulation, are diverted through three special exponential horns and recovered into sound energy that adds a breathtaking sense of ambience, and realism. The LM speakers also display extremely stable and well-defined stereo images. At the same time, both the transient response and efficiency of the system are greatly increased. An extra large woofer assembly gives exceptionally strong bass response ordinarily available only in much larger and more expensive speakers.

Hear any of the 3 models available at your nearest Sansui franchised dealer. You never heard music so alive before.



Multi-radiational tweeter

SANSUI ELECTRONICS CORP.

Sansui

Woodside, New York 11377 • Gardena, California 90247
SANSUI ELECTRIC CO., LTD., Tokyo, Japan • SANSUI AUDIO EUROPE S.A., Antwerp, Belgium • ELECTRONIC DISTRIBUTORS (Canada) Vancouver 9, B.C.

Too Hot to Handle

Your test of the Dynaco Stereo 400 [April 1975] made no mention of the absence or presence of notch (crossover) distortion, and there were no comments on the ringing in the 10-kHz square wave nor indication of the power level at which the square-wave photos were made. I would appreciate your comments.—Robert S. Smith, Oxford, Ohio.

The low-power harmonic-distortion tests are the ones in which crossover distortion will show up if it is excessive. Since distortion remains very low at this level (1% of rated power, or 2 watts for the Dynaco 400), crossover distortion is minimal. (Note, however, that poor low-power distortion figures may be due to relatively high noise levels as well as excessive crossover distortion.)

Square-wave photos, too, are made at low power levels—say, around 1 watt, though the actual level is not critical. The slight glitch that you call ringing is so small as to be almost invisible in the published report—we had to go back to the original scope photos to be sure of what you were talking about—and is in any case entirely negligible. Its amplitude is minute, its frequency (judging from the scope calibration) is about 200 kHz, and its duration barely one cycle. You have either excellent eyesight or a good magnifier.

When you say that the Staticmaster record brush [HF test reports, April 1975] is "no more hazardous than Clorox," do you mean to imply that it's likely to poison as many people? If so, I don't want it in my home. Clorox probably kills hundreds of people a year.—Alice Mantine, Rego Park, N.Y.

As a matter of fact, household bleaches (including Clorox; the National Safety Council doesn't keep its figures by brand name) killed almost 2,700 people in 1973—the large majority children under the age of five. But no, we most emphatically did not mean to imply that the Staticmaster toll would be comparable. We have found no documented evidence that its radioactive element has ever harmed—let alone killed—anyone. But like Clorox it is a potential hazard to users (or, worse, those who "fool" with it) unless the instructions are followed. When we consulted professional opinion on its dangers, we were told the instructions probably bend over backward in stating precautions. We felt we should, if anything, do likewise in the interest of reader protection; hence the comparison to Clorox.

How does the average person know when the capacitance of the signal leads from his turntable are low enough for use with a CD-4 cartridge and demodulator?—Charles Skoog, Andover, Conn.

He doesn't unless either the lead capacitance is specified by the manufacturer or he tries the combination to find whether it will give him adequate CD-4 carrier lock and separation. If lead capacitance is not mentioned in your owner's manual, the chances are the model was not designed for CD-4 and the capacitance is higher than 100 picofarads. Though this figure is the theoretical maximum for CD-4, because of the high-frequency (i.e. carrier-range) loss produced by higher capacitances, there still may be enough carrier level for adequate performance. If not, special low-capacitance replacement leads are available (probably from the turntable's manufacturer; in any case, Audio-Technica offers them). Or you can make up your own from bulk cable, in which case you should ask the dealer to look up the manufacturer's capacitance rating (normally stated as so many picofarads per foot of cable) to see how long your leads can be without exceeding that magic number of 100.

I am pleased with the fine performance of my Revox A-77 except for one thing: When I record one side of a tape and then flip it over, I can hear a series of short "blips" coming through from the first side. Is this a common shortcoming with four-track recordings or what?—Duncan Fraser, Coquitlam, B.C., Canada.

Presumably what you're hearing is the tendency of headgaps to "see" a progressively wider portion of the tape as frequency goes down. Guard bands (the spacing between tracks) are built into the tape format to minimize deep-bass crosstalk due to this phenomenon, whose audibility depends on 1) the depth of the frequency involved, 2) the level at which it is recorded, 3) the spacing between tracks, and 4) the level and character of any masking sound in the track you're listening to. Since the quarter-track format has somewhat narrower guard bands than the half-track format (assuming mono; half-track stereo has no track running in the opposite direction, so signals normally are similar on the two tracks, masking any crosstalk), it is more prone to this problem.

The result is a complaint often voiced by our R. D. Darrell and other critics in reviewing Ampex open reels in particular. If Side 1 is shorter than Side 2 and the latter ends with a typically energetic finale, and if the difference in timings is made up by a waiting period before the beginning of music on Side 1, the result often is a sort of mumbling during the wait: the blips (to use your word) of the finale's transients and lows "leaking through" from peaks on Side 2.

Whether this bespeaks less than careful tape-to-head alignment in Ampex copying equipment we can't tell for sure, but the phenomenon is seldom noticeable at normal playback levels in tapes made on good quarter-track home decks (and the A-77 is better than good). So we suspect that either you're being hypercritical or the A-77's head alignment is off, laying down or reproducing one track at a position too close to its neighbor.

I'm interested in purchasing the AR XB turntable, which I'm aware has no antiskating device. I'm told that this omission can be rectified simply by tracking at greater force. If that is so, wouldn't using the XB entail greater stylus and record wear than that incurred with antiskating?—Jim Bender, Madison, Wis.

In theory, maybe; in practice, no. If the cartridge is tracking anywhere near the middle of its operating range, the small fraction of a gram that is added or subtracted by antiskating (or its omission) will not take it outside that range and therefore should produce no discernible difference in stylus or record wear. Some pickup manufacturers have told us, in fact, that misuse of antiskating—or excessively low VTF settings chosen on the grounds that "the antiskating makes them possible"—may indeed be contributing to premature wear of styli and discs.

I have been told by several audio salespersons that my Sony car cassette deck's head will be damaged if I use chromium dioxide tape with it. As a result I have been missing the advantages of CrO_2 tape for my home system. I can't afford to make duplicate cassettes of everything. Were the warnings justified? Would ferrichrome be compatible with my Sony?—Erik Brooks, Seattle, Wash.

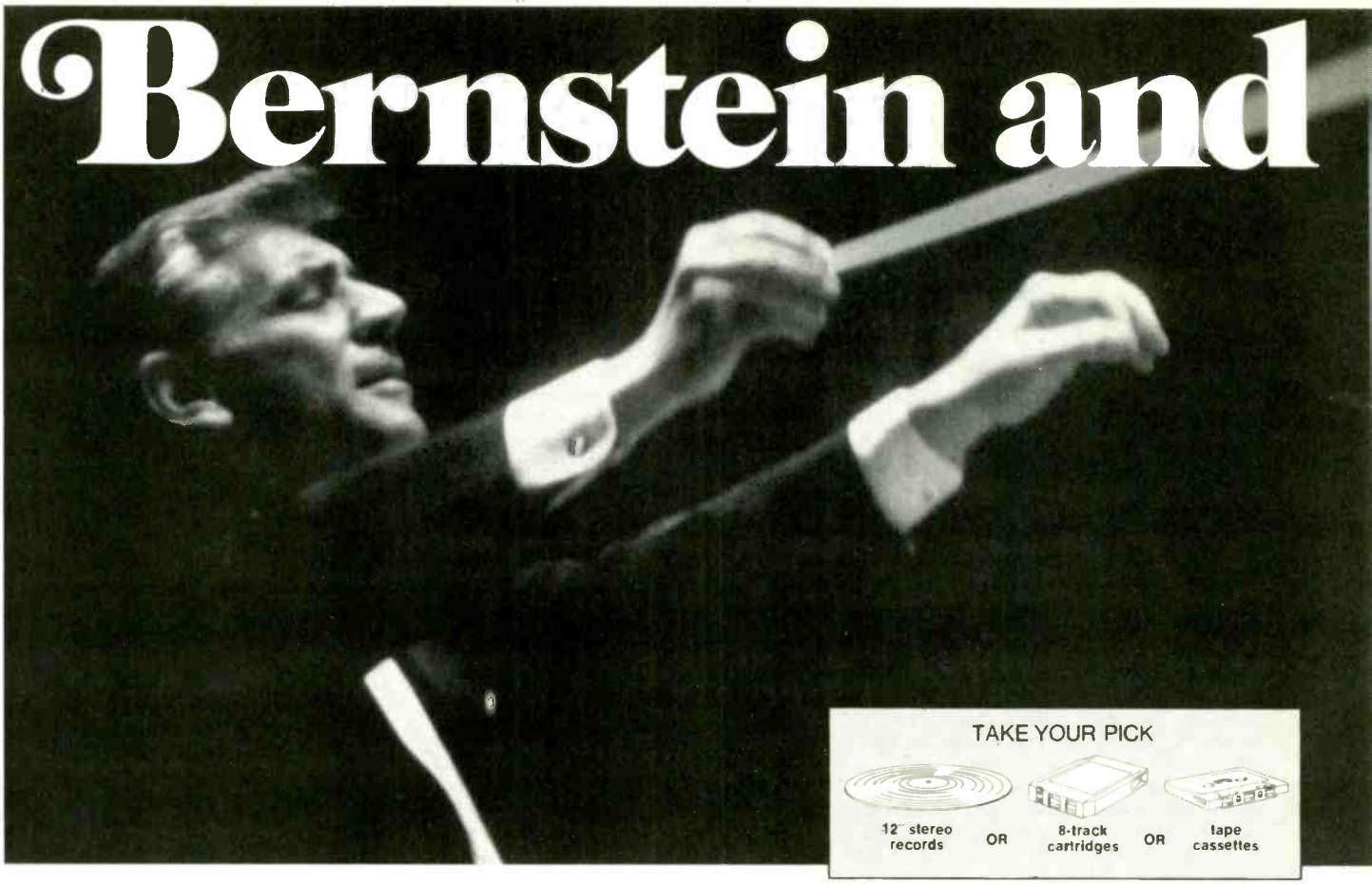
The possibility that head life will be a little shorter with chromium dioxide than with ferric tapes is not, in our opinion, sufficient reason to deny yourself the advantages of chrome if you find them to be material. Its high-frequency response and headroom test out a little better than ferric's; with what has become standard equalization for chrome, noise is audibly lower; midrange headroom is slightly poorer than that of the better ferrics. But the acid test is whether or not recordings on chrome sound better with your equipment.

Some Sony home decks have a special ferrichrome equalization switch to "get the most" out of that tape type; presumably your auto unit doesn't have this switch. All we can do is suggest that you try ferrichrome with both decks and see whether you like what you hear. But you might ask yourself one question: Is there anything wrong with the sound obtained with ferric tapes? If the answer is "no," why agonize?

I'm told by "experts" that even though one plays only stereo records a quadriphonic amplifier greatly enhances the quality of sound reproduction. Is this true?—Andrew Sidlo, Edmonton, Alta., Canada.

Technically, no; subjectively, perhaps. What almost any four-channel receiver or amplifier will do is simulate quadriphonics from stereo sources (records, tapes, FM). Sometimes the results are astonishingly like "real" (i.e., intentional) quadriphonics; often they are interesting and effective, if not quite so convincing. But it can be argued that this has nothing to do with "the quality of sound reproduction." The simulator circuits don't reduce distortion or extend bandwidth, for example.

Bernstein and



TAKE YOUR PICK

12" stereo records OR 8-track cartridges OR tape cassettes

241950. Bach Organ Favorites, Vol. 6 (*Concerto in A, Trio Sonata,* etc.) — E. Power Biggs (Columbia)

171504. Switched On Bach — Walter Carlos and Moog Synthesizer (Columbia)

237768. Bartok: Concerto for Orchestra — Boulez, N.Y. Phil. (Columbia)

232496. Beethoven: Symphony No. 3 (*Eroica*) — Bernstein and New York Philharmonic (Columbia)

230441. Beethoven: Symphony No. 5—Bernstein, N.Y. Phil. (Columbia)

231167-231168. Beethoven: Symphony No. 9 (Chorale) — Solti, Chicago Symphony and Chorus (2-record set counts as 2 — London)

229658. Beethoven: Piano Concerto No. 5 (*Emperor*) — Rudolf Serkin, piano; Bernstein conducts the N.Y. Phil. (Columbia)

230425. Beethoven: Violin Concerto — Isaac Stern, violin; Bernstein and the N.Y. Phil. (Columbia)

233155. Beethoven: Three Favorite Piano Sonatas (*Moonlight, Pathetique, Appassionata*) — Rudolf Serkin (Columbia)

243626. Berlioz: Symphonie Fantastique — Solti and the Chicago Sym. (London)

217547. E. Power Biggs in a program of **Music for Organ, Brass, Percussion** — works by Dupre, Campra, Widor, etc. (Columbia)

228684. Bizet: Carmen Suites No. 1 & 2; Grieg: Peer Gynt Suites 1 & 2—Bernstein, N.Y. Phil. (Columbia)

240960. Borodin: Polovetsian Dances—and other Russian Favorites (*Night On Bald Mountain,* etc.) — Bernstein, New York Philharmonic (Columbia)

249821. Brahms: Symphony No. 1 — Stokowski, London Symphony Orch. (London)

205039. Brahms: Piano Concerto No. 2 — Vladimir Ashkenazy, piano; Mehta, London Sym. (London)*

236810. Brahms: Violin Concerto — Stern, violin; Ormandy and Philadelphia Orchestra (Columbia)

231118. Chabrier: Espana; Falla: Dances from Three Cornered Hat, La Vida Breve, etc. — Bernstein, N.Y. Phil. (Columbia)

246843. Chopin: Mazurkas, Etudes, and more — new recordings by Vladimir Horowitz (Columbia)

240473. Copland: Appalachian Spring (original version) — Copland and the Columbia Chamber Orch. (Columbia)

231142. Copland: Rodeo *and* **Billy The Kid** — Bernstein and New York Philharmonic (Columbia)

209924-209925. Debussy: La Mer; Clair de Lune; Afternoon of a Faun; etc. — Ormandy, Phila. Orch. (2-record set counts as 2 — Columbia)*

250878. Delibes: Ballet Suites "Sylvia" and "Coppelia"; Chopin: Les Sylphides — Ormandy and Phila. Orch. (Columbia)

230433. Dvorak: Symphony No. 9 ("New World") — Bernstein, N.Y. Phil. (Columbia)

245571. Elgar: The Five Pomp And Circumstance Marches; Crown of India Suite—Barenboim and the London Philharmonic (Columbia)

243576. Faure: Requiem — Yamada, Tokyo Metropolitan Sym. (Columbia)*

230391. Grieg: Piano Concerto; Rachmaninoff: Rhapsody on a Theme of Paganini — P. Entremont, piano; Eugene Ormandy, Phila. Orch. (Columbia)

201665. Grofe: Grand Canyon Suite—Ormandy, Phila. Orch. (Columbia)*

244822. Handel: The Great "Messiah" Choruses — Mormon Tabernacle Choir; Condle conducts Royal Philharmonic (Columbia)

245423. Ives: Old Songs Deranged — Yale Theater Orch. in a delicious set of racy pieces (Columbia)*

128819. Ives: Symphony No. 2; The Fourth of July — Bernstein and N.Y. Phil. (Columbia)*

249961. Scott Joplin: "The Entertainer" Ballet — Joplin works adapted for piano and the London Festival Orch. (Columbia)

237743. Liszt: Hungarian Rhapsodies 1, 2; Enesco: Roumanian Rhapsodies 1 and 2 — Ormandy and the Phila. Orch. (Columbia)

247674. Liszt: Todtentanz; Franck: Symphonic Variations — Andre Watts, piano; Leinsdorf conducts London Symphony (Columbia)

239046-239047. Mahler: Symphony No. 2 (*Resurrection*) — Bernstein and London Sym. (2-record set counts as 2 — Columbia)*

233122. Mozart: Piano Concertos No. 21 (*Elvira Madigan*) and **No. 24** — Casadesus, piano; Szell, Cleveland Orch. (Columbia)

251157. Mozart: Piano Concerto No. 21 ("Elvira Madigan"); Haydn: Piano Concerto in D—Gilels, piano; Barshai and the Moscow Chamber Orchestra (Columbia/Melodiya)

184937. Mussorgsky: Pictures at an Exhibition; Debussy: The Engulfed Cathedral — Stokowski's own arrangements of two exotic works (London)*

240648. Offenbach: Gaite Parisienne Suite; Bizet: L'Arlesienne Suites — Ormandy and Philadelphia Orchestra (Columbia)

252551. Orff: Carmina Burana — Michael Tilson Thomas, Cleveland Orch. and Chorus (Columbia)

229971. Prokofiev: Classical Symphony; Love for 3 Oranges; Lt. Kije Suite — Ormandy and the Phila. Orch. (Columbia)

227009. Prokofiev: Peter and the Wolf; Tchaikovsky: Nutcracker Suite — Bernstein, N.Y. Phil. (Columbia)

229674. Rachmaninoff: Piano Concerto No. 2; Rhapsody on a Theme of Paganini — Gary Graffman, piano; Bernstein and N.Y. Phil. (Columbia)

250803. Rachmaninoff: Symphony No. 2 — Bolshoi Orch. under Svetlanov (Columbia/Melodyia)

207753. Ravel: Alborada del Gracioso; Pavane pour une infante defunte; and more — Boulez, Cleveland Orch. (Columbia)

237750. Ravel: Daphnis et Chloe Suite No. 2; Bolero; La Valse — Bernstein and N.Y. Phil. (Columbia)

240655. Rimsky-Korsakov: Capriccio Espagnol; Tchaikovsky: Capriccio Italien; more — Ormandy, Phila. Orch. (Columbia)

230409. Rimsky-Korsakov: Scheherazade—Bernstein, N.Y. Phil. (Columbia)

232116. Rossini: William Tell Overture—*plus works by Herold, Suppe, Thomas* — Bernstein and the New York Phil. (Columbia)

229989. Saint-Saens: The Carnival of the Animals; Britten: Young Person's Guide to the Orchestra — Bernstein and New York Philharmonic (Columbia)

231126. Schubert: Symphony No. 8 (*Unfinished*); **Mendelssohn: Symphony No. 4** (*Italian*) — Bernstein and N.Y. Phil. (Columbia)

229955. Sibelius: Finlandia; En Saga; etc.—Stein, Orch. Suisse Romande (London)*

250795. Sibelius: Symphony No. 2—Tauno Hannikainen, The Sinfonia of London (Columbia Musical Treas.)

242461. Sibelius: Symphony No. 4; Swan of Tuonela — Bernstein and New York Philharmonic (Columbia)

243618. Solti/Chicago Symphony Showcase includes Strauss' *Don Juan;* Wagner's *"Die Meistersinger" Prelude;* etc. (London)

251413. Richard Strauss: Don Quixote—Zubin Mehta, L.A. Phil. (London)*

202796. Richard Strauss: Also Sprach Zarathustra — Bernstein and New York Philharmonic (Columbia)

236646. Stravinsky: Firebird *and* **Petrushka Ballet Suites** — Columbia Symphony conducted by Stravinsky (Columbia)

191932. Stravinsky: The Rite Of Spring—Boulez, Cleveland Orch. (Columbia)*

242750. Tchaikovsky *and* **Mendelssohn Violin Concertos** — Isaac Stern, violin; Eugene Ormandy, Phila. Orch. (Columbia)

201129. Tchaikovsky: 1812 Overture; Serenade for Strings — Ormandy, Phila. Orch. (Columbia)

* Selections marked with a star are available on records only

Just two of the great performers whose latest recordings are now offered on stereo records, cartridges and cassettes

THE CLASSICAL DIVISION OF COLUMBIA MUSIC CLUB INVITES YOU TO TAKE

any 4 for only $1.00

plus shipping and handling

if you join now and agree to buy only 4 selections (at regular Club prices) in the coming year

YES, Leonard Bernstein and Sir Georg Solti are but two of the great conductors whose thrilling performances are now offered on these pages. You'll also find superb recordings by Ashkenazy, Boulez, Horowitz, Mehta, Ormandy, Serkin, Stern (to name but a few) . . . in widely-acclaimed performances of the greatest symphonies, concertos, orchestral masterpieces of all time! And as a new member, you may take ANY 4 of these selections — in your choice of stereo records, cartridges or cassettes — all for only $1.00.

Your only membership obligation is to buy just four more selections in the coming year, at the regular Club prices (which currently are: $6.98 for records; $7.98 for cartridges and cassettes, plus shipping and handling. Multi-unit sets and Double Selections may be somewhat higher).

Think of it . . . you need buy as few as four records or tapes a year . . . and you won't have any difficulty in selecting them, because you'll receive our Classical Bulletin regularly every four weeks (13 times a year). And we'll also send you the regular Club Magazine, which contains additional classical recordings, as well as hundreds of selections from every field of music. In addition, up to six times a year we may send some special issue of the Bulletin, offering extra-special savings.

This Bulletin will tell you about many of the newest classical releases and we'll even select one as "The Selection of the Month" — but there is no obligation to accept it . . . order only those you want *when you want them!*

A special response card will be enclosed with each Bulletin . . . and you may use it to order or reject any selections offered simply by mailing it by the date specified. And if you want *only* The Selection of the Month, you need do nothing — it will be shipped to you automatically. What's more, you'll have at least ten full days in which to make your decision — if you ever have less time than that, just return The Selection of the Month at our expense, for full credit.

You may cancel membership at any time after you've purchased four selections — or continue under our special bonus plan, which offers you at least 33% savings on all future purchases. Here, indeed, is the most convenient way possible of acquiring the classical library you want — *at the greatest savings possible!* So do act now.

249730-249731. Tchaikovsky: The Nutcracker (complete) — Rozhdestvensky, Bolshoi Orch. (2-record set counts as 2 — Columbia/Melodiya)

245381. Tchaikovsky: Symphony No. 5 — Ormandy, Phila. Orch. (Columbia)

138909-138900. Tchaikovsky: The Sleeping Beauty *and* **Swan Lake Ballet Suites** — Hollingsworth, Sinfonia London (Columbia Treas.)*

235184-235185. Richard Tucker and Robert Merrill at Carnegie Hall — duets and solos by Verdi, Bizet, Mozart, etc. (2-record set counts as 2 — London)

195024-195025. Verdi: Requiem — Bernstein, London Symphony Orch., Chorus (2-record set counts as 2 — Columbia)*

246645. Music From Walt Disney's "Fantasia" — *Night on Bald Mountain* (Stokowski, London Sym.); *Sorcerer's Apprentice* (Hermann, London Phil.); many others (London)*

227561. Vivaldi: The Four Seasons — violinist Pinchas Zuckerman and the English Chamber Orch. (Columbia)

233684. Wagner: Tristan und Isolde (*Prelude and Love-Death*, etc.)—Boulez, N.Y. Phil. (Columbia)

219881. John Williams plays **Great Guitar Hits** by Sor, Albeniz, Bach, Vivaldi, etc. (Columbia)

Note: selections with two numbers are 2-record sets or double-length tapes. Each of these "double selections" counts as 2 — write in both numbers.

Columbia House
1400 North Fruitridge Avenue
Terre Haute, Indiana 47808

All applications subject to review and Columbia House reserves the right to reject any application

Columbia Music Club
CLASSICAL DIVISION
Terre Haute, Indiana 47808

Please accept my membership application in the Club under the terms outlined in this advertisement. Send me the 4 classical selections listed below for only $1.00, plus shipping and handling. I agree to buy four more selections (at regular Club prices) during the coming year — and may cancel membership at any time after doing so.
I am interested in the following type of recordings (CHECK ONE ONLY):

☐ RECORDS ☐ CARTRIDGES ☐ CASSETTES

2MH/GK

Write in the numbers of the 4 selections you want

☐ Mr.
☐ Mrs.
☐ Miss . . . . . .
(Please Print) Last Name First Name Initial

Address . . . . . Apt. No. . . . . .

City . . . . . .

State . . . . . Zip . . . . . .

Do You Have A Telephone? (Check one) ☐ **YES** ☐ **NO**

APO, FPO, Alaska, Hawaii: write for special offer 559/F75

The Case of the Underground SQs

"It's the worst-kept secret in the industry," one insider told us recently. He was referring to the fact that Angel records has two logos—the recording angel sitting in an oblong with rounded corners, or within a circle—and that the circular one indicates an SQ-encoded recording. Angel had issued some records with numbers that suggested the SQ encoding, but current SQ discs may bear issue and matrix numbers (the coding stamped right into the metal parts from which the discs are made and visible in the vinyl just outside the label) like those of stereo discs and have the circular Angel logo as the only clue to the encoding—which, at this writing, has been used on three sets and sixteen single discs. Why the pussyfooting?

Actually these are not the only underground SQs around. In talking to a dealer who specializes in imports we learned that the French EMI group is doing much the same. All its records are labeled as stereo, but some carry an SQ code at the end of the matrix number in the vinyl—and are, in fact, SQ encoded—the Martinon Debussy series, for example. "All their quadriphonic recordings are issued in SQ; regular stereo pressings are available only for recordings that were not made quadriphonically," the dealer told us. Once again, why the pussyfooting?

It's particularly striking since the German branch of EMI—meaning, specifically, Electrola—is issuing encoded discs that are unabashedly labeled as SQ. The explanation for this difference appears to lie in inherent differences between the two markets—though the root causes vary with the commentator. Whether because the Germans are more "venturesome," or because they have "far more complete industry data and hence know their market in far more detail," or because Germans "have more money to spend on records than anyone else in Europe and can take innovation in stride," or (most likely) through some combination of these, the fact appears to be that EMI is offering SQ recordings in all four major marketing areas (Germany, France, the U.K., and the U.S.), but they are ballyhooed most loudly in Germany.

England (EMI's home turf) has had SQ discs that are specifically (if relatively modestly) labeled as such. While Previn's *The Planets* is "box office," we also hear of a series by, for example, the City of Birmingham Symphony—recordings that have a curiously parochial ring for a big-time international recording company, and recordings that are not likely to be issued outside the British Isles for that reason. Among Electrola's big SQ jobs, by contrast, are the *Magic Flute* and the new Karajan *Missa Solemnis*, both of which are being made available here by Angel in SQ. Purchasers in Germany are told unequivocally that they are; those buying the Angel pressings here must know the logo code to distinguish between stereo and SQ recordings; in France the purchaser can find out for sure only after he has bought the disc.

The EMI companies are not the only ones issuing quadriphonic discs in Europe, of course. Eurodisc, among the major classical labels, has SQ product both here and there. Even among the "holdouts" (Decca/London, Philips, and DG all appear to have been building inventories of quadriphonic master tapes, while sidestepping the question of disc format), Decca issued one group of matrix-encoded discs in France—though it used the QS matrix system, while all current European four-channel product we know of is SQ.

A curious case in point is Erato, a major French independent whose product appears on various labels. Erato issues only stereo in France, it appears. In Germany Erato recordings are issued by Electrola—in either stereo or SQ as appropriate. In the U.S., two companies—Musical Heritage Society and RCA—have issued Erato recordings in stereo, whether or not a four-channel master is available. In Japan, where Erato uses its own name, quadriphonic recordings are cut by the CD-4 process! The result is that the new Paillard *Brandenburg* Concertos can be bought in stereo on French Erato or Red Seal, or in SQ on Electrola; the Paillard *Water Music* can be bought in stereo on French Erato or Musical Heritage Society, in SQ on Electrola, or as a Japanese Erato Quadradisc.

But that brings us right back to the fundamental questions: Who's playing games and why? The more we look into these questions, the more obvious it seems that the key to the answers is a company that isn't directly involved at all: RCA. Think back a couple of years. RCA was adamant that it would not subject the industry to the double inventory problems that proved so costly and confusing when stereo was introduced; RCA's stereo recordings would appear only on stereo discs, while quadriphonic recordings would be issued only as Quadradiscs—for play on either stereo or quadriphonic equipment.

But RCA soon found that it was losing sales because many purchasers thought Quadradiscs couldn't be played on stereo equipment and because all quadriphonic recordings were being relegated to special display racks into which the average (stereo) customer never looked. Hence the about-face; RCA now issues stereo versions of its quadriphonic recordings.

Other record companies, examining this history, see the pitfalls of both positions. Double inventory *is* confusing and costly; single inventory threatens sales. They want to

Seiji Ozawa chose the AR-10π for listening at home

Seiji Ozawa is Music Director of both the Boston Symphony Orchestra and the San Francisco Symphony. He listens to music 'live' almost every day. At home he continues his listening with AR-10π speakers. We believe that a high fidelity speaker system could receive no greater compliment.

Acoustic Research
10 American Drive
Norwood
Massachusetts 02062
Telephone 617 769 4200

AR
A TELEDYNE COMPANY

☐ Please send me a complete description of the AR-10π

☐ Please send me the AR demonstration record 'The Sound of Musical Instruments' (check for $5 enclosed)

Name

Address

HF 8

CIRCLE 1 ON READER-SERVICE CARD

flex their quadriphonic muscles—both in terms of developing engineering skills and in gleaning the extra sales to be had in the limited-supply quadriphonic-disc market. But they want to do so without alienating the mass market on which their fortunes so firmly rest.

Encoded covers for encoded recordings is one answer. Let the record-purchasing insider learn the packaging code; let the average buyer enjoy his discs undisturbed by more information about how they were cut than he is prepared to assimilate.

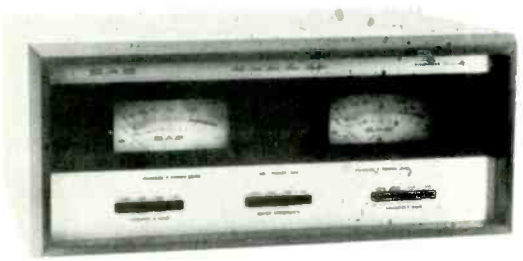
Angel's position appears to go one step beyond this. It says it chooses between stereo and SQ masters on the basis of their sound *in stereo*. If the SQ master will sound better, or at least equally good, compared to a regular stereo mix, it gets issued. The SQ encoding (and, as we've pointed out before, matrix encoding is simply a special case of stereo—as opposed to the new technology involved in CD-4) then is an added benefit that may or may not be utilized by the individual purchaser for quadriphonic reproduction.

Harrison for Quadriphiles

In case you hadn't noticed, the people who publish the *Harrison Tape Catalog* now offer the *Harrison Guide to 4 Channel Records & Tapes*. Vol. 2 should be available (through stores selling records, tapes, and playback equipment) sometime this fall. If you want a copy and can't find it, you can send $1.00 to the publication at 143 W. 29th St., New York, N.Y. 10011.

Equipment in the News

SAE amp guarantees 300 watts per



The Mk. XXV and Mk. 2500 stereo power amps from SAE have guaranteed specs: 300 watts per channel into 8 ohms, 10 Hz to 30 kHz, for no more than 0.1% harmonic and 0.05% intermodulation distortion from rated power down to ¼ watt and response within ±¼ dB over the specified frequency range. Part of the credit for these impressive specs, plus a claimed wide safe operating area (for, among other things, enhanced performance with electrostatic loudspeakers), is given to SAE's parallel-series-output (PSO) circuitry. The Mk. XXV (shown) and its black, rack-mount professional version, the Mk. 2500, both cost $1,250. They have pushbutton gain and meter-sensitivity controls and forced-air cooling.

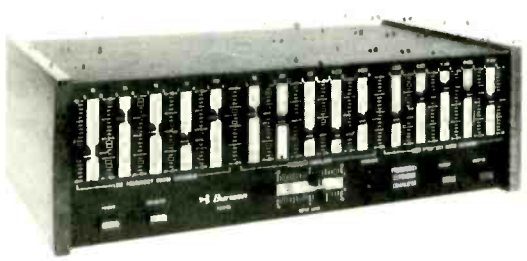
CIRCLE 147 ON READER-SERVICE CARD

Uniform energy response claimed by ADC

The New Milford series of loudspeakers, just announced by Audio Dynamics Corporation, is said to be designed for flat power response in the listening room—uniform energy response, as ADC calls it—as opposed to anechoic or axial response. The New Milford III, shown here, has a 12-inch woofer, 1¾-inch domed midrange driver, and ¾-inch domed tweeter. A flip-down panel allows easy access to a midrange/tweeter control. At $299.95 it is the top of three models in the series.

CIRCLE 148 ON READER-SERVICE CARD

Burwen takes unusual approach to Frequency EQ



The Burwen Model EQ-3200 stereo Frequency Extender-Equalizer has its controls (sliders with separate elements for each channel) arranged in three banks: a "low-range extender" with five bands of progressively sharper tuning from 150 Hz down to 16 Hz, a "program equalizer" with five relatively broad control bands (center frequencies are 50, 200, 700, 2,000, and 8,000 Hz), and a "high-range extender" with five bands of progressively sharper tuning from 3.3 to 24 kHz. Input-level sliders with a ±15-dB range can be set for unity gain or used to prevent overload (particularly with extreme equalizer settings) in conjunction with LEDs that light 3 dB below clipping anywhere within the system, according to Burwen. In addition there is a switchable 35-Hz rumble filter with a slope of 18 dB per octave. The EQ-3200 costs $1,095.

CIRCLE 149 ON READER-SERVICE CARD

BANG & OLUFSEN. THE CHOICE FOR THOSE WHO SEEK UNCOMPROMISING REPRODUCTION OF MUSIC.

Our Beogram® 3000 and Beogram® 4002 turntables are designed to achieve superb sound reproduction. Each in a very unique way.

Take the Beogram 3000. It's as beautiful to look at as it is to listen to. Because we put most technical functions (like anti-skating) out of sight.

We integrated the cartridge and tonearm to reduce resonance as a cause of distortion. And developed one activator-button to control all major functions, so it's incredibly easy to operate.

Finally, we made this turntable an exceptional value. Because its $300 price includes everything: the cartridge, base and dustcover.

Now consider the Beogram 4002. One of the most remarkable turntables in the world.

Its tangential tracking system is an outstanding achievement in gramophone technology, because it tracks records exactly as they were cut. The entire integrated cartridge/tonearm unit moves in a straight line from the rim of the record to the center. (Unlike conventional tonearms that describe an ever-decreasing arc.) This completely eliminates skating, a source of wear on both the record and the stylus.

Tonearm and turntable functions are controlled by optical sensors that automatically perceive the presence and size of the record, and adjust for the appropriate speed. Scanning and cueing are operated by a slight touch of the simple control panel.

The logic of this advanced technology and classically simple design has placed eight Bang & Olufsen products in the permanent design collection of the Museum of Modern Art in New York.

Bang & Olufsen turntables.

For those who will not compromise.

Bang & Olufsen®

Narrowing the gap between man and music.

Write to Bang & Olufsen of America, Inc., 2271 Devon Avenue, Elk Grove Village, Illinois 60007 for more information and a listing of our audio specialist dealers. See below for those in the metropolitan New York area:

Mr. Ms.

Address

City State Zip HF-2

Custom Sound Assoc.
Ho-Ho-Kus, N.J. 07434

Audio Lab
New Brunswick, N.J. 08901

Leonard Radio of N.J. Inc.
Paramus, N.J. 07652

A C Recording
Raritan, N.J. 08869

Gracom Industries
Flushing, N.Y. 11355

Sound Experience
Huntington, N.Y. 11743

Sound Mill
Mt. Kisco, N.Y. 10549

Grand Central Radio
New York, N.Y. 10017

Lyric Hi Fi
New York, N.Y. 10028

Listening Room
Scarsdale, N.Y. 10583

Park Avenue Audio
New York, N.Y. 10016

Sound Experience
Stony Brook, N.Y. 11790

Audio Experts
White Plains, N.Y. 10605

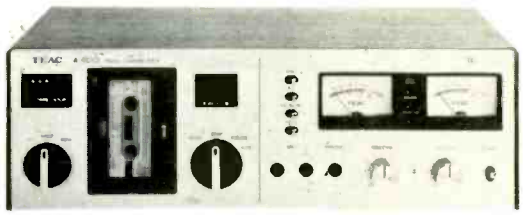
U.S. Pioneer offers an AM/FM tuner

The newest addition to the Pioneer High Fidelity tuner line is the TX-7500, an AM/FM model with such features in the FM section as dual-meter tuning, phase-locked loop multiplex demodulation, and reed-relay muting. There are two outputs: one at a fixed level (to feed, for example, a tape recorder with its own input-level controls), the other variable via a front-panel knob (to match levels of other amp inputs, for instance). The unit is rated for 1.9-microvolt IHF sensitivity, midband harmonic distortion of 0.2% in mono and 0.3% in stereo, a capture ratio of 1 dB, and stereo separation of 35 dB or better from 50 Hz to 10 kHz. The $249.95 price does not include the wood case.

CIRCLE 150 ON READER-SERVICE CARD

Teac restyles the front-load cassette deck

The unique appearance of the Teac A-400 Dolby stereo cassette deck is due partly to the vertical (and highly visible) position of the cassette during use, partly to the separate rotary controls for fast-wind and normal-speed transport modes, and partly to detailing. The deck offers Teac's dual (averaging meters plus peak-overload LED) level-indication system and separate two-position switches for bias and equalization. All controls are on the front panel, so that other components may be stacked above the deck. The drive motor is a servo-controlled DC design. The A-400 costs $329.50.



CIRCLE 151 ON READER-SERVICE CARD

Hitachi unveils new receiver line

Among the components recently introduced by Hitachi Sales Corporation are three stereo FM/AM receivers, with prices beginning at $210.95. Shown here is the top model, the SR-802. Announced specs include 45 watts of amplifier power per channel, into 8 ohms, with no more than 0.3% harmonic distortion from 20 Hz to 20 kHz; 1.8-microvolt FM sensitivity; and 70-dB signal-to-noise ratios for both FM and the phono input. The model features monitor switching for two tape decks and sells for $399.95.

CIRCLE 152 ON READER-SERVICE CARD

Telephonics introduces moderate-priced phones

A series of headsets—the Stereo-20, Stereo-30, and Stereo-50—has been added by Telephonics, each with a selling price approximating the number in the model designation. The Stereo-50, which is shown here, bears a suggested list of $50, for example. Its earcup design is said to combine the best features of the surround-seal and open-air (or, in Telephonics' term, supra-aural) designs. (The other two new models are supra-aural.) Response rating is 16 Hz to 22 kHz; power handling is listed at 0.4 watts per channel, with harmonic distortion at 100 dB SPL less than 0.2%.

CIRCLE 153 ON READER-SERVICE CARD

Blaupunkt takes a new route with car stereo

The multiband (AM/FM/long-wave/short-wave) Berlin Electronics radio/tape system from Blaupunkt is unlike any other automobile design we've seen. The control unit (shown here) is at the end of a flexible cable and may be located wherever the driver (or, particularly in chauffeur jobs, passenger) wishes and has press-to-operate electronic controls for band selection, tuning, and volume. A stereo cassette deck, complete with dictation microphone, goes in the dash; the receiving electronics can go anywhere (say, in the trunk); four speakers are included. It is offered in a "limited edition" for—are you ready?—about $1,000 including installation.

CIRCLE 154 ON READER-SERVICE CARD

You never had it so good.

(Akai's new GXC-39D stereo cassette deck.)

You may be asking yourself how we could possibly know what you've ever had —and how good it was. Well, we couldn't. Except when it comes to Akai's new GXC-39D.

Then we say — with what it has and for what it costs — you never had it so good.

This cassette deck is so good you can push a button at a certain spot in the tape and it'll remember. And go back to it anytime you want.

Flick on the Dolby* switch and it'll filter out any bad sounds going to your speakers.

Flick another switch and it's set for low noise tape.

Push another button and it'll pause in the middle of a recording. Push it again and it'll start again, smoothly.

Just turn on the GXC-39D and your tape will be running across Akai's own glass and crystal heads. We developed them.

Lights pop on to remind you the tape is running.

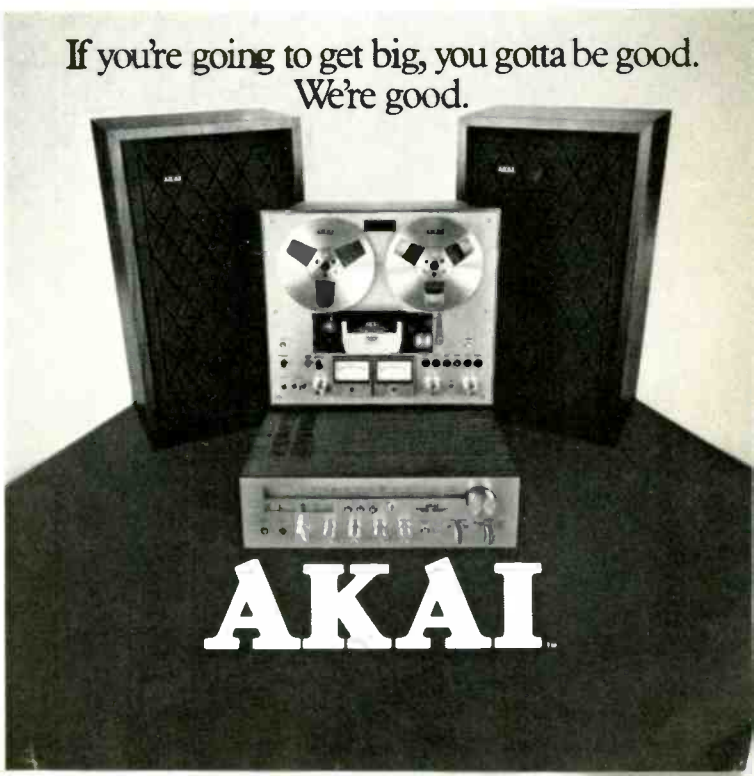
More lights pop on if the recording level is too high.

It has direct function controls so you can go from play to forward to rewind and back to play — non-stop.

And it comes in Akai's professionally styled brushed aluminum finish.

The Akai GXC-39D stereo cassette deck.

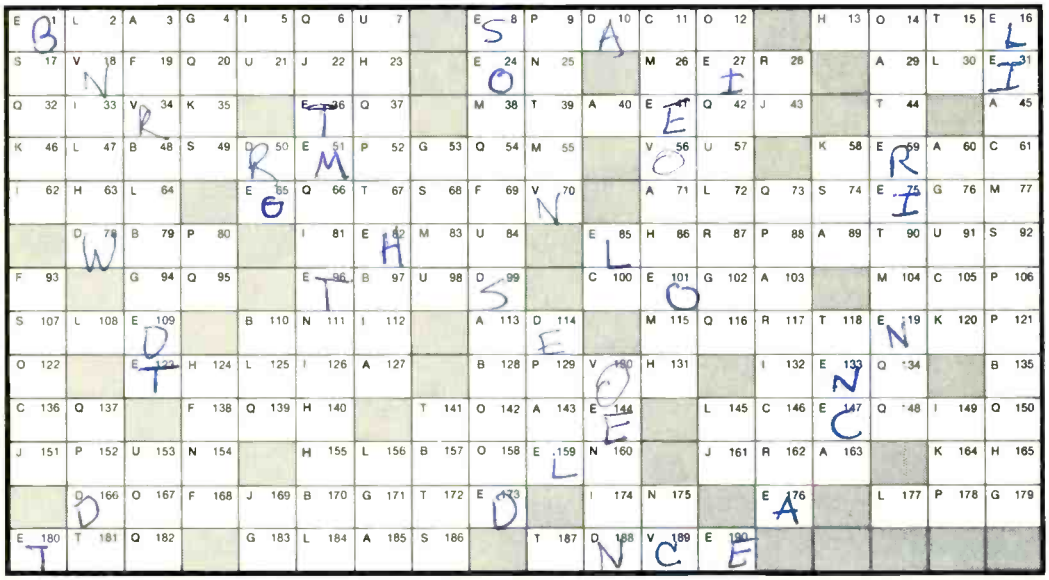
We never had it so good, either.



Akai America Ltd., 2139 E. Del Amo Blvd., Compton, Calif. 90220
*Trademark of Dolby Laboratories, Inc.

HiFi-Crostic No. 3

by William Petersen



DIRECTIONS

To solve these puzzles—and they aren't as tough as they first seem—supply as many of the Output words as you can in the numbered dashes following the Input. Unless otherwise specified in the Input, the Output consists of one English word. "Comp." means compound, or hyphenated, word.

Transfer each letter to the square in the diagram that bears the corresponding number. After only a few correct guesses you should begin to see words and phrases emerging in the diagram, which when filled in will contain a quotation related to music, recordings, or audio.

The words in the quotation are separated by darkened squares and do not necessarily end at the end of a row.

Try to guess at these words and transfer each newly decoded letter back to its appropriate dash in the Output. This will supply you with further clues.

A final clue: The source of the quotation—the author and his work—will be spelled out by the first letters in the Output, reading down.

The answer to HiFi Crostic No. 3 will appear in next month's issue of HIGH FIDELITY.

INPUT

A. Popular German bandleader, recorded "Moon over Naples" for Decca (full name)

B. German writer and composer (1766–1822) whose stories inspired Schumann, Offenbach, and Hindemith

C. After "Lord," pseudonym of William Joyce (comp.)

D. With "Sisters," stars of *Over Here*

E. The title of Bach's Cantata No. 120 (7 Ger. wds.)

F. After "viola da," a musical instrument

G. Detained in a segregated place

H. Fit-to-print events (2 wds.)

I. With Word Q, a device on FM tuners to lock in a station

J. A Romanian folksong

OUTPUT

113 89 71 40 103 60 127 143

45 29 185 3 163

97 157 128 48 135 79 110 170

61 146 100 105 136 11

A N D R E W S

10 188 166 50 114 78 99

G O T T M A N L

O E W I C K E L

65 [illegible]

101 [illegible] 144 123 [illegible] 147

H I N D E M I T H

82 75 133 109 190 59 8

T I L L E

96 27 16 159 41

93 69 168 138 19

179 53 94 183 102 4 76 171

23 165 124 63 86 140 13 131

155

132 33 112 174 62 5 81 149

126

43 22 151 161 169

INPUT

K. Became less

L. American composer (1874–1954): *Holidays* (full name)

M. Abashed by guilt

N. Rids oneself of

O. The Jews' escape from Egyptian bondage

P. Philadelphia, for one

Q. See Word I. (2 wds.)

R. _____ Rose, a publisher of country music

S. Spanish philosopher (1864–1936): *The Agony of Christianity*

T. Component's ability to keep signals from the right and left channels apart

U. Autobiographical work by André Gide (3 wds.)

V. Pop singer, recorded "I Miss You So" for Atlantic

OUTPUT

46 58 164 35 120

177 156 30 47 108 72 64 125

184 2 145

38 104 26 83 77 55 115

160 111 175 25 154

167 14 142 122 158 12

106 129 152 9 121 80 88 178

52

150 148 116 73 139 66 42 182

134 54 37 137 20 6 95

32

117 162 28 87

74 186 17 68 107 92 49

141 172 15 118 67 44 39 181

187 90

98 57 21 84 7 91 153

C O N N O R

189 56 70 18 130 34

Solution to last month's HIFI-Crostic appears on page 4.

The difference between the Dokorder 7100 and Teac's 2300S is about two miles of tape.

The DOKORDER 7100 costs almost $100 less than the TEAC 2300S. That's about ten reels of the finest tape you can buy, which will give you 12 hours of recording time, which is equivalent to some 24 albums.

That's an important advantage because, like anything else you drive these days, a tape recorder takes a lot of expensive fuel to get you where you're going and it's no fun to start out empty.

Just as important, you won't have to give up anything important to get that tape. When you compare functions, features, specs and performance you'll see our tape recorder is as good as theirs.

But when you compare price you'll find us miles apart.

	TEAC 2300S	DOKORDER 7100
Motors	3	3
Heads	3	3
Frequency Response at 7½ ips	±3 dB, 40-24,000 Hz	±3 dB, 30-23,000 Hz
S/N	58 dB	58 dB
Wow and Flutter at 7½ ips	0.08%	0.08%
Manufacturer's suggested retail price	$499.50	$399.95

Features and specifications as published by respective manufacturers in currently available literature.

CIRCLE 9 ON READER-SERVICE CARD

After you look at Teac listen to

DOKORDER

5430 Rosecrans Avenue, Lawndale, California 90260

Introducing the BSR Silent Performer

The only rumble from this belt-drive turntable comes from our competitors.

For years most expensive manual record-playing devices have used belt-drive as a smooth, trouble-free—and most important—silent method for transmission of power. Now, our engineers have succeeded in integrating a highly-refined belt-drive system into more affordably-priced turntables. They offer a combination of features and performance not yet available in even more expensive competitive models. We call them the Silent Performers.

Our Model 20 BPX is a fully automated single-play turntable with a precision machined platter, high-torque multi-pole synchronous motor, tubular "S" shaped adjustable counterweighted tone arm in gimbal mount, viscous cueing, quiet Delrin cam gear, automatic arm lock, dual-range anti-skate and much more. It is packaged with base, hinged tinted dust cover, and ADC K6E cartridge. See your audio dealer for more information, or write to us.

BSR

Consumer Products Group
BSR (USA) Ltd.
Blauvelt, N.Y. 10913

CIRCLE 5 ON READER-SERVICE CARD

A CONSUMER'S GUIDE

New Equipment Reports

A Pirate's Dream: the Nakamichi 550

The Equipment: Nakamichi 550, a battery-portable Dolby stereo cassette deck in metal and vinyl case, with AC adapter, automotive cigarette-lighter adapter, vinyl "raincoat," removable shoulder strap, and incidental accessories. Dimensions: 3¾ by 12⅛ inches (front); 13 inches deep plus allowance for controls and connections. Price: $499. Warranty: one year parts and labor plus parts other than heads, capstan assembly, and motor for two years; shipping not included. Manufacturer: Nakamichi Research, Inc., Japan; U.S. distributor: Nakamichi Research (U.S.A.), Inc., 220 Westbury Ave., Carle Place, N.Y. 11514.

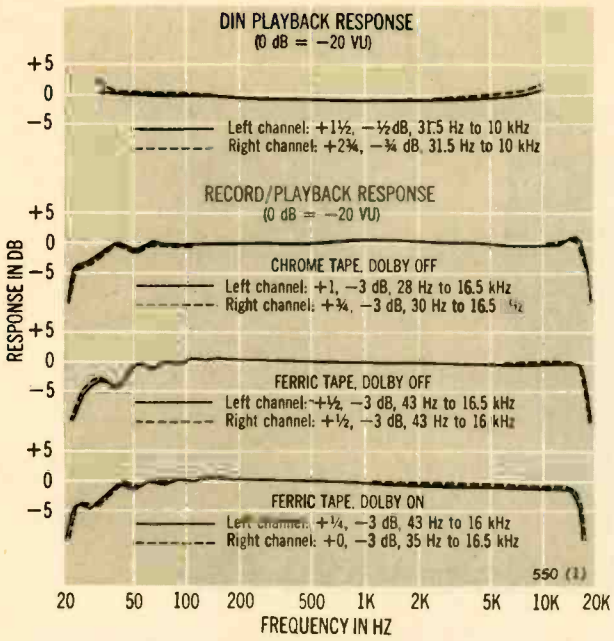
Comment: Some years ago, when the cassette deck was still settling itself into position as a major home-entertainment product format, a reader wrote us to inquire why there were no high-performance battery cassette portables (comparable to the open-reel Uher 4400, for example). We replied that the format was still new and that designers—presumably in search of the broadest possible market for their designs—seemed timid about attempting overly specialized models. But, we said, the apparent success of the cassette led us to believe that such models would come in time. The Nakamichi 550 richly justifies that opinion. It is a superb unit, and one that—for many advanced amateurs and even, we suspect, some professionals—will be *the* portable of any description to own. (It comes with a plastic cover, or "raincoat," as Nakamichi dubs it, and a deluxe carrying case should be available as an accessory this fall.)

Nakamichi avoids the "portable" designation, preferring to call the 550 a "versatile cassette system." One reason for keeping the AC supply as a separate unit, the company points out, is to minimize hum; the AC/DC design is desirable for performance reasons, even if the deck never is used as a portable. But it *is* portable, and many of its features are excellently—even uniquely—adapted to portable use.

The transport and cassette well appear identical to those in the Nakamichi 500, which might be thought of as the home AC version of the 550 but for the many extra features on the latter. Like the 500 it has a combined record/play head (rather than the separate heads of the more expensive Nakamichi decks). Transport levers are fully interlocked so that you can go from one wind mode to another only via "stop." The stop button doubles as an eject, depending on the pressure you apply. All transport functions shut off automatically at the end of a cassette side.

The meters are of the peak-reading type, calibrated for a 0-VU indication at Dolby reference level and therefore below DIN 0 VU. The meters also have red marks at −8 VU, indicating the approximate setting for a 0-VU open-reel tape when you are dubbing it to the Nakamichi. This allows for the much greater headroom, above its 0-VU reference, of the open-reel medium by comparison to cassettes. The meters both have additional scales; that for the right channel indicates DC supply voltage as a battery check, that for the left channel shows (in recording or playback) the percentage of the cassette tape that already has passed the heads. It is quite accurate, passing from below 0% to above it shortly after the leader at the head of the tape has run out, and reaching the 100% indication two or three minutes before the end of a cassette side. We found this an extremely useful feature in live recording—particularly with the 550 slung over a shoulder, which makes viewing of the cassette itself somewhat awkward. It also inhibits visibility of the markings on the transport levers, but we soon learned to operate them by touch alone.

There is a second tape-end warning system: a little red LED that begins flashing at a point preset by a slider next to the tape counter just beyond the cassette well. In normal use the slider is preset by first rewinding a cassette of the size (C-60 or C-90) you will be using, starting at the *end* of the side, for five seconds, then putting the transport in play and adjusting the slider for bare visibility of the alarm light. When this has been done, the light begins to flash at about the time the meter reaches the 100% calibration. Alternatively, the slider can be used to set the light for more advanced warning. Let's say you are recording several takes of a piece that lasts almost 15 minutes and want to



be sure the tape won't run out in the middle of a take. Fast-wind the tape to the end, turn it over, and let it play for 15 minutes; then turn the tape back to the first side and adjust the slider. When you next record on the tape, the alarm light will flash 15 minutes before the end, warning that you must turn the tape if you want to start another full take.

Below the meters is a series of buttons: power on/off, meter lamp on/off (to conserve battery power when illumination is not needed), limiter on/off, Dolby in/out, tape "normal"/chrome, and meter level/check. This last is spring-loaded so that it returns to level indication when you have checked tape use and/or battery charge. The normal tape is Nakamichi's EX, which we have found to be interchangeable with Maxell UD. (Two newer tapes, Maxell UDXL and the improved TDK ED, would appear to be appropriate as well—see "News and Views," July 1975.) Between the metering button and the tape-end warning light is a stereo headphone jack; beyond the light is a slider that adjusts headphone output levels—a welcome feature, particularly in a portable, where headphone monitoring often is a necessity.

The mike inputs are phone jacks at the right of the meters, and the recording level controls are to their left. Friction-clutched elements control left and right channels. A separate knob controls a third mike input: Nakamichi's "blend" or center-channel mike. This mono mike input is a useful feature of all Nakamichi decks. It, together with the left and right mike inputs, is referred to in advertising literature as "three-point pickup"—in effect making the recording-level controls a three-in, two-out mike mixer that is particularly useful in live miking of a soloist (on the blend mike) with a backup group (miked as conventional stereo). Unlike the other Nakamichis, however, the 550 does not allow for mixing stereo mikes with stereo line inputs, though the blend mike can be mixed with line inputs.

The line inputs and outputs (a choice of either four pin jacks or a multipin DIN connector) are at the back, which becomes the bottom of the unit when it is suspended from the supplied shoulder strap. Next to the output jacks are screwdriver controls for adjusting output level in each channel. There is a small slider switch that inserts a 19-kHz filter for making Dolby recordings from FM; next to it a

Nakamichi 550 Additional Data

Speed accuracy	0.16% fast at 105 VAC 0.26% fast at 120 VAC 0.26% fast at 127 VAC	
Wow and flutter	playback: 0.07% record/play: 0.09%	
Rewind time (C-60 cassette)		102 sec.
Fast-forward time (same cassette)		106 sec.
S/N ratio (re 0 VU, Dolby off)		
playback	L ch: 51½ dB	R ch: 51½ dB
record/play	L ch: 49½ dB	R ch: 49½ dB
Erasure (333 Hz at normal level)		68 dB
Crosstalk (at 333 Hz)		
record left, play right		45 dB
record right, play left		45 dB
Sensitivity (re DIN 0 VU)		
line input	L ch: 90 mV	R ch: 90 mV
mike input	L ch: 0.4 mV	R ch: 0.4 mV
blend mike	0.4 mV	
Meter action (re DIN 0 VU)		
	L ch: 4 dB high	R ch: 4 dB high
Total harmonic distortion (at −10 VU)		
L ch	<2.4%, 50 Hz to 10 kHz	
R ch	<2.6%, 50 Hz to 10 kHz	
IM distortion (record/play, −10 VU)		
	L ch: 4.0%	R ch: 3.5%
Maximum output (re DIN 0 VU)		
	L ch: 0.87 V	R ch: 0.85 V

four-pin DIN jack accepts power from either the AC converter/supply or the automobile cigarette-lighter adapter (both supplied). Note that the drive motor is a servo-controlled DC type that needs no AC for speed regulation. The battery compartment, which accepts eight D cells (not supplied), is at the far end. Alkaline or regular carbon-zinc cells can be used. Nakamichi has not allowed for recharging of nicads because it believes their high cost—and weight—are not justified with the 550, which is rated for 15 hours of continuous operation on standard cells, thanks to special attention given in the design to efficient power use. The headphone amp, for example, turns itself on only when a plug is inserted into the headphone jack. But if you must use nicads, they can always be fired up in a separate recharger.

Next to the battery compartment are four screwdriver adjustments (one for each channel and each tape-switch position) for Dolby recording calibration and an on/off button for a built-in 400-Hz test oscillator. When this switch is on it feeds the test tone into the recording circuit at Dolby reference level (0 VU on the meters). If you record a few seconds of this tone and play it back, the meters should again read 0 VU; if not, you can make necessary adjustments on the four controls—which therefore will permit use of tapes that differ only in sensitivity (not in bias or equalization requirements) from those for which the 550 is set up. (The new TDK SA, for example, is similar to chromes except in delivering somewhat higher output level.)

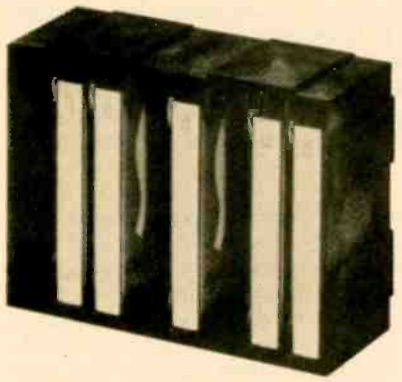
CBS Labs tested the 550 with Nakamichi's own EX (or, where indicated, chromium dioxide) tape. The response curves are excellent—bettered only by Nakamichi's own Tri-Tracer design (with separate playback head) at the top end and by very few models at the extreme low end. And in

between the curves are exceptionally flat. In this and other respects the 550 easily exceeds Nakamichi's specs. Crosstalk (at −45 dB) has been topped in only two other units we've tested (Advent 201 and Yamaha TB-700) and is in fact better than that of typical program sources like phono pickups and FM tuners. Other measurements, while less spectacular, are consistent with those for other high-quality decks. The S/N measurement did disappoint us a bit, however; at just shy of 50 dB (unweighted, Dolby off) in record/play with either the AC supply or battery it is acceptable, but we had hoped for exceptional performance in this respect.

Our first thought on seeing the 550 was: Just what the surreptitious recordists have been looking for! For *really* surreptitious recordings it is a bit on the bulky side. (It weighs a little over 11 pounds without battery, over 15 pounds with battery and shoulder strap.) But for less furtive purposes—whether in or away from home—the design is admirably conceived and neatly executed. We know of no tape unit that will record up to 45 minutes uninterrupted (on C-90 cassettes—or reels) with more quality *and* with comparable ease of portability (including spare tapes), to say nothing of the ingenious tape-end warning systems nor of the three-point miking. The 550 is a design that sets new standards in its field.

CIRCLE 145 ON READER-SERVICE CARD

Royal Sound's "Best Yet" Way to Store Cassettes



The Equipment: Add-N-Stac cassette module, an interlocking plastic storage unit holding eight cassettes in Philips-style (or similarly dimensioned) boxes, available in a variety of colors. Dimensions: 6 5/16 by 4⅞ inches (front), 2⅞ inches deep. Price: approx. $2.00, may vary locally. Warranty: no formal guarantee; defective units will be replaced. Manufacturer: Royal Sound Company, Inc., 409 N. Main St., Freeport, N.Y. 11520.

Comment: Nothing should be easier than designing a satisfactory storage unit for tapes or discs, yet unsatisfactory designs abound. This judgment, where cassettes are concerned, is based in large part on one dictum about which we are adamant but with which some readers may disagree: Any storage device that forces (or even encourages) you to discard the conventional Philips-style outer box is out of the running. The Philips box (used by most cassette manufacturers for the bulk of their lines—all, perhaps, except the budget models and those that come in some sort of special packaging) does a good-to-excellent job of keeping out stray dust (depending on parts molding, the design of the labeling liner, and the inclusion or omission of antipilferage holes, which we have yet to see a dealer avail himself of). If well made, it is handsome, reasonably sturdy, fairly inexpensive, and withal utterly functional. And the labeling liner gives more—and more useful—space for program notes or jottings (depending on whether the cassette is prerecorded or home brew) than any alternative we have come across.

Readers who don't care about their cassettes can stop here; there are plenty of devices that fit their needs. Some designs that we have tried have been ruled out on other grounds. Those that accept the Philips boxes end-out may require extra labeling. Some provide insufficient finger clearance when you remove a cassette from a full storage unit. Others (typically the lazy-Susan type, which also generally requires discarding the Philips box) don't lend themselves to an ever-expanding collection. And some are exorbitantly priced for all but small collections.

The Add-N-Stac is the closest approach to perfection in all these respects of any storage unit we've examined. It is compact, inexpensive, flexible, and reasonably handsome. It has recessed slots on two sides and matching shallow "dovetails" on the other two so that they can be snapped together in any configuration you choose. They come in a wide choice of colors; you can match your decor, or you can color-code for type of music, type of tape—anything you want. They have molded-in mounting holes for securing them, say, to a wall or within a drawer. And they work.

Our first impression was not so enthusiastic. "Too little finger space," we said. When we queried Royal Sound about this aspect of the design we were told that the extra space wasn't intended for fingers; if you press the near corner of the cassette into this space, the whole cassette box swivels so that its far corner protrudes, offering an adequate grip. If the Add-N-Stacs are positioned so that the cassettes are standing vertically like books (and because the separators are not quite symmetrical it appears that this is what the designer conceived as normal use), you touch the upper end of the "spine" and press upward, then grip the now-protruding lower corner for removal. It sounds complicated, but it's not really.

Two other minor cavils. When you mount the units on a wall, the screwheads protruding through the mounting holes push the cassettes in the slots over the screws slightly outward, giving a slightly ragged appearance to the array of cassettes. That might have been prevented by molding in a recess around each mounting hole. And the exposed dovetails on the sides of the modules present a less neat appearance than they might. Perhaps Royal Sound some day will offer slip-on finish panels of some sort.

But this is all we can find to quibble about. As the competition goes, the Add-N-Stac amounts to a triumph. The slots will hold Memorex as well as Philips boxes and of course will accommodate those sleazy slipcases that Ampex has been using on its *single* prerecorded cassettes. Some Advent tapes, which have copious notes on folded, heavy-gauge card liners, are a snug fit despite their Philips boxes, but they do fit. So all in all this is the best storage system we know of for the serious cassette collector.

CIRCLE 144 ON READER-SERVICE CARD

Marantz 2325—More Than a Stereo Receiver

The Equipment: Marantz Model 2325, a stereo receiver with built-in Dolby processor, in walnut-clad metal case. Dimensions: 19 5/16 by 5 3/4 inches (front panel); 15 3/16 inches deep plus allowance for controls and connections. Price: $799.95. Warranty: three years, parts and labor; shipping paid one way. Manufacturer: Marantz Co., Inc., subsidiary of Superscope, Inc., P.O. Box 99, Sun Valley, Calif. 91352.

Comment: From the standpoints of performance, features, reliability, versatility, adaptability, styling—you name it—the Marantz Model 2325, in providing a superior tuner and amplifier in the receiver format, is very much an audio cake that may be both eaten and had. It is Marantz' most ambitious stereo combination unit to date and easily one of the very best receivers available today. Performance of both tuner and amplifier sections is exemplary if not prodigious for this product format, and the unit boasts an order of applications-ability that rivals or outdoes that of many separate tuners and amplifiers, including separate preamps and power amps.

The tuner section, to begin with, is of advanced design with such circuit features as a five-gang tuning capacitor, phase-compensated ceramic IF filter network, and a phase-locked loop in the multiplex demodulator stages. It has an elaborate and versatile built-in Dolby system for receiving Dolbyized broadcasts with the new 25-microsecond de-emphasis, and it is possible to listen to a decoded broadcast while feeding the encoded signal to a tape recorder. The Dolby circuitry also may be used for decoding in playing or copying any Dolbyized material other than FM and for encoding ordinary material for Dolby noise reduction. Obviously, this is a feature of many uses.

Dolby or no, FM performance is excellent, with a steep quieting curve, low distortion, and very fine figures for the usual test criteria such as signal-to-noise, capture ratio, and selectivity. Audio response is virtually straight to just beyond the 15-kHz mark in both mono and stereo. In the latter mode left and right channels are just about perfectly balanced, and stereo separation, which reaches better than 40 dB across much of the band, generally exceeds standard broadcast requirements. As for AM reception, it is—in terms of the number of stations received and their clarity—distinctly above average.

The amplifier portion of the Marantz 2325 is no less impressive. Power output, as measured at CBS Labs, betters published specifications for both power and distortion. At very low power output distortion remains at least as low as that measured at full rated output. Both THD and IM generally are in hundredths of a per cent, suggesting genuine "state of the art" circuitry. Power bandwidth (for rated output of 125 watts at 0.15% THD) runs from below 10 Hz to 57 kHz. Frequency response is literally a ruler-straight line from 40 to 100,000 Hz and is down only ½ dB at 10 Hz. These figures, in sum, suggest the performance one would normally expect of a fine separate power amp. The power amp uses a direct-coupled output circuit, and the entire section is protected by built-in circuitry that also obviates any annoying noises when the unit is turned on.

Performance of the preamp section is on a par with that of the power amp, exhibiting excellent S/N figures for rated sensitivities on all inputs—including the often critical magnetic phono input, which shows 70½ dB S/N for an input signal of 2.2 mV. This characteristic, combined with the excellent RIAA equalization response, assures flawless disc reproduction.

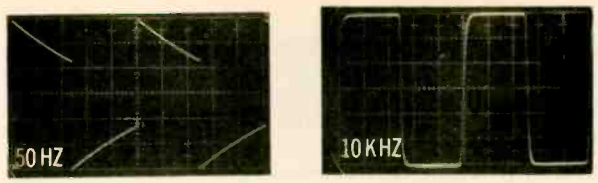
The tone control system in this receiver is fairly sophisticated and more versatile than that usually found in most receivers or even in some separate amplifiers. It is divided into three segments—bass, midrange, and treble—with a choice of turnover frequency for the bass (500 or 250 Hz) and treble (2 or 4 kHz) ranges. Preamp and power amp sections are bridged internally for normal "through" operation; when signal plugs are inserted into a set of pre-out/main-in pin jacks on the back panel, the internal connections are broken and the signal diverted to, and returned from, the ancillary unit thus inserted.

Up to three tape recorders may be connected to the Marantz 2325, and dubbing from two combinations of one to another is possible. Using the indicated tape-out jacks will provide the usual flat signal but, if one wishes to modify the recorded signal (from any source, including another tape deck) via the receiver's tone controls, filters, and so on, the signal may be taken from the pre-out jacks.

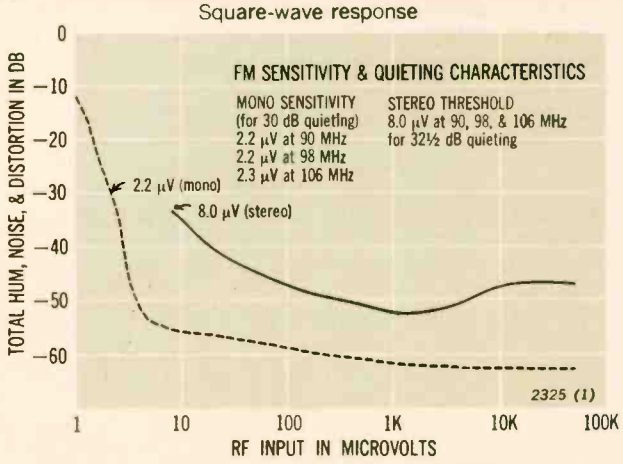
All of this is packaged into a sturdy, good-looking format that has a busy but well-organized front panel. The upper section is dominated by the station tuning dials for FM and AM, both amply proportioned and with a logging scale between them. These scales light up in blue. Above them is a row of boxes with printed legends that respond to control settings: Dolby, AM, FM, phono, aux, tape 1, tape 2, and stereo. The Dolby and stereo legends are lighted in red, the others in white.

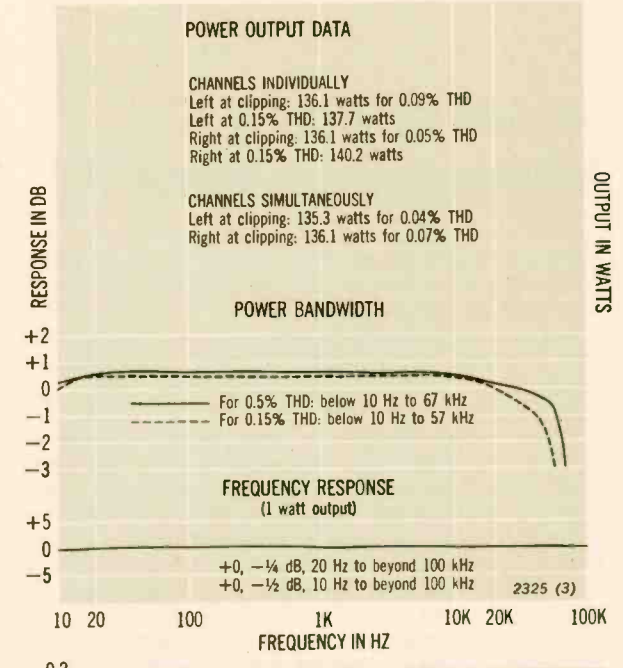
To the left of the dials are two tuning meters. One is a signal-strength indicator for both FM and AM; it also is used to calibrate Dolby levels when playing or recording tapes via the built-in Dolby processor. The owner's manual contains detailed instructions for this application. The other meter is a combined center-tuning multipath indicator for FM reception. When a springloaded multipath button below the tuning dial is pressed, this meter can be "tuned" for minimum deflection in orienting the FM antenna. To the right of the tuning dials is the tuning "knob," Maratnz' unique horizontal control, the rim of which projects through the panel and provides ultrasmooth, precise station tuning.

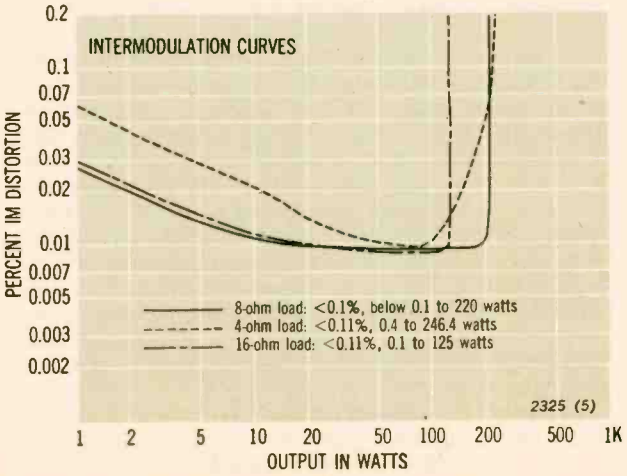
Below the tuning dials but sharing their plastic cover are no fewer than seventeen controls. They all look alike, although some are knobs, some are pushbuttons, and one is a slider. From the left, the first six controls handle the Dolby system in conjunction with the main Dolby control, a larger knob below. This knob has positions for Dolby FM (to listen to Dolby FM broadcasts), play (for playing any Dolby-encoded source other than FM), off, record I (for



Square-wave response







making a Dolby recording of an incoming non-Dolby signal), and record II (for making a non-Dolby recording of an incoming signal that has been Dolby-encoded). In all positions except off, the Dolby switch converts the FM signal-strength meter to an audio level meter. For calibrating the Dolby system with this meter, the first six controls previously mentioned are used. These include: a pushbutton to show left- and right-channel readings on the meter, play-calibration knobs for each channel, recording-level knobs for each channel, and a pushbutton to activate a built-in 400-Hz tone that serves as a reference signal.

The two tape-monitor pushbuttons are next; then comes the channel-balance slider control, which has a detent at its midway position. The eight additional controls to the right are all pushbuttons. The first is for multipath indication on the second tuning meter; next is a high-blend switch for reducing noise on weak stereo FM signals. The third and fourth buttons handle the low- and high-frequency filters, respectively. Then there's a loudness contour switch, followed by an FM muting switch and the two controls for turning on or off either or both stereo pairs of speakers.

Below this array are eight larger knobs. From the left, the first is the Dolby control already described. Then comes the signal selector with positions for AM, FM, phono, aux, tape 1, and tape 2. A mode control is next with settings for left, right, stereo, reverse stereo, and (left-plus-right) mono. The next four knobs handle the versatile tone control system. First in this group is a tone mode con-

Marantz 2325 Receiver Additional Data

Tuner Section

Capture ratio	2 dB		
Alternate-channel selectivity	80 dB		
S/N ratio	67 dB		
THD	Mono	L ch	R ch
80 Hz	0.07%	0.44%	0.39%
1 kHz	0.07%	0.17%	0.18%
10 kHz	0.28%	0.96%	0.88%
IM distortion	0.09%		
19-kHz pilot	−61 dB		
38-kHz subcarrier	−78 dB		

Frequency response

mono	+0, −½ dB, 20 Hz to 15 kHz
L ch	±¼ dB, 20 Hz to 15 kHz
R ch	±½ dB, 20 Hz to 15 kHz

Channel separation >40 dB, 75 Hz to 2.8 kHz
>30 dB, 23 Hz to 8.2 kHz

Amplifier Section

Damping factor 69

Input characteristics (for 125 watts output)

	Sensitivity	S/N ratio
phono	2.2 mV	70½ dB
aux	225 mV	91 dB
tape 1	225 mV	85½ dB
tape 2	225 mV	91 dB

Total harmonic distortion

125 watts output	<0.065%, 20 Hz to 20 kHz
62.5 watts output	<0.058%, 20 Hz to 20 kHz
1.25 watts output	<0.048%, 20 Hz to 20 kHz

RIAA equalization accuracy
+¾, −1 dB, 20 Hz to 20 kHz

trol with five positions: out (which defeats all tone adjustments), in (which inserts the tone controls with bass turnover at 500 Hz and treble turnover at 2 kHz), 250-Hz (which changes the bass turnover), 4-kHz (which modifies the treble turnover), and 250-Hz/4-kHz (which alters both treble and bass turnovers). The three controls for bass, midrange, and treble follow; each is a dual-concentric, friction-coupled type that permits individual or simultaneous channel adjustment and has detents at eleven positions. The last knob is the volume control.

To the left of this group are the front-panel input and output stereo phone jacks for tape dubbing. To the right is the AC power switch, below which is a stereo headphone jack that is live with any setting of the speaker selectors.

The rear panel of the receiver contains the speaker main and remote terminal pairs—press-to-connect types that accept stripped leads. The antenna inputs are similar connectors and include 75- and 300-ohm terminals for FM, plus a long-wire terminal for AM. There also is a built-on AM loopstick for normal local reception. The rear contains an FM muting threshold adjustment and a Dolby-FM level-preset adjustment for each channel. Pin jacks are provided for magnetic phono and auxiliary inputs, the two pairs of tape monitors (in and out), and pre-out and main-in connections. Other features are an FM "quadradial" output jack (for a discrete four-channel decoder, should a broadcast method come into use), two AC outlets (one switched), and a chassis ground terminal.

It is obvious that the Marantz 2325—in terms of its options and features as well as basic audio performance—is something more than just another stereo receiver. It offers the sophisticated audio fan, especially the recordist, a range of facilities not normally found on an all-in-one combination chassis. Aside from this, its listening quality is superb on all sources. It drives speaker systems, including those with very low efficiency, to full, clear sound even in large rooms.

CIRCLE 141 ON READER-SERVICE CARD

Heath Makes a Handy-Dandy Mixer Kit

The Equipment: Heath Model TM-1626, a stereo mixing panel in metal case with wood ends. Dimensions: 5½ by 16 inches (front); 9⅞ inches deep plus allowance for cables. Price: $129.95 in kit form (not offered wired). Warranty: 90 days parts (and labor, if a defective part has caused damage elsewhere) providing assembly conforms to manual instructions; shipping prepaid. Manufacturer: Heath Co., Benton Harbor, Mich. 49022.

Comment: There are other mixers on the market. Some are very inexpensive and will do a job as long as you aren't too demanding of them; some will accept fairly complex demands but in return exact a higher price than most consumers are willing to pay. The Heath slips neatly into the largely empty slot between the two. It allows for more inputs and more special requirements than the cheapies, yet at $130 it certainly is not expensive.

The TM-1626 offers four mike inputs plus a stereo pair of line inputs plus a stereo pair of "mixer bus" inputs. The first three mike inputs and both line inputs are controlled by switches (above their respective level-control sliders) that feed the signal into the left output, the right output, or nowhere. This last "off" position is useful in killing the input in question while making preparatory adjustments for another input alone. The fourth mike input has a "pan/off/pan" switch, either end position of which brings in the mike signal via a pan-pot slider. A pan pot, of course, is a device that feeds a signal to both channels of a stereo output in proportion to the slider's setting: anything from left only through centered (a mono signal, equal in both channels) to right only.

The mixer bus inputs have no controls; they feed directly to the master controls at a fixed level. They too can be varied if they come from a component (perhaps a tape deck) with its own output controls or (as Heath suggests) via another mixing unit. Otherwise you would mix other inputs relative to those arriving by the mixer bus and adjust overall level at the master sliders.

The two master sliders (one for each channel) are to the right of the control panel. Above them are two-position switches for AC power (on/off), mode (stereo/mono), and meter sensitivity (+4 dB/+10 dB). The meters are small—too small, perhaps, for critical work. We preferred to rely primarily on the meters in our tape deck, calibrating those of the mixer to them by adjusting the recorder's level controls. Note that the two-position sensitivity switch for the mixer's meters gives you some flexibility in relative calibration. The mixer has peak-overload indicator LEDs as well, next to the meters. Their sensitivity is adjustable via screwdriver controls on the back panel—so they, too, can be keyed to the recorder's meters and headroom.

Also on the back panel are the pin jacks for output, mixer bus, and line-in connections. Phone jacks are provided for the microphone inputs, but the cutouts allow for the substitution of Cannon-type connectors if you wish. (Most quality mikes used by amateurs today provide phone plugs, whereas Cannon plugs are preferred for professional models. Cheaper consumer mikes often have miniature phone plugs and would require an adapter for use with the mixer's standard phone jacks.) Next to each mike input is a small slider switch (requiring a screwdriver or similar implement to reset) that chooses input impedance: 1,100 ohms for low-impedance mikes, 170,000 ohms for high-impedance models. The only other back-panel control is a line-reversing switch that may provide lower AC hum in one position than the other. (In our test setups we could hear no difference.)

CBS Labs tested the unit on the basis of a 1-volt output as the reference "0 VU." Noise in all inputs except the mixing bus is 60 dB or more below this reference with the indi-

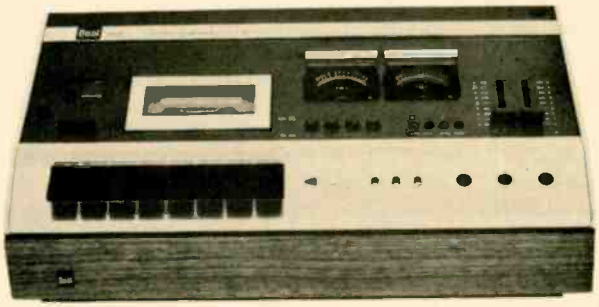
vidual input controls at maximum; even with all input controls at maximum *simultaneously* (a "worst case" test that never would be duplicated in normal use) total noise still is 52 dB below the 1-volt reference. These figures suggest that equipment approaching true professional grade would be required before noise attributable to the mixer would become the limiting factor in the finished tape—assuming care in building the kit, of course. Harmonic distortion at 1 volt output runs about ⅓ of 1%; the clipping point is about 18 dB above this reference level. Response shows only a slight droop in the deep bass and a small rise at the extreme top, for ±1½ dB between 20 Hz and 20 kHz.

Operation is satisfactory—meaning that the feel is good and smooth fades possible, though the unit certainly is comparable in neither respect to professional equipment.

We should make clear that we have not built this kit. It was tested from a sample that Heath itself wired up to prove out the final design on the eve of commercial availability. But it does appear relatively easy to build. There is a minimum of point-to-point wiring (thanks to printed circuitry), and harness assembly has been obviated by the use of color-coded multi-conductor wiring. Even working at a careful, leisurely pace, an experienced kit builder may be finished in as little as two or three evenings.

In terms of capability range, we think this mixer gives more potential per dollar than any model we have examined in detail. In making such a statement we must always add one caveat: If an included feature is not of interest to you, or an omitted one seems a necessity, your evaluation will differ from ours. And your evaluation is, of course, the important one. But we think Heath has done a very canny job indeed of setting its design priorities in this respect—even for those who need only the most basic of features. For such a prospective purchaser, a less expensive mixer may do the job at hand; but the Heath is a model he can grow into. Its possibilities may help to expand his horizons. And that's an estimable virtue.

CIRCLE 146 ON READER-SERVICE CARD



Dual's First, Fancy Cassette Deck

The Equipment: Dual auto-reverse stereo cassette deck with Dolby noise reduction, in wood case. Dimensions: 16½ by 11 3/16 by 4 13/16. Price: $450. Warranty: one year parts and labor, shipping paid one way. Manufacturer: Dual, West Germany; U.S. distributor: United Audio Products, Inc., 120 S. Columbus Ave., Mt. Vernon, N.Y. 10553.

Comment: The appearance of Dual's first cassette deck (the original Model-901 designation has been dropped to prevent confusion with the Bose speakers) is deceptively simple for a machine so complex. A few hints do give the deck away as an auto-reversing unit: the extra play key, a key for continuous play, and tape-movement direction indicators. The unit's appearance is as elegant as its $450 price; the satin black enamel and brushed metal top rests on a walnut base, with the whole having the low, clean look characteristic of current German industrial design. One wrinkle typical of such designs: The deck can be hung on a wall. Anchors are provided for this purpose, and the option should be welcome to many space-hungry apartment dwellers.

Pin-jack pairs for line inputs and outputs are on the rear skirt (the top, if the Dual is wall-mounted), along with a DIN multipin input/output jack. Mike jacks are positioned on the front panel to the right, just in front of twin level-control sliders. A stereo headphone jack and indicator lights for Dolby, recording, high peak levels, and tape movement line up beside these inputs. Above the lamps are four pushbuttons for mono (recording or playback), automatic level control, Dolby noise reduction, and Dolby calibration tone.

Multi-turn screwdriver controls between these and the sliders adjust for Dolby calibration. Many cassette decks have no user-accessible Dolby adjustments, and others use single-turn potentiometers that are hard to set. Dual not only puts the adjustments up front, but makes them very easy to use. Its multi-turn pots will be appreciated by anyone who has ever tried to make an accurate Dolby calibration using the usual low-resolution pots, where a twitch can throw off calibration by several decibels; this deck's controls alter calibration by almost exactly 1 dB per revolution. Thus adjustment is a cinch, and Dual sets an example for other manufacturers.

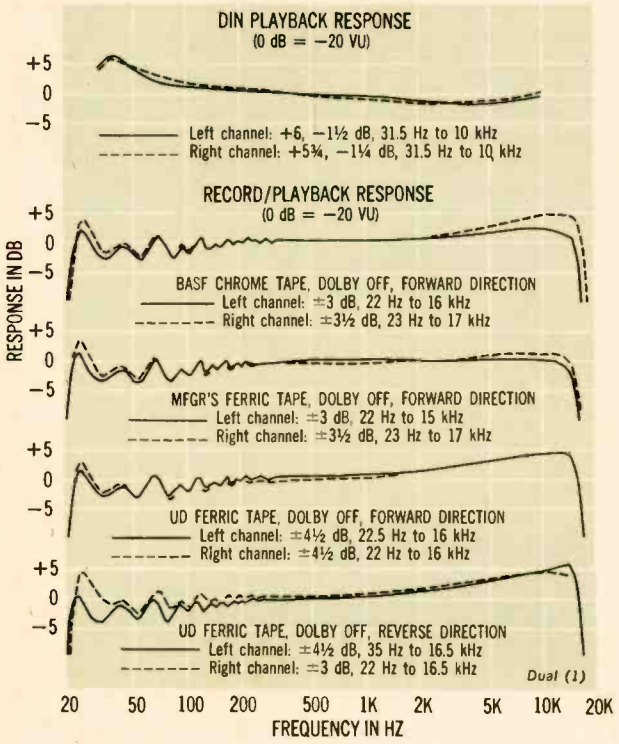
Above these adjustments and pushbuttons are a pair of tiltup VU meters with "true-VU" (average reading) ballistics. The cassette well and control keyboard take up the left half of the deck. Bias and equalization are set automatically—for ferric tape if a mechanical sensor finds no keying recess, which is molded into the rear of most present chrome cassettes. If you have chrome cassettes that predate this feature, you can override the Dual's choice of equalization and recording bias with a slide switch to the left of the cassette well.

The tape counter, just below this slide switch, may be one of the best we've seen. It is highly accurate; since there is very little play in its movement, you can locate a particular point on a tape more easily than with many other machines. Dual's transport seems well thought-out and easy on tape. It is quiet and shows respectably low wow and flutter in either direction.

In the cassette well a pair of erase heads (one for each direction of tape travel) flank a four-track record/play head. The "dual" capstans and pinch rollers are used one at a time, depending on which direction the tape is moving. Reversing action, triggered photoelectrically, is automatic in play; by depressing the continuous-play key you can make reversing go on indefinitely. There is no auto-

matic reverse in recording; the machine must be reset to record in the opposite direction. It takes some time for the Dual's mechanics to accommodate the new transport direction, so reversal isn't instantaneous, but the lapse is short and not inconvenient.

All this built-in flexibility and convenience exacts a price. In order to meld these features, Dual not only has had to add (at a guess, $100 or more) to the price compared with a nonreversing deck but also may have given away something in pure performance. The very perfectionists who should welcome the deck's Dolby adjustments most warmly may be taken aback by the record/play response curves. And although the deck's electronics are capable of low distortion, they clipped harshly in one sample if overloaded. Most potential cassette users should know by now to set levels conservatively, and Dual encourages caution by including a peak-level flasher to warn of the onset of overload plus averaging meters that read 0 VU at levels 6 dB below DIN 0 VU.



Dual cassette deck Additional Data

Speed accuracy	0.3% fast at 105, 120, and 127 VAC	
Wow and flutter	playback: 0.06% record/play: 0.07%	
Rewind time (C-60 cassette)		51 sec.
Fast-forward time (same cassette)		51 sec.
S/N ratio (re 0 VU, Dolby off)		
playback	L ch: 49½ dB	R ch: 50 dB
record/play	L ch: 47 dB	R ch: 47 dB
Erasure (333 Hz at normal level)		64 dB
Crosstalk (at 333 Hz)		
record left, play right		33 dB
record right, play left		34 dB
Sensitivity (re DIN 0 VU)		
line input	L ch: 125 mV	R ch: 140 mV
mike input	L ch: 0.44 mV	R ch: 0.45 mV
Meter action (re DIN 0 VU)	L ch: 6 dB high	R ch: 6 dB high
Total harmonic distortion (at −10 VU)		
L ch	<2.8%, 50 Hz to 5 kHz	
R ch	<1.9%, 50 Hz to 5 kHz	
IM distortion (record/play, −10 VU)	L ch: 6.5%	R ch: 6.0%
Maximum output (re DIN 0 VU)	L ch: 1.25 V	R ch: 1.30 V

Timing, sequencing, and touch all are important if the commands your fingers convey to the controls are to be carried out; an imperfectly conveyed command can cause the record/play head to retract, shutting off the unit and putting you back on the starting line. The machine turns itself on when you set it for recording or playback and turns itself off each time a control cycle is finished or the keys are imprecisely actuated. While the user's manual notes the lack of an on/off switch, it does not say how to set up for metering in advance of recording—which requires use of the pause. Dual recommends that you use the automatic level control if levels cannot be preset.

Although the unit meets or exceeds its mechanical specifications, its signal-to-noise ratio and frequency response aren't on a par with other machines in its price class. Nor are they the equal of some less costly machines without automatic reverse. CBS Labs measured signal-to-noise ratio in record/play at 47 dB (relative to DIN 0 VU)—somewhat poorer than the 50 dB or more that we often find on the better cassette decks.

The lab's frequency response measurements show rather a lot of low-frequency fringing (sometimes called "head bumps"); this was characteristic of almost all cassette decks at one time, and the phenomenon can't be designed out altogether, but many manufacturers have minimized it. The high-frequency response, at least with the "manufacturer's tape," is very good.

This tape is something of a mystery. In working with an earlier sample, we were told by United Audio that BASF Chromdioxid and Maxell UD were appropriate tapes for use in testing. United Audio subsequently informed us that Dual had fine-tuned the model and provided a final production sample together with an unbranded ferric cassette—what we call the manufacturer's tape. This tape is not, of course, production tape that Dual owners can buy (at present, anyway) for use with the deck, so the lab also tested it with UD—and, again, Chromdioxid.

The curves with the final sample all came out better in terms of top usable frequency than those with the previous sample; but whereas the earlier sample had shown some high-frequency rolloff with UD, the final one has a rising characteristic with this tape, suggesting that the deck actually is biased and equalized for a "less-hot" tape—like the unbranded manufacturer's sample.

Response curves made with Maxell UD and with the Dolby turned on (not shown in the graph) emphasize the rising characteristic somewhat, of course, but otherwise indicate good Dolby tracking. Those for the reverse direction of record/play are—commendably—almost identical to those for the forward direction.

So the Dual is characterized by its contrasts: elegant appearance and mechanics vs. some performance characteristics that suggest less expensive machines. To many, though, the appearance and convenience of this model will make raw performance secondary.

Save up to 30% on Heathkit 4-channel components

Save $60.00

AR-2020 AM/FM 4-Channel Receiver
Reg. $259.95, Sale $199.95*

Save $60.00

AA-2005A 4-Channel Amplifier
Was 199.95, Now 139.95*

Hi-Fi Stereo Buyer's Guide (Fall, 1974) praised the AR-2020 receiver for its "real hi-fi performance at a rock-bottom price." **Stereo** (Fall, 1974) said "you can't tell the difference between the finished product and receivers costing at least $150 more." And now, at $60 off our regular low price, it's an even better bargain.

In fact, you can now buy a Heathkit quadraphonic receiver for less than most stereo receivers cost! And our AR-2020 has plenty of low-distortion power — 15 watts, minimum RMS, per channel into 8 ohms at less than 0.5% total harmonic distortion from 20-20,000 Hz. It also has the features you need — SQ† quadraphonic decoder, inputs and outputs for a discrete quadraphonic tape deck, phase-locked loop FM stereo demodulator, separate front and rear bass and treble controls and a handsome case with walnut-veneer end panels.

And you can save even more by ordering a complete AR-2020 system. Just buy the AR-2020 with a set of speakers, or speakers and a changer or Heathkit tape deck, and deduct an extra 5% from the total system price. But hurry, this sale ends Aug. 31st.

The AA-2005A has the same great amplifier circuitry and features as the AR-2020. At its new low price, it brings the exciting realism of 4-channel sound within everyone's budget. And to qualify for an extra 5% system discount, just order an AA-2005A with speakers and your choice of a tuner, changer or Heathkit tape deck.

Like all Heathkit products, the AR-2020 and AA-2005A are easy to build. A fully-illustrated assembly manual guides you step by step — it even teaches you how to solder. It's fun, it's easy and you'll get better sound for every dollar you spend because you build it yourself!

AA-2005A & AR-2020 POWER OUTPUT: 15 WATTS, MINIMUM RMS, PER CHANNEL INTO 8 OHMS AT LESS THAN 0.5% TOTAL HARMONIC DISTORTION FROM 20-20,000 HZ.

OTHER SPECIFICATIONS — AMPLIFIER — Frequency Response: ±1 dB, 7 Hz to 50,000 Hz. **IM Distortion:** less than 0.5% at full output; less than 0.25% at 1 watt. **Hum and Noise:** phono, −60 dB; high-level, −70 dB. — **FM (AR-2020 only) — Sensitivity:** 2μV. **Selectivity:** 60 dB. **Capture Ratio:** 2 dB. **Channel Separation:** 40 dB, typical. **Frequency Response:** 20-15,000 Hz, ±1 dB. — **AM (AR-2020 only) — Sensitivity:** 100 μV/M. — **GENERAL — Power Requirements:** 120/240 VAC, 60/50 Hz.

†SQ is a trademark of CBS, Inc.

Send for your FREE Heathkit Catalog — the world's largest selection of electronic kits!

HEATHKIT ELECTRONIC CENTERS — Units of Schlumberger Products Corporation
Retail prices slightly higher.

ARIZ.: Phoenix; CALIF.: Anaheim, El Cerrito, Los Angeles, Pomona, Redwood City, San Diego (La Mesa), Woodland Hills; COLO.: Denver; CONN.: Hartford (Avon); FLA.: Miami (Hialeah), Tampa; GA.: Atlanta; ILL.: Chicago, Downers Grove; IND.: Indianapolis; KANSAS: Kansas City (Mission); KY.: Lousiville; LA.: New Orleans (Kenner); MD.: Baltimore, Rockville; MASS.: Boston (Wellesley); MICH.: Detroit; MINN.: Minneapolis (Hopkins); MO.: St. Louis (Bridgeton); NEB.: Omaha; N.J.: Fair Lawn; N.Y.: Buffalo (Amherst), New York City, Jericho (L.I.), Rochester, White Plains; OHIO: Cincinnati (Woodlawn), Cleveland, Columbus, Toledo; PA.: Philadelphia, Pittsburgh; R.I.: Providence (Warwick); TEXAS: Dallas, Houston; VA.: Norfolk (Va. Beach); WASH.: Seattle; WIS.: Milwaukee.

Heath Company
Dept. 8-08
Benton Harbor, Michigan 49022

HEATH
Schlumberger

☐ Please send my free Heathkit Catalog.

☐ Enclosed is $_____, plus shipping.

Please send model(s)_____

Name_____

Address_____

City_____ State_____ Zip_____

PRICES AND SPECIFICATIONS SUBJECT TO CHANGE WITHOUT NOTICE.
•MAIL ORDER PRICES; F.O.B. FACTORY.

HF-297

CIRCLE 13 ON READER-SERVICE CARD

A guide to tape editing

How to Falsify Evidence and Other Diversions

by William Warriner

EVERYBODY KNOWS that a tape recording of the human voice can be altered for good or evil. Perry Mason taught us that. By futzing around with tape, one can make the guilty look innocent, the innocent look guilty—this is why lawyers are a suspicious lot.

But if you have a tape you want to alter, if you are a novice at this kind of evil, and if you turn to the criminal textbooks for guidance, you will find precious little help. What you will find is instructions for making a splice. Over and over again you will learn how to make a splice. Nobody talks about the critical details: exactly *where* to splice to connect this word with that, and when and whether to do it. Just how to make a splice.

Now, if there is little exchange of information to be found in the criminal trades, there sometimes is even less in the creative arts. Felons don't give away their secret techniques; artists can be reluctant to give away theirs. For certain hoary crafts, there is a traditional way to get close. If you are a would-be felon, you can go to New York and apprentice yourself to the best safecracker you can find. If your chosen field is stained glass, you can hie to the little town in Maine where the Master lives and sit at his feet. After two years spent watching his every move, he may let you cut your first pane of glass.

A would-be editor of tape has no such place to go. There are few masters of tape editing, and they are too busy to talk. The university is worse. Film-school instructors know a lot about pictures, but they seem to feel that sound is little more than a necessary evil. Few poetry professors have yet to wake up and realize how the recorded sounds of this world can be used to revive their profession. So the future of the craft of sound editing, as I see it, is left in the hands of the people who really care to learn: the audiophile, the sound buff, the sound nut, the tape freak—and the falsifier of evidence. People with a purpose.

Formerly an industrial filmmaker, Mr. Warriner is currently at work on a novel.

The Tape Ends Justify the Splice

The purpose, generally, is to revise recorded human speech with no cooperation from the speaker. In this line of work the first goal is to make splices that cannot be detected by the human ear. So that will be our aim.

We have learned from the textbooks that we have to mark our recording tape with a grease pencil at what they call "the desired cutting point" when we have that precise point lined up with the gap in the center of the playback head. But how do you know what the desirable point is? How do you narrow it down to the optimum hair's-breadth? Let's say, to start out, that we want to delete an expletive. We have here a recording of a consumer's comments on a certain amplifier, in which he refers to its

NOISEBENDEN DAMNED DAMPFACTOR

We can't play that back in polite company, so we want to cut fore and aft of

DAMNED

and splice the other pieces back together to make

NOISEBENDEN DAMPFACTOR.

In theory, you can find the proper cutting points simply by hitting the stop button on your tape deck when you get to the "desired" spots during playback. But in real life the space between words often is very small. (The slower your recording speed, the smaller the space.) The machine has inertia. You have some personal electrochemical defects that affect your response time. These things promote error. By the time the tape stops it may have passed the gap between words, and you

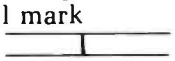
may end up cutting out part of a word that you want or cutting in part of a word that you don't want. There has to be a better way.

The *right* way is to listen to the tape while moving it manually back and forth past the playback head. In the technical jargon of the craft, this is called "moving the tape manually back and forth past the playback head" or "tape rocking" or "feeling it out" or "jogging the tape." Nobody knows what to call it.

Tape rocking is a small skill to acquire. To do it, you play back the tape by turning the reels deftly clockwise and counterclockwise, your right hand on the takeup reel and your left hand controlling the supply reel. Rocking does away with inertia/response problems. It also makes it easier to hear what you're doing: When your hands move the tape more slowly than the speed at which the signal was recorded, you lower the playback frequency of the voice and get a more noticeable, more energetic response from the loudspeaker when you hit a word. When the gap of the playback head snuggles up against the beginning of a word, it will announce the fact with a definite growl, rush, or click, depending on the initial sound. Although rocking, like whittling, is a continuous motion, the diagram on page 51 arbitrarily breaks down the process into six steps. With very little practice your ear will begin to guide your hands on the two reels, and you can forget about the diagram.

This entire process is done with a few brief flicks of the wrist. We now have the first cutting point marked. We repeat the procedure to find the exact beginning of DAMPFACTOR, back off just a hair, and mark the second cutting point. *Then* we remove the offensive piece—with precision.

Parenthetically, there can be some small confusion, in actually making a cut, when you take a vertical grease-pencil mark



and try to line it up with a diagonal splicing slot on an editing block:

It is best to form a habit of lining them up like so:

because now we are confronting the fact of life that the recorded signal proceeds from right to left. This small habit will keep you from accidentally chopping off the beginning of a word you want to preserve.

Making Ends Meet

Now why did we cut so close to the beginning of the word DAMNED? Why that particular spot? There are a number of reasons; the first one has to do with the nature of tape silence.

Silence is where the editor cuts, if he has a choice in the matter. But there is no such thing as true silence on tape. Even tape that is "recorded" with zero input signal contains by-products of the bias frequency put there by the machine. You may not believe that this noise is audible, but to the ear it feels different from a piece of blank leader or a piece of tape that has never moved across a live recording head. This so-called bias tape also contains hiss, which is the product of noise levels in your equipment plus the graininess of even the best low-noise raw material.

Finally, "silent" tape, if it has passed over a live recording head with a live microphone input, also contains room tone. Room tone is the product of the ambient noise and natural resonance of the world, acting on a microphone, wherever you may be. There is room tone in the woods and in a soundproof studio. Therefore it is common practice among engineers to record and save extra tape of these silences (they may call it room tone or they may call it bias tape, depending on which side of the bed they got out of that morning); whenever it is necessary to insert some "silence" in the middle of a recording, it is room tone that gets spliced in.

If silent tape is not silent, neither is a splice. The bias and room tone of piece A is never quite the same as that of the new piece B you want to insert. The standard diagonal cut helps quiet a splice down, because it is a kind of mechanical "mix"—it presents the tape to the playback head with gradually decreasing elements of the old sound and gradually increasing elements of the new sound, until the transition is complete. But there is always some detectable change, however small. The sound of this splice also varies with tape speed. All splices occupy the same amount of space. If you play them back at 15 inches per second the blip of the splice is gone in a flash. If you play them back

I hope it is obvious from the examples included in this article that the words are necessarily reversed. We read from left to right; recording tape moves counterclockwise (at least in the Northern Hemisphere), and this means that a recorded signal begins at the *right* and continues toward the left on the tape. Therefore, if you actually could view the recorded signal as it passes the playback head, it would be *backward* from the reader's point of view. An exact representation of the words SOUP TO NUTS, if diagrammed more literally on paper, would appear as STUN OT PUOS. W.W.

at 7½ ips or worse, they take progressively more playback time and become that much more noticeable.

Since we are defining "good" editing as splicing that cannot be detected by the human ear, the problem becomes one of finding ways to disguise the existence of the splice. The best way is to distract the listener's attention. Here are some more words to consider:

Assume that you want to delete FRANKDANK and replace it with NURF, taken from the following piece of tape:

The practice of the old-time recording engineer was to split the difference and make his cuts here:

This is fine if you have recorded your material in a soundproof studio and if the tape is moving at 15 ips. But most of us are editing material that is less than ideal. To create the necessary distraction, we should cut here:

And the finished splice will look like this:

The sound of the new word will occur almost exactly on the splice; it will be the new word that catches the listener's attention, and we have a really tight cut.

There is a second advantage. By preserving the "air" after the first word, we have preserved the rhythm of the first piece of tape. Whatever new word we insert at the splice falls at the breathing point originally established by the speaker's lungs. The same is true if there is a catching of breath:

Here an audible intake of breath occupies the zone of silence. Hang on to your principles. Cut *after* the breath:

Any new phrase you want, with the new vocal sound buttoned up tight against the splice, will fall nicely into place.

Everybody Has to Breathe Somewhere

If you have some ambition, you can demonstrate the editorial importance of breathing by trying an experiment. Record a political speech or the narration from a wild-animal documentary on Sunday TV (a segment with no background music). Every time the speaker takes a breath, splice it out and save the piece of tape. (Keep track of which end is the head and which the tail.) If you now listen to the breathless speech, you will find yourself becoming very uncomfortable and anxious, until finally all your attention will focus on when—and whether—the guy is going to breathe again.

If you play the tape for a naive audience, it can bring on an attack of the psychotic miasma. But it is a simple matter to change the mood completely and turn the experiment into comedy. Just splice all the breaths together, one after another, and put them all at the end of the speech. The "psychology" has now changed, simply as a function of breathing. (You can make the experiment even funnier by selecting two or three anxious spots in the speech and splicing in three or four breaths in a row at these points; then put the remaining collection of breaths at the end.)

The moral of all this is: *Preserve the breathing rhythm.*

Now about your choice of distraction. If the new word or phrase you are inserting at the splice begins with a hard consonant—or any explosive sound, such as a cough—so much the better. The sudden transient will serve to disguise the splice more effectively than ever. This technique is even more valuable in editing music, where splicing in a new phrase exactly at the start of a drumbeat can cover a multitude of sins. Any sin except a misplaced beat.

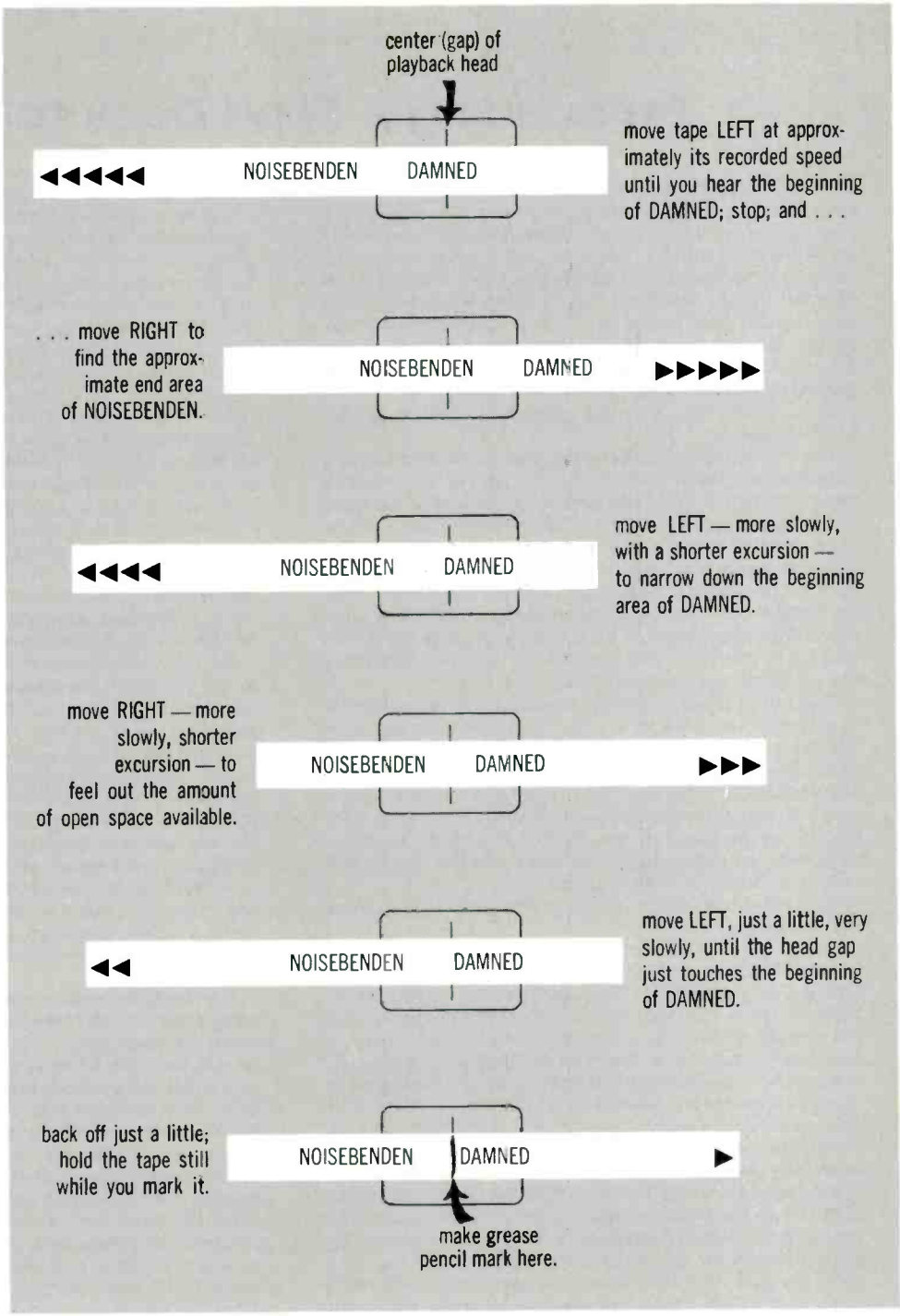
You can also create a diversion by cutting in a natural background noise—such as a car horn or the scraping of a chair—lifted from elsewhere on the tape. There are times when this act can save an otherwise bad (because obvious) splice. But there is a whole 'nother class of sounds that are equally effective: the hems and the haws.

Try one more experiment. Make a candid recording of a conversation or an interview, or tape a presidential press conference off the air. Remove all the "uhs," the false starts, the stammers and stutters; now splice them together end to end. Here is a sample that I have on tape, taken from an interview. (Each slash mark indicates a splice.)

> Now let's uh, let's start with the, uh, fact/let's start with the, uh, / (ahem) let me point out that the uh, / well, the discussion, uh, that occurred, was, uh, / that there wizn't, won't, wuhdn't, wouldn't be a / well, you know / and you know, part of the, part of the / I . . . uh . . . I . . . ga . . . excuse me? /Let's start with, uh, / this uh, that, that, that, that's, / oh swell. It's gonna be a long morning.

Heard "live" on tape, exercises like this invariably come off funny. If the phrases are taken from several different voices (of about the same volume

How to "Rock" a Tape



level, or they won't mesh well), you will have a perfect satire of a business conference. A medical conference. Any conference. But the point is that "uhs," false starts, and hesitations—as the rhythmic devices that tie normal speech together—are perfectly believable phenomena to splice in almost anywhere as long as the natural voice rhythm is preserved. This is why they *will* mesh together, one after another, completely at random, and still mimic reality. And this is why they will get you gracefully past an otherwise difficult splice. They are invaluable. Save them.

Audiomagnetic Microsurgery

We have been talking as though you will always be cutting "in the clear." But what if there is no open space—no dead air—between the sounds you

Persuading a Tape Deck to Edit

Even the fanciest of tape decks—particularly home decks—don't necessarily do everything they might to smooth the way for the would-be editor. Some carefully worked-out convenience features ("foolproof" interlock schemes that really *can't* be fooled, for example) are pests; elaborate mechanical design (though it may promote extremely stable tape motion) gets in the way of the marking pencil; reel brakes can require brute force for tape rocking, or reel drives pull the tape out of position once you're cued up. You may have to force your deck to edit against its will. Be patient; it will come around to your way of thinking after some persuasion.

The first impediment may be the head cover. Head covers are generally cosmetic and frequently too big. They make it hard to see the playback head and get access to the head with a grease pencil to mark the tape. So remove it. Second impediment: There may be a felt pressure pad holding the tape against the head. If you're lucky, it will simply fold away from the head on a spring-loaded hinge. You can then fasten it down out of the way with a piece of adhesive tape. (Don't get any adhesive on the pad or on parts that must slip past each other in normal operation, of course, or you may end up with abnormal operation.)

That's the easy part. Life may be worse with the particular machine you are confronting. The prerequisite for editing is the ability to move the tape manually across a live playback head. This means you want the machine to be functioning electronically (in the playback mode) but not functioning mechanically. Problem: On many decks the PB head is inactive unless the machine is in the forward mode mechanically, with the capstan grinding away and the takeup reel pulling the tape out of your hands.

Here are a few representative examples of how to cope with the problem:

On Sony decks that are operated by a manual lever (as opposed to pushbuttons and solenoids) the solution is easy. Turn the control lever to "play" and lock the "instant stop" button in place. You can now turn the reels manually, and the tape will move freely over the working PB head. You will also have to tape the felt pressure pad down out of the way, as described above. And the automatic-stop microswitch (a movable wire or rod, depending on the model, in the tape path) must be held in the closed position with a rubber band.

A number of Tandberg models have a start/stop lever that essentially is a pause control. When the transport already is in the playback mode, this lever pulls the pinch roller back slightly from the capstan, stopping the drive but not muting the PB head or lifting the tape from it. All this is excellent for editing except for one catch: the complexity of the tape path, especially the tight clearance between the PB head and a hum shield. Stopping the drive altogether may open up this space—and also jerk the carefully cued tape out of position. But you may be able to reach the tape with a narrow felt-tipped pen (instead of the standard grease pencil).

An alternative—and one that can be used on other machines that allow for cueing but not marking—is to measure the *precise* length of tape between the PB head gap and some other part (a tape guide or the edge of a permanently fixed head cover, for example). Once you have the tape cued to the edit point, move it by the amount you have measured and make the mark at this alternative spot.

Crown 800-Series tape decks have a head cover that lifts off easily. Inside there is a small (unmarked) edit slide switch that disables the takeup-reel motor. There also is a small (unmarked) edit lever, which depresses the tape lifters and holds the tape against the heads. The PB head is live and you can now rock the reels back and forth manually to find your cutting point, but there's one new hitch: Moving the reels back and forth activates the movement-sensing relays, which in turn control the logic circuitry. The relays click incessantly and make it hard to hear what you are trying to hear—the recording. You have two options: (a) unwind a goodly length of tape from both the supply reel and the takeup reel, so that within certain limits the tape can be moved back and forth without moving the reels, or (b) discipline your mind to ignore the distraction of the clicks.

On the Revox A-77s that I have seen there is a fold-away head cover, which theoretically makes editing a snap; but you may have to slip the tape behind (over the top of) the tape lifters in order to let it ride freely on the PB head for editing purposes. After the tape is marked, slip it back in front of the tape lifters again. It's a pain, but it works.

On Teac 3300 Series machines there is a pause control that is useless in the playback mode. It performs the same functions as the stop button, killing the PB electronics and activating the tape lifters. Here is one clumsy but effective solution, appropriate as well for most Teacs without the pause: Unscrew the steel cap (counterclockwise) that holds down the rubber pinch roller; lift the pinch roller off its shaft; hit the play button. This moves the tape lifters out of the way, activates the PB electronics, and lets the tape slip freely past the capstan without having it pulled inexorably out of your hands. There is some slight fight with the takeup-reel motor, but that's a small annoyance. Once you have made a splice, of course, you have to hit the stop button again and drop the pinch roller back into place to play back the results.

The Teac instruction manuals recommend this procedure. What they don't tell you is that there is a small washer under the pinch roller, with just enough oil on it to make it stick to the roller when you lift it off. Then it invariably falls on the rug, and you have to spend a half hour looking for the thing. An alternative is to leave the pinch roller alone and thread the tape on the far side of the capstan, which produces almost identical results without scattering parts.

Other machines by other manufacturers have their own peculiar editing impediments and require individual stratagems. If it turns out there is *no* way to get around the mechanics of your tape deck, you can always use the following emergency editing procedure. Remove the takeup reel and place it on the floor by your right foot. If necessary, also remove the supply reel and place it on the floor by your left foot. Thread the tape across the heads and around the back of the capstan so that it does *not* travel between capstan and pinch roller (the second Teac option). Put the machine in the play mode. You can now move the tape freely across the live PB head with your hands, though the noise of the takeup-reel drive spinning its wheel may be distracting. When you have found the proper cutting point on the tape, hold the tape perfectly still and use your third hand or a spare foot to mark the spot with a grease pencil.

Or borrow a deck that *is* designed for editing. W.W.

want to splice? Let's take an old clinker as an example: "Good morning, ladies and gentlemen of our radio audience"; we want to convert it to

GOOD LADIES, MORNING AND GENTLEMEN OF OUR AUDIO RADIANCE.

To do the routine section first, we have to pull out two pieces:

GOOD MORNING, [PAUSE] LADIES AND GENTLEMEN

[REMOVE] [REMOVE]

To preserve the proper rhythm, reverse the order of these two pieces to:

LADIES [PAUSE]

and splice them together immediately so you don't get mixed up. Holding this snippet in your teeth, patch the original program material back together:

GOOD MORNING AND GENTLEMEN

Then make a new cut:

GOOD MORNING AND GENTLEMEN

and insert the LADIES [PAUSE] snippet at that point.

So far we have had open spaces of dead air to cut into. But the next editing points are not so clear-cut. In order to convert RADIO AUDIENCE to AUDIO RADIANCE we have to cut ever so slightly *into* the D sounds. We are lucky that they are identical; the rule of thumb is to cut from a given sound to a similar sound whenever you can. So carefully mark your cutting points just barely after the beginning of the D:

OUR RADIO

[REMOVE]

You now have an easily misplaced piece of tape with a signal on it that corresponds approximately to RAL. Rest it gently somewhere away from drafts. Now pull out

OUR DIO AUDIENCE

[REMOVE]

and switch the two pieces around. In the resulting

OUR AUDIO RADIANCE

you may find that the cuts in the middle of the words—the splices at D—are less noticeable than the splices in the clear.

Here, by the way, is another good reason for recording your original material at the fastest available speed. Splices in material at 7½ ips are twice as far apart as they are at 3¾ ips, and they will move that much more smoothly over the playback head. But once the cuts have been ironed out between the capstan and the pinch roller they *should* be unnoticeable whatever their speed.

Obviously there are many situations in which you do not have two identical sounds to play around with. But the rule of thumb is still to cut similar sounds together whenever possible. You can construct COMIC from ECONOMIC by dipping slightly into both of the O s:

ECONOMIC

[REMOVE]

even though one of them is a long vowel and the other a short vowel. That is still preferable to the other alternative: taking a chance on coming up with CNOMIC. Don't forget you also have to remove the initial E.

Mix and Match

The final key to undetectable editing is to take care in matching voice intonation. The human voice rises in pitch when asking a question, falls in pitch when making a statement, and drones on and on endlessly when making political noises or reciting grocery lists. It is difficult to cut back and forth between these different melodies. So again, we search for combinations of sounds that are similar. For example:

Voice A: YOU SURE YOU WANT TO DO THAT? I MEAN VERY SURE YOU WANT TO.

Voice B: WELL, LET'S SEE . . . MAYBE. . . .

Voice A: I'M SURE YOU SHOULDN'T DO THAT.

Now we can get Voice A into all kinds of trouble with Perry Mason if we make his statement positive. But his first sentence, a question that rises in pitch from the start, is useless: It won't intercut with the other material. It is also difficult to make the final sentence positive by deleting the N'T from SHOULDN'T, because there is a glottal stop, a gulp, at that point. I'M SURE YOU SHOULD [GULP] DO THAT is not a convincing splice. The solution is to begin with the I'M from the final sentence, import VERY SURE YOU WANT TO from the second sentence, and tack on DO THAT from the finale.

Editing always boils down to a process of matching. Matching intonation, matching volume levels, matching voice rhythm, matching background noise, matching similar sounds when you can. But the word "matching" has the air of something that depends completely on your conscious control, and editing sometimes does not. It is a process full of happy accidents of the gee-golly-whiz variety. Which is what makes manipulating reality a heady art as well as a felonious activity. There is not much that can't be done by splicing one space to another.

The Chinese philosopher Lao Tse pointed out that the most important part of a wheel is the hole in the middle that connects it to the axle. The most important part of a room is the space it encloses. The crucial component of music, according to composer John Cage, is its intervals and silences. Space is also the primary material of tape editing, and the same high philosophies apply to the cutting and matching of recorded sound. ●

An Experiment in Listening

The Grass Is Always Greener in the Outtakes

Who are the most perceptive listeners — musicians, technicians, or untrained laymen? The evidence may startle you.

by Glenn Gould

I can't help wishing that all recordings were live performances. . . . If this is totally unfeasible, then at least I'd like to know that there was no splicing within movements. . . . The whole intimidating idea of having all those guys around while you have to stop and ask for a retake . . . can be pretty terrible, especially if you have to start again and again. It can get you very uptight.

André Watts, HIGH FIDELITY, June 1974

A recital will of necessity have flaws, but it will often have an in-built continuity, a spanning intellectual arch, that most recordings do not capture. The complexity of recording-studio conditions and the necessity that the score be rendered note-perfect . . . usually dictate doing more than one take for a movement or work, and the sense of a long line stretching across the whole piece can rarely be achieved unless the playing continues from beginning to end without stopping.

Stephen Bishop, HIGH FIDELITY, February 1975

STRANGE NOTIONS, THESE. I wonder how often Hiroshi Teshigahai has been advised that intercuts with cover-takes, scenes shot out of sequence, postproduction sound-relays, should be banned from the vocabulary of film because they fail to observe the limitations of stagecraft. I wonder how often Vladimir Nabokov's publisher has pondered a third and not-yet-final draft and declared, "Volodya, baby, I've told you already, let it all hang out. So you dropped a comma, so you split an infinitive, that's truth, man."

There's a place for *verismo* techniques, to be sure. One wouldn't want to give the Kerouac-ian roadrunners writer's cramp; one wouldn't want to formalize the camera style of an Allan King or the production methods of a Craig Gilbert; I, for one, certainly wouldn't want to have missed that ultimate exercise in planned spontaneity, *An American Family*, but I bet if one could round up the Louds from the cutting-room floor, one would gain some insight into the ratio of cinema to *vérité*.

Stravinsky claimed that the business of art is technique; I do not agree. Nor do I believe that the business of technology is the rule of science—and, with all respect, I wish the good professor McLuhan, who doesn't believe it either, would say so more often. But I do believe that, once introduced into the circuitry of art, the technological presence must be encoded and decoded (no Dolby salesmen need apply) in such a way that its presence is, in every respect, at the service of that spiritual good that ultimately will serve to banish art itself.

So strange views, then, those of Watts and Bishop, but not without echo in the generation that they represent—a generation that, if no longer in swaddling clothes, was scarcely more than vertical when tape technology came of age, and a generation that, though young enough to know better, would now seem to be entering upon a period of technological neo-Romanticism.

Daniel Barenboim, for example, is, or was—the British monthlies are always behind schedule in the Colonies—fond of the conceit that recording technique should involve two takes per work, take them or leave them. If nothing else, this view be-

speaks an awesome metronomic consistency on Barenboim's part, always assuming that he permits his editors the occasional luxury of an intercut. Indeed, one thinks back almost fondly to such celebrated controversies of the early LP era as the Schwarzkopf-Flagstad high C episode (Mme. S. extended the range of Mme. F. by a semitone), which, however inefficient as a delivery system for the issues involved, could at least be charged to the account of music's senior citizens. But like Bishop, Watts, and Barenboim, other younger artists have begun to assert the artificiality of the recording, to insist that it be placed within precisely the sort of snapshot context that immunizes the music at hand against the benefactions of technology.

Now, of course, one can look for motives; one can be uncharitable; one can summon up scenes in a manager's office: "Listen, kid, you damn well better leave two clinkers a page in that platter or the live act just ain't gonna play in El Paso." In a way, it reminds me of those PR treks that Hollywood's brightest take, ostensibly in order to hype their current flick. Inevitably in the process of covering the Griffin-Carson-Douglas circuit they're called upon to "set up" a two-minute clip from the film in question and, almost inevitably, having established that the heart resides on Broadway, though the bank is in Bel Air, use the occasion to witness to their ignorance of the plot and names of their costars and, if possible, to get across the idea that they wouldn't be caught dead at one of their own films. "Yeah, well, Merv, I'm not just sure what the studio sent you here. Could be it's the place where I get shot up pretty bad. . . . Eh? . . . How's that? . . . Oh yeah, well, like, I don't really know if I pull through or not, tell you the truth, 'cause there was nothin' for me in the last scene, y'know, so I never finished the script."

But let us not be uncharitable; let us accept the statements at face value. Let us assume that, like Watts, Bishop, and Barenboim, some artists really do underestimate their own editorial potential, really do believe that art must always be the result of some inexorable forward thrust, some sustained animus, some ecstatic high, and cannot conceive that the function of the artist could also entail the ability to summon, on command, the emotional tenor of any moment, in any score, at any time—that one should be free to "shoot" a Beethoven sonata or a Bach fugue in or out of sequence, intercut almost without restriction, apply postproduction techniques as required, and that the composer, the perfomer, and above all the listener will be better served thereby.

Now, I have addressed myself to these questions on many occasions (most elaborately in the April 1966 issue of HF), but in so doing I have always tried to elevate the argument to the level of abstract speculation. Indeed, I still think that a reasoned exegesis is the proper gentleman's response. But with the proliferation of statements like those of Watts and Bishop, it appeared to me that the time had come to set philosophic considerations aside and dig for statistics that would make or break the case.

Let me confess at once that I have no expertise as a poll-taker, no credentials in the field of demographic studies. Let me further confess that, for professional purposes, my statistical sampling—eighteen auditionees—was undoubtedly too small and that it could unquestionably have been enhanced by any number of subtleties that did not occur to me until the test period was nearly at an end. I could, for example, have rotated the works in question, starting perhaps for some auditionees in the middle of the test and proceeding cyclically or, alternately, starting with the last work and presenting the program in reverse order. This would have provided some measurement of the fatigue factor involved for, given the fact that each interview consumed at least two hours (not counting coffee breaks), the test was unquestionably too long and inconsiderately structured vis-à-vis the participants. Other faults come to mind as well: The predominance of piano music was undesirable but unavoidable (the problem was that I knew where the dirty linen lay); most of the eighteen auditionees were personal friends (the one purely orchestral insert was included as a loyalty control). But, over-all, the study has confirmed some of my suspicions about the listening process, about the interaction of knowledge and attention, and it will, I hope, serve as a basis for more detailed interrogations to come.

The object was to test the degree to which my guinea pigs were able to detect the "in" point of any splice, whether carelessly or craftily constructed (pace CBS—there weren't too many of the former!). I was not interested in their reactions to the quality of the performances on the test tape (though there were some unexpected dividends in that regard); I simply wanted to know to what extent a splice can be detected, given optimum listening conditions (the laws of probability suggest that in any control sample the audio technician's motto, "A well-made splice is an inaudible splice," will appear to be invalid), and I was not interested in the views of my guests as to whether the splices that they heard or, more commonly, thought they heard compromised the musical experience. If, indeed, a significant percentage of splices were readily and consistently detectable, there would be something wrong with the product under consideration; if that were the case, the views of Messrs. Watts and Bishop would be substantiated and I would long since have fled for the hills.

The rules were as simple as I could make them, given the complexity of the information I sought:

1. Each auditionee was allowed to listen to each

selection three times. All were encouraged to take advantage of this option and, of their own volition, heard each excerpt at least twice, the majority exercising the three-times-through provision.

2. Each auditionee was tested separately.
3. With the exception of the participants in Category C (none of the laymen had more than rudimentary training in score-reading), unmarked scores were available for optional use. During listening sessions, the auditionees' initials were entered over each splice-guess in a score, which I retained; during replays of the same material, they had the right to withdraw the guess in question.
4. No information other than the title of the selection was provided in advance, except in the cases of the Byrd and Schoenberg, where the auditionees were told how many splices were involved in each selection (one and five, respectively) and were consequently requested to restrain their sleuthing to a maximum of one and five guesses for the respective selections, though in these as in other examples no guesses were required.
5. Prior to the test, each participant was requested to place an X opposite one of the following statements:

My attitude towards splicing is best summed up as follows:

A. Strongly disapprove: Postproduction techniques inevitably disrupt the continuity of a performance.
B. Disapprove in general: Postproduction techniques can disrupt the continuity of a performance.
C. Have never given the matter much thought and/or couldn't care less what those weirdo-Commie technocrats think up next.
D. Approve in principle: Recording need not duplicate a concert experience.
E. Approve without reservation: Recording should not duplicate a concert experience.

Options A and B were, not unexpectedly, bypassed by all hands, option C was tolerated as an exercise in whimsy, but the reactions to options D and E caught me off guard. Although I had anticipated (indeed, prayed for) several of the inverse correlations that the test was to disclose, I had not anticipated that four of the six auditionees who declared for option E would be laymen (a technician and a pianist supported the proposition as well). The remaining candidates, who opted for letter D, supplied a list of elaborations in support of their choice that would have done credit to the essays of Watts and Bishop: "Couldn't give up my live-in-concert Nana Mouskouri discs" (radio technician); "Wouldn't want to rule out broadcast recordings" (radio executive); "Shouldn't make somebody look good who isn't" (pianist)—that one caused me to blow my scientific cool and launch a lecture on the "monkey theorem." The conclusion, however, was obvious: Professional musicians have a vested interest in the status quo; producers, in the main, and to a lesser

The Program

BYRD: The Sixte Galliarde
BACH I: Sonata for Viola da Gamba No. 1 (third movement)
BACH II: Sonata for Viola da Gamba No. 2 (second movement)
MOZART: Piano Sonata, K. 311 (third movement)
BEETHOVEN I: *Emperor* Concerto (second movement, bars 1-59)
BEETHOVEN II: Fifth Symphony (third movement)
SCRIABIN: Piano Sonata No. 3 (first movement, bars 1-94)
SCHOENBERG: "*Dank*," Op. 1, No. 1

The eight items on the bill of fare (playing time 34 minutes, 35 seconds) were dubbed from discs onto tape and arranged chronologically. Seven were drawn from my own catalogue; the exception is George Szell's performance with the Cleveland Orchestra of the Beethoven scherzo.

The Participants

Category A—Professional musicians

Males:	Females:
Composer	Pianist
Cellist	Musicologist
Pianist	Singer

Category B—Audio experts

Broadcast executive	Radio producers
Radio technicians	(two)
(two)	Announcer/editor

Category C—Laymen

Lawyer	Librarian
General practitioner	Journalist
Record reviewer	Insurance underwriter

In regard to the auditionees in Category A, I opted to double up on pianists, given the heavy concentration of piano repertoire involved. In Category B, all of the participants are committed to the "serious music" side of broadcasting, the executive and two producers being exclusively concerned with classical repertoire, both technicians having wide experience with symphonic recording, and the announcer/editor specializing in classical programming.

Glossary

TAKE: A recorded performance, or attempt thereat, usually commencing at the opening of a work, movement, or other major point of demarcation.

INSERT: A recorded performance usually designed to supplement a take; frequently of brief duration but, on occasion, extending throughout the major portion of a work and defined by the fact that it does not include the opening of said work. (In certain European studios, all recorded material is designated by the term "take" and "insert" has fallen into disuse.)

SPLICE: An edit point representing the confluence of two takes, two inserts, or one take and one insert.

REGENERATION: The dubbing from one tape machine to another of material that appears with identical note values at two or more spots in a work; usually of brief duration but occasionally, if ill-advisedly, used for da capos, double-bar repeats, etc.

INTERNAL CLOSE-UP: A splice or edit, without benefit of control-room announcement, made possible by the fact that the performer(s) doubled back prior to a convenient edit point and repeated on one or more occasions the material in question.

extent technicians, have a vested interest in professional musicians; neither group has come to terms with the degree to which the layman is prepared to accept recording technology as an indigenous phenomenon, distinct from the concert experience.

The test over-all involved 66 splices. I prefer to think, in fact, that it involved 66.66 splices, and I trust the reader will indulge me in this arithmetical conceit later on. Since, as mentioned above, those 66 splice points were inserted within 34 minutes and 35 seconds of music, the splice density was 1 per 31.4 seconds. The density varied from 0—Bach I and Beethoven II—to 1 every 9.2 seconds in the Mozart rondo.

And this brings us to the second inverse correlation, the ratio between splice density and guess density. Each example was selected in order to demonstrate, either by itself or in conjunction with a neighbor, some specific control feature, and the two Bach examples and the two Beethoven examples were selected with this density correlation in mind. Bach I, unimpeded by splices, was the object of 36 guesses over-all (one participant abstaining) while Bach II, with 12 splices (density 1 per 12.5 seconds), elicited 22 guesses (three participants abstaining). The examples are of almost equal length—2 minutes, 25 seconds for Bach I, 2 minutes, 30 seconds for Bach II. And yet the guess-hazard rate in Bach I was 2.0 per participant, including abstentions, while, in the densely populated splice thickets of Bach II, the result was 1.2 per participant.

DENSITY TABLE 1

COMPOSER	SPLICES	DENSITY (in secs.)	GUESSES	CORRECT GUESSES	GUESSES (per min.)	CORRECT GUESSES (per min.)
Bach I	0		36		14.8	
Bach II	12	12.5	22	6	8.8	2.4

Similar, though less spectacular, results were forthcoming in the Beethoven items (9 and 0 splices, respectively). Beethoven II, if adjusted chronometrically vis-à-vis its companion piece (6 minutes, 15 seconds for Beethoven I, 5 minutes, 30 seconds for Beethoven II), would have received 58 guesses instead of the actual count of 52, while Beethoven I drew a total of 64 votes.

DENSITY TABLE 2

COMPOSER	SPLICES	DENSITY (in secs.)	GUESSES	CORRECT GUESSES	GUESSES (per min.)	CORRECT GUESSES (per min.)
Beethoven I	9	41.6	64	15	9.9	2.4
Beethoven II	0		52		8.9	

This pair of examples served a more personal purpose as well. I begged CBS for access to one movement by one artist involving no splices so that what might be called the Kinsey, or "yes, but respectable people wouldn't answer those questions," syndrome could be discounted. Fifteen of the participants were personal friends, after all, and the reader might reasonably indulge a certain skepticism on the order of "Well, they probably limited their guesses so as not to hurt his feelings." Obviously, no such compunction would prevail in the case of Szell and, since in a movement devoid of splices (as rare a bird for him as for the rest of us, by the way) the guess pattern remained relatively consistent, no such collegial collusion could be laid to our account. An even more interesting correlation can be drawn in relation to the two unedited examples: If my unspliced Bach I excerpt had equaled Szell's Beethoven scherzo in length, it would have collected 81 votes instead of 36. Ergo, no quarter asked, no quarter given!

The Byrd galliarde was chosen precisely because its lone splice occurs at the most obvious and, consequently, most unlikely of places: It follows a double bar that demarcates the central section from the concluding paragraph. This test was devised in order to weed out the "sophisticates"

from what one might call the "divine innocents"—i.e., no trick-conscious technician would be caught dead making so obvious a call, and indeed it was left to three laymen (the librarian, the journalist, and the record reviewer) to make a correct identification. Everyone else (there were three abstentions) looked for accented chords, sudden soft-pedal changes, or other coloristic effects that, in their mind, would indicate a splice. (More often than not, of course, such search-and-destroy missions are in vain; equivalence rather than its inverse is the editor's rule of thumb and, instead of a quest for problem areas, one might profitably settle upon moments of particularly felicitous fluency.)

GROUP ACCURACY TABLE — Byrd

CATEGORY	CORRECT	INCORRECT	ABSTENTIONS
Musicians	0	6	0
Technicians	0	4	2
Laymen	3	2	1

The Schoenberg was chosen for exactly the opposite reason: With one conspicuous exception—a G minor chord with attendant fermata midway in the song—it is possessed of a seamless texture. Although the G minor chord was selected by five participants (it is, after all, the post-Romantic equivalent of a double bar, the logical spot for a paragraphic splice, and is, indeed, the first of our 5 splices), only one other splice was correctly identified, and it involved a verbal rather than a musical alert. The word "*tief*," bar 51, was slightly clipped due to a splice on the piano upbeat following, and one German-speaking auditionee identified the splice correctly. (Several others, also equipped with a modicum of German, sensed that we were, indeed, in *tief* trouble and placed their bets incorrectly on the word itself or on the preceding upbeat.)

The two remaining examples were a study in contrast: The Scriabin (5 splices, or 1 for each 1.05 minutes) was chosen for three reasons: Two of its splices are internal close-ups, and neither was identified; it represented a type of piano texture that, given its constant ebb and flow and always assuming a consistency in pedal overhang, is remarkably easy to splice; and it contains, nonetheless, the only splice in the test that is, to my mind, a giveaway. This splice was in no way the handiwork of an absentminded editor; I was the culprit, having miscalculated the ambient "in" vis-à-vis the less-pedaled "out," but despite my qualms the spot in question collected no votes at all. Of the three conventional splices, one passed by unchallenged, one was identified by a pianist, and one, which coincides with an *a tempo——poco scherzando*, identified by five participants. This was, indeed, the only example in which the musician's expertise proved of value.

GROUP ACCURACY TABLE — Scriabin

CATEGORY	CORRECT	INCORRECT	ABSTENTIONS
Musicians	4	17	0
Technicians	1	6	2
Laymen	1	6	3

The Mozart was chosen because it contained more than half the splices in the test over-all (34) and because the great majority of those were the result of either internal close-ups or regeneration. I confess that I use the technique of regeneration reluctantly, preferring instead to execute separate inserts for each problem area; in this case, however (we were running out the clock on the session in question, and I had to catch a train), I accepted the easy way out—after all, it is a rondo. Now, a regenerative splice is, on the whole, much more difficult to detect than its conventional counterpart. Its hallmark is consistency, especially if used within the immediate vicinity of its dub material, and such proximity was a feature of K. 311. Unlike conventional splices, however, where one may move from, let us say, Take 1 to Take 2 and stay with the latter for a considerable period of time, a regeneration—other than in a da capo situation—must, given the customary alterations in the harmonic order and, indeed, the overly consistent veneer that it encourages, be relieved of its duties as soon as possible. Hence the Mozart's density factor. The longest regenerative segment in K. 311, in fact, is six beats, the shortest a single, solo eighth-note.

In its way, and not unlike the Byrd, K. 311 encouraged significant differences in the guess pattern of the three groups concerned; the professional musicians and the laymen, for the most part, opted for paragraphic, return-of-theme style splice points, while the technicians, sensing regeneration in the air, went for broke and, in one spectacular case, for 3 correct guesses including a very impressive call of "regeneration in/regeneration out" by one of their number. Yet, despite a splice-density factor 450% greater than, for example, its Beethoven concerto neighbor, the Mozart rondo elicited only 8% more guesses (71 vs. 66), only one more correct guess (16 vs. 15), and only a 25% increase in correct guesses per minute (3.0 vs. 2.4).

In general, the three groups revealed, through their guess pattern, quite different attitudes to and/or assumptions about the nature of the editorial process. The musicians, for the most part, opted for coloristic effects, sudden sforzandos, changes of pedal, unscheduled rubatos; the technicians were alert for "ambient dips," "overhang irregularities"; and the laymen tended to guess paragraphically and, wherever possible, to locate their guesses following a rest or other rhythmic interruption.

One might be inclined to discount the performance of the laymen group, if that tendency were its only distinctive feature, but a probability study of the Mozart—the example most open to post-rest, post-fermata opportunities—did not reveal a particularly accurate guess pattern from the members of Category C.

And now, as they say at Oscar time, the envelope please:

ACCURACY RESULTS BY GROUP

COMPOSER	1	2	3
BYRD	Laymen	Technicians	Musicians
BACH I	Laymen	Technicians	Musicians
BACH II	Laymen	Musicians	Technicians
MOZART	Laymen	Technicians	Musicians
BEETHOVEN I	Laymen	Technicians	Musicians
BEETHOVEN II	Technicians	Laymen	Musicians
SCRIABIN	Musicians	Technicians	Laymen
SCHOENBERG	Technicians	Laymen	Musicians

The largest number of accurate guesses (7) was registered by two auditionees, the journalist and the singer. The singer, however, required more than two and a half times as many guesses to arrive at her total and was, consequently, penalized, as the error ratio was brought to bear upon her score. The highest correct-guess-to-error-ratio was established by the librarian (2 correct out of a very conservative total of 3), the most impressive overall performance by the physician. The results, with their percentages adjusted for error pattern (after all, if allowed to play "Battleship" with the scores in question, somebody was bound to hit something), revealed that the highest group percentage (1.45) was attained by the laymen, the technicians scoring an average of .78 and the professional musicians .56. It was also worthy of note that the four highest scores (physician, technician, journalist, librarian) were all achieved by people with one thing in common—the inability to read music—and that two of the three lowest scores (0) were earned by radio producers.

INDIVIDUAL RESULTS — CORRECTED FOR ERROR RATIO

	CATEGORY	PERCENTAGE
1.	General practitioner	3.4
2.	Technician	2.7
3.	Journalist	2.62
4.	Librarian	2.00
5.	Technician	1.14
6.	Singer	.94
7.	Pianist	.92
8.	Cellist	.70
9, 10	Radio executive, record reviewer	.60
11.	Pianist	.31
12.	Musicologist	.25
13.	Composer	.24
14.	Announcer-editor	.22
15.	Lawyer	.1
16–18	Insurance underwriter, radio producer, radio producer	0.0

Conclusions? Lots of them—homilies mostly. For example, the tape does lie and nearly always gets away with it; a little learning is a dangerous thing, and a lot of it is positively disastrous.

Favorite Moment Recollected? After two playthroughs, the cellist had contributed 4 splices to Szell's Beethoven and then, when about to hear it for the third time, asked: "Who's the conductor, by the way?" "George Szell." "Really! Is it O.K. if I take my splices out?" "That's your privilege. May I ask why?" "I've always heard that George Szell never used them." "Oh!" "By the way, do I get an extra point for knowing that there weren't any?" "No."

Future tests? Well, maybe. It would be fun to pursue one inverse correlation that was hinted at by the results from Category A but that would need much more corroboration re the degree to which instrumental specialization, with all the tactile associations thereunto pertaining, handicaps a musician's judgment when listening to his own instrument. Our singer, for example, did not set any records in the Schoenberg, nor did the cellist in the Bach pieces. And the pianists—with the exception of the Scriabin sonata, where both admittedly did well—accumulated most of their points in the cello works, in the Schoenberg song, or in the Beethoven concerto's tuttis and made most of their errors by confusing moments of interpretive pianistic license ("Hey, you accented that F sharp—I never do that—must be a splice") with edit points.

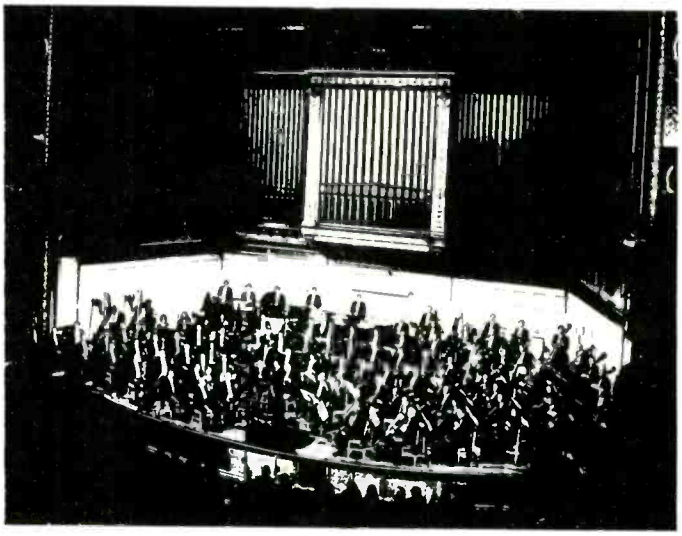
Preferred material for future tests? What else? The records of Stephen Bishop splice-guessed by André Watts, and the records of André Watts splice-guessed by Stephen Bishop. ●

Taping Orchestras for Broadcast

The Men Behind the Symphony Transcription Services

This fall the New York Philharmonic joins the roster of symphonic networks. Here is the story of how those networks function.

by Robert Finn



FOR AN INSTITUTION routinely accused of inability to change with the times, the American symphony orchestra has shown surprising resilience in its relationship with the radio.

The halcyon days of symphonic music on the radio, of course, are long past—the years when the orchestras of New York, Boston, Philadelphia, Cleveland, Detroit, and other cities could be heard weekly on the national networks and when the NBC and CBS symphonies were at the peak of their glory. But American orchestras have by no means vanished from the airwaves even today. A number of the best are heard throughout the land on their own self-assembled "networks" via tapes of their live concerts.

Four of these are active nationally, with a fifth about to enter the lists this fall. Currently active are the Boston Symphony Orchestra (80 stations for symphony concerts, 50 for pops), Cleveland Orchestra (85 stations for symphony concerts, 12 for pops), Philadelphia Orchestra (52 stations), and Utah Symphony (17 stations). A number of others (e.g., St. Louis, Minnesota) are heard on smaller regional "live by tape" networks.

The New York Philharmonic, which was nationally syndicated on tape from 1963 to 1967, will reappear in that medium next October on a network that has approximately 170 stations, mostly noncommercial, ready to sign up. Harold Lawrence, former Philharmonic manager and a veteran record producer, will produce the series, and Martin Bookspan, who used to announce the Boston concerts, returns to the symphonic airwaves as commentator. The Philharmonic series will have one huge advantage that none of the others can match: the Exxon Corporation as financial backer (and, for the commercial stations in the network, sponsor).

The implications of this new venture are not yet clear, but one observer close to the scene has remarked, "This could kill the Boston, Cleveland, and Philadelphia setups, if they cannot match the Philharmonic's price to stations."

True, the audience for today's taped concerts cannot compare in size with the millions who used to listen weekly to the old commercial network concerts. Many of the stations now involved are college outlets or "fine music" stations in smaller cities. Others belong to the worthy but financially undernourished National Public Radio network. This contrasts with the days when the great orchestras were heard on the proud network giants in virtually every major city.

But still, the taped concerts unquestionably have a sizable audience, and orchestra managements look favorably upon them for several reasons, despite the fact that they have spawned a whole new set of previously undreamed-of problems in player relations. These concerts do keep an orchestra before a larger national public than it

---

Mr. Finn is music critic for the Cleveland Plain Dealer.

could reach by touring. They stimulate interest in an orchestra's recordings and in its conductor. They provide a valuable permanent record of the fugitive achievements of conductors and soloists. They can even be used as a direct fund-raising tool.

The orchestras' shift from the commercial networks to their own tape syndication services was one direct result of the revolution wrought in radio by the rise of television in the late Forties and early Fifties. The disappearance of the New York Philharmonic from national CBS at the end of the 1962–63 season marked the end of the first great era of orchestral presence on commercial network radio. But even back then the Boston Symphony and Philadelphia Orchestras were already well into the self-operated tape transcription field. One reason (there were several) for the demise of the Philharmonic's taping syndicate after four seasons involved failure to adopt a financial tactic previously pioneered in Boston and since followed everywhere else: channeling of the taping revenues into the players' pension fund.

Radio entrepreneur Gerald H. Johnston (whose New York firm has packaged the Texaco-Metropolitan Opera broadcasts for many years) stepped in when CBS dropped the Philharmonic in 1963 and formed an ad hoc "Philharmonic network," which quickly grew to over a hundred stations. But Johnston's agreement with the orchestra management provided simply that all revenue beyond his firm's share would go in direct payments to the players. (The management took no house profit at all.)

It soon turned out, however, that the extra revenue was miniscule, and the players decided they were in effect giving away their services nationally for virtually nothing. They were dismayed, for example, to find that the Philharmonic Hall stagehands, thanks largely to their union's airtight financial arrangements, were each making about four times as much per broadcast as they were. The musicians' objections, combined with other practical problems of time clearance and distribution, caused abandonment of the venture in 1967.

Meanwhile, a way around some of the financial problems was being practiced in Boston, where the Boston Symphony Transcription Trust had begun operating in 1957, a short time after that orchestra had been dropped as a national network feature. Routing taping revenues directly into the pension fund, it was found, increased each player's share because Social Security and other items did not have to be deducted. The plan appealed strongly to security-conscious players.

Taping Orchestras *from* Broadcasts: A Few Tips

Among the transcription-service airings there are, of course, a great many performances that never will see the light of commercial availability, making them prime fare for off-the-air home recordists. And because the signals have run the gamut of both the service's engineers and those at the radio station—have been electronically predigested, so to speak—they are among the easiest to tape *well* on home equipment.

The Federal Communications Commission won't tolerate carrier overload by the stations; station owners won't tolerate signals that stay down "in the mud" since that's what makes listeners tune to other stations. Hence a great deal of care already has been expended to keep the signals neither too high nor too low. If the station tries to gild the transcription service's lily by imposing compression or (more commonly) limiting on the broadcast, sound quality (meaning dynamic range if nothing more) can be degraded, of course. But there's nothing you can do about it as a recordist, and it will make your choice of recording levels even less critical.

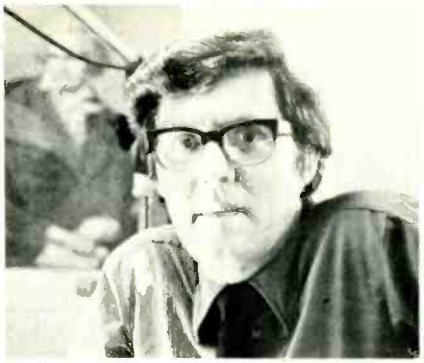
Assuming reasonably stable reception conditions, you usually can preset recording levels quite accurately by monitoring the station before the transcription-service broadcast; the engineers will push peak levels on *any* program equally firmly up against the overload ceiling. If you use a cassette deck, this typically would mean setting it to record with the pause control on and adjusting the recording-level controls until the peaks read about 0 VU. With an open-reel deck peak levels can go higher because of inherent headroom—perhaps to at least +3 VU at slower transport speeds, more at higher ones. You needn't worry about higher instantaneous peaks because almost any station, however vehemently it may eschew excessive signal processing, will keep a peak limiter on-stream "just in case."

Of course you will want to use "good" tape (meaning, above all, one for which your recorder is adjusted) to capture every nuance of the broadcast. If you plan to collect performances for rehearings in the dim future, this most emphatically does *not* mean the longest-play type you can lay your hands on. Long-play tapes pose the least threat of running out before the performance is over, but because they are thin they also threaten the worst print-through. (Listen to the beginning of the *Eroica* after a few years' storage on thin tape and you're guaranteed to hear pre- and post-echoes of the opening chords.

The answer is not to buy longer tape, but to plan your recordings more carefully. Check program listings for content, then try to estimate the timings of individual numbers. If you have commercial recordings of any of them, check liners and labels; they may include timings that will give you at least ballpark accuracy.

If you just tape—with an automatic timer—so you can hear a broadcast you otherwise would have missed, print-through is unimportant, but timing can be critical. This is, particularly, where the long-play tapes can pay off. But be sure to check (in the owner's manual or, if necessary, with the manufacturer) whether—and how—your deck can be operated with an automatic timer without causing it harm.

ROBERT LONG



Robert E. Dorksen

The Philadelphia Orchestra

The commentators—William Pierce, Boston; Robert Conrad, Cleveland; William Smith, Philadelphia.

It worked—and has continued to work—better in Boston than anywhere else. The Boston Symphony's pension plan is perhaps the best of any orchestra's in the country, and the players seem to feel that success of the tape network has contributed materially to this. Unlike their colleagues in Cleveland, Philadelphia, New York, and Chicago, they have not agitated very seriously to force an end to the tapings. "These players," says one observer, "have a sort of civic conscience or something."

There have indeed been serious—and successful—efforts by musicians in other orchestras to scuttle the tapings on grounds that the amount of revenue they produce is insufficient. One such scuttling was carried out by the Chicago Symphony's membership in 1969 after the orchestra's tape network had run for four years without attracting more than seventeen stations. Thus the current Solti era there has gone untaped, a fact greatly regretted by many in Chicago and elsewhere.

The Cleveland Orchestra Syndication Service is still a sore point with many Cleveland players after a decade of successful operation. This past season, in fact, they tried to force the issue with management and did succeed in stopping the tapings for seven weeks. Even after the programs resumed, the players were still talking about legal action.

Irving Segal, a Philadelphia Orchestra violist who doubles as president of the International Conference of Symphony and Opera Musicians (ICSOM), the symphony players' trade association, sums up the musicians' argument by noting that they get little income from the tapes even when the broadcasts are sponsored commercially in local markets by banks, utilities, and the like. He says that, if the tapes invariably were played without commercial sponsorship, ICSOM would have no objection, adding, "What we would like is to be paid an established union price for the tapes. Then we would be in the clear." (Fees charged to client stations for the tapes vary with the size of the market served. Some stations pay over $100 per concert for Boston Symphony concerts, while others pay only $20 per concert for the Utah Symphony.)

The American Federation of Musicians, with which ICSOM maintains a kind of wary but brotherly relationship—most players in larger orchestras hold dual membership—seems to have no national policy on the subject, insisting only that each local situation be covered by some sort of contractual agreement with the union.

The contractual and administrative setups of the taping services are often complex. Since orchestras do not routinely have taping experts or radio engineers on their payrolls, they have formed working alliances with radio stations for taping purposes.

In Boston the work is handled jointly by stations WGBH and WCRB, the latter a fine-music outlet in nearby Waltham and probably the largest syndicator of major concert tapes: not only the BSO and Boston Pops, but the Israel Philharmonic, the Marlboro concerts—and now the New York Philharmonic concerts. Philadelphia's WFLN and Cleveland's WCLV are the classical music specialists for their respective cities, and KBYU in Salt Lake City is the voice of Brigham Young University. In general radio station personnel either do the work themselves or contract it out to audio specialists.

In Boston the tapings are overseen by a triumvirate: Richard L. Kaye of WCRB as over-all manager and supervisor, Jordan M. Whitelaw, also of WCRB, as producer, and William Pierce, a staff announcer at WGBH-TV, as free-lance commentator.

Pierce, a twenty-year veteran of BSO radio activity, is a native of New Bedford, Massachusetts, and a graduate of Maine's Bowdoin College. Since the Boston Symphony, alone among the four currently taping major orchestras, also broadcasts locally "live," his commentary, done from cramped backstage quarters at both Symphony Hall and Tanglewood, does double duty.

Kaye handles engineering chores at Tanglewood and functions as a general troubleshooter at Symphony Hall, where equipment and engineering services are provided by WGBH. He has a basic engineering background (bachelor's degree in chemistry and physics and master's in applied physics from Harvard) supplemented by musical training at the Longy School. Says Kaye, "I know

enough about each to be dangerous, but basically now I am a manager."

Whitelaw prepares the broadcast script, checks pronunciations for Pierce, attends BSO rehearsals to set microphone levels and balances, and cues both engineer and announcer during the broadcasts. He also does whatever tape splicing is necessary and solicits final approval for broadcast release from soloists and conductors. A would-be history teacher who never finished his thesis, Whitelaw refers to himself as "an intelligent lay musician."

In Philadelphia, under general supervision of the orchestra's assistant manager, Joseph H. Santarlasci, a different sort of triumvirate reigns: vice president James W. Keeler of WFLN and assistant conductor William Smith as broadcast commentators, and Albert L. Borkow Jr. as producer and recording director. Smith, when not conducting, delivers the program notes, while Keeler is used mainly for "color commentary"—a division of labor Santarlasci candidly admits purloining from the world of pro football.

Borkow heads his own firm, Magnetic Recorder and Reproducer Corporation, with the orchestra as a personal pet client on which he lavishes long hours and exquisite care. He is particularly proud of the frequency range (30 to 20,000 cycles) and decibel range (up to 70) of his tapes. He has no formal musical training but considers this a positive advantage. He and his staffers, he says, are "engineers, not broken-down musicians who didn't make the grade."

Borkow's situation while at his mixing console backstage at the Academy of Music is unique in that he works utterly alone, without a score and unable even to see the stage. Score-reading, says Borkow, "would tempt me to become an interpreter. I only want to convey the conductor faithfully, not to interpret him." Smith and Keeler not only add the commentary later, but even do their stints separately, which sometimes leads to amusing differences in pronunciation.

As a typical case, all mastering and duplicating in Philadelphia is done with 3M's Scotch 206 tape at 7½ ips. Once used and returned by a station, a tape is erased, rewound, and recycled, eliminating the possibility of a station receiving a tape damaged by previous use. All equipment used by Borkow and his staff has been thoroughly rebuilt over the years to suit the precise needs of the Philadelphia Orchestra operation. The tape-duplicating equipment, for example, has had its entire electronics portion rebuilt. It produces five copies with each passage of the master tape, and all tapes sent out are only one generation removed from the master.

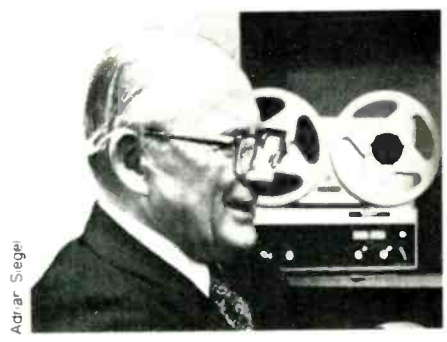
Doubtless the most important member of the Keeler-Smith-Borkow audience is Eugene Ormandy himself. The maestro keeps careful tabs on what goes out over the air from both the Academy of Music and the Saratoga Performing Arts Center (in summer). Switchboard personnel at WFLN have learned to recognize his voice when he calls, all innocent anonymity, to inquire which program will be aired on a given date. "And," says Keeler, "every time there is a work by Mozart, I have problems. Ormandy is always asking me the proper pronunciation of Köchel. I know I still do not satisfy him on that."

The Cleveland Orchestra tapes are basically the product of a two-man team; vice president and program director Robert Conrad from WCLV and "audio supervisor" Vladimir Maleckar of Cleveland's Audio Recordings, Inc., as subcontractor. They work from a former projection booth high at the rear of Severance Hall. Others on hand are two Cleveland Orchestra assistant conductors, scores in hand and pencils poised to mark mistakes or noises that must be watched for in the final editing. Theirs also is the job of obtaining final approval for broadcast release from the artists involved.

Conrad, a native of Kankakee, Illinois, is a radio announcer of long experience but no formal musical training. Maleckar is a former violinist and choral and orchestral conductor who got interested in sound recording when funds for his Juilliard studies ran out.

The Utah Symphony tapings, less than two years old, originate in Salt Lake City's famed Mor-

Robert E. Dorksen



Adrian Siegel

The technicians—Richard Kaye, Boston; Vladimir Maleckar, Cleveland; Albert Borkow Jr., Philadelphia.

mon Tabernacle, which is made available to the orchestra rent-free by the Latter-day Saints (Mormon) Church. Announcer is Detroit native Lee Stott. Both engineer Lynn Robinson and production supervisor Robert Tate were music students at Brigham Young who got involved in the radio operation and gradually found it pushing academic pursuits into the background. They are still trying to graduate by "going to classes whenever we can," says Tate, who is actually an aspiring countertenor. As in Philadelphia, the Utah commentary is added after the music has been taped.

The Utah Symphony players have raised no objections to the tapings, according to Tate. He says the men are grateful for the national exposure even though there has not yet been much revenue to go with it.

The technical means employed in each city, like the people involved, vary greatly. Each engineer is a kind of general, deploying his microphones like so many regiments on a sonic battlefield, taking maximum advantage of a hall's acoustical peculiarities, and tailoring his strategy to the type of music being recorded.

At Severance Hall, Cleveland's Conrad and Maleckar have eleven mikes permanently hung. Since theirs is currently the only tape service providing quadriphonic sound to all customers, they also have a "pan pot" system allowing them to shift any sound source to any one of the four speakers.

The Boston crew has six mikes strung at Symphony Hall, four of which are permanently positioned in a quadriphonic pattern (though BSO client stations must pay an extra fee for four-channel tapes). The fifth mike hangs over the orchestra's quartet of first-chair woodwind players and the sixth near concertmaster Joseph Silverstein. The woodwind mike, says Richard Kaye, is not for boosting anyone's level, but merely to "add an extra sheen." The sixth mike is not for Silverstein's benefit, but for that of soloists in vocal works and violin concertos. For complex choral works the Boston technicians have fielded as many as ten mikes.

The main pickup in Philadelphia is through a similar quad-oriented arrangement of four omnidirectional mikes (though Philadelphia does not provide quadriphonic tapes). There are also two "depth mikes" at the edges of the Academy of Music's famed ceiling dome to communicate "hall warmth" and a sense of audience presence. Other mikes may be used as needed to highlight a particular orchestral section. In addition—and partly at the urging of former violinist Eugene Ormandy—four small mikes (dubbed "black mice" by Academy of Music wags) are placed on the stage floor across the front of the proscenium to "touch up" string sound. Comments Ormandy fan Albert Borkow, "No string man ever hears enough strings."

Two roof mikes are used for hall resonance at the Mormon Tabernacle, where the normal complement of mikes per concert is seven or eight. "We tend to close-mike, but not extremely close," says Robert Tate.

Tate faces one problem unknown to the three larger orchestras: Utah Symphony programs are recorded only once with consequently no opportunity for editing or intercutting. Making the best of this situation, he says, "We want our programs to give the feeling of a live performance, not a recording session."

The editing question is a major one in Boston, Cleveland, and Philadelphia, where two or more performances of each subscription program are routinely recorded, then picked over to assemble the final broadcast product. In Boston, Kaye says, "we do not edit music; all of our editing is limited to removing gaps and gaffs in the nonmusical portions of the program and assembling the music at hand." Philadelphia's Borkow freely admits to doing "the most sophisticated kind of editing."

All three seek to avoid the "bits-and-pieces" charge so freely leveled at commercial records—but an unedited, straight-through broadcast tape of a lengthy work is decidedly the exception. (Kaye, however, speaks with pride of a recent *Das Lied von der Erde* that went to clients just that way. He further says that, of last season's first thirteen programs sent from Symphony Hall, nine were musically straight runs.)

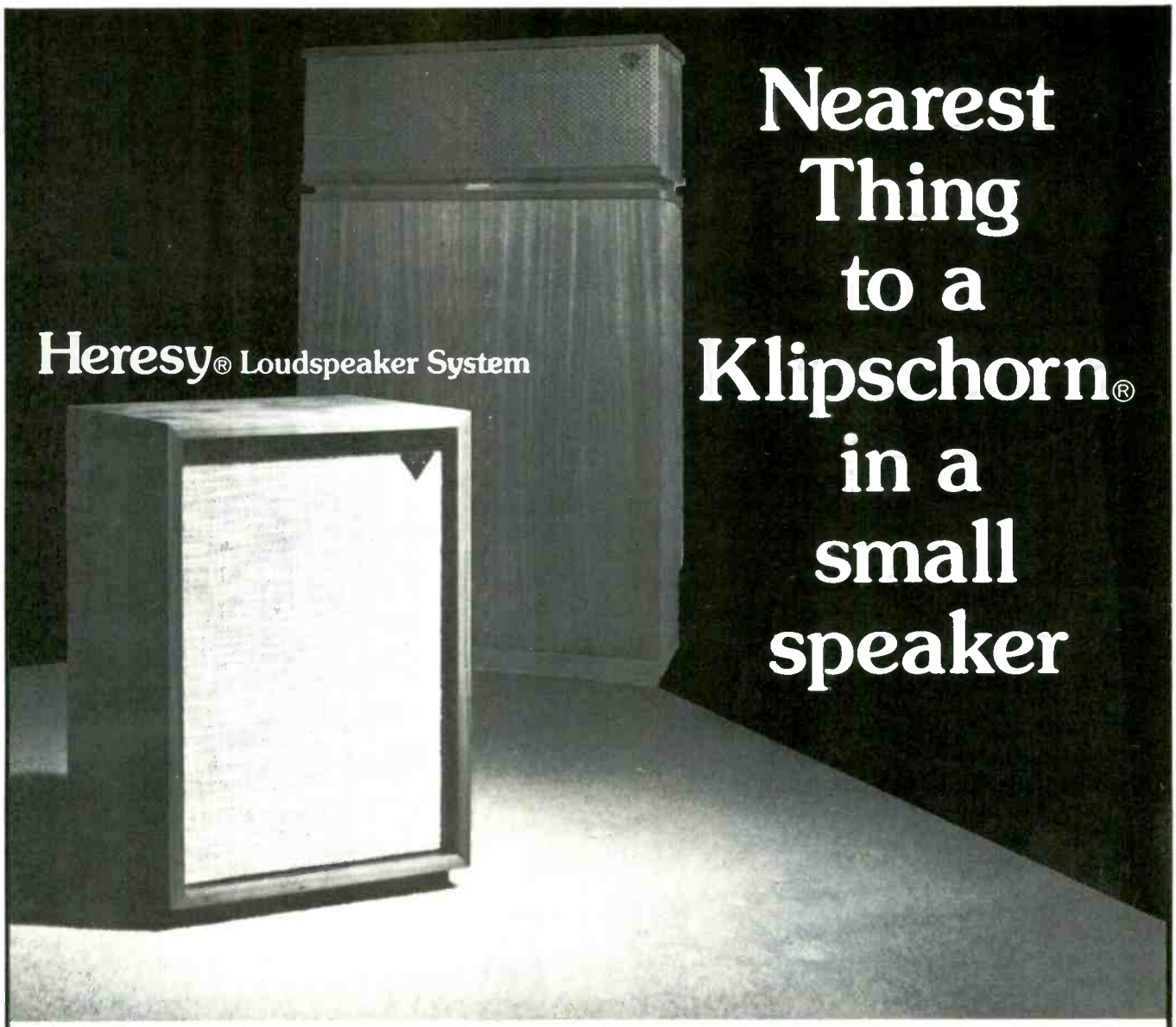
In Cleveland they still talk about the 1967 Robert Shaw performances of Handel's *Semele* at which a series of illnesses resulted in a different cast of singers for each of the three concerts. It took Maleckar eight hours of editing to produce a "performance" for broadcast that at least had a consistent cast all the way through. And of course it was a "performance" that no Cleveland audience had heard.

Tape editing of this sort can become an art form in itself—and in editing, as in art, there are times when the best thing to do is to do nothing.

On one legendary occasion at Symphony Hall Rudolf Serkin's exertions in the Brahms B flat Concerto caused the pedal lyre to fall off his piano with a splintering crash in mid-movement. Normally a new instrument would have been wheeled into place as quickly as possible and the performance resumed—but Serkin was playing a Steinway, and Symphony Hall is Baldwin country. Such things are just not done. So a ten-minute wait ensued while a repairman practiced his craft onstage, the audience fidgeted—and William Pierce talked, talked, talked.

The Boston editors decided to leave Pierce's virtuoso monologue intact, instead of making an easy and time-saving excision. Why?

Says Jordan Whitelaw: "It gave the concert a human dimension." ●



The same flatness of response. The same application of the basic laws of physics. The widest range with the least distortion of any speaker its size. All these make the HERESY a superlative primary speaker where space is limited.

Tweeter and midrange, as on the KLIPSCHORN, are horn loaded. The woofer, a direct radiator, has the low diaphragm amplitudes and velocities necessary for low modulation distortion. Although it occupies only 1.5 cubic feet, the response, range and efficiency equal or exceed systems of considerably larger size.

Where an existing stereo array comprises large Klipsch models, HERESY speakers, being compatible, are ideal for expanding to a multi-speaker array.

Klipsch and Associates, Inc. P.O. Box 688H-8 Hope, Arkansas 71801

Please send me your latest brochure and list of dealers.

Name_____

Address_____

City_____ State_____ Zip_____

CIRCLE 19 ON READER-SERVICE CARD

KENWOOD KR-9400

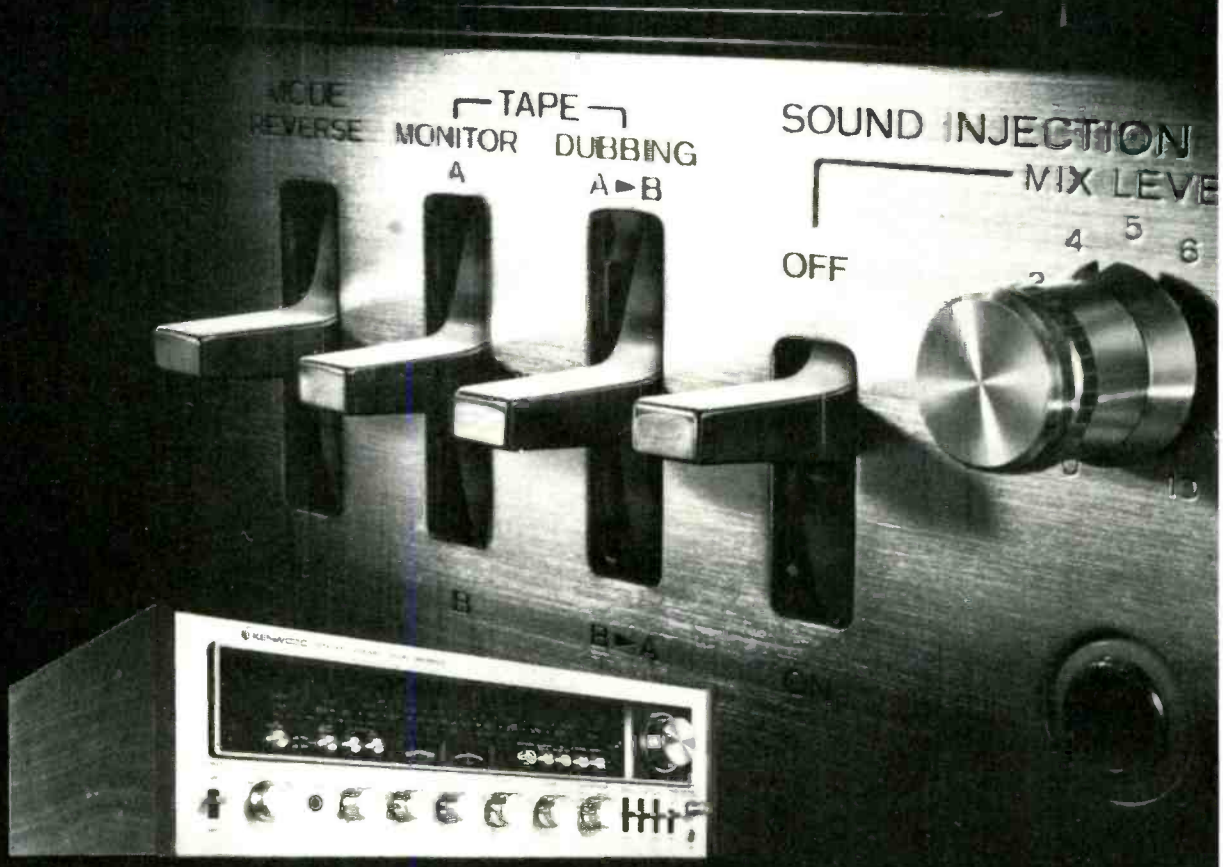
120 WATTS PER CHANNEL*

plus features and specs you never thought you would find in a stereo receiver

THE KR-9400 is KENWOOD's newest, most elegant, most powerful stereo receiver, with sophisticated features that put professional performance at your fingertips. It's the culmination of years of research and development by KENWOOD engineers, who designed this very special unit with but one purpose: to achieve the highest performance possible in a stereo receiver.

SPECIAL FEATURES. Unique Triple-Function Meter: Signal Strength/Multipath Detector/Deviation Meter • New KENWOOD Injection Circuit • Tape-Through Circuit • Triple Tone Controls • Direct-Coupled, Pure Complementary Symmetry Output Circuit • Dual-gate MOS-FET Front End • Phase-Lock-Loop MPX

*120 Watts per Channel, Min. RMS into 8 ohms 20-20k Hz, with no more than 0.1% Total Harmonic Distortion



For complete information, visit your nearest KENWOOD Dealer, or write . . .

KENWOOD

15777 S. Broadway, Gardena, CA 90248 • 72-02 Fifty-first Ave., Woodside, N.Y. 11377 • In Canada: Magnasonic Canada, Ltd.

CIRCLE 18 ON READER-SERVICE CARD

by Leonard Marcus

Memories of Heifetz

IN EARLY DECEMBER 1955 I had the unique experience of hearing Jascha Heifetz and David Oistrakh play half a dozen times, including rehearsals, within a period of ten days. Well, perhaps not literally unique—the members of the Minneapolis Symphony shared the experience.

That season I was serving as apprentice to Antal Dorati, then conductor of the orchestra. As I recall, due to the illness of a pianist as scheduled guest artist, the Hurok office rearranged the itineraries of some of its other touring musicians to fill the gap, and the Minneapolis Symphony wound up in the unusual situation of having violin soloists for two consecutive weeks.

But what violinists! Heifetz and Oistrakh were easily, and justly, the most acclaimed of the day. Ironically, while it was Oistrakh's first American tour, Heifetz had announced it as his last, before a "sabbatical" from the international concert scene.

Oistrakh's fame had resulted from several extraordinary recordings that had emanated from Russia—and had found their way into American record stores via Colosseum, mainly, but also Vanguard and Mercury—and more recently from Stockholm and London for Angel. He was at the peak of his powers. On the other hand, Heifetz, whose recitals and concerts I had been attending, awestruck, since I was a kid, played that week with little enthusiasm, as though he were just trying to get his last tour over with.

I remembered a performance Heifetz gave about a decade earlier, still an indelible memory for me and, I am sure, for anybody else who was there. It had been an outdoor summer concert in New York's Lewissohn Stadium, and he was playing the Brahms Concerto with the Philharmonic. Midway in the slow movement rain started to fall, reaching a downpour just before the finale. Heifetz made as if to go, but the drenched audience refused to leave and shouted for him to continue. With the rain blowing in on him and his violin, and with his bow getting soggier by the minute, he concluded what must have been one of the most exuberant renditions of the Brahms Concerto ever given. But this December it was a different Heifetz. Cold and efficient during the week, he hardly spoke more than a few words to anybody and ingratiated himself to nobody. The only time I recall seeing a smile crack the Great Stone Face was during a rehearsal when somebody made a mistake.

The previous week had been Oistrakh's, and he had been in high spirits: on-stage, during rehearsals, laughing with the orchestra players as they'd pull out cameras to photograph him whenever they had a few measures' rest; backstage, during the breaks, enthusiastically demonstrating for Dorati and me a new concerto Shostakovich had written for him; studiously ignoring his dour pistol-packing Soviet "companions," who never left his side, but gently defending to me the admitted financial inequities among Soviet citizens (in German; I spoke *Schuldeutsch*, he knew Yiddish). He was winning and gracious, and when he played the Tchaikovsky Concerto at that week's concert, immaculately but with great power and gusto, he deservedly brought the house down.

Heifetz had chosen to play the Sibelius Concerto, not nearly as showy as the Tchaikovsky nor as likely to ignite an audience by its ending. And at the concert, his legendary technical perfection evaporated several times as he actually misjudged the placement of notes. I write "actually" because, whereas a few miscalculations are par for a concert by even the most illustrious artists, this, after all, was *Heifetz*!

As the musicians left the stage after the concert,

At seven, in Kovno, where he made his debut playing the Mendelssohn concerto.

In 1934, when Heifetz was sporting a moustache.

As Johann Strauss, with his first wife, Florence, as a member of Napoleon III's court, during a costume ball to save the Metropolitan Opera in 1933.

At seventy.

one orchestral violinist passed me on his way to the dressing room. He caught my eye, shrugged his shoulders, and remarked, "Still and all, he made Oistrakh sound like a student."

Exactly! It was how we all felt.

But why? Why does Heifetz at his worst still come off as what one of his most noted fellow virtuosos has privately called "the master of us all"?

The violin is a notoriously difficult instrument to play. The very process of producing music on it tends to get in the way of the music. Take, as a simple example, a melody that spans more than five notes. If a violinist plays the line on one string, he will have to shift his hand to a different position; if he uses more than one string, he will have to cross the strings with his bow. Easy, no?

No. At least not if the performer is to avoid sprinkling the music with sonic dirt. A sensitive ear can often hear the most esteemed string players shifting positions, or emphasizing a note—thus distorting the phrase—as a new string is touched. Not Heifetz, unless he wants you to hear the technical device as an expressive one. Whether one's taste is satisfied by those little portamentos, or by the audible changes of fingers mid-note, is beside the point. Heifetz likes them (I relish them too), and there is never any doubt that they are there for expressive musical effect, not to overcome obstacles.

Or take, as a complex example, intonation—say, a high B. Depending on the tonal implications, it can function as the fifth of E, the third of G, the leading tone to C, etc. At times it will have a tempered relationship, at times a nontempered one, to the surrounding notes. In each instance the written note will be B, but the physical tone will—or, rather, should—vary, often shifting quickly as the harmonies modulate within a passage. I am unaware of anybody with both the sensitive ear and lightning-quick ear-finger coordination of Heifetz in this regard.

As for technical fireworks, he is a wizard. Possibly the most precarious of these displays is the rapid up- and, even more so, down-bow staccato.

Try it: Take a bow—any stick will do. Place the tip on the violin string—your forearm will do—as you hold the other end. In the Auer school you would make a tremolo, that is, move your wrist quickly and loosely up and down. As you perform this motion, steadily move your arm up at the exact speed that the motion of your wrist will make the bow go only up on your forearm. At the same time, move the fingers of your left hand in exact coordination with that wrist-arm motion. When you get to the bottom of the stick, continue the technique moving your arm in the opposite direction, or down-bow. (Ringling Brothers thinks *it* has acrobats?) Now imagine making music while all that is going on! End of violin lesson.

It's not that other superb violinists cannot be as immaculate as Heifetz—or even more so, as that week in 1955 made clear to me—but they generally sound as if they are trying, constantly shifting gears according to the difficulty of the passage.

And that's what I think sets Jascha Heifetz apart: *Heifetz always sounds as if he is cruising.* He seems to be able to do so much more than he needs to that one is unaware of any concern with producing the music, only with getting it across. One is reminded of Carl Flesch's comment that a violinist needs 200 per cent preparation, because at a concert one's nerves and the concert's vicissitudes will cancel 100 per cent. (In the booklet accompanying the current RCA release, "The Heifetz Collection," reviewed elsewhere in this issue, Joseph Wechsberg quotes Heifetz as saying more or less the same thing. But Heifetz, characteristically, is less hyperbolic and more particular: He uses the figure "130 per cent" preparation.)

He was born in February 1901 in Vilna, "the Jerusalem of Lithuania," then as now a part of Russia. Heifetz' father gave him his first violin lessons at three, and at seven Jascha made his debut. By ten he was already a *Wunderkind*, giving concerts in St. Petersburg as a student of Leopold Auer (for whom Tchaikovsky wrote his concerto), himself a disciple of Joseph Joachim (for whom Brahms wrote his, as well as the Double Concerto).

In his youth he was called "the poet of the violin." Later, a reaction set in, perhaps because something negative is generally looked for when superiority is so evident, perhaps because the rubatos and portamentos became less pronounced, and a "cold, unemotional performer" bogey somehow became attached to his reputation.

How valid is that?

About five years ago a psychologist submitted to me the results of an experiment in which a group of listeners had been exposed to recordings made by various violinists. The performers were identified, and the listeners were asked to give their "emotional" reaction to the playing. Heifetz was almost invariably labeled "brilliant," "cold," "unemotional," "dry." Next, the experiment was repeated, but with the performers unidentified. This time, the violinist who turned out to produce the most visceral emotional impact was Heifetz.

Perhaps it's that face. ●

With the American Army as a touring artist during World War II.

Heifetz smiles! Here, with his second wife, Frances, in the early '50s.

In tune with the times.

For years, Sherwood's Model S7100A stereo receiver has been considered the most popular unit in its class. For good reason.

And now the S7100A's successor—our new S7110—seems destined to carry on the tradition. For equally compelling reasons.

Among them:

Minimum RMS power output @ 0.9% total harmonic distortion (both channels driven): 17 watts per channel @ 8 ohms, 40-20,000 Hz.

Direct-coupled amplifier.

Hermetically-sealed micro-circuits, FET circuitry.

2.0 μV FM Sensitivity [IHF].

Solid-State Ceramic FM IF filters.

And, like all Sherwood products, the S7110 has been designed for maximum enjoyment with minimal potential for malfunction. Because, in addition to utilizing only the finest of proved componentry, our engineering effort has always been directed toward the goal of design simplicity.

Careful design, the highest quality components and workmanship: they're not credentials you commonly hear these days. Particularly in a receiver that lists for under $240.

But just listen to the difference they make.

CIRCLE 35 ON READER-SERVICE CARD

HF875

SHERWOOD

The word is getting around.

Sherwood Electronic Laboratories
4300 N. California Avenue
Chicago, Illinois 60618

Please send me your latest catalog of Sherwood equipment. I enclose 25¢ for handling and shipping.

Name

Address

City/State/Zip

The New Releases

by Jack Diether

RCA's twenty-four-disc retrospective of the master violinist also surveys the aesthetic and technological history of the phonograph.

Four Decades with Heifetz

THESE SIX chronologically sequenced four-disc sets make a doubly fascinating collection, for they not only recount, in sound, the saga of Jascha Heifetz from the age of sixteen to fifty-four. They also trace a part of the very evolution of concert styles in violin playing and repertoire, for Heifetz keenly reflected those changes, as well as initiating them on numerous occasions. The very pronounced rubato and portamento to be heard in much of Vol. 1, for example, are scarcely to be heard to a like degree in Vol. 6, which documents a period more than thirty years later. And since Heifetz was already a master craftsman and virtuoso even before he reached sixteen, the evolving styles are presented in their most convincing and eloquent aspects virtually throughout. No other great violinist has been so consistently attended by record producers for such a long time; so it follows that no similar chronicle of the violin in our time can or will be forthcoming. This needs to be stressed, despite the fact that the title "The Heifetz Collection" would more accurately be "A Heifetz Collection," as we shall see.

The thirty-two-page illustrated brochure that accompanies each of the volumes is a handsome one. Included are a short biography of Heifetz (who reached his seventy-fourth birthday last February 2), an appreciation by Joseph Wechsberg, a general account of the six albums in turn by Irving Kolodin, and a discography. There are, however, some attendant shortcomings. Since the same brochure is repeated six times, there is no room to discuss in detail the nature and historic background of the individual recordings, as there would be if each album contained a booklet devoted to that period and those recordings alone.

The real crux of this single utilitarian brochure is the section entitled "A Heifetz Discography—All of His Authorized Published Recordings." This is exceedingly valuable in its own right, as it does list, with exact recording dates and matrix numbers, all his recordings issued by other companies to the present time, in addition to RCA Victor. Under a column headed "LP availability," we are told whether a given recording is included in such and such a volume of the present collection or is to be found elsewhere—on RCA or whichever label. A pair of asterisks also informs us that the item is "not currently listed."

In this useful discography we can see at a glance, for instance, that Heifetz made three recordings of Ravel's *Tzigane*: on February 6, 1934, with pianist Arpád Sándor (included here in Vol. 2); in 1953 with the Los Angeles Philharmonic under Alfred Wallenstein (in Vol. 6); and in 1972 with pianist Brooks Smith, in a recording of a live performance never released. We can also quickly see what works are not in the present collection at all.

It is therefore an index to the collection, plus—an index compiled alphabetically by composer. It is not a table of contents for the albums, listed successively by record sides. Indeed, such a table of contents is to be found not in the brochure, but only on the back cover of each set, thus entailing no little inconvenience for those who would like to have all the essential information in one source. (The close printing on the back cover of Vol. 5—white on bright turquoise—is particularly hard on the eyes.)

The quality of sound procured by the reissuing producer, John Pfeiffer, varies widely from one piece to the next, and it should not be assumed that it tends to get progressively better with each successive album. In fact Heifetz' violin itself often sounds better in the acoustical transfers in Vol. 1 than in some of the electrical ones between the two world wars, where the original recording was often wiry and harsh. In the acoustical period, the accompanying piano or special orchestra almost invariably has that dumpy, bloodless, distorted quality that most of us have at one time or another managed to live with for the sake of a great performance, whereas the solo-violin sound is relatively warm and vibrant.

At least there are no omissions in Vol. 1, if the title "The Complete Acoustic Recordings (1917-24)" is accurate, so this volume will probably be of greater interest to the pure historian than most of the others. In those days, to be sure, classical as well as popular recordings were issued on single discs, not in albums, and all were single-sided. So all the selections here are under five minutes in length, except Sarasate's *Zigeunerweisen* with piano accompaniment by Samuel Chotzinoff (duration 8:30), a pioneer effort originally issued on two records. (Heifetz' second record-

ing of this work, with orchestra, is in Vol. 4.)

There are no fewer than fifty-three selections in the first volume. Six are recorded with a pickup "acoustical orchestra" under Josef Pasternack's direction, comprising music by Achron, Goldmark, Lalo, and Tchaikovsky. Twenty selections are accompanied at the keyboard by Chotzinoff, nineteen by André Benoist, and eight by Isidor Achron. Virtuoso display pieces are of course predominant in these early recordings, with heavy doses of Moszkowski, Godowsky, and Wieniawski, and a plethora of arrangements. When the great composers turn up, the music is mostly not from their violin literature—certainly not from their sonatas. Beethoven is represented by a transcription of the "Turkish March" and "Chorus of Dervishes" from *The Ruins of Athens*, Mozart by the obligatory minuet from Divertimento No. 17 and the rondo from the *Haffner* Serenade, Haydn by the Vivace from the *Lark* Quartet, and Schubert by *Ave Maria*.

Concerto movements with orchestra are present, though inevitably reduced to the required length by cuts. They include the Andante movements from Goldmark's Concerto in A minor and Lalo's *Symphonie espagnole*, as well as the Canzonetta from the Tchaikovsky concerto. In one case, however—the Vivace from Mendelssohn's concerto, played with piano accompaniment—the entire movement is negotiated, simply by speeding up to *vivacissimo*. Even at this breakneck speed not a single note is missed or muffed (though some of the highest short notes are considerably closer to inaudibility than their neighbors), and the second subject still provides some contrasting ritards.

Among the other Tchaikovsky excerpts are such delightful curiosities as the Valse from the String Serenade, with Heifetz playing a florid new counterpoint over the familiar waltz tune. A small but poignant surprise is the inclusion of an Elgar morceau, *La Capricieuse*, as one of Heifetz' earliest (1917) recordings, Benoist accompanying.

The second volume again contains *all* the acknowledged recordings of the era in question (1925–34). Actually there are two widely separated periods represented here—separated by the Great Depression. The first disc transfers a series of fifteen selections recorded in 1925–28 with Isidor Achron as the accompanist. This haul, which includes Heifetz' very first Bach recording (Minuets I and II from the unaccompanied Partita No. 3), is enlivened by a second recording of Sarasate's *Zapateado* and a first of Falla's *Jota*. Kolodin attributes to "a single session on December 31, 1926," nine selections that the discography attributes to three different dates in 1925 and 1926. Of six recordings made on May 8, 1928, one is now released for the first time: the Romanza from Grieg's Sonata in C minor.

The three remaining discs all date from February and March of 1934. They represent Heifetz at the height of his artistry, with piano accompaniments by Arpád Sándor and orchestral accompaniments by John Barbirolli and the London Philharmonic. From this batch, another selection previously unreleased is a Sarabande transcribed from Bach's *English* Suite No. 3. After the fashion of the time, three Paganini caprices, including the famous one in A minor, were tricked out with unauthorized piano accompaniments. A transcription made by Heifetz himself at this time launched the fabulous recital career of Rimsky-Korsakov's *Flight of the Bumblebee*. And among the contemporary pieces recorded by Heifetz in this period were works by Castelnuovo-Tedesco, Dohnányi, Korngold, and Milhaud, along with a second version of Elgar's *La Capricieuse*.

But by then the Victor catalogue included integral albums with as many as fifteen records, so in this winter of early 1934 Heifetz made a small start in extended works, recording a sonata and two concertos. The former could scarcely have been more unhackneyed and unexpected, for it was Richard Strauss's Sonata in E flat, Op. 18. The latter were the Concerto in A (*Turkish*) by Mozart and the Concerto in A minor by Glazunov, both recordings superior in artistic achievement to Heifetz' later ones with Sir Malcolm Sargent and Walter Hendl respectively. They are all to be heard on the last two discs of Vol. 2.

Some of the best Heifetz recordings of the next period (1935–37) have been pre-empted by Seraphim, including the unaccompanied Bach Partita No. 2 containing the great Chaconne, Franck's Sonata in A with Artur Rubinstein at the piano, Sibelius' concerto with Beecham and the LPO, and Tchaikovsky's concerto with Barbirolli and the LPO—all faithfully noted in RCA's discography. More inexplicable is the continued nonappearance on LP of two Mozart and two Beethoven sonatas with Emanuel Bay at the keyboard.

What does appear in Vol. 3 is Bach's unaccompanied Sonatas in C major and G minor (recorded in 1935 at the same sessions as the Partita and not previously issued in the U.S.), sonatas by Brahms, Grieg, and Fauré accompanied by Bay, plus shorter pieces. A work never before released from RCA's vaults is Cyril Scott's limpid *Tallahassee Suite*, whose movements are entitled (in Heifetz' revised order) "*Danse nègre*," "*Bygone Memories*," and "*After Sundown*."

The period 1937–41 was, among other things, that of Heifetz' first phonographic collaborations with some of the great American orchestras and their conductors. With Koussevitzky and the BSO he recorded the Brahms Concerto in D (1939) and the Prokofiev No. 2 (1937). With cellist Emanuel Feuermann and the Philadelphia Orchestra under Ormandy he made the Brahms double concerto (1939). With Toscanini and the NBC Symphony he inscribed the Beethoven concerto (1940). In 1939 he also commissioned a new violin concerto from William Walton, and two years later he made the first of its many recordings, with Eugene Goossens and the Cincinnati Symphony.

All of these waxings are reissued in Vol. 4— in the case of the Cincinnati/Walton, for the first time on LP. What does not appear in particularly strong evidence is the additional fact that in 1941, just before the U.S. was submerged in World War II, Heifetz began to make chamber music recordings in great profusion. This new outpouring is represented in the "Heifetz Collection" only by the beautiful Chausson Concerto for Violin, Piano, and String Quartet (with Jesús María Sanromá and the Musical Art Quartet). Of the others, in which he collaborated with Artur Rubinstein, William Primrose, and Emanuel Feuer-

mann, only a few remain in print. The repertory includes such items as Beethoven's *Archduke* Trio, Brahms's Op. 8 Trio, and Schubert's B flat Trio (all available on LM 7025), Dohnányi's Serenade for String Trio (available on LVT 1017), Handel's Passacaglia transcribed for string trio by Halvorsen, Mozart's Duo in B flat for violin and viola, and his Divertimento in E flat. (Too bad there never was such a thing as the Heifetz String Quartet!)

His postwar recordings are occasionally marred by a hurried or facile quality that creeps into what ought to be the most soul-searching moments of the great works. In these cases, it is as if the technique were still intact but the spirit were a trifle atrophied. This seems to be augured, in a way, by the unpleasantly "streamlined" runthrough of the Andante in the prewar Brahms double concerto cited above.

The immediate postwar period witnesses first a series of "re-recordings of favorite short pieces or new additions to that list, all benefiting from the improved techniques resulting from World War II electronic research," in the words of Kolodin. Or in other words, back to the beginning aesthetically, but with a "new sound." The first half of Vol. 5 contains as many as thirty-two items for violin and piano, with a heavy reliance on transcriptions. Emanuel Bay is again the accompanist. The only piece lasting more than five minutes is the Bach Double Concerto in D minor, one of the pioneering "overdubbed" recordings: Heifetz was added to a synthetic Heifetz (on a film soundtrack) so that he came out playing both violin solos at once. Appropriately enough, film composer Franz Waxman was the conductor in that experiment.

The second half of the album, by contrast, consists of just three works for violin and orchestra. With William Steinberg and the RCA Symphony, Heifetz does Bruch's *Scottish Fantasia*. With Malcolm Sargent and the LSO, he performs Vieuxtemps' Concerto in A minor and Elgar's in B minor. The latter, his only recording of the work—made on June 6, 1949—is a truly great performance of it and one whose recording still stands up well.

On the LM series from the same period are three Beethoven sonatas and a Mozart one; on LVT is Louis Gruenberg's concerto with Monteux and the San Francisco Symphony (1945). On Seraphim we have Mendelssohn's Concerto in E minor and Mozart's Concerto in D, both with Beecham and the RPO. And from about 1945 are three deleted Decca LPs with Milton Kaye and Emanuel Bay at the keyboards, containing much Gershwin-Heifetz and numerous short works.

The chronicle concludes with the period 1950–55, from which Vol. 6 turns up thirteen recordings—five with orchestra and eight with piano. The respective accompanists for the two Ernest Bloch sonatas are Brooks Smith and Emanuel Bay, who also performs a Schubert sonatina, Wieniawski's *Polonaise brillante*, and a previously unissued Handel sonata. Two more piano virtuosos of high caliber are encountered in the persons of Benno Moiseiwitsch (Beethoven's Kreutzer Sonata) and William Kapell (Brahms's Sonata in D Minor). William Steinberg conducts Beethoven's two Romances. Sir Malcolm Sargent and the LSO participate in Bruch's Concerto in G minor. Walter Susskind and the Philharmonia Orchestra accompany the Tchaikovsky concerto, a performance that must take a humble second place to the aforementioned Barbirolli/LPO on Seraphim, despite the more advanced recording provided in 1950.

LM/LVT transfers belonging to this period but not to the "Collection" include the 1952 complete unaccompanied partitas and sonatas of Bach, six more Beethoven sonatas with piano, a Sinding suite and the Korngold concerto supported by Wallenstein and the Los Angeles Philharmonic, Lalo's *Symphonie espagnole*, a Spohr concerto, a Respighi sonata, Vitali's *Chaconne* with organist Richard Ellsasser, and piano trios of Mendelssohn, Ravel, and Tchaikovsky with Artur Rubinstein and Gregor Piatigorsky.

After this come the entire LP and stereo outputs of two decades at RCA, not forgetting the ten shorter items stated in the discography to have been "recorded live" on October 23, 1972, and "to be released." Of the latter, though, only three are first recordings by Heifetz, as distinct from second or third recordings, so we needn't expect anything very new from this artist who has already given us such an unparalleled bounty.

H **THE HEIFETZ COLLECTION, 1917–55.** Jascha Heifetz, violin; various other performers. [John Pfeiffer, reissue prod.] RCA RED SEAL ARM 4-0942/7, $27.98 each four-disc set (mono, manual sequence).

Vol. 1: The Complete Acoustic Recordings (1917–24). Works by Achron, D'Ambrosio, Bazzini, Beethoven, L. Boulanger, Brahms, Chopin, Drigo, Dvořák, Elgar, Glazunov, Godowsky, Goldmark, Granados, Haydn, Juon, Kreisler, Lalo, Mendelssohn, Moszkowski, Mozart, Paganini, Saint-Saëns, Sarasate, Schubert, Schumann, Scott, Tchaikovsky, and Wieniawski.

Vol. 2: The First Electrical Recordings (1925–34). **GLAZUNOV**: Concerto in A minor, Op. 82 (London Philharmonic Orchestra, John Barbirolli, cond.). **MOZART**: Concerto No. 5, in A, K. 219 (LPO, Barbirolli). **RAVEL**: Tzigane (Arpád Sándor, piano). R. **STRAUSS**: Sonata in E flat, Op. 18 (Sándor). **VIVALDI**: Sonata in A, Op. 2, No. 2 (arr. Busch; Sándor). Plus short works by Achron, Albéniz, Bach, Castelnuovo-Tedesco, Clérambault, F. Couperin, Debussy, Dohnányi, Drigo, Elgar, Falla, Glazunov, Godowsky, Grieg, Hummel, Korngold, Mendelssohn, Milhaud, Moszkowski, Paganini, Ponce, Rimsky-Korsakov, Sarasate, Schubert, R. Strauss, Wieniawski.

Vol. 3: Early Recordings of Concertos, Sonatas, and Encores (1935–37). **BACH**: Sonatas for Solo Violin: No. 1, in G minor, S. 1001; No. 3, in C, S. 1005. **BRAHMS**: Sonata No. 2, in A, Op. 100 (Emanuel Bay, piano). **FAURÉ**: Sonata in A, Op. 13 (Bay). **GRIEG**: Sonata No. 2, in G minor, Op. 13 (Bay). **SAINT-SAËNS**: Introduction and Rondo capriccioso, Op. 28 (London Philharmonic Orchestra, John Barbirolli, cond.). **VIEUXTEMPS**: Concerto No. 4, in D minor, Op. 31 (LPO, Barbirolli). **WIENIAWSKI**: Concerto No. 2, in D minor, Op. 22 (LPO, Barbirolli); Polonaise brillante, in D, Op. 4 (Bay). Plus short works by Bazzini, Dinicu, Falla, Poulenc, Scott, and Szymanowski.

Vol. 4: Great Concertos—Great Conductors (1937–41). **BEETHOVEN**: Concerto in D, Op. 61 (NBC Symphony Orchestra, Arturo Toscanini, cond.). **BRAHMS**: Concertos: for Violin, in D, Op. 77 (Boston Symphony Orchestra, Serge Koussevitzky, cond.); for Violin and Cello, in A minor, Op. 102 (Emanuel Feuermann, cello; Philadelphia Orchestra, Eugene Ormandy, cond.). **CHAUSSON**: Concerto for Violin, Piano, and String Quartet, in D, Op. 21 (Jesús María Sanromá, piano; Musical Art Quartet). **PROKOFIEV**: Concerto No. 2, in G minor, Op. 63 (BSO, Koussevitzky). **SAINT-SAËNS**: Havanaise, Op. 83 (London Symphony Orchestra, John Barbirolli, cond.). **SARASATE**: Zigeunerweisen, Op. 20, No. 1 (LSO, Barbirolli). **WALTON**: Concerto in B minor (Cincinnati Symphony Orchestra, Eugene Goossens, cond.).

Vol. 5: The End of an Era (1946–49). **BACH**: Concerto for Two Violins, in D minor, S. 1043 (RCA Chamber Orchestra, Franz Waxman, cond.). **BRUCH**: Scottish Fantasia, Op. 46 (RCA Symphony Orchestra, William Steinberg, cond.). **ELGAR**: Concerto in B minor, Op. 61 (London Symphony Orchestra, Malcolm Sargent, cond.). **VIEUXTEMPS**: Concerto No. 5, in A minor, Op. 37 (LSO, Sargent). Plus short works by Arensky, Bach, Bax, Beethoven, Castelnuovo-Tedesco, Chopin, Debussy, Falla, Halffter, Korngold, Medtner, Mendelssohn, Milhaud, Mozart, Nin, Poldowski, Prokofiev, Rachmaninoff, Ravel, Rimsky-Korsakov, Sarasate, Schubert, Tansman.

Vol. 6: The New Era (1950–55). **BEETHOVEN**: Romances: No. 1, in G, Op. 40; No. 2, in F, Op. 50 (RCA Symphony Orchestra, William Steinberg, cond.). Sonata No. 9, in A, Op. 47 (*Kreutzer*; Benno Moiseiwitsch, piano). **BLOCH**: Sonatas: No. 1 (Emanuel Bay, piano); No. 2 (*Poème mystique*; Brooks Smith, piano). **BRAHMS**: Sonata No. 3, in D minor, Op. 108 (William Kapell, piano). **BRUCH**: Concerto No. 1, in G minor, Op. 26 (London Symphony Orchestra, Malcolm Sargent, cond.). **HANDEL**: Sonata in D, Op. 1, No. 13 (Bay). **RAVEL**: Tzigane (Los Angeles Philharmonic Orchestra, Alfred Wallenstein, cond.). **SAINT-SAËNS**: Sonata in D minor, Op. 75 (Bay). **SCHUBERT**: Sonatina No. 3, in G minor, D. 408 (Bay). **TCHAIKOVSKY**: Concerto in D, Op. 35 (Philharmonia Orchestra, Walter Susskind, cond.). **WIENIAWSKI**: Polonaise brillante, in D, Op. 4 (Bay).

by Peter G. Davis

La Navarraise: Massenet's *Verismo* Tour

Lucia Popp headlines Columbia's "marvelous" premiere recording, under the taut, rhythmically alert direction of Antonio de Almeida.

IT HAPPENS every now and then: Record companies will independently seize upon a bright a&r idea, and suddenly we are faced with two simultaneous new versions of the same opera.

One expects this sort of duplication occasionally with *La Bohème* or *La Traviata*—but Massenet's *La Navarraise*? Competing editions of such a rare item would have been inconceivable a decade ago, but evidently the demand for out-of-the-way fare has increased to the point where these things are possible. At any rate, Columbia's *Navarraise* is currently at hand, with RCA's rival performance due for release this fall. Considering Richard Bonynge's enthusiasm for reviving Massenet's opera on disc (*Thérèse* last year and *Esclarmonde* coming up), one might suspect the likelihood of yet a third version from London. But no: Bonynge's admiration for the composer stops short at *Navarraise*, which he considers "too brutal."

Well, the opera is brutal in many respects, and such was Massenet's intention. Written in 1894 for the fiery French diva Emma Calvé, *Navarraise* represents the composer's bow to the vogue for *verismo* opera with a short, direct, melodramatic slice of life as exemplified by Mascagni's *Cavalleria rusticana* (1890) and Leoncavallo's *Pagliacci* (1892). Contemporary critics were quick to see the influences and immediately dubbed this violent work based on an incident taken from the Spanish Carlist wars as *Cavalleria española* (or, to make a bad pun worse, *Calvélleria española*). Like its models, *La Navarraise* was a tremendous success at its premiere in London. The opera's disappearance from the repertoire for so long is probably due more to the eclipse of French opera in general than to the merits of the piece: Despite its dearth of excerptable set numbers and its brevity (about forty minutes in all), Massenet's score is brilliantly crafted and a highly effective tour de force.

The plot is a simple one. Anita, a young girl from Navarre, comes to the field of battle in search of Araquil, a sergeant in the forces retreating from the Carlist armies. Araquil's father, Remigio, refuses to permit the lovers' marriage unless Anita can produce a dowry of 2,000 douros. When the troop commander Garrido offers just such a sum to anyone who will assassinate Carlist leader Zuccaraga, Anita decides to do the bloody deed herself. Returning to claim her reward, she finds Araquil mortally wounded—misunderstanding her nocturnal visit to the enemy camp, he had jealously followed her, only to be cut down by a sniper's bullet. He curses her, dies, and Anita goes mad.

The interesting point about the music is not its atypical harsh "brutality," but how cleverly the composer has adapted the swift-moving veristic style to suit his own musical requirements. Massenet's operas, in fact, cover a far greater dramatic and expressive range than they are generally given credit for, and while a beautiful woman, like Anita, Manon, Thaïs, Esclarmonde, or the rest, may well be the pivotal figure in almost all of them the variety of subject matter he treated during his long and fruitful career is quite astonishing. In *Navarraise* all the salient features of Massenet's personality are present, but they are tailored to fit the exigencies of the libretto and distilled into a score that never wastes a note. The washes of sensuous melody, the keen sense of atmosphere, the fastidious instrumental scoring, the precisely gauged musical strokes to point up dramatic effect—each gesture reveals the composer's distinctive touch.

After a brief fortissimo, diamond-hard statement of the opera's principal motive describing the impulsive Anita, we are immediately plunged into the milieu of battle: Drum rolls and trumpet calls from off-stage are answered by the orchestra as Garrido sums up the threatening military situation. Anita's

de Force

Recording *La Navarraise*: Vicente Sardinero, Lucia Popp, Alain Vanzo, CBS's Michael Gore, and Gérard Souzay.

Lucia Popp

Alain Vanzo

Gérard Souzay

Antonio de Almeida

feverish exchange with the commander, her desperate love duet with Araquil, the pact with Garrido to murder Zuccaraga, Araquil's dreamy love song, Bustamente's Spanish specialty number with his fellow soldiers, the delicate intermezzo, and the melodramatic finale with its tolling bells punctuated by Anita's hysterical laughter—it all flies by like lightning and never makes a false step. What one ultimately admires most about the score is its extraordinary skill in packing so much musical activity into an amazingly brief time span and, paradoxically, how Massenet can delineate a sequence of violent events with such technical sophistication. *La Navarraise* is scarcely a work of great musical depth, but few *verismo* operas of this period can match it in terms of refined craftsmanship.

Columbia's recording is a marvelous one, and surprisingly so considering the unusual choice of Lucia Popp for Anita. The idea of a soprano hitherto known for such coloratura/soubrette roles as Sophie, Queen of the Night, and Despina tackling this passionate French cousin to Santuzza might at first seem positively perverse. When one considers that the part was created by Calvé, however, the decision is not as strange as it looks. Calvé's soprano was a high one, rich in texture, brightly resonant, and capable of considerable dramatic power—a description that applies equally to Popp's voice on this disc, except that I would say that Popp has the more intrinsically appealing timbre and lacks the hooty quality that occasionally steals into Calvé's singing. What is missing in Popp's work is an effective chest register at those low points in the tessitura where a more powerfully supported mezzo sound would be desirable, but otherwise her beauty of tone and intensity of declamation are all one could ask for. Someone at Columbia clearly understands voices, and with luck Popp will figure prominently in the label's future operatic plans—she would, on the basis of this performance, make an ideal Louise.

Alain Vanzo is a capable Araquil, if not the most graceful imaginable, while Vicente Sardinero's vibrant baritone is perfect for Garrido and Michel Sénéchal provides a delightful vignette as Ramon, the soldier who plants the seeds of jealousy in Araquil's mind. Gérard Souzay brings his unique understanding of idiomatic French vocal style to Remigio, and his voice sounds amazingly rejuvenated and refreshed. Antonio de Almeida conducts an alert and rhythmically taut performance that never goes slack—Columbia should utilize his services in upcoming operatic projects too—while the sound is atmospheric and full of colorful theatrical detail.

RCA's *Navarraise* will feature Marilyn Horne, Placido Domingo, and Sherrill Milnes—a potent commercial combination to be sure, but one that has a high standard to meet.

MASSENET: La Navarraise.

Anita	Lucia Popp (s)	Ramon	Michel Sénéchal (t)
Araquil	Alain Vanzo (t)	Garrido	Vicente Sardinero (b)
Remigio	Gérard Souzay (b)	Bustamente	Claude Meloni (b)

Ambroslan Opera Chorus; London Symphony Orchestra, Antonio de Almeida, cond. [Paul Myers, prod.] COLUMBIA M 33506, $6.98. Quadriphonic: MQ 33506 (SQ—encoded disc), $7.98.

Has Mengelberg's Time Come?

Philips' reissue of his St. Matthew Passion *prompts a re-examination of the controversial conductor's art.*

by Abram Chipman

WILLEM MENGELBERG was a musician whose technical command of the orchestra and ability to mold a great ensemble in his image were on the order of a Toscanini, Szell, or Koussevitzky. His poetic vision and re-creative genius were comparable in degree to those of a Beecham, Casals, Walter, or Furtwängler. Why, then, is he so rarely considered nowadays among the very greatest conductors in recording history? Almost none of his many recordings survive in Schwann, and few more abroad. I have an edition of the Peters musical calendar that omits him from its copious birthday listings!

In *The Great Conductors*, Harold Schonberg suggests that the Dutch maestro had the "misfortune to die in an era that looked down on his two greatest assets, virtuosity and romanticism." Indeed Mengelberg was the last major link, and the only one with a substantial and listenable discography, in the interpretive chain exemplified by Wagner, Von Bülow, Nikisch, and Mahler—a tradition in which strict adherence to the printed page yielded to rhythmic freedom, expressive intonation, and tempo variations to shape dramatic and lyrical lines to the ultimate expressive end.

Born in 1871, Mengelberg trained in Cologne and Lucerne before returning to Holland in 1895 to take over the then seven-year-old Concertgebouw Orchestra. He remained at the Concertgebouw helm for half a century (though at various times he maintained concurrent appointments in Frankfurt, New York, and London), and the orchestra became his personal instrument; he coaxed from it a remarkable range of sounds from supple to blazingly bold, all controlled by a prodigious intellectual and technical discipline. Every interpretive "quirk" had its organizational place in the over-all scheme. Accelerandos, ritards, pauses, and the like were always devices to accentuate an expressive or transitional point in the musical structure and never—as they often seem in the work of his most noted colleagues in "eccentricity," Furtwängler and Stokowski—accidental by-products of changes in volume or density.

Moreover, Mengelberg was a legendary martinet at rehearsals. As a result, even his most romanticized ideas were delivered with astonishing tautness and precision. He appeared—again in contrast to Furtwängler and Stokowski—to insist upon unison bowing and energetic attacks, without precluding lush string tone. Woodwinds sound immaculately refined and limpid; the horns are full and noble without thickness; trumpets are piercing without nasality; and trombones and tubas snarl majestically. Mengelberg created in the Concertgebouw one of the world's supreme orchestral glories (for me the greatest of all), and that legacy has survived to our time, despite personnel turnover and such temperamentally different successors as Van Beinum and Haitink.

Perhaps because Mengelberg stopped recording a decade or so earlier than Furtwängler, a whole era of collectors have damned him as anachronistic or idiosyncratic while allowing themselves to be mesmerized by the German's improvisatory freedom. But there are other factors contributing to Mengelberg's current disrepute.

In his old age, he inclined to the path of least resistance politically; he expressed sympathy and support for the Nazi occupation of the Netherlands. After the war, he was tried as a collaborator and sent into exile in Switzerland, where he died in 1951 after six musically barren years. Ironically his undoing may have been that he was born and lived in a country less cowardly, barbaric, and cynical than others that spawned Hitler sympathizers whose careers resumed in full glory after the war. His "war crimes" seem to have been no worse than those of many another artist who avoided or quickly overcame disgrace; in fact, as with Furtwängler there is reason to believe that Mengelberg attempted to aid Jewish musicians in the orchestra. But the Dutch were so intent on exorcising every last vestige of nonresistance to the Occupation (surely an admirable sentiment) that no such testimony was introduced at his trial.

Mengelberg's reputation also suffered from the well-publicized rivalry with Toscanini, with whom he shared the New York Philharmonic podium in the Twenties. When the public and players decided they preferred the Italian's tantrums to the Dutchman's lectures, the former's stark objectivity to the latter's

romantic indulgence, Mengelberg threw in the towel and went home to Amsterdam—and nobody loves a loser.

I hope the time is ripe for a Mengelberg revival.* The current fascination with "authentic" performance practices has yet to extend to the late nineteenth century; sooner or later people will want to hear how the blood-and-thunder symphonic staples of the Romantic era sounded in the hands of the virtuoso conductors trained in that style. After his Concertgebouw *Les Preludes* (now on DaCapo C 047 01297), with its heart-stopping ritards, weeping violins, stabbing brasses, and ominous hesitations, other readings sound hopelessly antiseptic, dull, and, yes, stylistically unauthentic.

Such composers as Strauss, Mahler, Bartók, and Kodály were fans of Mengelberg and the Concertgebouw. His fervent Telefunken recordings of *Ein Heldenleben* (which was dedicated to the Concertgebouw) and *Don Juan* fully explain Strauss's addiction to the orchestra. Mengelberg's only complete Mahler symphony recording, the concert performance of the Fourth now on Turnabout TV 4425, has a vivid character unlike any other version. It has been condemned as wayward and exaggerated, and yet this intense, voluptuous, and wryly parodistic treatment of the music seems to me amply authenticated by the composer's piano roll of the finale and his markings for the first movement's opening in Mengelberg's score.

Philips' new reissue of one of Mengelberg's most famous recordings, the 1939 live *St. Matthew* Passion, suggests an attempt to see whether there might now be a market for his work. (British RCA has already announced its intention to reissue his RCA recordings.) I wouldn't suggest for a moment that this performance is a substitute for the scholarly "authenticity" of Harnoncourt (Telefunken SAWT 9572/5)—or even for the less stark and rigorous versions of Münchinger (London OSA 1431), Gönnenwein (Angel SD 3735), and Wöldlike (Vanguard Everyman SRV 269/72 SD, a "best buy"). Yet this set has a vital function as a second or even third version. Mengelberg's annual Palm Sunday *St. Matthew* (of which this one preserved was among the last) was one of the highlights of Amsterdam's musical life, and it merits an open-minded hearing by all who love this great music drama.

To begin with the obvious objections: The performance is heavily cut, especially in Part II. The deletions are not even balanced, for nearly all the bass arias are missing (a shame with a singer of Hermann Schey's caliber on hand). Rubato abounds, and I fondly recall a college music teacher and choral conductor of mine collapsing in laughter when I played him the alto aria "*Buss' und Reu.*" (He correctly predicted, "Now he'll take the middle part like a *Ländler.*") For some tastes, the vocal pyrotechnics are excessive, but Karl Erb *was* a spectacular Evangelist. There is also that anomalous continuo instrument known as a "piano-harpsichord." (The hammers were apparently covered with copper to give a twangy sound.) And the dynamic swells and violin glissandos (e.g., the obbligato in "*Erbarme dich*") are anything but "churchly."

Despite these stylistic anachronisms, there is a profound sense of commitment. Mengelberg communicates in every measure the sense of a piece of living theater rather than a ritualistic ceremony: urgent, anguished, consoling, terrifying, and ultimately spiritual in the fullest sense. The two choirs are remarkable in their range, beauty, and purity—as well as their involvement with the meaning of the words and their astonishing coordination with the orchestra. The recurrent chorales, too often an obligatory formula in other hands, are here excitingly contrasted in tempo, weight, dynamic scale, and manner of articulation.

The oboes' piercing staccato in "*Aus Liebe will mein Heiland sterben*" truly lets one feel the stabbing pain of the Savior's wounds, while Jo Vincent's soaring melisma in that same aria is a perfect plea for heavenly compassion. Where the Evangelist describes the veil of the temple rent and the graves shuddering, the brio of the strings' tremolandos is vividly pictorial. To sample the conductor's prodigious control over large dramatic lines, try the soprano/alto duet "*So ist mein Jesus nun gefangen.*" In addition to the incomparable elegance and eloquence of Vincent, Durigo, and the Amsterdam woodwinds, those choral interjections and the culminating fugue, "*Sind Donner und Blitzen,*" have never sounded so precise, so massive, and so enraged.

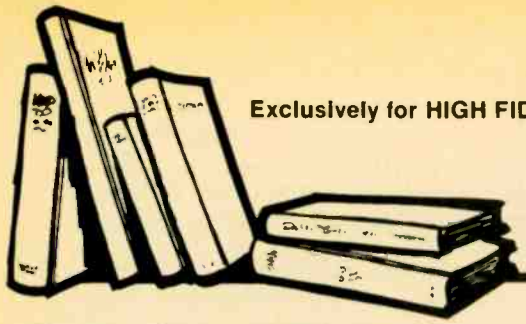
Despite the gorgeousness of the vocal and instrumental sound, the plasticity of the line, and the largeness of scale, I would not characterize anything in this performance as bloated or exhibitionistic or mannered. Those terms might, to varying extents, describe the versions of Karajan (DG), Klemperer (Angel), and Bernstein (Columbia). The closest parallel I can draw is the rapt inwardness and nobility, albeit in a somewhat different style, of the performances that Casals gave in 1963 (uncut, but in English—a potentially major addition to the catalogue).

Philips' sonics are remarkably satisfactory—clean, well-proportioned, even vivid. The Dutch Radio reportedly used a new technique, the Philips-Miller system, for recording entire performances without pause. (This may even be the only such recording ever issued commercially.) Surface hiss is virtually nil, and the dynamic range is truthfully represented. The current pressing is slightly brighter than the 1954 Columbia issue, and the rechanneling is innocuous.

If record buyers respond to this offering, it could open the way to a phonographic treasure trove that beggars description.

H R **BACH:** St. Matthew Passion, S. 244. Karl Erb, tenor (Evangelist); Willem Ravelli, bass (Jesus); Jo Vincent, soprano; Ilona Durigo, mezzo; Louis van Tulder, tenor; Hermann Schey, bass; Piet van Egmond, organ; Johannes den Hertog, harpsichord; Amsterdam Toonkunst Choir, "Zanglust" Boys' Choir; Concertgebouw Orchestra, Willem Mengelberg, cond. PHILIPS 6747 168, $23.94 (three discs, rechanneled, manual sequence) [recorded 1939; from COLUMBIA SL 179, 1954].

*The cause has been well served by the Willem Mengelberg Society (213 N. 70th St., Wauwatosa, Wis. 53213), formed in 1970 under the leadership of Ronald Klett. The Society's newsletter—thirteen issues so far—is an invaluable source of Mengelbergiana. A discography was published in the January 1972 issue of *Le Grand Baton*, the publication of the Sir Thomas Beecham Society (644 S. Irena Ave., Redondo Beach, Calif. 90277); another has been prepared by R. H. Hardie.



Exclusively for HIGH FIDELITY Readers

MUSIC LISTENER'S BOOK SERVICE

A simple way to order the books on music and the arts you've been wanting. HIGH FIDELITY has carefully selected those listed here from many publishers, and some are not available in most stores. Just circle the number (s) of the book (s) you've chosen, and send the coupon with your remittance. We'll do the rest.

PHILHARMONIC: A HISTORY OF NEW YORK'S ORCHESTRA. Howard Shanet.

A clear, readable account by this Columbia University musicologist of the growth and development of the Philharmonic, with penetrating evaluations of its great conductors—including Mengelberg, Toscanini, Bernstein. An invaluable reference volume, and good reading. **No. 561 . . . $20.00**

THE GLORY OF THE VIOLIN. Joseph Wechsberg. Illus.

Famed *New Yorker* author Wechsberg writes of his great love, the violin, and touches many bases. The great makers, the secrets of wood and varnish, the business of buying, selling (and cheating), the mysterious matter of tone, the noted virtuosos—all are dealt with in lively style. A fiddle fancier's delight.

No. 341 . . . $8.95

GLENN MILLER AND HIS ORCHESTRA. George T. Simon.

One of America's most informed jazz critics bases this book on interviews with friends and colleagues of Miller. What emerges is a good portrait of this complex musician, with his faults as well as his strengths revealed. "Not a man to have over to Sunday dinner," Miller was astute and sometimes merciless in building his big-band career. **No. 562 . . . $10.00**

MARTHA GRAHAM: A BIOGRAPHY. Don McDonagh.

This is the first full-length biography of a predominating figure in American dance, whose influence in her own field has often been compared to Picasso's and Stravinsky's in theirs. The author traces her life in reportorial style, bringing into the picture the not-so-peripheral people who influenced and supported her.

No. 452 . . . $10.95

THE CARMEN CHRONICLE: THE MAKING OF AN OPERA. Harvey E. Phillips.

Leonard Bernstein, James McCracken, Marilyn Horne were the all-star team that opened the Met with *Carmen* in 1972 and went on to record the performance for DG. The wear, tear, and exhilaration of these taping sessions are captured here with humor and a fine eye for detail. Many photographs. **No. 412 . . . $8.95**

FACING THE MUSIC: An Irreverent Close-up of the Real Concert World. Henri Temianka. Introduction by Yehudi Menuhin. Illus.

The American-based violinist and conductor, founder of the California Chamber Symphony, casts an experienced and sometimes caustic eye on famous colleagues in the music world. A lighthearted autobiography rich in anecdotes. **No. 361 . . . $6.95**

THE TENORS, Edited By Herbert H. Breslin.

The editor, a musical press agent operating out of New York, has assembled essays by five writers on tenors Pavarotti, Vickers, Tucker, Corelli, and Domingo. The exclusive focus on male singers is welcome, balancing as it does the customary attention given to prima donnas. **No. 581 . . . $8.95**

BRAHMS: A CRITICAL STUDY. Burnett James.

"Burnett James, moreover, has not written the usual dates-and-places biography, but rather a loosely biographical exegesis on Brahms's life and music . . . The book is highly discursive, for James likes to make analogies and to conjure up ideas: we range from the composer to such figures as Freud, Hemingway, Sibelius, and back."—Patrick Smith, HIGH FIDELITY/MUSICAL AMERICA

No. 333 . . . $10.00

JUST MAHALIA, BABY. Laurraine Goreau. Illustrated with photographs.

Journalist Laurraine Goreau pledged to her friend Mahalia Jackson that she would write "the real book" about the gospel great's life. The work traces Mahalia's rise from a New Orleans ghetto in the early 20th century to a person of unique stature and popularity. Simultaneously, it looks at jazz when it was still "jass," and examines the surprising sociological significances of the whole gospel movement.

No. 571 . . . $12.95

THE GREAT AMERICAN POPULAR SINGERS. Henry Pleasants

A provocative study by a well-known critic, who balances a musicologist's background with an understanding of the pop field. In illuminating discussions of twenty-two singers (Bessie Smith, Ethel Waters, Louis Armstrong, et al.) he draws parallels in style and technique between twentieth-century popular singing and the *bel canto* tradition. He also traces the effect of Afro-American influences.

No. 4122 . . . $9.95

THIS BUSINESS OF MUSIC. Revised & Enlarged Edition, Dec. '71. Sidney Shemel & M. William Krasilovsky. Edited by Paul Ackerman.

Anyone involved or just interested in the music-record-tape industry needs this unique and indispensable reference book. No other single volume contains comparable information, arranged for easy reference and readability, on the complex legal, practical, and procedural problems.

Eight new chapters and one-third more material in this new edition. 544 pages. 180 pages of appendices (Federal and International laws, statutes, contracts, applications, agreements, etc.). **No. 287 . . . $15.00**

REVERBERATIONS: INTERVIEWS WITH THE WORLD'S LEADING MUSICIANS. Robert Jacobson.

Jacobson, editor of *Opera News*, has written excellent interviews, most of which appeared in the Lincoln Center program booklet at the time these artists appeared there. The author has a portraitist's ability to create a feeling for personality and setting. **No. 582 . . . $8.95**

THE GERSHWINS. Robert Kimball and Alfred E. Simon.

A lavish and beautifully produced book honoring the seventy-fifth anniversary of George Gershwin's birthday, with an introduction by Richard Rodgers. Containing many photographs, the volume is a combination of scrapbook, journal, and lively biography.

No. 413 . . . $25.00

BIG BAND JAZZ. Albert McCarthy.

This book by an English jazz scholar and critic is directed at both the serious jazz buff and the casual fan. Its rare survey of various territory bands of the American 20s and 30s reveals with historical perspective just where some of the jazz greats got their start. McCarthy's is a different approach to jazz history, and rewarding. **No. 541 . . . $15.95**

THE NEW MET IN PROFILE. Stephen E. Rubin. Photos.

A stimulating critique of the Metropolitan Opera since Bing's departure, based on interviews with stars and management and on Rubin's own penetrating view of the trials and traumas facing the company today. Not always kind or cheerful reading, but unfailingly provocative. **No. 511 . . . $9.95**

SEASON WITH SOLTI. William Barry Furlong.

A sustained, close-in look at the Chicago Symphony, what makes it work, and who. A short history of the orchestra, plus numerous profiles of important players and a revealing view of conductor Georg Solti. Human and readable. **No. 512 . . . $12.50**

THE CHICAGO SYMPHONY ORCHESTRA. Photographs by Robert M. Lightfoot III, text by Thomas Willis.

An attractive coffee-table volume, with photographs enhanced by a short text by the *Chicago Tribune's* music critic. Interesting to any orchestra-watcher, but particularly so to Chicagoans to whom the Symphony has become a way of life. **No. 531 . . . $12.95**

HIGH FIDELITY'S TEST REPORTS.

The new 1975 edition packed with more than 200 test reports of currently available stereo and four-channel equipment and accessories. Bigger and better than ever before. Over 300 pages of in-depth analyses, plus a guide to technical audio terms. **No. 563 . . . $2.95**

Music Listener's Book Service, Dept. HW 8-75
HIGH FIDELITY, 2160 Patterson Street, Cincinnati, Ohio 45214

I enclose check or money order for $_____ Please send me, postpaid, the books indicated by the circled numbers below. (No Cash, No. C.O.D.'s, please.)

561 341 562 452 412 361 581 333 571
4122 287 582 413 541 511 512 531 563

Name_____

Address_____

City, State & Zip_____

Check or money order must accompany your order.

Classical

reviewed by
ROYAL S. BROWN
ABRAM CHIPMAN
R. D. DARRELL
PETER G. DAVIS
SHIRLEY FLEMING
ALFRED FRANKENSTEIN
KENNETH FURIE
CLIFFORD F. GILMORE
HARRIS GOLDSMITH
DAVID HAMILTON
DALE S. HARRIS
PHILIP HART
PAUL HENRY LANG
ROBERT C. MARSH
ROBERT P. MORGAN
CONRAD L. OSBORNE
ANDREW PORTER
H. C. ROBBINS LANDON
JOHN ROCKWELL
PATRICK J. SMITH
SUSAN THIEMANN SOMMER

Decca Records

Christopher Hogwood—*invigorating Arne with grace and gusto.*

ARNE: Overtures (8). Academy of Ancient Music, Christopher Hogwood, harpsichord and cond. [Peter Wadland, prod.] OISEAU-LYRE DSLO 503, $6.98.

Overtures: No. 1, in E minor; No. 2, in A; No. 3, in G (*Henry and Emma*); No. 4, in F; No. 5, in D; No. 6, in B flat; No. 7, in D (*Comus*); No. 8, in G minor (*The Judgement of Paris*).

A double winner! First, this debut recording introduces a new ensemble, named after one founded by Dr. Pepusch in 1710, that is properly sized and constituted for authentic performances of mid-eighteenth-century music, and each of its twenty-three players uses either an authentic period instrument or—in a few cases only—a replica. More significant, at least for nonmusicological listeners, are the unmistakable skills and relish with which these instruments are actually played: These performances are exceptional in that, for once where genuinely old instruments are involved, one doesn't have to make excuses for either technical or tonal inadequacies. (Well, there are a couple of sour natural-horn notes, but since the great Alan Civil is one of the two hornists, these tiny slips in the bravura horn parts in Overture No. 4 must have been unavoidable.)

Credit for this general executant success, as well as for the over-all grace and gusto of the performances, must go to polymath conductor/harpsichordist Christopher Hogwood, previously best known as continuo-harpsichordist, editor, and annotator for many Marriner/Academy of St. Martin-in-the-Fields recordings. He doubles in these last roles here too, and his trilingual notes scrupulously include complete personnel and instrument identifications.

Second, and even more rewarding, is a musical discovery. Meeting Thomas Augustine Arne's *Eight Overtures in Eight Parts*, his first publications, c. 1751, proves to be almost as exciting and lastingly delectable an event as older discophiles' first introduction, by Max Goberman in 1937, to the formally very similar eight "symphonies" by Boyce (currently available in fine versions by Janigro, Faerber, and Menuhin). Mostly written around the same time, although published nearly a decade earlier than the "symphonies," Arne's overtures are comparably brief, but in three instances they comprise four rather than three movements and in a couple of cases (Nos. 3 and 5) follow Italian *sinfonia* stylistic trends more than those of the French (or Handelian) overture patterns generally followed elsewhere by both men. But where Boyce is consistently robustly baroque, Arne is often decidedly barococo: a bit looser in contrapuntal texture, a bit more lightweight in substance, a bit more sprightly and extraverted—yet always comparably inventive, dramatic, and invigorating.

A couple of these overtures have been recorded before, but this is the first integral set—one welcome both for its own delectations and the light it throws on a case of musical twins almost as extraordinary as Bach and Handel. Arne and Boyce were born in the same year, 1710, died within a year of each other, 1778 and 1779 respectively, and both won musical doctorates (Boyce at Cambridge, 1749; Arne at Oxford, 1759). And as Dr. Burney quaintly notes in his famous history: "Mr. Arne and Mr. Boyce were frequently concurrent at the theatres and in each other's way." What a joy it is to have, a couple of centuries later, two such masters concurrent but *not* getting in each other's way in our own listening rooms! R.D.D.

BACH: Concertos for Organ (6), S. 592–97. Karl Richter, organ (Silbermann organ, Arlesheim). [Gerd Ploebsch, prod.] ARCHIV 2533 170, $7.98.

Bach transcribed at least five concertos for organ—three by Vivaldi and two by Prince Johann Ernst—and seventeen more for harpsichord. (Johann Gottfried Walther made at least seventy-eight such transcriptions!) There is a sixth organ transcription "attributed" to Bach, consisting of two movements in E flat major that look more like a trio sonata than a concerto. The composer is unknown, and it is generally agreed that Bach did not even do the transcription; still, it has a BWV number (597), and Richter includes it on this recording with the five others. (It is also in Marie-Claire Alain's Bach organ cycle, on MHS 776/7.)

That rarely recorded sixth concerto will interest those who care more about numbers than about music; it's really an inconsequential piece. A more substantial attraction is the superb 1761 Johann Andreas Silbermann organ in Arlesheim, Switzer-

Explanation of symbols

Classical:
- [B] Budget
- [H] Historical
- [R] Reissue

Recorded tape:
- ●● Open Reel
- ◉ 8-Track Cartridge
- ●● Cassette

land. For the rest, there is little to recommend here. Richter's playing on this disc is at its best routine. His fingers seem to have no agility whatsoever, blurring and smudging nearly all the ornamental or passage work. Furthermore, he frequently seems to lose all control over tempo and rhythm. He has particular trouble in the first concerto (G major) with its frequent alternations of duple and triple rhythm: Every section is in a new tempo, and several measures go by before he settles into anything recognizable.

My favorite readings of these concertos remain those by Biggs, on both organ and pedal harpsichord. Michael Murray's new recording of the A minor (on Advent 5010) also ranks with the very best. As a longtime fan of Richter's Bach playing and conducting, I rather wish this record had not been released. C.F.G.

BACH: Lute Works. Narciso Yepes, guitar. [Rudolf Werner and Heinz Wildhagen, prod.] DEUTSCHE GRAMMOPHON 2530 461 and 2530 462, $7.98 each.

2530 461: Suites: In A minor, S. 995; in E, S. 1006a. Fugue in A minor, S. 1000. **2530 462:** Sultes in E minor, S. 996; in C minor, S. 997. Prelude, Fugue, and Allegro, In E flat, S. 998. Prelude in C minor, S. 999.

Narciso Yepes, having recorded these works on the lute (Archiv 2708 030, May 1974), here follows an accepted tradition in transcribing the pieces for the more popular instrument. Bach paved the way, since some of the lute works are themselves transcriptions—the Fifth Cello Suite in C minor became the Lute Suite in A minor; the Third Partita for Solo Violin in E became the lute suite in the same key; the G minor Fugue from the Second Sonata for Solo Violin became the A minor Fugue for lute. Not all the lute pieces were transcriptions, but the precedent was a strong one.

Actually, the album notes fail to tell us whether Yepes himself made these transcriptions. Presumably he did so, for his own special model of ten-string guitar. Also presumably, they will not be of much use to other guitarists who perform on the conventional instrument.

At any rate, the results are satisfactory, given Yepes' generally sober and unexciting performances, which are accurate enough but never, to my ear, manage to set up that inevitable pulsation of rhythm that electrifies a good baroque performance. In some cases a work sounds better on the lute: The thinner, more nasal, more incisive tone enhances the Gavotte of the E major Suite, for instance, and gives a cutting edge to Yepes' playing, which sounds much blander in the guitar version. (The tempo, too, is a little slower in the latter.) In other instances the guitar lends a special quality—in the C minor Prelude, the solid underpinning of the obbligato bass line is impressive in the fatter guitar tones and a bit more tentative on the lute. S.F.

BACH: St. Matthew Passion. For a feature review, see page 76.

BARTÓK: Divertimento for Strings—See Ginastera: Concerto for Strings.

BEETHOVEN: Bagatelles, Opp. 33 and 126. Glenn Gould, piano. [Andrew Kazdin, prod.] COLUMBIA M 33265, $6.98.

This is one of Gould's best recordings in many a moon. For all the slow tempos and sundry eccentricities, one senses (rightly or wrongly) a sincere desire to move audiences as well as shock them. I haven't heard this kind of feeling for line and nuance in Gould's work since those superb early recordings of the late 1950s. Moreover, the piano sound is rich and rounded, the immense linear clarity still present but hardly oppressive, as has so often been the case in his recent work. Even when the pianist is pointedly ignoring the composer's specific markings—e.g., playing staccato where legato is indicated and substituting a lusty forte for a marked piano—he manages somehow to make his aberrations sound right.

The Op. 33 bagatelles are works full of humorous wit and technical brilliance. They abound with quirky accents, sudden dynamic surprises, and decorative passagework—all the while continuing to speak the language of the classical masters. Gould, one senses, perceives the dichotomy and projects it with uncluttered brio and expertise. I haven't heard Op. 33 so successfully performed since Schnabel and Gieseking.

The Op. 126 pieces are bagatelles in name only. There is nothing trifling about these masterpieces, and they are to Beethoven's piano music what the very similar Op. 130 String Quartet (with the second finale, not the Grosse Fuge) is to his chamber music. Gould's personal mannerisms are more to the fore here. A very weighty tempo in No. 1 immediately proclaims a Klemperer-like attitude. The answering phrase at the start of No. 2 is hammered out with the same vehemence as the first. The left-hand chords are diddled and tinkered with in the refrain of No. 3. No. 4 is solemn rather than stormy at Gould's unusually sedate tempo, and the lofty trio section, which can sound so like the parallel portions of the Ninth Symphony and the Op. 135 String Quartet, is nailed to the ground by Gould's accented, nonlegato approach. No. 5 is closer to an adagio than its prescribed *quasi allegretto*, and the voice leading in the left hand of the central part is on the coy side. No. 6 begins with a terribly measured presto; Gould attains remarkable clarity of execution but misses the scurrying quality that so many others have achieved in this curious prologue.

For all the quibbling, this is Beethoven playing of real stature. I am happy to sing Gould's praises, but I am not going to praise his singing: Why can't he let his fingers do the work? H.G.

BEETHOVEN: Missa Solemnis, Op. 123. Gundula Janowitz, soprano; Agnes Baltsa, mezzo; Peter Schreier, tenor; José van Dam, bass-baritone; Rudolf Scholz, organ; Vienna Singverein; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. [Michel Glotz, prod.] ANGEL SB 3821, $13.96 (two discs, automatic sequence).

Comparisons:

Karajan/Philharmonia	Ang. SB 3595
Karajan/Berlin Phil.	DG 2707 030
Klemperer/New Philharmonia	Ang. SB 3679

This is the third Karajan *Missa Solemnis* in the current Schwann and the most highly developed of his attempts to create a homogeneous sound picture in which the orchestra carries the main burden of expressive-

Critics' Choice

The best classical records reviewed in recent months

BARTÓK: Concerto for Orchestra. Kubelik. DG 2530 479, May.
BRAHMS: Symphonies: Nos. 1, 3, 4. Kertész. LON. CS 6836, 6837, 6838, March and June.
FRANCK: Symphonic Variations; **LISZT:** Totentanz. Watts. COL. M 33072, April.
HANDEL: Cantata Lucretia; Arias. Baker. PHI. 6500 523, March.
MAHLER: Symphony No. 4. Blegen, Levine. RCA ARL 1-0895, June.
MENDELSSOHN: Piano Concertos. Perahia, Marriner. COL. M 33207, July.
MOZART: Concertos Nos. 14–19. P. Serkin. RCA ARL 3-0732 (3), May.
PRAETORIUS: Dances and Motets. Munrow. ANG. S 37091, June.
RAVEL: Orchestral Works. Skrowaczewski. VOX SVBX 5133 (4), July.
RAVEL: Piano Works. Simon. Vox SVBX 5473 (3), April.
SCHOENBERG: Piano Works. Jacobs. NONE. H 71309, June.
SCHOENBERG: Pierrot lunaire. Maxwell Davies. UNI. RHS 319, May.
SCHUBERT: Piano Trios. Szeryng, Fournier, Rubinstein. RCA ARL 2-0731 (2), June.
SCHUBERT: Wanderer; Sonata, D. 845. Pollini. DG 2530 473, May.
STRAUSS, R.: Last Songs; Death. Janowitz, Karajan. DG 2530 368, March.
TCHAIKOVSKY: Sleeping Beauty. Previn. ANG. SCLX 3812 (3), March.
ARIAS AND DUETS. Blegen, Von Stade. COL. M 33307, July.
CELLO SONATAS. Sylvester. DESTO DC 7169, June.
ENGLISH HARPSICHORD. Kipnis. ANG. SB 3816 (2), April.
OBOE RECITAL. Holliger. PHI. 6500 618, June.

ness, while chorus and soloists do little more than complement and extend its dynamic and coloristic range.

The Berlin Philharmonic achieves prodigies of virtuosity and self-abnegation, the sound it produces being so smooth, lustrous, and equable as to be hardly human. The chorus exists in a more shadowy realm yet—subordinate, backward to a point of diffidence. Actually, it is called upon to produce a quite extensive dynamic range, but it is not encouraged to suggest anything like human feeling. Neither are the soloists, who are made to sound hardly consequential to these proceedings. Half the time they are inaudible, obscured by orchestra (often by a solo instrument) and chorus alike. Every so often a single voice detaches itself from the haze of sound, and the effect is like some ghostly presence from beyond the grave.

Insofar as they are allowed to be heard at all, the solo singers perform skillfully. Agnes Baltsa and José van Dam are both light for their assignments, however, and though Gundula Janowitz otherwise sings well she is perceptibly under pitch at a couple of crucial moments in the Sanctus. Peter Schreier is a very distinguished, musicianly tenor soloist.

The recording faithfully mirrors the conductor's intentions; dimness and mystery have been preferred to presence and clarity. Text and translation are included.

To listen to the three Karajan performances in reverse chronological order, as I did, is an enlightening experience. Turning back from this new recording to the DG set of some nine years ago is like removing cotton from one's ears. The music is sharper in delineation; the same orchestra has more vigor, the chorus more vibrancy, the soloists more personality. The contrast is even greater in the still earlier Angel performance with the Philharmonia, for me the most successful—that is, the least etiolated—of all Karajan's attempts to scale these musical heights. Even so, the reading that gives the most comprehensive idea of Beethoven's conception is, I would say, Klemperer's, also on Angel. It is at once fervent, profoundly sacramental, and intensely human. D.S.H.

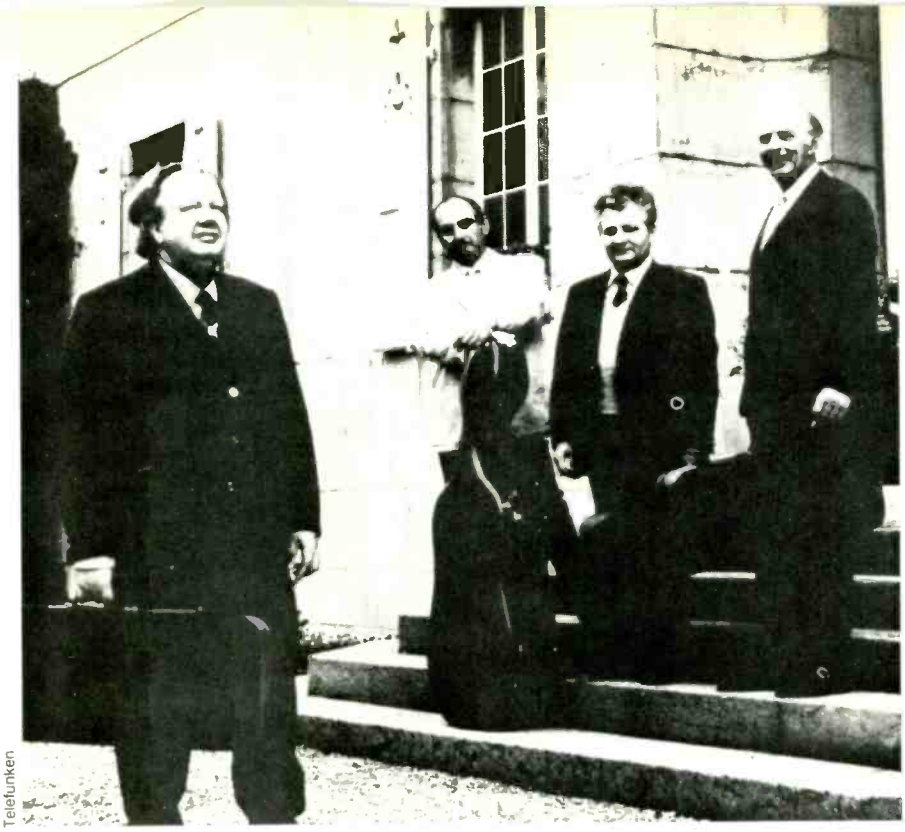
BEETHOVEN: Late Quartets. Végh Quartet. TELEFUNKEN SKA 25113, $27.92 (four discs, manual sequence).

Quartets: No. 12, in E flat, Op. 127; No. 13, in B flat, Op. 130 (with Grosse Fuge, Op. 133); No. 13: alternate finale; No. 14, in C sharp minor, Op. 131; No. 15, in A minor, Op. 132; No. 16, in F, Op. 135.

Comparisons:

Bartók Qt	Hung. SLPX 11673/6
Budapest Qt	Col. M5S 677
Juilliard Qt	Col. M4 31730
Qtto Italiano	Phi. 839 795 (Opp. 130, 133), 802 806 (Op. 132)
Yale Qt	Card. VCS 10101/4 (also singly)
Amadeus Qt (Op. 132)	In DG 2721 006
Guarneri Qt (Op. 132)	in RCA VCS 6418
Hungarian Qt (Op. 132)	In Sera. SID 6007

The Végh Quartet, still playing with the original personnel after thirty-five years, first recorded the Beethoven quartets in the early Fifties, a distinguished series. Perhaps because of the group's iconoclastic ideas about detail, tempo, and tonal quality, it never caught on with the public as did, say, the Budapest, but I have cherished many of its interpretations over the years. The Végh's recording career resumed a couple of years ago with a marvelous set of the Bartók quartets (released here by Musical Heritage Society, MHS 1501/3), followed last year by the first installment in the new Beethoven cycle, the middle quartets (Telefunken SPA 25096).



Telefunken

The Végh Quartet—*giving more and more of the music and themselves.*

The new Beethoven quartets are not sonic updatings of the earlier series. Although the Végh's interpretive outlook retains many consistent and recognizable features—certain unusual tempo relationships, a basic sobriety of vibrato, an unusual pyramidlike tonal balance (which the Valois/Telefunken engineering stresses to greater effect)—the intervening years have altered the essential viewpoint, sometimes almost beyond recognition. The earlier readings reached real heights (and depth!) in some of the slow movements; still, those performances were essentially intellectual—very much of the brisk, objective, "modern" school. The Végh approach today has become more subjective and expansively affectionate. Detail, never slighted in the earlier readings, is now revealed with a kind of yielding, ripe wisdom and spaciousness of purpose. Rubato is used to greater purpose, as in the scherzo of Op. 127, where the tempo and metric scansion change; in Op. 130's central movements one finds a playfulness and humorous interplay of color in place of the earlier performance's firmer, more regular pulse and less whimsical outlook.

These superb musical elder statesmen give us more and more of the music and of themselves; yet that individuality remains invariably at the service of the composer, and the quartet is still far above average in matters of technique, ensemble, and intonation. This beautifully engineered set can be fairly counted among the truly great Beethoven quartet recordings.

Now to the individual performances:

Op. 127. As before, the Végh turns the traditional tempo relationship in the finale upside down, beginning rather briskly and then broadening where virtually everyone else speeds up. Years ago this detail in the earlier recording sent me running to the score, where I was amazed to discover that the *allegro con moto* marking of the final pages was preceded by no tempo indication at all; the movement is headed simply "Finale." Once you get used to the Végh's broadening, it has an utterly transfigured effect.

The other movements are somewhat broader than before, but firm, clear, and warmly felt. I would place this deeply conceived version just behind my two favorites, the Yale and the current Budapest.

Op. 130. This was one of the high points of the earlier Végh cycle. For the first five movements the new version, while different, is even more finely crafted. As before, the first-movement exposition repeat is observed, as are the remarkable rhythmic distinctions in the first violin's little downward runs leading back to the embellished da capo of the second-movement scherzo. And, as noted, the new approach is more subtle, whimsical, and spontaneous.

My chief disappointment—a big one, I am afraid—is the Végh's current decision to second-guess Beethoven and reinstate the *Grosse Fuge* as the finale of Op. 130; as the composer himself recognized, this reduces the first five movements to a huge prefatory upbeat. The alternate finale, one of my favorite of all Beethoven movements, is included, but only as an appendix following the *Grosse Fuge*, and the performance is tentative and perfunctory next to the ear-

lier account, one of the greatest on disc. My favorite available Op. 130 remains the current Budapest, followed by the new Végh and the Italiano.

Misplaced though the new *Grosse Fuge* is, the performance is wonderful—more dynamic than the Végh's earlier one. Like the Yale and Juilliard interpretations, the Végh's is miraculously clear and forthright technically. It sensibly resists the temptation to become too slow and unctuously expressive in the *meno mosso e moderato* sections, a failing that mars the otherwise excellent Bartók and Italiano readings.

Op. 131. The new Végh performance, larger in conception than its predecessor, is one of the firmest, strongest, and most knowing in the catalogue. A few tempos—e.g., the second scherzo—strike me as a mite deliberate, and on the whole I am still most taken by the recent Bartók version with its magnificent forward propulsion and, especially in the last movement, revelatory fast tempos. No group—not even the Budapest of the memorable 78-rpm set—displayed such strength of concept in this Olympian music.

Op. 132. This is the one quartet I have never heard in the earlier Végh cycle, but HIGH FIDELITY's excellent critic C. G. Burke cited it as one of the best. The new account is firm and stringent in conception, less overtly lyrical than usual and rather insistent in tempo delineation and structure. One might liken it to good Klemperer: slightly irascible, compassionate, a bit brusque and stolid on the surface, but basically deep and touching in its barbed sincerity.

This, the most high-flown and lyrical of the Beethoven quartets, has fared well on disc. The Bartók version is pure of sound and elegantly proportioned. The Italiano is, as one would expect, at its temperamental best in this expansive, almost Brahmsian music. The Guarneri is a bit eccentric in some of its tempo modifications but sounds more at home in Op. 132 than in the rest of its late-Beethoven set. The current Budapest version, a shade unreliable in intonation, is still a deeply spiritual reading, and the Yale, also with minor intonation problems, masterfully elucidates the work's structure. There is also much to be said for the dark, gritty Amadeus reading and the lighter, purer Hungarian performance. Any of these would serve admirably, but my own favorites are the especially distinctive Bartók, Italiano, and Végh.

Op. 135. The Végh gives this valedictory score a searing, serious statement. The approach works best in the Lento assai, which is drawn with sharp dynamic contrasts and an emphasis on a strong bass line. The scherzo, though, is heavy-footed. On the whole, the Bartók version has more charm and fleetness, though the Végh's character and integrity remain substantial virtues. The Juilliard, incidentally, gives one of *its* best performances here, though the tone is a mite too astringent for my taste. H.G.

BEETHOVEN: Symphony No. 7, in A, Op. 92; Egmont Overture, Op. 84. Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. [Christopher Raeburn, prod.] LONDON CS 6870, $6.98.

Mehta is an extremely competent conductor who seems to have fallen in with the cult of studied imprecision. The Egmont openings (plural intended) set the tone of these performances, which combine the shapeless impersonality of the modern school with the manner (but none of the substance) of the bad old days of rampant romanticism. Mehta delays the double-bass entrance, carefully avoids precise articulation (listen to the horns), and generally draws chords that are thick and heavy.

It's too bad. Mehta's pseudo-profundity cannot completely conceal his basic flair. A few passages in the scherzo of the Seventh Symphony have admirable spring, and balances are occasionally achieved with genuine finesse.

Good, resonant sound, but the orchestra lacks weight. H.G.

BEETHOVEN: Variations on a Waltz by Diabelli—See Recitals and Miscellany: Diabelli Variations.

CHOPIN: Scherzos (4); Fantasy in F minor, Op. 49. Garrick Ohlsson, piano. [David Mottley, prod.] ANGEL S 37017, $6.98.

Scherzos: No. 1, in B minor, Op. 20; No. 2, in B flat minor, Op. 31; No. 3, in C sharp minor, Op. 39; No. 4, in E, Op. 54.

No artist benefits from being heard through a murk of sonic clouding, with every fortissimo distorting. But not all of the faulty voicing and sloppy articulation on this disc can be blamed on the excessive hall resonance and mediocre sonics.

Even if you accept Ohlsson's sober, noncoloristic view of Chopin, which also characterized his set of the polonaises (SB 3794), you have only to compare his work here to the etched perfection of, say, Pollini, whose playing generally reflects the same sort of attitude—but on a much higher level of craftsmanship and perception. Ohlsson's scherzos are further weakened by a tendency, *not* apparent in the polonaises, to break the line in lyrical sections with a sort of shapeless "expressivity." The chorale section of the C sharp minor Scherzo, for instance, utterly loses shape and direction. I hope this is only a temporary aberration in Ohlsson's development.

Rubinstein's integral edition of the four scherzos (RCA LSC 2368) remains the exemplar, but even on a less Olympian level Ohlsson's version cannot hold a candle to those of Barbosa (Connoisseur Society CSQ 2071), Ashkenazy (London CS 6562), Simon (Turnabout TV-S 34460), or Vásáry (DG, deleted). Even his own earlier Op. 54 (Connoisseur Society CS 2029) is preferable, because of its better sound. H.G.

COPLAND: Dance Panels*; Danzón Cubano*; Three Latin-American Sketches*; El Salón México†. London Symphony Orchestra* and New Philharmonia Orchestra†, Aaron Copland, cond. [Paul Myers, prod.] COLUMBIA M 33269, $6.98.

Although this comes on as a "Copland South of the Border" disc, its point of primary interest is the first recording ever of *Dance Panels*, a score composed in 1959 for an abortive ballet project with Jerome Robbins. (It was eventually staged in Munich in 1963.) Abstract

Aaron Copland
Interesting novelties restored.

dances, without a story line, were envisaged, and the nearly twenty-seven minutes of music unfold in seven movements, rounded off with a coda that recalls the introductory first piece. The vein is essentially pastoral—now lyrical, now bouncy, with many graceful and inventive touches. (Score readers will note the omission of the ballet's second phrase in this recording; I have confirmed that this is intentional, not a splicing error. The composer evidently felt that this, a very slightly varied repetition of the first phrase, was redundant without the originally conceived choreographic action.)

The other outright novelty is the *Latin-American Sketches*, three engaging short pieces for smallish orchestra—two written in 1959, another added in 1971. The liner notes are somewhat confusing—or confused—about the order of performance, which was evidently modified at some point; at any rate, the order given on the label is the correct one.

The other two essays in Central-Americana are, of course, well known, and deservedly so: brilliantly scored, wryly humorous, rhythmically ingenious, melodically catchy. This *Danzón Cubano* may be particularly welcome to Copland fans, for Leonard Bernstein's recording can be had only in two non-Copland couplings. There isn't much to choose between the two performances, Bernstein's more skillful technique perhaps coming closer to the desired offhand style of phrasing, the new recording earning points for its more open sound. Neither conductor quite achieves perfection of ensemble in the tricky episode for solo piano and double bass.

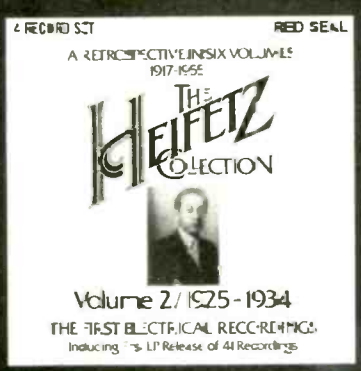
Given the greater demands that *El Salón* makes, the more incisive solo work, more assured rhythm, and more cohesive tutti that Bernstein draws from the Philharmonic really do make a difference, although the composer's performance is a thoroughly enjoyable one. (Bernstein's *Salón* comes in numerous couplings; the best deal is Columbia MG 30071, with the three famous ballet suites, all for $7.98.) D.H.

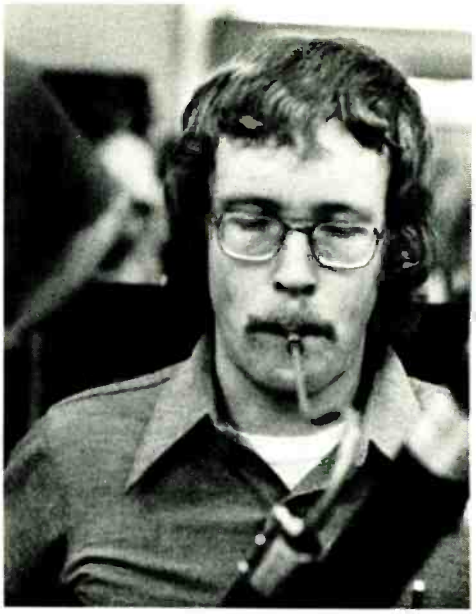
DELLO JOIO: Homage to Haydn.* **WELCHER:** Concerto for Flute and Orchestra.† Francis

The Heifetz Collection
1915-1955

From his earliest recordings into an acoustic horn, up to and including his very earliest LP's, these six four-record sets, newly remastered from original recordings, contain many Heifetz performances reissued for the first time. The Heifetz Collection. The musical history of one of the greatest artists of our time. Complete with illustrated booklets.

RCA Records and Tapes





Dan Welcher (right) and Norman Dello Joio—*two polished and professional contemporary works.*

Fuge, flute†; Louisville Orchestra, Leonard Slatkin* and Jorge Mester†, cond. [Andrew Kazdin, prod.] LOUISVILLE LS 742, $6.95 (Louisville First Edition Recordings, 333 W. Broadway, Louisville, Ky. 40202).

I would defy anyone listening to the Norman Dello Joio work on this disc to identify it as an *Homage to Haydn* without knowing the title. But this is no doubt all to the good, since such titles inevitably evoke (for me) visions of gimmicky quotations arranged in a kind of collage. Oh, there are a few themes—in particular one that appears in the first and last movements of this three-movement suite—that might be called Haydnesque. But basically the wit and lightness of the Dello Joio idiom here grow from the hustle and bustle of a uniquely modern, American vision that Dello Joio communicates with marvelous vitality.

Indeed, one of the most attractive qualities of this immensely refreshing piece is its ability to be jazzy without really borrowing from the jazz idiom. Even in the slow, rather pensive second movement, there is a moody feeling of a soft-hued kind of blues created without the help of a single blue note. All in all, the music almost seems to invite a Jerome Robbins-type ballet, and its lively, free balletic qualities are beautifully brought out by Leonard Slatkin, who conducts this type of music with exceptional insight, it seems to me. (Note his interpretations in the Vox Gershwin set.) The recorded sound, although a bit shrill, has an appropriate clearness to it and strongly adds to the over-all ambience. (P.S.: One of Dello Joio's finest works, the *Variations, Chaconne, and Finale*, should definitely be reissued by Columbia or perhaps CRI.)

The flute concerto written in 1973 by Dan Welcher for Francis Fuge, the Louisville Orchestra's principal flutist, is as serious and brooding as the Dello Joio *Homage* is carefree and vivacious, and it is composed in a style that is much more international in character. Yet not only is it an exceptionally well-crafted work in which a line-against-line tension is constantly maintained between the flute and various elements of the orchestra, but the music communicates on a deep emotional level falling somewhere between the polished severity of a Frank Martin and the almost morbid despair of an Alban Berg. Welcher also masterfully evokes atmosphere and mood, both through his rich, basically nontonal harmonic language and through a truly virtuoso and yet subtle manipulation of instrumental color.

On the basis of this work, I would say that Welcher is one of the most promising young American composers I have heard, for he has managed to attain, in a complex, finely developed musical idiom, a profundity of expression most recent composers seem to shun like the plague. This is, furthermore, a brand of composition with which Jorge Mester seems to particularly identify, for he leads the Louisville Orchestra in a precise, intensely dynamic performance that complements in every way the fine, resonant solo work by Fuge. R.S.B.

ELGAR: Concerto for Cello and Orchestra, in E minor, Op. 85; Introduction and Allegro for Strings, Op. 47; Serenade for Strings, in E minor, Op. 20. Paul Tortelier, cello (in the concerto); London Philharmonic Orchestra, Adrian Boult, cond. [Christopher Bishop, prod.] ANGEL S 37029, $6.98.

Comparison—Cello Concerto:
Du Pré, Barbirolli/London Sym. Ang. S 36338

It would be hard to design a single-disc program better suited than this one to persuade American listeners that Elgar was indeed as great a composer as his British compatriots always have claimed him to be. There is no trace of the *Pomp and Circumstance* jingoism with which he is too often associated in this country. And if there is more than a trace of salonish sentimentality in the early (1892) Serenade, that work also demonstrates—especially in its hauntingly elegiac Larghetto movement—the first sure proofs of the distinctive personality that was to characterize the matured composer at his best. The cello concerto is patently one of the Romantic masterpieces of its genre (as no less an advocate than Casals has eloquently argued in the past). And I'm willing to go out on a limb to claim that few if any post-baroque works for string ensemble can match the proud sweep and exhilarating sonorities of the *Introduction and Allegro*.

The present interpreters would seem to be no less well chosen. Tortelier is one of several non-British cellists noted for successful recordings of the concerto (his earlier version was with Sargent for HMV in the Fifties), while of course Sir Adrian is an outstanding Elgarian evangelist whose many recordings include a 78-rpm account of the cello concerto with Casals.

Despite all such plusses, I must regretfully report that I can echo Robert Layton's rave review in *The Gramophone* (quoted on the jacket of the Angel disc) only insofar as the impressively robust and rich, yet lucid, recording is concerned. And even there I have slight qualifications about the somewhat oppressive closeness of the soloist relative to the orchestra and about the surface roughness of at least my copy. Tortelier does indeed play with assured bravura and dramatic conviction, but for me he is sometimes heavy-handed and more often too lovingly and lingeringly expressive. And I'm afraid that Sir Adrian in his mid-eighties isn't able to conceal, in the two big works at least, a tendency to drag a bit or otherwise loosen his executant grip on occasion. (He sounds much more his old sure-handed self in the less-demanding Serenade.)

There are still appealing qualities to please many listeners, but not enough to satisfy those who know the two big works in tauter versions—particularly the beautifully controlled and eloquently rhapsodic reading of the cello concerto by Jacqueline Du Pré, recorded in 1965 before that meteoric young artist's career was so tragically interrupted by illness. R.D.D.

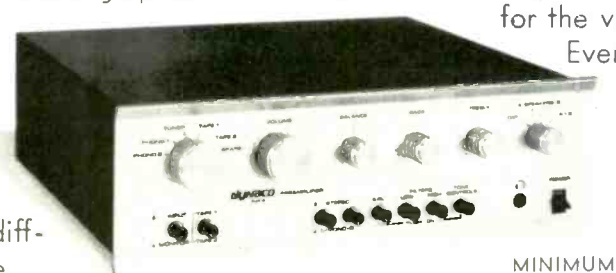
GINASTERA: Concerto for Strings. **BARTÓK:** Divertimento for Strings. Philadelphia Orchestra, Eugene Ormandy, cond. [Thomas Frost, prod.] COLUMBIA M 32874, $6.98.

The Ginastera *Concerto for Strings*, which the Philadelphia Orchestra premiered in Caracas in 1966, is a rather literal transcription of four of the five movements of the composer's Second String Quartet (1958). Details on the adaptation are given in the liner note; generally there are few changes—the addition of double bass to the ensemble, the alternation of solo and mass scoring, omission of reference to an Argentine folksong, and a blazing twelve-measure close to the finale.

Contrary to the Columbia annotator's review of Ginastera's career, he was in fact

We don't have to overpower you!

The exceptional sound quality and high power of Dynaco's Stereo 400 places it in a class by itself. Now we have designed the Dynaco Stereo 150, for those who want the sonics of the 400 with more modest power. Within its power rating, the difference is almost undetectable.



Like the 400, the Stereo 150 offers a massive power supply, full complementary symmetry output, and thermal tracking bias to eliminate "notch" distortion. Pre-tested audio circuitry and wide open layout make it a typically easy Dynakit to build.

Combine it with our new PAT-5—already famous for the very finest solid state sound. Even on a cost-no-object basis, you still may not believe your ears.

PAT-5 **Kit $199**; Assembled $325
Stereo 150 **Kit $225**; Assembled $325
Stereo 400 **Kit $499**; Assembled $669

MINIMUM POWER OUTPUT SPECIFICATIONS
Maximum total harmonic distortion less than 0.25% from 20 Hz to 20 kHz into an 8 ohm load, both channels driven, with FTC preconditioning:
Stereo 400—200 watts per channel
Stereo 150—75 watts per channel

dynaco **Box 88, Blackwood, N. J. 08012**
Also available in Canada from Dynaco of Canada Ltd.

CIRCLE 10 ON READER-SERVICE CARD

moving toward a more "international" and eclectic style well before 1960, as the Second String Quartet amply demonstrates. Here he employed some serial thematic ideas, a good number of microtonal intervals, and a rhythmic variety not found in his earlier, more nationalistic, phase. The quartet is, in fact, one of his most important works, long in the repertoire of the Juilliard String Quartet (its recording of it was recently issued on Columbia M 32809). I cannot agree with the annotator that the music is more effective in this blownup version for string orchestra, though I may be prejudiced by close acquaintance with the quartet version. Here the texture of the music, frequently very linear, seems muddied, at least in this very rich and resonant recording. However, in purely kinetic terms the orchestra version does have greater impact.

Bartók's Divertimento is by now a classic of the string-orchestra literature. One of the composer's lightest and most accessible works, it has a rhythmic bite and crystalline texture not fully realized in this rather overblown recording. Part of the trouble is the resonance of the acoustics, but part of the blame must be assigned to Ormandy, who uses about three times the number of players "preferred" by Bartók and whose lush sound and silken-smooth attack and release seem out of keeping with Bartók's conception.

Nevertheless, this record contains some extraordinary string playing, both from the full ensemble and from the section leaders called upon for solo work in both pieces. Though the recording dates back at least to 1968, the sound is very good. P.H.

HAYDN: Concerto for Violin and Orchestra, No. 1, in C; Sinfonia Concertante, in B flat. Franzjosef Maier, violin (in the concerto); Collegium Aureum. BASF KHC 21799, $6.98.

We have excellent versions of these works using modern instruments (or, in the case of the strings, older instruments that have been modified to contemporary standards). Does the use of older instruments make a difference?

Yes, it does. The main tendency in the development of instruments since the eighteenth century has been to make them more secure in intonation and to provide a louder, stronger, brighter tone quality that meets the needs of the larger performing halls of the past 150 years. The older instruments, which can stay in tune in the hands of a skilled artist, are softer, warmer, more complex in tone quality, with possibilities in color and nuance that you may or may not accept in place of the brilliance and power of their modern counterparts.

Thus such performances as the Menuhin account of the violin concerto (Angel S 36190) and the Dorati Sinfonia Concertante (in Vol. 5 of his symphony series, Stereo Treasury STS 15229/34), although artistically very fine, are quite different from anything Haydn ever heard, while this record from the Collegium Aureum represents the best sort of performance he might have known. I am delighted to have the choice. The music is splendidly played, and the effect is thoroughly satisfying. (The loss of brilliance really isn't missed until you make comparisons.) I particularly recommend the violin concerto, an important Haydn work much overshadowed by the symphonies and yet clearly a major contribution to the repertory for that instrument.

R.C.M.

HAYDN: Quartets for Strings: in G, Op. 76, No. 1; in B flat, Op. 76, No. 4. Amadeus Quartet. [Karl Faust and Werner Mayer, prod.] DEUTSCHE GRAMMOPHON 2530 089, $7.98.

HAYDN: Quartets for Strings: in G minor, Op. 74, No. 3; in C, Op. 76, No. 3 (*Emperor*). Alban Berg Quartet. TELEFUNKEN SAT 22550, $6.98.

There are composers—Schütz and Verdi come to mind—whose intellectual and creative force not only fails to diminish with old age, but acquires a new glow; experience and wisdom give them extraordinary insight into their art and a supple grace of style. In his late quartets, Haydn's sensitivity was attentive to the lively yet inaudible pulses and stirrings of the exquisite emotions that are the source of the joys of existence. This marvelously sane and radiant lover of life and of music now wanted to express these feelings, as old age and freedom from stated duties afforded him the opportunity for a complete expression of his intellect and spirit.

While the late quartets are still gathered into sets under opus numbers (though the numbers were not assigned by Haydn), each is an altogether independent work and there is no family resemblance between them, except perhaps that all of them show a most sophisticated renewal of polyphonic thought. The thematic elaboration is highly concentrated, and we see a new and momentous change: The old variation principle, so dear to Haydn, is now subjected to developmental techniques, something that escaped neither Beethoven nor Brahms, both of whom suffered a "quartet crisis" when trying to make peace with Haydn's legacy. What a distance was traveled from the early quartets, simple divertimento music written on a single plane, to these works that explore the entire musical space horizontally and vertically!

The three lower parts of the quartet do not accompany the first violin; they are always fully engaged in the unfolding action. Indeed, the very beginning of the G major Quartet, Op. 76, No. 1, shows this conclusively. The theme first appears in the cello, gradually working its way to the higher regions. This was something entirely new, and it probably reflects the influence of Haydn's young pupil, Beethoven, who by this time (1799) had an impressive number of works to his credit. Haydn's sonata construction is free and flexible, often monothematic (the rule book had not yet been written on this subject), and everything is concentrated on the exploitation of the musical substance of the opening theme. If he does have a subsidiary theme, as in Op. 74, No. 3, he draws it into the developmental flow as rigorously as he does his main theme. In this quartet the combined development of the two themes is spellbinding.

In the B flat Quartet, Op. 76, No. 4, after some twenty dreamy and inconclusive

measures Haydn begins to select and solidify. He does not want to disturb the opening theme, so he picks up a bit from the last sequence of the first violin, and immediately a focus for development is created and is then uncompromisingly carried out until the composer arrives at the spot where Messrs. Czerny, Prout, and Goetschius say the second theme should appear. But it does not; instead, Haydn reintroduces the dreamy opening, a most original and enchanting moment.

There are many other unusual features to these quartets. The Minuet of Op. 76, No. 1—marked presto—is really a whirlwind scherzo, with not a trace of the old courtly dance left. The finale begins in G minor, traversing dark regions all the way to E flat minor before turning to G major. A finale in the minor key was infrequent, but in a work written in the major key it was unheard of in Haydn's—even in Beethoven's—time. Haydn is just as unconventional in Op. 74, No. 3, where the first movement, in G minor, ends in G major. The magnificent Largo, which is not only one of Haydn's most beautiful slow movements, but one of the finest in the entire classic era, is in E major.

The C major Quartet, Op. 76, No. 3, is perhaps the most famous and loved of the late works and is known as the Emperor Quartet. Coming after the tremendous, almost symphonic D minor Quartet, Op. 76, No. 2, it seems simple and more melodious, yet before the opening theme of the Allegro is halfway announced in the first violin, the viola already imitates it, an indication of how tight and polyphonic is the construction based on a single theme. The quartet owes its name to Haydn's hymn, "God save Franz the Emperor," which is used as the theme for a set of variations in the slow movement. This is not the usual variation on a preselected theme, for the melody never changes; each instrument takes its turn in singing it broadly and solemnly while the other parts are given elaborately varied commentaries. This was a form of demonstration of patriotism and loyalty to the Hapsburgs—Napoleon was before the gates.

The intellectual and technical requirements for the proper interpretation of these quartets are very considerable; only a highly disciplined ensemble can do justice to their subtle beauties. Take the great Adagios, where the theme wanders from instrument to instrument. These wanderings are not merely transposed repetitions; everything is constantly changing but always under a majestic and almost romantic expressive arch. The Amadeus Quartet is a wonderfully equalized group of four superbly trained instrumentalists; every member understands his role vis-à-vis the others and adheres to it unswervingly. This is quartet playing *in excelsis*, and Deutsche Grammophon backs it with first-class engineering.

The Alban Berg Quartet also makes a good ensemble, but it is not so accomplished as the Amadeus. Technically well above the average, it is nevertheless a little uncertain about trills and grace notes, and it is prone to making elisions where there should be none. The tone of the first violinist is a little sweet, so elisions and slides show up in the otherwise smooth delivery.

But on the whole, and if you attenuate the sound, which is too forward and a bit shrill, you won't regret owning this disc. P.H.L.

IVES: Quartets for Strings (2). Concord Quartet. [Marc J. Aubort and Joanna Nickrenz, prod.] NONESUCH H 71306, $3.96.

The first movement of the First Quartet and the last movement of the Second are magnificent examples of the Ivesian sublime. In the First Quartet the source is an old hymn tune, in the Second it is the glory of the universe.

After that great opening, the First Quartet ambles on into pleasant ersatz Dvořák—but what else could you expect from a twenty-two-year-old Yale sophomore writing his first extended work as an academic exercise in 1896? It is by no means insignificant that the incredible opening Andante was later excised from the quartet and became the basis for the slow movement of Ives's Fourth Symphony; it has been restored to its original place only in recent years.

There was a time when the Second Quartet was the only extended Ives work available on records, and its significance has been somewhat exaggerated for this reason. The literary aspects of its short second movement, wherein the second violin plays the part of Rollo, a timid conservative in modernist surroundings, while the score abounds in directions like "Con fistiswatto" and "Andante emasculata," appealed to the haw-haw element whose idiotic overemphasis on such things did Ives more harm than good. But that finale, entitled "Contemplation," coming after the discursive "Conversations and Discussions" of the first movement and the "Arguments" of the second, is one of the highest points in American music and, indeed, in modern music as a whole.

The Concord's performances are exquisite, and the recordings leave nothing to be desired. A.F.

JOPLIN: The Easy Winners and Other Rag-Time Music (arr. Perlman). Itzhak Perlman, violin; André Previn, piano. [Suvi Raj Grubb, prod.] ANGEL S 37113, $6.98.

The Easy Winners; The Rag-Time Dance; Bethena; Magnetic Rag; The Strenuous Life; Elite Syncopations; The Entertainer; Solace; Pine-Apple Rag; Sugar Cane.

According to gossip that I hope is true, the idea that led to this album came from no less a showman than Danny Kaye, who was standing in the wings at the Hollywood Bowl one night when Itzhak Perlman went on-stage to play a standard solo stint with orchestra. As a bit of derring-do, Perlman finished his tuneup with a snatch of Joplin rag, and Kaye hissed imperatively from the sidelines, "Go ahead and finish it!"

I don't think Perlman did, on the spot, but Joplin must have been on his mind. Eventually he made these arrangements, which will need no salesman to sing their charms. They are absolutely self-selling.

Not only does Perlman use his instrument for its coloristic possibilities—employing pizzicato, harmonics, and double-stopped passages in just amounts, never excessively—but he swings into the jaunty rhythms with far more flexibility and beguilement than some of the piano-playing Joplinists have done before him. Previn, of course, is right there, taking over the melody line occasionally, shouldering into the rhythm with just the right amount of insinuation and utter deftness of fingerwork. I find it all more persuasive than many of the metronomic keyboard versions that have contributed so much to the Joplin revival.

As Perlman points out in his own album notes, the moods of these pieces are varied, ranging from the gentle geniality of the concert waltz *Bethena* and the slightly melancholy sentiment of *Solace* to the sparkle of *Elite Syncopations*. Danny Kaye was right: You'll be glad Perlman finished the job. S.F.

KODÁLY: Orchestral Works. Philharmonia Hungarica, Antal Dorati, cond. [James Mallinson, prod.] LONDON CSA 2313, $20.94 (three discs).

Summer Evening; Hungarian Rondo; Háry János: Suite; Theater Overture; Ballet Music; Dances of Marosszék; Dances of Galánta; Peacock Variations; Concerto for Orchestra; Minuetto Serio; Symphony in C.

This important collection of all of Kodály's purely orchestral works was obviously a labor of love for Dorati, a onetime pupil and longtime friend of the Hungarian master, and the performances reflect both extraordinary affection and stylistic authority.

Ironically, Kodály's international reputation may have been hindered by his relatively traditional musical language, which has helped keep him in the shadow of his compatriot and close friend Bartók. Then too, though both composers retained a strong Hungarian stamp from their early work with folk materials, Bartók was more cosmopolitan in outlook, partly through circumstance (with the approach of World War II his unwillingness to remain in a Fascist state forced him to emigrate, while the apolitical Kodály preferred to remain in his native land and managed to accommodate himself to the Nazi—and later to the Communist—regime) and partly through temperament (Bartók's was no doubt the wider-ranging and deeper-penetrating imagination). For all that, Kodály's music is the well-wrought expression of one of the century's major composers, and it is only beginning to receive its due. This fascinating and rewarding survey of one slice of his output is a valuable contribution toward that end.

Though the music in this orchestral collection ranges chronologically from 1906 to 1961, most of it dates from Kodály's full maturity; he seems to have postponed full commitment to the orchestra until past his fortieth year. The earliest piece here, *Summer Evening*, though conceived in 1906, was rewritten (at Toscanini's request) in 1929. It reveals an early influence of Debussy, to whose music Bartók was also susceptible at the time.

Except for a very folkish *Hungarian Rondo*, Kodály's first major orchestral efforts grew out of his wonderful comic opera *Háry János* (1926): the familiar concert suite, the *Theater Overture*, and the *Ballet Music*. Though the *Dances of Marosszék* were not originally written for orchestra, comparison of the piano version (1927) with the orchestral (1929) inclines me to suspect

that they were conceived orchestrally. This work and the *Dances of Galánta*, a far cry from mere collections of folk tunes like the earlier *Rondo*, might be termed highly organized symphonic rhapsodies on folk material. Very possibly they were modeled on Bartók's *Dance Suite* of 1923, with which they have much in common structurally.

Late in the 1930s, Kodály composed two major symphonic works—the *Peacock Variations* and *Concerto for Orchestra*—in which his mastery of the orchestra was further enriched. The Variations provides a fascinating exploration of the melodic and harmonic implications of a rather simple folk tune. It is his last orchestral work based explicitly on national materials. The folk element is, however, implicit in Kodály's last two major orchestral works, the *Concerto for Orchestra* and the Symphony in C, written at an interval of over twenty years. The *Concerto for Orchestra*, commissioned by Frederick Stock for the Chicago Symphony Orchestra's fiftieth anniversary, is scored with extraordinary brilliance. Though reliant on pentatonic thematic ideas, it employs the full orchestra's sonic extremes and tonal combinations in a rather baroque manner. Though this important work has been recorded by Ormandy and the Philadelphia Orchestra (Columbia MS 7034), I find the leaner sound of Dorati's orchestra much more appropriate.

In 1948, Kodály wrote an opera, *Czinka Panna*, on a subject concerning Hungarian opposition to foreign domination. Because of the political nature of the libretto, it was performed only twice, and then in censored versions. Apparently its music has been unheard since, except for a *Minuetto Serio* extracted and expanded from the opera score. Though cast in eighteenth-century form, it is suffused with Kodály's typical Hungarian style.

Finally, in 1961, he composed his only symphony, in homage to Toscanini. In its classic form and sometimes diatonic emphasis, it reflects his admiration for the conductor's commitment to the symphonic tradition.

Dorati is an ideal interpreter of this music, and the members of the Philharmonia Hungarica obviously share his devotion to Kodály. The orchestra does, however, show qualitative and quantitative limitations less apparent in its Haydn series with Dorati. Dorati's Mercury mono version of the *Peacock Variations* with the Chicago Symphony, despite its age, was richer and more brilliantly played. Nevertheless, for the repertory and the authoritative interpretations this set forms an essential part of the recorded documentation of the music of our century. P.H.

MAHLER: Das klagende Lied (two-part version). Marta Boháčová, soprano; Věra Soukupová, alto; Ivo Zídek, tenor; Czech Philharmonic Chorus; Prague Symphony Orchestra, Herbert Ahlendorf, cond. [Ladislav Sip, prod.] SUPRAPHON 1 12 1329, $6.98.

Comparison:
Haitink/Concertgebouw Phi. 6500 587

Just as my May 1974 review of the Philips *Das klagende Lied* appeared, Angel deleted the sole competing version of Parts II and

III only. The new Supraphon version gives Haitink considerably less stiff competition than did Wyn Morris and company. (I ignore Boulez' three-part edition on Columbia not because I oppose the inclusion of Waldmarchen—I don't—or because I don't like the performance, but because the debate about its inclusion has gone about as far as it can for now. In any event, those who prefer Mahler's original conception have no alternative to Boulez, while for those willing to settle for the truncated final form further discussion of the Boulez is academic.)

The most striking virtue of the new Supraphon is its engineering: The presence, impact, and dynamic range, the richness of general ambience, the detail, and the flawless surfaces have not until recently been regular features of the Czech company's releases. Philips, though, fully exploited the extra sheen and front-back depth of Amsterdam's Concertgebouw. In the off-stage band music of Part III, for example, Supraphon's placement is far more atmospherically distant than either Angel's or Columbia's, but not nearly as mysteriously removed (yet always clearly audible under the foreground business) as Philips'.

Herbert Ahlendorf is evidently a very solid conductor, at home in the Mahlerian idiom, with a good ear for that composer's unique tonal blends. He keeps a brisker and stricter pace for *Der Spielmann* than did Haitink, and as a result the music sounds less coy and bucolic, and somewhat grimmer and more cohesive. The joyous outburst at the opening of *Hochzeitstuck*, however, is more effective in Haitink's rendition precisely because it is a more startling contrast to what has gone before.

The Prague Symphony is a more serious deficiency. If you like Eastern European wind playing, as I do, there is much sensitive work here to admire, but the string section is mostly undernourished and the brasses simply cannot shine and pierce like the Concertgebouw's. The Czech Philharmonic Chorus is a capable outfit, though the soprano section is no pleasure to hear in the upper ranges.

Of the three soloists, Boháčová's grating and thin voice is no match for the pure and sensitively used instrument of Philips' Heather Harper, and the woolly nasality of Zídek makes Werner Hollweg sound like a blessing (though I found him Philips' weak link). There is a bit more of a contest in the alto department: Soukupová is a great singer with a deep and solidly supported timbre that Haitink's Norma Procter doesn't approach. But Soukupová seems to have developed persistent wobble and, in any case, doesn't manage the text as creatively as Procter. A.C.

MASSENET: La Navarraise. For a feature review, see page 74.

MILHAUD: Quatre Chansons de Ronsard, Op. 223*; Symphony No. 6, Op. 343. Paula Seibel, soprano*; Louisville Orchestra, Jorge Mester, cond. [Andrew Kazdin, prod.] LOUISVILLE LS 744, $6.95 (Louisville First Edition Recordings, 333 W. Broadway, Louisville, Ky. 40202).

It would be difficult to imagine anything quite as immediately ingratiating as the songs, written in 1941 by the late Darius Milhaud, on four typically graceful poems by the sixteenth-century French poet Pierre de Ronsard. Indeed gracefulness, in the lovely melodic lines as well as in the transparent orchestral accompaniments, pervades every measure of these songs, from the rustic *tristesse* of the first ("*A une fontaine*") to the Provençalesque color of the marchlike fourth ("*Dieu vous gard*").

On the other hand, the Sixth Symphony (1955), commissioned for the seventy-fifth anniversary of the Boston Symphony, represents a thornier side of Milhaud's style. Structured, rather unusually, around a slow-fast-slow-fast sequence of movements, the symphony seems on first hearing to ramble on excessively, and this is most strongly felt, oddly enough, in the two fast movements. Deeper acquaintance with the music, however, allows the listener to feel a stronger logic in the musical movement, which throughout is structured around series of contrasting episodes. In the fast movements, the contrasts lie mostly in the nonthematic elements, with strong emphasis on constantly changing instrumental patterns. The slower movements stress the alternation of diverse themes, many of which, like those of the Ronsard songs, reveal the composer's lyrical gifts at their highest point. (The principal theme of the pastoral first movement, in fact, has a strong similarity to the opening melody of the first Ronsard song.)

I found Paula Seibel's singing utterly delightful, particularly in her expressiveness. The songs were written for Lily Pons, on whose talents the melodic lines, which contain some rather frightening leaps upward, were obviously patterned. (The third song, which evokes a nightingale, opens with an impressive coloratura flourish and then moves into a patter-song style.) Yet Miss Seibel handles all the obstacles with great ease, so that the listener is aware only of the sometimes surprising beauty of the unexpected vocal directions, rather than of the effort to sing them. And if there is a certain thinness to the voice, this quality seems perfect for these pieces. Less then pleasing, however, is the singer's rather unclear articulation of the French. But since texts and translations are included, this is a minor drawback.

Mester leads the Louisville Orchestra in particularly buoyant accompaniments for the songs; and if, in the performance of the symphony, the strings are less than impressive, Mester and his orchestra nonetheless nicely individualize the component parts of this occasionally kaleidoscopic work. I also like the clarity and definition of the recorded sound. All in all, a fine memorial to one of the most prolific and distinctive-sounding twentieth-century composers. R.S.B.

MOZART: Divertimento for String Trio, in E flat, K. 563. Isaac Stern, violin; Pinchas Zukerman, viola; Leonard Rose, cello. [Andrew Kazdin, prod.] COLUMBIA M 33266, $6.98.

Mozart's Divertimento, K. 563, for violin, viola, and cello is a late work that has long puzzled musicians and music lovers alike, because of the unusual ensemble for which it was written and because of its title, for its weighty, highly artistic quality seems to be at odds with "entertainment music." This trio is among Mozart's—and the century's—most accomplished works; it expresses perfectly the essence of musical classicism, the complete realization of form in which all discordant elements find peace. And it also fulfills the eighteenth-century ideal: the transcendental turning away from the world of appearances. This "divertimento" offers monumental greatness in the whole and inexhaustible richness in the details; it defies time and changing tastes, lives equally in its own age and in eternity.

One would think that a man plagued by ill health and in dire material need would turn bitter and disillusioned, becoming a poet of despair, but there is not one pessimistic measure in this extraordinary mas-

Stern, Zukerman, and Rose—*an admirable recording of Mozart's puzzling divertimento.*

Radio Shack®

50%-OFF TAPE SALE*

TO GET YOU INTO REALISTIC SUPERTAPE®

(even if you're there already)

CASSETTE

OPEN REEL

8-TRACK

Join the big switch to Supertape and save a neat 50% on your trial order at any participating Radio Shack store or Dealer. It's made in our factory on the newest equipment and to the highest standard we could set. It's internationally sold and acclaimed. Let your recorder and your ears be the judge. Not our advertising. Not theirs. Try Supertape today. There's only one place you can find it . . . Radio Shack!

*At Participating Radio Shack Stores and Dealers Now Through Aug. 30, 1975

Radio Shack's
Own tape factory
in Fort Worth, Texas

The nation's newest
tape manufacturing operation
devoted exclusively to audio tape

CLIP COUPONS. BRING TO RADIO SHACK

552

GET ONE
SUPERTAPE
CASSETTE
AT NO EXTRA COST

when you buy the same cassette at the regular price at any participating Radio Shack store or Dealer. Limit one. This coupon must accompany your in-person purchase. None sent by mail.

STORE #_____
Sale Ends **AUG.** 30, 1975.

552

GET ONE
SUPERTAPE
OPEN REEL
AT NO EXTRA COST

when you buy the same reel at the regular price at any participating Radio Shack store or Dealer. Limit one. This coupon must accompany your in-person purchase. None sent by mail.

STORE #_____
Sale Ends **AUG.** 30, 1975.

552

GET ONE
SUPERTAPE
CARTRIDGE
AT NO EXTRA COST

when you buy the same 8-track cartridge at the regular price at any participating Radio Shack store or Dealer. Limit one. This coupon must accompany your in-person purchase. None sent by mail.

STORE #_____
Sale Ends **AUG.** 30, 1975.

CIRCLE 30 ON READER-SERVICE CARD

terpiece. It strikes the listener as if the sorely tried artist, who had all but lost hope of ever attaining a secure position, must suddenly have had a vision succoring him and, in its passing, leaving him deeply moved like a miracle.

The selection of that most difficult of genres, the string trio, and the designation of the work as a divertimento were not accidental; both were dictated by the ideas seeking expression. Because the string trio is "short" one instrument to execute four-part harmony, it would seem that frequent double-stopping would be in order. Mozart resorts to it infrequently—the setting is mostly pure three-part writing; yet, because of the rarefied polyphony and the extreme virtuosity demanded from the players, the harmony is always unequivocal and the instrumental color rich and varied. The language here is individual, though always based on the traditional classical idiom whose familiar turns and figures are handled with the most admirable finesse and, by refraction through the inner prism of genius, are made personal.

But why call such a large and elaborate work a divertimento? Mozart's last true serenade-divertimento was *Eine kleine Nachtmusik* (K. 525, 1787), also a late work; it is the queen of serenades, and with its crystalline charm Mozart reached the frontiers of this genre. Yet the divertimento was for him music to live with day in and day out; it dominated his youth, and it unrolled like a red carpet leading to everything else. In a summary—for this trio is a summary, a solitary peak in chamber music—it cannot be missing. So now, in a sensitively equilibrated union with chamber music, he gave it an incantatory quality. With this work, though some great chamber music is yet to follow, there ends a musical style; it is a synthesis, the consummation of the century. And it could not be continued; the line of development detours through Haydn to Beethoven.

The work opens with a great and extensively developed sonata movement in which there is no trace of the spirit of the divertimento. The movement is polyphonic but in a most subtle way; there are no idle or filler parts, and the three highly mobile instruments hide any strictness. The profoundly expressive Adagio is full of tension, though altogether free of any metaphysical decoration, again denying the character of the divertimento. In the formal tradition of serenade music, there are in this work two minuets that cradle an Andante, the three forming a group. Now the subject matter is indeed in the popular divertimento idiom, but the way Mozart develops the minuets—the second has an unusual coda—goes far beyond playfulness. The Andante also has a popular tune, but the variations based on it are exquisitely ingenious, changing the entertainment into high art, yet the listener hardly notices Mozart's triple counterpoint. The final rondo, freely constructed and full of remarkable thematic convolutions, introduces a multitude of ideas that are bandied about with the aid of that magic invisible counterpoint. Again, one feels the divertimento's playfulness, but when Mozart finally selects a sharp rhythmic motif for elaboration we realize that all this is in earnest.

Three great solo artists, not a professional ensemble, banded together to record this unique work; it was a labor of love, and the love shows in every measure. Artists of such caliber have no technical problems or limitations, the ensemble is near-perfect, and the group's achievement is admirable. Style, tempos, and everything else are obviously the result of a carefully thought-out concept and of many rehearsals, but the performance is spontaneous and warmly communicative. Because it is so admirable, one is instantly aware of the few slight stylistic deviations. At times Isaac Stern slides a bit, and Pinchas Zukerman's superbly played viola tends to be slightly too prominent; all three attack the rhythmic motif in the finale a little too muscularly.

It is interesting to compare this recording with an earlier one, also played by an ad hoc ensemble of great solo artists. Jascha Heifetz, William Primrose, and Emanuel Feuermann give a magnificent performance of this divertimento (RCA Victor LVT 1014, deleted), and the old disc sounds remarkably well. They take a more intimate chamber music tone, and their technical ability surpasses even that of the superb ensemble on the Columbia recording. Heifetz' nonlegato runs at extreme speed are breathtaking. Primrose is not a whit behind Heifetz and understands the viola's role a little better than Zukerman, while Feuermann is simply perfect. But these distinguished artists belong to an earlier generation—they are romantics. Their tempos are not so firm and judicious as the Stern trio's; Heifetz' inflections can sob a little, and he slides much more than Stern, but his intonation and security are phenomenal. Still, there are some magical spots in this old recording, and the entire finale (they take the rhythmic principal motif gently though incisively) is beyond praise.

Any lover of Mozart should have both recordings (if RCA will oblige with a reissue)—and a score, for this kind of music, like Beethoven's late quartets, does not yield its secrets without long and devoted study. P.H.L.

B **MOZART:** Sonatas for Piano. Lili Kraus, piano. [Steven Paul, prod.] ODYSSEY Y3 33220 and Y3 33224, $11.94 each three-disc set.

Y3 33220: Sonatas: in C, K. 279; in F, K. 280; in B flat, K. 281*; in E flat, K. 282*; in G, K. 283*; in D, K. 284; in C, K. 309; in A minor, K. 310*; in C, K. 330*. **Y3 33224:** Sonatas: in A, K. 331; in F, K. 332; in B flat, K. 333; in C minor, K. 457 (with Fantasy in C minor, K. 475)*; in C, K. 545; in B flat, K. 570; in D, K. 576. Fantasy in D minor, K. 397. Rondo in D, K. 485. [* from EPIC BC 1382, 1968; * from BC 1385, 1968.]

Comparison:
Gieseking — Sera. ID 6047, ID 6048, IC 6049

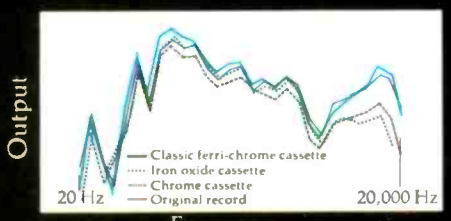
One can have something approaching a truly "complete" account of the Mozart piano sonatas by acquiring both Gieseking's memorable edition (now on Seraphim) and Lili Kraus's, which with these Odyssey releases at last receives domestic circulation in its entirety after Epic's false start in the late Sixties.

The music is probably too multifaceted to be wholly encompassed by one performer. Gieseking brought elegant classical contouring, magnificently disciplined balance between hands, symmetrical phrasing, and a requisite Olympian sense of pro-

The Classic Cassette with ferri-chrome. Truer than chrome. Truer than iron oxide.

In these Classic cassettes, advanced 3M technology brings you ferri-chrome, a truly superior cassette tape with not one, but two distinct layers of oxide. Directly on the backing is a coating of gamma ferric oxide designed for rich low and middle frequencies and low noise levels. Above it is a layer of chromium dioxide coating for brilliant high output at high frequencies. Together, they combine to give you full-range performance never before possible from any single-oxide cassette tape.

To prove ferri-chrome's remarkable fidelity, we taped a broad spectrum piece of music from a disc recording with our Classic cassette, our iron oxide cassette and our chrome cassette. Then we compared the output of all three with the original source on a precise Brüel and Kjaer sound spectrum analyzer. Our graph shows you the results.



Along with superior fidelity, ferri-chrome also offers you full compatibility. These Classic cassettes will deliver optimum performance on any high quality cassette machine you may own.

But there's even more from Scotch brand. Outstanding Classic 8-track cartridges and Classic open-reel tape. Both with their own improved oxide. Both super quiet. Beautifully responsive. More brilliant than even the best previous Scotch home recording tapes.

The Classics — cassette, cartridge and reel tape — are quite simply and clearly the best we've ever made for you.

3M COMPANY

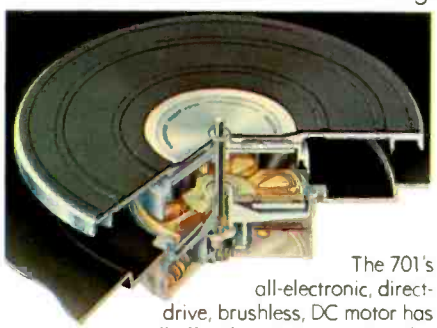
Scotch The Master Tape.

"Scotch" is a registered trademark of 3M Company.

The Dual 701.

Some extraordinary test reports about an extraordinary turntable.

Test reports of the Dual 701, in magazines like this one, have been totally unlike those of any other component. Not just because the reports are favorable; none of these magazines wastes anyone's time reviewing run-of-the-mill products; there are too many good ones available. The reports are different because of two themes that run through them.



The 701's all-electronic, direct-drive, brushless, DC motor has Hall-effect feedback control and is energized by a regulated power supply.

One theme acknowledges that the 701's performance is actually superior to the measuring capability of available test instruments. For example, Hirsch-Houck Labs in Stereo Review found the wow level of the 701 "essentially at the residual level of our test record—about 0.03 per cent." So did Popular Electronics.

The Feldman Lab Report in FM Guide stated: "We could detect no flutter whatsoever, and the low readings that we did get for wow were no doubt the result of using a record which was not absolutely concentric."

Stereo & HiFi Times found "arm friction was lower than my capability to measure reliably."

The second theme throughout the reports is the unequivocal ranking of the 701 at the pinnacle of perfection in record playback. In the following quotes, note the absence of such familiar qualifiers as "one of the" or "among the."

Stereo Review: "...technical performance characteristics surpass to a greater or lesser degree those of any other integrated record player we have tested."

FM Guide: "The Dual 701 is probably the smoothest acting, most rumble-free system we have ever tested."

Popular Electronics: "In almost every respect, the Dual 701 surpassed just about every other record player—manual or automatic—that we have tested."

High Fidelity: "...the Dual 701 has placed itself in the select group of products against which we must measure the performance of others."

And, the highly conservative English publication, HiFi News & Record Review, with typical British understatement commented: "The experience of listening to records of the highest quality on this turntable is not likely to be forgotten...you will never again be satisfied with anything less perfect."

If you wish to experience the same caliber of performance as these highly experienced and most critical of all audio experts, you need only visit your nearest United Audio dealer and ask for the quietest turntable ever made. You are in for an extraordinary experience—with this fully automatic, single-play, electronic, direct-drive turntable. $400, including base and dust cover.

The 701's unique counterbalance houses two separate anti-resonance filters which absorb resonant energy in the frequency ranges of the tonearm/cartridge system and the chassis.

Dual®

United Audio Products, 120 So. Columbus Ave., Mt. Vernon, N.Y. 10553

Exclusive U.S. Distribution Agency for Dual

CIRCLE 17 ON READER-SERVICE CARD

portion, but he missed some of the passion and humanity. Kraus goes all out for the music's passion and humanity, but occasionally lets pianistic and proportional problems go by the board. More surprising, her cycle isn't even numerically complete. How could she overlook the sublime F major Sonata, K. 533, not to mention such lesser, yet still worthy, pieces as K. 547 and the G minor movement, K. 312?

Kraus is an expressionist, boldly reinforcing dramatic outbursts with stark, black outlines and vehement accents. She is at her best in the larger works. The C minor Sonata/Fantasy becomes almost unbearably intense in her powerful reading; the A minor Sonata, composed in Mozart's grief at his mother's sudden death, has poignance and dignity; the B flat Sonata, K. 570, is broadly paced and imperious. I love Mme. Kraus's revivifying way with the *Turkish March* Sonata, K. 331: She avoids the heaviness, the music-box-like sentimentality that so often make it tedious. The variations move at a wholesome clip; the minuet sounds strong rather than lumbering; and the rondo scintillates with all kinds of little personal, but tasteful, rubatos.

On the debit side, Kraus comes on too strongly for me in the D major Sonata, K. 576—a reading replete with coy reverse accents and rallentando phrase endings that impede the sturdy rhythmic pulse of this highly contrapuntal work. And some of the demure earlier sonatas are rather overwhelmed by her unsubtle "intensification."

For all that, these wonderful records gave me hours of listening pleasure. The sound is differently equalized from the earlier Epic releases: brighter, louder, and less rounded than before. I suspect that a treble boost has been added. Fortunately the technical crew has also fixed some minor flaws in the original, like the omission of two bars in the last movement of K. 310. H.G.

MUSSORGSKY: Pictures at an Exhibition (orch. Ravel). **RAVEL:** Bolero. Rotterdam Philharmonic Orchestra, Edo de Waart, cond. PHILIPS 6500 882, $7.98. Tape: ●● 7300 363, $7.95.

Within a scant ten years or so, the young Hollander Edo de Waart has flamed like a meteor across the international musical skies, rising from one of the Mitropoulos conducting-competition winners to become one of the most promising as well as active and versatile of the new generation of conductors. Philips is to be congratulated for giving him the opportunity of quickly building up a discography that is remarkably far-ranging. But the company may be doing him a disfavor by pushing him prematurely into the Super-Virtuoso Showpiece repertory for which neither he nor the orchestra he has been directing only since 1973 is fully prepared.

De Waart evidently is well aware of this and wisely avoids any attempts at sensationalism, providing instead admirably straightforward, if sometimes cautiously overliteral readings of the present warhorse scores. Consequently his *Pictures* presents no competition to such great versions as Toscanini's incomparably dramatic one or Ansermet's superbly pictorial one. And while this *Bolero* has considerable merit, it falls well short of both ideal rhythmic crispness and ideally French stylistic elegance.

Nevertheless, both showpieces are still well worth hearing if only for the impressive technological excellence of the recordings themselves. No other *Pictures* can top this one for sheer sonic power, weight, and lucidity; no other *Bolero* is more transparent or auditorium-authentic. R.D.D.

PROKOFIEV: Lieutenant Kije Suite—See Shostakovich: Symphony No. 6.

RACHMANINOFF: Prince Rostislav; The Rock, Op. 7; Vocalise, Op. 34, No. 14 (arr. Kim). U.S.S.R. Symphony Orchestra, Yevgeny Svetlanov, cond. MELODIYA/ANGEL SR 40252, $6.98.

Farther and farther back goes the exploration of Rachmaninoff's early efforts. The symphonic poem *Prince Rostislav* was composed in 1891, while he was a student at the Moscow Conservatory. Based on a ballad by Tolstoi, it waited till the 1940s for premiere and publication, and this seems to be its first recording—at least in the West.

It turns out to be an utterly engaging piece. The opening, typically Rachmaninoff rumblings in the low strings, gives way to a graceful episode for winds and strings, which represents the water nymphs' consolation of the fallen hero, whose body lies in the Dnieper. Then comes highly effective writing for brass, as the murdered prince cries out for salvation. The poem tapers off with recurrence of the earlier material. The music has clear shape and good tunes and is quite prettily orchestrated. It is altogether more interesting than its principal companion on this release, *The Rock*, written two years later.

The Rock in fact seems to me to have received disproportionate discographic attention. Even leaving aside Previn's deleted RCA version (which he will presumbly remake in his EMI Rachmaninoff cycle), Melodiya/Angel has now given us two authentic-spirited and good-sounding recordings: in addition to the new Svetlanov, the earlier Rozhdestvensky (SR 40182), whose coupling—the only extant version of the Borodin First Symphony—will be as essential to Russian-music collectors. (It is worth noting that the English issue of the Svetlanov *Prince Rostislav* is coupled with the *Aleko* suite and the early Scherzo issued here on SR 40253 with the *Caprice bohémien*.)

In any case, Svetlanov gives the two programmatic works here readings of great dramatic conviction and lyric surge, and he is seconded by some of Melodiya's more sonorous engineering. Too bad the lovely *Vocalise* has to be spoiled by the grotesque and overblown Kim arrangement. It can be heard in less sullied form from Ormandy (Columbia MS 7081, with the Third Symphony) or Johanos (Turnabout TV-S 34145, with the *Symphonic Dances*). A.C.

RAVEL: Bolero—See Mussorgsky: Pictures at an Exhibition.

SAINT-SAËNS: Symphonies: in A; in F (*Urbs Roma*). Orchestre National de l'ORTF, Jean Martinon, cond. ANGEL S 37089, $6.98.

We have here another record of Saint-Saëns symphonies. These two, however, are "newly discovered" in that they were orchestrated from manuscript parts in the Bibliothèque Nationale in Paris. Since they are not part of the composer's canon, it would be valuable to give a brief rundown of the Saint-Saëns symphony situation. (I am indebted, here and throughout this review, to the excellent liner notes of Saint-Saëns scholar Daniel Fallon.)

Taking the symphonies chronologically, in 1850 Saint-Saëns wrote the Symphony in A (recorded here) when he was fifteen and a student. It was never performed. In 1853, he wrote what is now Symphony No. 1 in E flat. In 1856, he wrote the symphony called *Urbs Roma* (also recorded here) for a competition. It won first prize and was played several times before being withdrawn by the composer. Symphony No. 2 in A minor was composed in 1859, and the well-known *Organ* Symphony (No. 3) followed much later in 1886. A Martinon disc of Symphonies Nos. 1 and 2 was reviewed in July 1974 by R.S.B., and an *Organ* is scheduled for the fall.

The Symphony in A is a thoroughly ingratiating *tour d'horizon* of the classical masters, seen through Gallic eyes. The four movements could be titled Mozartiana (it includes the motto theme from the *Jupiter* finale), Beethoveniana, and two Haydnianas. All are deftly scored, with a clear French penchant for woodwind color, and well above routine: The final two movements abound in that Haydnesque wit and gaiety that found a sympathetic response in Saint-Saëns. The comparison here is not as much with Saint-Saëns's later work as with Bizet's student work, the Symphony in C, written five years later when Bizet was seventeen. The latter work, however, shows an individuality that, for all its charm, the Saint-Saëns does not.

The *Urbs Roma* Symphony—the title, by the way, has nothing to do with some musicalized picture of Rome or of Italy à la Mendelssohn *Italian* Symphony; it was merely used to identify the symphony for competition purposes—is a far more ambitious work. It also includes overtones of earlier composers (a Beethoven-cum-Schumann funeral march and a quote from *Freischütz* in the second movement, which could be considered a study for the later *Danse macabre*), but it explores larger-scaled symphonic writing, both in structure and in modulations. I can understand, nevertheless, why the self-critical composer never allowed the work to be published, for the first and last movements are overlong, and there is too great dependence throughout on repetitious sequences of little musical value. I assume that Saint-Saëns realized (correctly) that this symphony represented a step backward from the Symphony No. 1 written three years earlier and did not wish to rework it. And it is true that Symphony No. 1 shows an assurance, a cohesion, and an ease with the symphonic form that make it one of the best mid-century French works and certainly (to turn the coin) a far stronger work than the Bizet

symphony, although it was written when Saint-Saëns was only eighteen.

Jean Martinon and the French ORTF orchestra play both works with spirit and a command of the shifts of orchestral color that are endemic to the composer's work, though the sound is rather treble-shy. A record worth investigating, although for those who have not heard early Saint-Saëns the choice would remain the disc of Symphonies Nos. 1 and 2, which is both a sleeper and a winner. P.J.S.

SCHOENBERG: Gurre-Lieder.

Tove	Marita Napier (s)
Wood-Dove	Yvonne Minton (ms)
Waldemar	Jess Thomas (t)
Klaus-Narr	Kenneth Bowen (t)
Peasant	Siegmund Nimsgern (b)
Speaker	Günter Reich (spkr)

BBC Singers, BBC Choral Society, Goldsmiths Choral Union, Gentlemen of the London Philharmonic Choir; BBC Symphony Orchestra, Pierre Boulez, cond. [Paul Myers, prod.] COLUMBIA M2 33303, $13.98 (two discs, automatic sequence). Quadriphonic: M2Q 33303, $15.98 (two SQ-encoded discs).

SCHOENBERG: Gurre-Lieder.

Tove	Martina Arroyo (s)
Wood-Dove	Janet Baker (ms)
Waldemar	Alexander Young (t)
Klaus-Narr	Niels Moller (t)
Peasant	Odd Wolstad (b)
Speaker	Julius Patzak (spkr)

Danish State Radio Chorus, Symphony and Concert Orchestras, János Ferencsik, cond. EMI ODEON SLS 884, $15.96 (two discs, manual sequence) [recorded at concert, March 18, 1968] (distributed by Peters International, 619 W. 54th St., New York, N.Y. 10019).

Comparison:
Kubelik/Bavarian Radio DG 2726 046

The *Gurre-Lieder* should have established Arnold Schoenberg's credentials as a master composer. To conceive the musical setting of this enormous saga; to imagine all its closely interwoven thematic material, its rich harmonic language, its innovative and gorgeous orchestral garb; to control the vast performing forces, deploying them in combinations large and small over the course of more than two hours—all of this could be possible only for a genius and a towering craftsman. Although Schoenberg was unable to complete the orchestration of the last part until 1911, the *Gurre-Lieder* were substantially composed in 1900. Alas, the pressures of making a living, and the need to concentrate on something more immediately practicable of performance, prevented them from bursting upon the musical world at a time when—prior to the shocking harmonies of *Salome* and *Elektra*, the tonal gigantism of Mahler's Eighth Symphony—their effect would have been overwhelming.

This was tragic in its consequences, for Schoenberg was thus deprived of the unquestioned status that the composition of such a work (before the age of thirty!) would have conferred upon him. By the time the *Gurre-Lieder* were unveiled to the public in 1913, the inevitable triumph was, as Charles Rosen wrote in these pages last September, "in effect, a posthumous one, a celebration for a composer who had changed almost beyond recognition."

Pierre Boulez

A questionable Gurre-Lieder.

Whereas the audacious explorations of the Second String Quartet, the George songs, the Five Orchestral Pieces, and *Pierrot lunaire* might have been regarded sympathetically as successors to the *Gurre-Lieder*, they in fact had to come forth without the overwhelming witness to their composer's sheer competence that the cantata represented, and by 1913 the animosities of a decade could no longer be retroactively discharged. Schoenberg was to remain forever outside of the Establishment, in which others now called the tune. (He understood this state of affairs very well; in a 1919 letter setting his conditions for an adequate performance of the *Gurre-Lieder*, he wrote that "all my enemies are just waiting for the chance to decide that the *Gurre-Lieder* are bad too, and no one can wish me worse than a bad performance.")

Perhaps today, at last, the *Gurre-Lieder* are moving into their rightful position in the literature. The centennial celebrations brought numerous performances; in the U.S. alone, Atlanta, San Francisco, Milwaukee, Tanglewood, and Cincinnati have recently heard the piece, and now two new recordings have been added to Rafael Kubelik's decade-old version for DG. Those who heard the concert performances are lucky indeed: I finally caught up with the *Gurre-Lieder* "live" at the Cincinnati May Festival (a powerful, remarkably well-realized rendition directed by James Levine) during the course of working on this review, and I can promise you that no recording comes near to capturing—in breadth, range, or clarity—the impact of the actual sound.

Still, the recordings do convey a great deal, and everyone, regardless of his position vis-à-vis Schoenberg, should hear one or more of them. From the spacious opening panorama of twilight over the waters, through the alternating love songs of King Waldemar and Tove, the Wood-Dove's piercing lament over Tove's death (poisoned by Waldemar's jealous queen), the King's fierce challenge to God, the midnight *chasse macabre* of his vassals through the countryside, to the massive chorus that hails the sunrise and the renewal of nature, Schoenberg's music never fails of originality and vitality, of passion and color.

There is, to be sure, a great deal of Wagner in the score. The literary parallels to *Tristan* are obvious enough, and we hear the

harmonic language, the formal procedures of the older master echoed at many points. But it is always much more than an echo, for in episodes such as Waldemar's second aria ("Ross! Mein Ross!") there is a galloping rhythmic drive and flexibility, a contrapuntal fluency quite novel and thrilling. Later, the lament of Klaus-Narr, the King's fool, distills an original grotesquerie from *Die Meistersinger*'s David and Beckmesser combined—a scherzo movement of darting, flickering colors that debouches into a mad, breathtaking transmogrification of Wagner's apprentice counterpoint. At this point, one feels, the wizard of Bayreuth has been thoroughly exorcised, and we break into a new tonal world, especially in the penultimate passage, "The Summer Wind's Wild Hunt": icy high piccolo notes, glassy harmonies bringing forth ghostly runs and mysterious shudderings from the strings and winds. Now the poet himself speaks, for the first time in the piece—literally *speaks*, in an early form of *Sprechstimme*—describing how the summer wind sweeps through the world summoning nature to rebirth.

But I would not want to suggest that only these latter parts of the *Gurre-Lieder* are memorable. Nearly every moment is, and from the start the textures are shot through with an airiness, a clarity and delicacy that is almost wholly individual—prefigured by Wagner in the exceptional multilayered accompaniment to Brangäne's Watch Song in the second act of *Tristan* but never before carried out on such a scale or with such virtuosity. Similarly, the twelve-part male choruses extend the implications of the Gibichung vassals' music in new and enthralling ways. The web of motives is tightly woven, to unite the formally self-contained episodes, and at each hearing more connections emerge, more dimensions of significance unfold. (Pay particular attention to Waldemar's fourth song, for much of Part III has its origins there.) Above all, there is not a banal phrase anywhere, and even the most obvious influences are illuminated by fresh harmonic slants, rhythmic transformations, imaginative colors.

But I had better cease and get on to the recordings before the editorial guillotine falls. Like the Kubelik DG set (and the 1932 Stokowski recording for RCA, which will soon be reissued in England), EMI's recording stems from a public performance, a studio concert presented by the Danish Radio for the European Broadcasting Union in 1968. It is a respectable job, conservatively recorded with a clear acoustic and with "broadcast balance"—that is, plenty of headway for the voices over the orchestra. The audience is noisier than Kubelik's, and conductor Ferencsik has a distracting way of telegraphing big downbeats by stomping a foot quite audibly. The choruses do rather well, the orchestra undergoes some palpable mishaps (e.g., a shaky top piccolo at the start of the "Summer Wind" reminds us too acutely that this note is described in Walter Piston's *Orchestration* as "quite difficult of production"), and there are a few vocal accidents as well. Despite some fine solo work (discussed in more detail below), Ferencsik does not ever give us enough passion or impetus to release the score's true excitement.

Still more problematic is Columbia's studio recording with Pierre Boulez, a sequel to a London Proms performance last year. (It is not, however, the first studio recording of the *Gurre-Lieder*, as Columbia's publicity implies; that was made in 1952 for Haydn Society, conducted by René Leibowitz, and produced by the same Paul Jacobs who recently recorded Schoenberg's piano music so splendidly.) Frankly, the recorded sound, at least in the stereo mix (I have not heard the SQ), seems to me a step backward. There's very little detail in the tutti, so that Schoenberg's marvelous counterpoint simply does not come through the prevailing muck of resonance. The singers are evidently embellished with still another kind of resonance, which however does not spare them from being swamped by the orchestra at times. And even softer textures come out muddled: The solo violin in Tove's first song is insufficiently audible, and there are many other losses. At nearly every point, DG's decade-old sound, less noisy but also less congested, seems greatly preferable.

And I have to say, too, that Kubelik's reading seems to me much more compelling than Boulez'. The French conductor isn't often very flexible with tempo, so that crucial buildups fail to materialize fully: The end of the *Sprechstimme* episode, leading to the entry of the mixed chorus, is a particular disappointment. Part II, a short solo for Waldemar, is simply stodgy; its exciting marchlike theme ("*Herrgott, ich bin auch ein Herrscher*") doesn't galvanize the movement as it should. Although many of the failures of effect may be due to the recorded sound, this recording just isn't what one had hoped for, despite some impressive work from all concerned.

Among the three Toves, Martina Arroyo (EMI) certainly has the most voice, but she sings rather passively. Marita Napier (Columbia) makes a lovely, bright, true sound, although without the passionate commitment to the words that marks Inge Borkh's (DG) vocally uneven work (let alone the almost shatteringly personal intimacy that Phyllis Curtin projects on a tape of last summer's Tanglewood performance).

Waldemar is the longest and most strenuous of the solo parts; while Tove need not be an Isolde, Waldemar must be a Tristan, and none of these three gentlemen fills that bill. Alexander Young (EMI) starts well, but his fine musicianship and lovely tone are not enough to carry him through the second and third parts. Herbert Schachtschneider (DG) has equally good intentions, with a less reliable voice. Jess Thomas (Columbia) suffers from an omnipresent wobble, compounding a strained production. They are all brave men and deserve our sympathy.

On one point there can be little question: the supremacy of Janet Baker's Wood-Dove. In fact, I will keep the EMI set around just to be able to hear this again. All of it is gorgeous—smooth, rich, committed, musical—and one phrase ("*Wie zwei Ströme waren ihre Gedanken*") has gone into a special mental treasury where I keep such things as Elisabeth Schumann's voicing of "*Sein hoher Gang, sein' edle Gestalt*" in Schubert's "Gretchen." More *innig* than this, singing dare not be. Fortunately, DG's Hertha Töpper and Columbia's Yvonne Minton are

both eloquent enough by any other standard.

Among the "specialty numbers" in Part III, I had expected most from the late Julius Patzak's performance of the spoken role. Sadly, it is a disappointment, limited in range and color, although always musical. The lower voices of two noted exponents of Schoenberg's Moses, Hans Herbert Fiedler (DG) and Günter Reich (Columbia), are more effective, although perhaps not what Schoenberg wanted (the part is written in tenor range).

The most brilliantly characterized Klaus-Narr comes from the veteran Lorenz Fehenberger (DG), but I have heard two young Americans—Jerry Jennings at Tanglewood and James Atherton at Cincinnati—do it even better. The shorter role of the Peasant is capably managed in each version.

Someday, perhaps, we will have a recording of the *Gurre-Lieder* that surmounts all of the difficulties. In the meantime, Kubelik's would seem to be the choice. If DG has a mind to trump its own ace, it might listen to the Tanglewood broadcast tape, a wonderfully passionate and flexible reading by Seiji Ozawa, with strong work from all concerned: Curtin, Lili Chookasian, James McCracken (the right caliber of voice for Waldemar), Jennings, and George London as the speaker (again, the wrong vocal range, but an authoritative delivery, enormously moving in its nostalgic pathos). Indeed, the sound as picked up by the radio mikes has more spread, clarity, and depth than any of the commercial recordings, and it captures some really sumptuous playing from the Boston Symphony, superior to anything the three radio orchestras can manage.

All the recordings give text, translation, and some sort of historical notes. Only EMI shuns the standard singing translation, however, and its occasionally awkward literal version by Arthur D. Walker is much preferable. Columbia uses one of those annoying interlinear setups, without enough type contrast between the two versions to make that cumbersome arrangement even minimally acceptable. On the other hand, Jack Diether's table of motives, for the same company, keyed to the libretto, is bound to be a helpful starting point for many listeners, even though it is far from complete.

Only Ferencsik manages to fit all of Part I on two sides—an ideal arrangement, much preferable to breaking just before (Kubelik), or in the middle of (Boulez), the Wood-Dove's lament. Other breaks in all sets are well placed. D.H.

SCHUBERT: Sonata for Piano, in B flat, D. 960. Christoph Eschenbach, piano. [Franz-Christian Wulff, prod.] DEUTSCHE GRAMMOPHON 2530 477, $7.98.

A sensible but hardly outstanding performance of Schubert's last piano sonata, on the whole less effective than Eschenbach's account of D. 959 (reviewed in June 1974).

The first movement is well paced: slow enough to suggest the breadth and majestic serenity and yet urgent enough to keep the structure intact, the line moving. Eschenbach scores too by observing the exposition repeat, whose dramatic first ending

changes the edifice from a dreamy nocturne to a grandiose drama. Still, a certain lack of tonal vibrance and coloristic variety keeps the material a little bland and self-contained, too much in the aesthetic background. The Andante sostenuto shows how well Eschenbach can play: Here he displays more involvement with the material and a wider tonal palette. If the balance of the performance had been on this level, the recording would have been quite special.

The scherzo goes well enough—perhaps not quite *vivace* and lacking in *delicatezza*. In the first half of the trio, Eschenbach plays a D flat at one point instead of the intended E flat. (The D flat is correct at the corresponding point in the second half.) The final rondo is marked *allegro ma non troppo*, but Eschenbach falls victim to the qualifying *non troppo* and utterly loses the exuberance and drive of the music.

Among current editions, then, no challenge to those of Curzon (London CS 6801) and Boegner (MHS 1042). H.G.

SHOSTAKOVICH: Symphony No. 6, in B minor, Op. 54. **PROKOFIEV:** Lieutenant Kije Suite, Op. 60. London Symphony Orchestra, André Previn, cond. [Christopher Bishop, prod.] ANGEL S 37026, $6.98.

Comparisons—Shostakovich:
Boult/London Phil. Ev. 3007
Stokowski/Chicago Sym. RCA LSC 3133 (OP)

The great mystery about this album, and about one or two other recent Previn/LSO releases (particularly the Walton Second Symphony), is the orchestra's truly dismal performance. I realize the expense involved in getting a piece such as the Shostakovich Sixth on disc; but I cannot help but be amazed at the enormous number of horrible entrances (and in at least one instance a false start) and flubbed solos that were allowed to go by in the first movement.

Interpretively, Previn's first and third movements are perhaps the best since the old Boult/London Philharmonic recording still available on Everest. The first movement in particular has been one of the most manhandled in all of Shostakovich's work, most conductors tending to play it much too fast and to wreck the balance in the subtle elaboration of its thematic material. Unlike almost any of Shostakovich's other first movements, the long, mysterious Largo that opens the Sixth Symphony evokes Sibelius (the Sibelius of the Fourth and Fifth Symphonies) with its fragmented presentation of material that ultimately boils down to two basic themes, and one possible reason for the fast tempos used by Bernstein, Kondrashin, and others lies on the conductors' attempts to unify the diverse thematic appearances.

Only Stokowski, in his deleted Chicago Symphony reading, was able to maintain convincingly a lyrical flow in this difficult movement. Although I like the Stokowski version, it does not, perhaps, do what the composer intended. Both Previn and Boult, on the other hand, allow each separate fragment to take on the full instrumental color in which it is presented, which just as often as not involves a solo woodwind, so that the final thematic impact becomes one of varied accumulation rather than one of flow. *That* is probably how Shostakovich intended it. Previn in particular has a gift for balancing the various instrumental timbres against each other. But he also seems to flinch from some of the climactic effects, so that his Largo does not have quite the dramatic intensity of Boult's.

Unfortunately, Previn chooses a ridiculously slow tempo for the Scherzo second movement, apparently in an effort to provide a kind of equilibrium between the Largo first movement and the Presto finale. Yet this is totally unnecessary, since the last two movements are thoroughly contrasted by the meter used in each and by the very nature of the musical language involved: The Scherzo is mercurial and acerbic, the finale breakneck, satirical, and ultimately completely joyous. Through the use of strong accentuation and, once again, expert instrumental delineation, Previn comes closer to convincing with his moderato tempo (the movement is marked allegro) than, say, Bernstein. But in the end, it just doesn't work.

After the frenzied nose-thumbing that concludes the Shostakovich Sixth, the much more understated, even ingenuous, satire of Prokofiev's *Lieutenant Kije* Suite comes as an interesting contrast. Written in 1934 for Alexander Feinzimmer's mediocre film (more properly transliterated as *Lieutenant Kizhe*), Prokofiev's delightful score got the film it deserved when it was reused, after the composer's death, in Ronald Neame's *The Horse's Mouth* (1958). It is music that is difficult to ruin, and Previn gives a creditable but unexceptional performance, lovingly highlighting the deceptively simple themes but holding back a bit too much in some of the meatier portions.

Angel has not helped matters much by apparently botching up what I am told is the decent sound quality of the original EMI release from England. In particular, the upper-register string sound is horribly muddy; and although certain instruments stand out realistically enough, the over-all sonic ambience has a marked pinched quality. The excellent notes by British critic Robert Layton help soothe some of the wounds. R.S.B.

BR **SHOSTAKOVICH:** Symphony No. 11, in G minor, Op. 103 (*The Year 1905*). Houston Symphony Orchestra, Leopold Stokowski, cond. SERAPHIM S 60228, $3.98 [from CAPITOL SPBR 8448, 1958, and SPBO 8700, 1968].

The compression of a formerly four-sided performance onto two conjures up images of frightful distortion, cuts, or even speeding up of the master tape. Yet when you look at the published timing of fifty-seven minutes for the Shostakovich Eleventh Symphony, and when you consider that Stokowski's interpretation lasts only five and a half minutes longer than that, you realize that hairier single-disc reductions have been successfully accomplished. In fact, this Seraphim reissue isn't bad at all.

On the other hand, none of the reissues done since the June 1968 HIGH FIDELITY article that recommended the original version as "one of the most overwhelming sonic experiences you ever will enjoy over your stereo system" has those demonstration-disc qualities. In particular, the bass sounds (notably in the fourth movement) singled out in the HF piece have never since had the window-rattling depth of the first Capitol issue. But it could be argued that the sound of the Seraphim version is more realistic and better balanced. And what with the still incredibly resonant basses, the extraordinarily clear brass tones, and the general richness of the sonic ambience, this remains a classic example of sound put to the service of music, as they used to say.

My main objection to this reissue is the unnecessary fiddling with recording levels. Some lowering of levels in the loud sections might be understandable (though the original levels were quite low to begin with)—if handled subtly, which is not always the case here. But I cannot understand why the volume has been potted up so high as to change the dynamics of the beautiful third movement from a piano to at least a mezzoforte.

Nonetheless the Stokowski interpretation remains unmatched in its splendidly sonorous, emotionally charged re-creation of this broad Shostakovich fresco. R.S.B.

STRAUSS, R.: Le bourgeois Gentilhomme: Orchestral Suite, Op. 60; Concerto for Horn and Orchestra, No. 1, in E flat, Op. 11. Mason Jones, horn (in the concerto); Philadelphia Orchestra, Eugene Ormandy, cond. [Thomas Frost, prod.] COLUMBIA M 32233, $6.98.

How many more treasures does Columbia have stored away in its icebox since the expiration of its Philadelphian contract in May 1968? It's hard to believe that the present fine, unfaded sonics date from then or earlier. At any rate, they do full justice to Mason Jones's superbly eloquent as well as virtuosic performance of the romantically ingratiating early horn concerto. The celebrated 1954 Brain/Sawallisch version (Angel 35496) may project a more extraverted personality, but even it is no better played, and it is by no means as well accompanied and recorded.

Even more striking are Ormandy's brilliant solutions to the almost insoluble problems presented by the now-chamber, now-symphonic *Bourgeois Gentilhomme* Suite. He is uncommonly successful in integrating its contrasting episodes; yet, better still, he infuses this performance with a sense of personal involvement and persuasive conviction often lacking in his—and other virtuoso conductors'—releases.

In comparison, the composer's own 1944 version (recently issued in a three-disc set available from the Bruno Walter Society) seems unduly sloppy and sentimental, as well as sonically thin, while the long-popular Reiner/Chicagoan version of 1956 (Victrola VICS 1199) now is made to seem somewhat heavy-handed and less elegant—even if its omission of the fifth and sixth movements can be tolerated. I haven't heard Maazel's warmly received 1967 Vienna Philharmonic version for London, but I can't imagine that it proffers decisively superior playing by either the orchestra or the featured soloists: Boskovsky, Brabec, and Gulda for Maazel, Brusilow,

Mayes, and William Smith for Ormandy.
R.D.D.

WAGNER: Music of Wagner, Album 3. London Symphony Orchestra, Adrian Boult, cond. [Christopher Bishop, prod.] ANGEL S 37090, $6.98.

Siegfried Idyll. Parsifal: Prelude; Transformation Music from Act I; Prelude to Act III; Good Friday Music; Transformation Music from Act III.

Were Sir Adrian's reading of the *Siegfried Idyll* as impeccable in execution as it is in conception, it would stand at the head of the class among recordings of the full-orchestra version. The flaws are minor: an oboe squeak here, a less-than-unanimous downbeat there, horn tone that doesn't quite blend with the rest of the sonority. All the lines are thoughtfully and affectionately phrased, the "tone" of each episode finely judged, the tempo comfortably ongoing without ever rushing—a slight hastening to the big climax of the boisterous episode is both subtle and effective. I don't know all the current alternatives, but this *Idyll* seems to me preferable to Walter's (Odyssey Y 30667), in which many phrases run out of steam as they progress, or Barenboim's fussy version (Angel S 36484). (The choice among the one-player-to-a-part performances, Solti's, can be had only as a filler to Bruckner's Seventh Symphony or to Deryck Cooke's *Ring* lecture.)

We have already noted, on Sir Adrian's earlier Wagner discs, a certain proclivity in favor of novelty of selection and arrangement. The lovely concert version of the *Tristan* prelude and the original long form of the introduction to Act III of *Tannhäuser* were both authentic and welcome members of the limited circle of acceptable Wagner concert pieces, while the conductor's own ending for the *Tristan* Act III prelude improved somewhat on the usual one. To the standard "Prelude and Good Friday" pairing, the present *Parsifal* sequence adds the somber, harmonically adventurous Act III prelude and the two interludes that cover scene changes in the outer acts. These last are impressive music in context but wide open to the usual objection about Wagnerian transitions played on their own: They start at one nowhere and progress to another nowhere. Further, for purposes of record programming, the Act III Transformation constitutes an exceptionally lame conclusion to the sequence.

Even in the official concert version used here, the prelude to the opera itself does not detach itself easily. The arch of the piece is only properly completed in the first act's opening episode, during which the off-stage brass and later the pit orchestra recapitulate the principal themes before closing on the "Dresden Amen" extension that concludes the concert version. And the Good Friday Music always was a patchwork, compounded in the present version by a rather flat cadence, with the Transformation Music on the next band picking up some twenty measures later. I really don't understand why these two snippets weren't run together as one continuous sequence.

While I would hardly want to confer a Musical Good Housekeeping Seal of Approval on the old Stokowski Wagner pastiches, they did at least pay their respects to

certain necessities of shape and climax; at a time when complete performances of the operas were not accessible to most people, they fulfilled some function. But today, when all of *Parsifal* is readily available (for some two and a half times the price of this present disc), I fail to see the purpose of this dog's breakfast of footless tidbits.

There's plenty of evidence here that Boult might conduct an impressive *Parsifal*, although it's probably wishful thinking to expect that such a massive undertaking would now be within his strength. Once again, though, let me plead that his time in the recording studios be put to more fruitful use. D.H.

WELCHER: Concerto for Flute and Orchestra—See Dello Joio: Homage to Haydn.

Recitals and Miscellany

DANIEL BARENBOIM: Greensleeves. English Chamber Orchestra, Daniel Barenboim, cond. [Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2530 505, $7.98.

VAUGHAN WILLIAMS: Fantasia on "Greensleeves"; The Lark Ascending (with Pinchas Zukerman, violin). **WALTON:** Henry V (film music): Two Pieces for Strings. **DELIUS:** On Hearing the First Cuckoo in Spring; Summer Night on the River; Fennimore and Gerda: Intermezzo; Two Aquarelles.

To begin with the title piece of this collection, which really has little to do with most of the music contained: The Vaughan Williams *Fantasia on "Greensleeves"* is a hard piece to ruin—or to give a performance that is clearly the "best." Under Barenboim, it is as adorable as ever, but I doubt that anyone will buy (or not buy) the record on the basis of so short a piece.

The Lark Ascending is my very favorite musical tranquilizer, with no consciousness-dulling side effects but definitely habit-forming. I'd take it to my desert island, probably as done by Bean/Boult (Angel S 36469 or 36902) or Brown/Marriner (Argo ZRG 696)—both renditions flow more gently and introspectively than the new one. Barenboim disrupts its exquisite symmetry with too huge a climax and with a tempo in the last third that is too fast relative to his broader pacing of the same material in the opening sections. His deliberate speed in the central episode (the rustic dance with triangles) seems to say that andante is faster than allegretto. Pinchas Zukerman plays with his customary warmth and intensity, though in the score's more pyrotechnic moments I keep thinking he is about to take off into the Mendelssohn E minor Concerto.

The two Walton tidbits and the Delius *Aquarelles* are included in Neville Marriner's "English Music for Strings" program (Angel S 36883), and the ECO has previously recorded the *Aquarelles* under Benjamin Britten (London CS 6618); comparison with either shows how Barenboim, in his preoccupation with expressive phrasing and a heavily portamento-laden tone, misses the simple lilt and charm of the music, especially the second *Aquarelle* and Walton's "Touch her soft lips and part."

It is easy to Hollywoodize Delius, and Barenboim veers in that direction with the thereminlike tone in the opening flute solo of the *Fennimore and Gerda* intermezzo. Yet moments later I am impressed by the way the conductor's rubato conveys with uncanny effect some of the piece's tormented ambivalence.

Barenboim's *Cuckoo* and *Summer Night* (they are collectively published as *Two Pieces for Small Orchestra*) aren't nearly as slow or as tentative in ensemble as Barbirolli's version (on an all-Delius LP, Angel S 36588), but neither are they in the same league of mystery, finesse, and ephemeral nuance as Beecham's (Seraphim S 60185).

DG's sonics are bright, live, and wide in dynamic range. A landscape by Sir Winston Churchill is reproduced on the cover. There are different notes in each of the jacket's three languages. A.C.

CANCIONES ESPAÑOLAS. Teresa Berganza, mezzo-soprano; Narciso Yepes, guitar. [Rudolf Werner, prod.] DEUTSCHE GRAMMOPHON 2530 504, $7.98.

"*Canciones Españolas*," the title on the front cover of this disc, is so vague as to be misleading. In all fairness, the back of the jacket does provide a subtitle of greater accuracy: "Songs from the Middle Ages and the Renaissance." Even so, prospective buyers should be cautioned that with the exception of two unaccompanied pieces attributed to that thirteenth-century patron of the arts, King Alfonso the Wise, all of the music here comes from the Renaissance, mostly from the first half of the sixteenth century.

Yet a further warning is necessary, especially for those whose primary interest is Renaissance music, since there is not much authenticity of feeling or style in these performances. Narciso Yepes accompanies all the songs (except for Alfonso's, of course) on a modern guitar, a reasonable enough substitute, it might be thought, for the obsolete *vihuela de mano*, a lutelike instrument with six or seven strings that supplied many of the original accompaniments. Yet even though Yepes plays with great delicacy and tact, the guitar sounds too plangent, too heavy. Moreover, it is by no means certain that all of these songs were originally intended to be heard with the *vihuela*. Some of the villancicos here are likely to have been designed for unaccompanied groups of voices. Juan Vasquez' "*Vos me matastases*" and "*En la fuente del rosel*," both originally written in this way, are, however, heard in transcriptions by near-contemporaries for solo voice and *vihuela*. At one remove, that is: Presumably, these pieces have been subjected to modern arrangements as well.

On this, as on so many other musical matters that one would like to know about, DG is silent. There are texts and translations, but not a single word of information about the songs. One would, for ex-

ample, like to know something about the Berganza-Yepes version of Valderrábano's "De *dónde venís, amore*," since the song can also be heard on Victoria de los Angeles' "Five Centuries of Spanish Song" (Seraphim 60233) in a much longer version with instrumental accompaniment. It also strikes me as unhelpful to identify eight of these songs as villancicos, two as cantigas, and one as a romance without saying what the terms stand for. (The first is hard to pin down, but in the Renaissance it most often referred to a song form employing a refrain; the second is a popular religious song; the third a form in which a four-phrase melody is matched to a four-line verse.)

Teresa Berganza sings with taste and skill, if not with complete purity of tone or with sufficient variety. All in all, an opportunity missed. D.S.H.

DIABELLI VARIATIONS (excerpts). Jörg Demus, hammerflügel. [Gerd Ploebsch and Andreas Holschneider, prod.] ARCHIV 2708 025, $15.96 (two discs, manual sequence).

In April 1974, I reviewed the Telefunken release (SMA 25081) of a curious collection published by Diabelli. He formed a spurious "Patriotic Organization of Artists" and invited a bevy of composers to contribute variations on a little waltz of his own composition. He received fifty-two little pieces from thirty-two composers, but also a whale of a contribution from Beethoven that had to be published in a separate volume.

That recording was most interesting, and Rudolf Buchbinder, the pianist, played the carload of variations superlatively. Now comes Archiv with much the same idea; this time, however, twenty variations (not by Beethoven, of course) have been omitted, so that the remainder fits on two discs to Telefunken's three.

This time around, unfortunately, our pleasure is limited. In the first place, one good recording of the flimsy "patriotic" variations is enough for a whole generation; in the second, playing the *Diabelli* Variations, Jörg Demus is up against some of the best hands in the trade. His interpretation is only fair when compared to Buchbinder's or Serkin's; his technique is a little labored, his sense of humor not excessive, and his style more suited to Romantic music.

I must say that some of his shortcomings are undoubtedly due to the two antiques he plays on, one a Broadwood piano from 1802, the other a Graf from 1839. As is usually the case when performers used to first-class modern instruments play on historic specimens, they labor under a great handicap. The old pianos, good as they are, do not respond the way a Steinway or a Bösendorfer would, nor do they record well.

This set will have some interest for those who want only two discs' worth of these variations or who enjoy the sound of these antique instruments. I will stick with Telefunken. P.H.L.

GERSHWIN PLAYS. George Gershwin, piano. KLAVIER KS 124, $6.98 [from piano rolls, recorded 1917–26].

GERSHWIN: Rhapsody in Blue (solo-piano version); Swanee; That Certain Feeling. Plus songs by Berlin,

Shilkret, Whiting, Kern, and Gold (most "assisted by Rudolf O. Erlebach").

Unlike the earlier transfer of Gershwin's *Rhapsody* roll (in Mark 56 set 641), this one moves at a reasonable speed. The difference in timing isn't all that much—13:20 instead of 12:34—but those extra forty-six seconds bring the tempo down below the threshold of absurdity into the same area of plausibility that we hear on the much-abridged live recording with the Paul Whiteman orchestra (RCA Victor LPV 555). Too, in place of Mark 56's barroom jangler, Klavier uses a well-conditioned if soft-voiced Steinway.

The contrast between solo and band (or orchestra) is sorely missed in this piano-only version, which retains primarily documentary significance, preserving uniquely if imperfectly Gershwin's playing of the lengthy solo preceding the big andante tune, a casualty of the nine-minute live versions. Comparison of this roll and the second Whiteman recording in their several common solo passages suggests that the roll is indeed a reliable guide to the composer's performing style.

The flip side gives Gershwin readings of two of his own songs (interesting to compare the live recording of "That Certain Feeling" and the Song Book transcriptions of both), plus a miscellany of other composers' tunes.

The data given on the liner are not entirely correct with regard to titles and "assisting artists"; those who care are referred to the "Piano Rollography" in the Kimball-Simon *The Gershwins* for more accurate information. The playing is fun to hear, if not as distinctive as Gershwin's live recordings.

D.H.

THE HEIFETZ COLLECTION: For a feature review, see page 71.

MARILYN HORNE: German Lieder. Marilyn Horne, mezzo-soprano; Martin Katz, piano. LONDON OS 26302, $6.98.

SCHUBERT: Im Frühling; Nacht und Träume; Die junge Nonne; Fischerweise. **SCHUMANN:** Die Lotosblume; Aus den hebräischen Gesängen; Die Kartenlegerin; Abendlied. **R. STRAUSS:** Schön sind, doch kalt; Für fünfzehn Pfennige; Befreit. **WOLF:** Der Genesene an die Hoffnung; Auf einer Wanderung; Mein Liebster hat zu Tische mich geladen; Kennst du das Land.

The impression left by Marilyn Horne's French-Spanish song recital (London OS 26301) that the art song was not the most suitable medium for her essentially theatrical talent is confirmed by the present disc. There is hardly a place in this varied and ambitious program in which she sounds completely at home.

Her German is very good, but the Lieder style eludes her. I, at any rate, find inappropriate, even maladroit, such things as the big ritard she allows herself at the end of "*Im Frühling*" or the ponderous upward portamento on "*Immerhin*" in the second verse of "*Die junge Nonne.*" All through one is aware that Horne needs a larger scope than the Lied affords. She has no gift for the bucolic intimacy of "*Fischerweise*" or the girlish playfulness of "*Die Kartenlegerin.*" In reflective, inward songs like "*Nacht und Träume*" or "*Befreit*" she sounds uncomfortable and chafed, like

someone wearing shoes a size too small. Not only does the voice lose color when under restraint, it also takes on a persistent beat in all sustained notes sung mezzo-piano or softer. "*Nacht und Träume*" especially suffers in this way, and there are some uncomfortable moments in "Kennst *du das Land*" and "*Befreit*," the last phrase of which is decidedly tenuous.

But on the occasions when Horne does break from her confines she shatters the music at the same time. The depths of "*Die junge Nonne*" are left unplumbed in this noisy, undifferentiated reading, and I am still aghast at the clangor of the chest tone unleashed throughout "*Aus den hebräischen Gesängen*" and at the end of "*Die Genesene an die Hoffnung*." This is a voice to announce apocalyptic tidings from the summit of a mountain, not for profound and charming sociabilities in a drawing room.

The close miking favored by London only aggravates the problem, since it renders unavoidable both Horne's discomfort and her excesses. Martin Katz accompanies with rather heavy-handed proficiency. The pressing of my review copy was faulty at the end of the Side 1. Texts and translations; only five of the six verses actually sung by Horne of "*Die Kartenlegerin*" are printed. D.S.H.

DAVID MUNROW: The Amorous Flute: Popular Music from Early 18th-Century London. David Munrow, recorders and flageolet; Christopher Hogwood, harpsichord; Oliver Brookes, bass viol and cello; Robert Spencer, theorbo and guitar. [Michael Bremner, prod.] ARGO ZRG 746, $6.98.

Music-lovers of the period 1685–1722 represented here wouldn't need reminding that "flute" means what we now call a recorder, unless "German" or "transverse" flute is specified. They'd be comfortably familiar both with the authentic period instruments Munrow and his colleagues play here and with the music itself—aptly representative of the then home favorites of amateur pipers on flageolets, and treble, fourth-flute, and tenor recorders at a time when these "flutes" were as popular as the parlor piano in later years and the guitar today.

Munrow's program is appetizingly varied: ranging from unaccompanied solos for flageolet (from *The Bird Fancyer's Delight*) or recorder (preludes by Pepusch, Purcell, and Ziani) to recorder/continuo sonatas by Daniel Purcell and Handel (the Op. 1, No. 11 Sonata in F, better-known nowadays in its Op. 4, No. 5 organ-concerto version). Also of novel musical interest are the anonymous *Faronell's Ground* (using the famous *Folia* theme), three dances by Francis (or Charles) Dieupart, Nicola Matteis' *Ground after the Scotch Humour* (with of course lots of "Scotch snaps"), and a moodily episodic work by one Andrew Parcham (hitherto unknown to me and to most history books).

This is a highly specialized release, to be sure, but one that will delight historically minded listeners not only by its fascinating music and recorded timbres, but also by its handsome pictorial illustrations and detailed notes on the times, the composers, and the instruments represented. R.D.D.

reviewed by
MORGAN AMES
ROYAL S. BROWN
HENRY EDWARDS
JIM GOSA
MIKE JAHN
JOHN S. WILSON

The Lighter Side

RCA Records

John Stewart
Insight, cleverness, melody, warmth.

✱ **JOHN STEWART:** Wingless Angels. John Stewart, guitar and vocals; vocal and instrumental accompaniment. *Hung on the Heart of a Man Back Home; Rose Water; Wingless Angels/Survivors II; Some Kind of Love; Survivors; Summer Child; Josie; Ride Stone Blind; Mazatlan; Adelita; Let the Big Horse Run.* [Nikolas Venet, prod.] RCA APL 1-0816, $6.98. Tape: ●● APK 1-0816, $7.95; ●● APS 1-0816, $7.95.

John Stewart stands head and shoulders above 99% of today's popular folksingers. His compositions, like his voice, have insight and cleverness without sacrificing melody or warmth.

Over the course of the past five years, Stewart has made some of the best popular folk recordings on the racks. "California Bloodlines," "Cannons in the Rain," "The Lonesome Picker Rides Again," and "Sunstorm" all are classics. Now, after a two-year absence from recording new material, Stewart returns with another LP destined for honor. "Wingless Angels" is, compared to his earlier works, rather a melancholy piece. Most of the ten original compositions are moody and downbeat, but all retain the magical warmth and inspired lyrical sense that have marked all his work.

"Hung on the Heart (of a Man Back Home)" is a plaintive yet rhythmic love song. "Rose Water" is a quiet and understanding depiction of life in certain Los Angelino circles. "Some Kind of Love," a melodious travelogue portraying varying forms of emotional attachment, contains a priceless justification of destructive love: "Try to explain a moth to a flame." "Josie" is a somewhat familiar obeisance to the love between a sincere guy and a woman whose amorous adventures are inclined to be indiscriminate. "Mazatlan" and "Adelita" are strained trips to Mexico that, like most trips to Mexico, are better not taken. But "Let the Big Horse Run" is a great, attractive portrait of equestrian majesty, a topic Stewart handles frequently and well.

The high points are three songs: "Survivors" and two that run together, "Wingless Angels" and "Survivors II." All deal sympathetically with the plight of the average working man, that poor creature who has had such a bad time of it most of this century. "Survivors" is a straightforward look at the matter, while the other two are voguishly vague, regarding man as spicing his struggle with a passionate longing for the abyss. M.J.

✱ **MERLE HAGGARD AND THE STRANGERS:** Keep Movin' On. Merle Haggard, guitar and vocals; instrumental accompaniment. *Movin' On; Life's like Poetry; I've Got a Darlin' (for a Wife); These Memories We're Making Tonight; Always Wanting You; Kentucky Gambler;* five more. [Ken Nelson and Fuzzy Owen, prod.] CAPITOL ST 11365, $6.98. Tape: ●● 4XT 11365, $7.98; ●● 8XT 11365, $7.98.

Merle Haggard continues to hold out against the forces that would turn country music into a cornball version of the Boston Pops. His singing and the accompaniment of the Strangers both are sparse and understated, yet warm. His song-writing ability remains tuned in to the day-to-day pains and pleasures that make the life of the ordinary man special.

Highlights of this newest LP include "Movin' On," a fine truck-driving song; "These Memories We're Making Tonight," a finely wrought ballad; and Dolly Parton's ageless "Kentucky Gambler." M.J.

RUPERT HOLMES. Rupert Holmes, vocals and instrumentals, songs and orchestrations; Foxtrot, strings, keyboards, rhythm, and vocal accompaniment; Widescreen Orchestra, strings and horns accompaniment. *Too Scared to Sing; Brass Knuckles; You Burned Yourself Out;* seven more. [Jeffrey Lesser, prod.] EPIC KE 33443, $5.98. Tape: ●● EA 33443, $6.98.

Composer/performer Rupert Holmes, who has successfully created soundtrack scores for a number of well-known porn films, has also built himself a small but vociferous cult with his debut disc, "Widescreen." That cult may have expanded a bit when Holmes next functioned as producer for the recording debut of the precocious, pretentious, peculiar Orchestra Luna. Now in Hollywood serving as musical director of Barbra Streisand's rock version of *A Star Is Born*, he has turned out a second LP, "Rupert Holmes."

This thoroughly accessible, reasonably entertaining set proves another display of the composer's enormous musicality, charming singing style, and quirky mental gymnastics. Rupert loves to deflate. In "Too Scared to Sing," he says of himself: "I get sick before my entrance/My main concern is ending this sentence." "You Burned Yourself Out" tells of a wild, fifteen-year-old female who winds up living a life of hideous conventionality. "Deco Lady" presents a searing portrait of a disco queen, parodying both trendishness in general and the current disco craze. In "I Don't Want to Hold Your Hand," an anti-"Summer of Love" song, Holmes uses the Beatles' standard to state: "But the days are gone forever of hearing John and Paul/And I don't want to hold your hand."

Holmes's negativism and cynicism possess plenty of charm and have the power to refresh. Nevertheless, these ten tunes make for an uneven set, where cleverness too often takes the place of genuine emotion. But Rupert Holmes continues to impress as a most talented original who will inevitably achieve pop stardom. H.E.

MICHAEL JACKSON: Forever, Michael. Michael Jackson, vocals; orchestral accom-

Explanation of symbols

✱ exceptional recording

Recorded tape:
●● Open Reel
●● 8-Track Cartridge
●● Cassette

paniment. *We're Almost There; Take Me Back; One Day in Your Life*; seven more. [Brian Holland, Sam Brown, Hal Davis, Freddie Perren, and Force Mizell, prod.]MOTOWN M6 825, $6.98. Tape: ●● C 825, $7.98; ●▪ T 825, $7.98.

Sixteen-year-old Michael Jackson, a star since age eleven and the nucleus of the Jackson Five (now grown to the Jackson Eight), is a wondrously talented young man. He sings with soulful perfection, dances with total ease, possesses enormous personal charm, and is a thoroughly relaxed and engaging performer. Much has been made of the fact that Michael's voice has been changing (it has been changing since he was thirteen!). There has also been much discussion about the direction the Jackson Five should take as it continues to grow up. Will these kids develop into a smooth and successful adult rhythm-and-blues act, or are they doomed to obscurity as their cute-kid quality evaporates with the passing of time?

At Motown, the decision seems to have been to transform the Jackson Five into a Las Vegas-style superstar act, in the process stretching its audience to encompass whites as well as older people. That's probably why "Forever, Michael," even though it does include some thumping r&b arrangements, extends even further the easy-listening middle-of-the-road direction Michael has taken on his last few discs.

Yes, Jackson is an expert ballad singer; yes, this disc, with its many famous producers, is slicker than slick; yes, it is attractive and entertaining. Nevertheless, I object to this conventional treatment of an unconventional talent. The de-souling of Michael Jackson may be one way to lengthen his career. But it's a sad route to take. H.E.

Critics' Choice

The best pop records reviewed in recent months

ROY ACUFF: Smoky Mountain Memories. HICKORY H3G 4517. July.
HOYT AXTON: Southbound. A&M SP 4510. July.
BENNY GOODMAN: The Complete Goodman, Vol. 1: 1935. RCA BLUEBIRD AXM 2-5505. June.
KEITH JARRETT: Facing You. ECM/POLY. 1017. Death and the Flower. ABC/IMP. ABC 9301. May.
KRIS KRISTOFFERSON AND RITA COOLIDGE: Breakaway. MONU. PZ 33278. May.
MARIAN MCPARTLAND: Solo Concert at Haverford. HAL. 111. July.
MUSIC FROM GREAT SHAKESPEAREAN FILMS. LON. SPC 21132. June.
WALTER NORRIS: Drifting. ENJA 2044. May.
MICHAEL OMARTIAN: White Horse. ABC/DUN. DSD 50185. May.
JESSE COLIN YOUNG. Songbird. WAR. BS 2846. June.

✻ **CHUCK MANGIONE:** Chase the Clouds Away. Chuck Mangione, trumpet and arrangements; Esther Satterfield, vocal. *Song of the New Moon; Echano, Soft; Chase the Clouds Away*; two more. A&M SP 4518, $6.98. Tape: ●● CS 4518, $7.98; ●▪ 8T 4518, $7.98.

In this excellent LP, Mangione has assembled and melded several elements: a symphonic string section, big-band brass, a smoking jazz quartet, lovely melodic lines, and contemporary harmonies and rhythms that hint of a Chick Corea influence. He makes it all come together into music of a high order. The result is not a new music—that's too specious a description—but at least a fresh sound that is a delight to the ear and the spirit.

Mangione is a thoroughly schooled and skilled musician, an early disciple and protégé of Dizzy Gillespie, one of the seminal influences on virtually all of modern jazz. I'm told that Diz even gave him one of his famous upturned trumpets because he was so impressed by the young man's abilities. Mangione is no mean trumpet player (actually flugelhorn on this recording). His improvisations are not "far out" in a jazz sense, but flow logically and lyrically.

Most Valuable Player Award on this album must go to Gerry Niewood, longtime member of Mangione's quartet who plays a multiplicity of instruments and is superb on all of them. His solos dart in, out, and around the orchestra or soar exultingly above it. In quiet passages or ensemble, he is a master of artistic understatement and restraint.

Singer Esther Satterfield, who was featured on several earlier Mangione LPs, is allotted only one track here: "Soft," a beautiful, delicate ballad that is perfectly suited to her lovely voice.

Altogether, a thoroughly enjoyable album. J.G.

A&M Records

Chuck Mangione Quartet—*a fresh sound delighting the ear and spirit.*

CHER: Stars. Cher, vocals; vocal and instrumental accompaniment. *Mr. Soul; Geronimo's Cadillac; Rock and Roll Doctor; Stars*; six more. [Jimmy Webb, prod.] WARNER BROS. BS 2850, $6.98. Tape: ●● M 52850, $7.97; ●▪ M 82850, $7.97.

Cher as a television personality is so carefully constructed from otherwise ordinary bits and pieces one wonders if she isn't bionic. Through the miracles of makeup, dress design, and photography, an unextraordinary-looking woman has been turned into a beauty queen.

Listening to this newest album, one thinks the same is being attempted with her singing career as well. Cher's voice is pleasing to the ear but nothing capable of mobilizing poets to torment. On earlier recordings, she often has excelled through simplicity, by holding down extraneous accompaniment. But "Stars" was produced, arranged, and conducted by Jimmy Webb, long recognized as having the light, delicate touch of a water buffalo. Guitars wail, strings weep, and an assortment of other instruments grumble loudly and dramatically, burying Cher beneath a wall of bathos. To compound matters, a host of backup singers carry on as if the recording session was for a soul group like Labelle, not Cher. Even the cover art is in poor taste. So many workers toiled in this field it took

twelve inches of type just to list them.

"Stars" is the sort of record made by a producer who has lots of musician friends to support. It is not the sort made by a producer who respects his artist. M.J.

MANHATTAN TRANSFER. Alan Paul, Janis Siegel, Laurel Masse, and Tim Hauser, vocals and vocal arr.; Ira Newborn, rhythm section and horns arr. and cond. *Tuxedo Junction; Java Jive; Operator*; nine more. [Ahmet Ertegun and Tim Hauser, prod.] ATLANTIC SD 18133, $6.98. Tape: CS 18133, $7.97; TP 18133, $7.97.

The rise of the Manhattan Transfer has been phenomenal but not mysterious. While everyone in the entertainment business scrambles to profit from nostalgia, the Manhattan Transfer just stands there—with the goods. And its goods are simply better than anyone else's. Indeed, I do not think that the group owes its success to the nostalgia boom. Talent this good and chemistry this hot always rise to the top.

The Manhattan Transfer is two men and two women out of New York. The only original member is Tim Hauser, who coproduced the album. When I saw them perform, it seemed to me that Hauser was the least strong vocally (which is very far from weak), but it didn't matter. He also seemed the one with the special kind of muscles necessary to keep any group of four thoroughbreds together. One way or another, these folks have worked it out.

Another reason things work so well is that musical concept is made not from limitations but from choice. Janis Siegel, for instance, demonstrates on Allen Toussaint's "Occapella" that she could cut half of Atlantic's contemporary female-singer roster tomorrow if life went that way. Laurel Masse's charm is a bit softer than Siegel's but just as dazzling. She sings lead on "Blue Champagne," referred to on-stage as an example of "WASP blues" of the '30s. The '40s are represented superbly in songs such as "Tuxedo Junction," "Candy," and an irresistible "Java Jive." Moving right along to the '50s, we have "Heart's Desire" and maybe "Operator" with a burnup vocal by Janis Siegel. Such is the group's identity that we can move smoothly from one era to another without confusion or hassle.

This cliché hurts me more than it does you, but the Manhattan Transfer has a little something for everyone. These people are riding a hit album and all the bookings they could want. If they play your town and you appreciate the best of entertainment, get a seat. M.A.

JOAN BAEZ: Diamonds and Rust. Joan Baez, guitar and vocals; vocal and instrumental accompaniment. *Diamonds and Rust; Fountain of Sorrow; Simple Twist of Fate; Blue Sky; Hello in There; Winds of the Old Days; I Dream of Jeannie/Danny Boy; Jesse*; three more. [David Kershenbaum and Joan Baez, prod.] A&M SP 4527, $6.98. Tape: CS 4527, $7.98; 8T 4527, $7.98.

Finally, Joan Baez has gotten off her soapbox and has devoted herself to singing

Joan Baez—*getting off the soapbox and into singing.*

songs that are beautiful regardless of their political content. The over-all theme is love lost and gained, with the accent on introspection.

The title song, "Diamonds and Rust," and "Winds of the Old Days" are both reflections on her decade-ago affair with Bob Dylan, the latter composition prompted by the announcement of Dylan's 1974 road trip. Jackson Browne's "Fountain of Sorrow" and Janis Ian's "Jesse" are done with taste and feeling.

A septet backs Baez on most tracks, playing with a fine, light hand very appropriate to her delicate voice. Even on Richard Betts's rock song "Blue Sky" it does not overpower the singer. M.J.

LEON RUSSELL: Will o' the Wisp. Leon Russell, vocals, keyboards, synthesizer, percussion, guitar, dobro, bass, vibes, songs, and arr.; Mary McCreary, background vocals; rhythm accompaniments. *Little Hideaway; Stay Away from Sad Songs; Bluebirds*; eight more. [Denny Cordel and Leon Russell, prod.] SHELTER SR 2138, $6.98. Tape: C 2138, $7.98; T 2138, $7.98.

I hear that *Los Angeles Times* critic Robert Hilburn cut this album in strips and left it hanging in the wind. (That may be a little strong; anyway, he didn't like it.) Hilburn likes all the groups I can't make myself listen to long enough to get an opinion, such as the white British rockers. I like the ragged, lay-back groups. And I love Leon Russell.

This is Russell's best album in some time. He's a complicated artist with a taste for simplicity. He doesn't feel that he has done his job unless he takes some terrible chances along the way. As you see above, Russell plays an awful lot of instruments. Though keyboards are home, all his playing is up to professional level. If I have a complaint about him, it is his taste in drum sounds. "Little Hideaway" credits drums to "Teddy Jack Eddy." With all due respect, the name sounds like an inside joke, and so does the playing. I don't care for the drum sound any more than the playing. There's not enough bite to it.

Other than that, this recording has no wrong choices, for my taste. Mary McCreary's backup vocals on tunes such as "Can't Get over Losing You" are a knockout and are beautifully mixed against each other as well as the track. This tune, incidentally, begins with someone named Masako Hiriyama playing something called a biwa, which sounds like a Japanese koto only hotter. The biwa leads into Minoru Muraoka playing a Japanese wooden flute, which has an exquisite, sort of wet flute sound. This is the kind of chance Leon likes to take. He trusts first his instincts and then his competence, and things come out smoothly and fascinatingly.

Over-all, "Will o' the Wisp" sounds like one of Leon Russell's old albums. It has fun and directness and a steady groove. Comfortable rock and roll. M.A.

STEELY DAN: Katy Lied. Steely Dan, vocals, some instruments, and songs; instrumental accompaniment; Walter Becker and Donald Fagen, songs and arr. *Bad Sneakers; Your Gold Teeth II; Throw Back the Little Ones*; seven more. [Gary Katz, prod.] ABC ABCD 846, $6.98. Tape: H 5022-846, $7.95; H 8022-846, $7.95.

From its first hit, it was obvious that Steely Dan was a serious group—talented and ambitious and smart. And some crazy. The group's songs attest to that, all written by members Walter Becker (who plays guitar) and Donald Fagen (keyboards).

The songs are not so much completed thoughts as plotted moods, juicy fragments of life, darling madnesses. "Katy tried, I was halfway crucified, I was on the other side of no tomorrow. You walked in, and my life began again, just when I'd spent the last piaster I could borrow. All night long we would sing that stupid song, and every word we sang I knew was true." Whatever it means, it sets a strong mood, smells of rain on hot pavement (they could almost use that) and the like.

Everything Steely Dan does is personal. Action goes inward before going outward. I don't know the name of the lead vocalist (although I know that ex-member/singer Dave Palmer was the lyricist for all songs on Carole King's album "Wrap Around Joy," including "Jazzman"—so much for rock trivia). Whoever he is, his sound is striking, energetic, and a little weird. The music in this recording is as good as pop

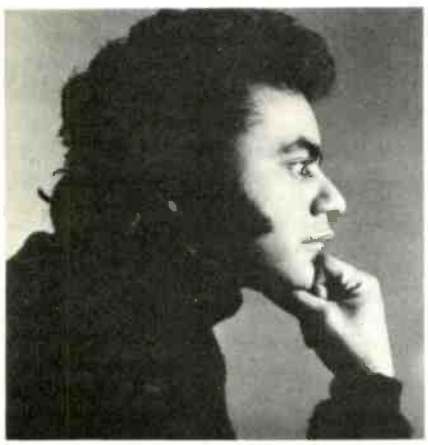
playing can get, utilizing such excellent players as Dean Parks, Hugh McCracken, Michael Omartian, and Chuck Rainy, plus a beautiful alto solo by jazz veteran Phil Woods.

Sometimes you don't know exactly why you like one group over another. There are others around on the quality level of Steely Dan. But somehow this is the one that moves me. M.A.

JOHNNY MATHIS: When Will I See You Again. Johnny Mathis, vocals; vocal and instrumental accompaniment. *Mandy; When Will I See You Again; Only You (and You Alone); The Way We Were; The Things I Might Have Been*; five more. [John Florez, prod.] COLUMBIA PC 33420, $6.98. Tape: ●● PCT 33420, $7.98; ● PCA 33420, $7.98.

The out-and-out love song is still with us, despite an intensive slander campaign against it, and Mathis remains one of the form's strongest proponents. This highly enjoyable LP includes ten romantic tunes, ranging from recent material like "Mandy" and "The Way We Were" to an older song like "Only You (and You Alone)."

The arrangements, by D'Arneill Pershing, are sweet without being florid. Mathis, who is capable of the utmost bathos, restrains



Johnny Mathis
No letup for the love song.

himself admirably, though his dramatic vibrato does, in one or two spots, get more exercise than seems necessary. Best is "The Things I Might Have Been," which closes the album. M.J.

PETE SEEGER & ARLO GUTHRIE: Together in Concert. Pete Seeger, banjo, guitar, and vocals; Arlo Guthrie, piano, guitar, and vocals; instrumental accompaniment. *Yodeling; Roving Gambler; Don't Think Twice, It's All Right; City of New Orleans; Guantanamera; Deportee; Joe Hill*; seventeen more. [John Pilla, prod.] REPRISE 2R 2214, $11.98 (two discs). Tape: ●● H 52214, $12.97; ● H 82214, $12.97.

This two-disc set was recorded in concert in Chicago, New York, Boston, and Montreal and is, well, predictable. Seeger wore out his welcome twenty years ago, yet persists in singing the liberal line and delivering monologues so condescending they sound like the perorations of a Cub Scout leader on the subject of campfire-building.

What was not predictable is the slipshod performance of Arlo Guthrie, who prior to this behaved in a most talented and tasteful manner. He here delivers some of the most ragged vocal performances ever taped for posterity, butchering a variety of worthy songs ranging from the traditional "Roving Gambler" to the recently popular "City of New Orleans." As for the unworthy songs, Guthrie contributed an original composition, "Presidential Rag," on the well-worn subject of Watergate; it is neither clever nor funny, and for that matter it isn't even a rag. M.J.

Theater and Film

BERNARD HERRMANN: Welles Raises Kane (suite); The Devil and Daniel Webster (suite from the film score). London Philharmonic Orchestra, Bernard Herrmann, cond. UNICORN UNS 237, $6.98.

The film scores reworked into suites on this disc, originally issued by Pye in 1968 but never before officially available in this country, represent Bernard Herrmann's three first efforts in the medium, all for RKO. Two of these films—*Citizen Kane* and *The Magnificent Ambersons*—were likewise the spectacular inaugural achievements (despite RKO's butchering of *Ambersons*) of director Orson Welles. It is some of the more fluffy parts of these two scores that appear in the *Welles Raises Kane* suite, all but one movement of which (the quite lovely "Antimacassar" meditation) can be heard on the London Phase-4 album "Music from the Great Film Classics" (SP 44144).

Far more valuable is the *Devil and Daniel Webster* suite, taken from a 1941 score for the William Dieterle film originally entitled *All That Money Can Buy*, for which Herrmann won his (incredibly) only Academy Award. Of the five movements, three stand out for the engulfing mood they create and for the utterly Herrmannesque originality of their harmonic language (as opposed to the rather innocuous harmonies of the *Kane* suite, as charming as it is). These are "Mr. Scratch" (the Devil), with its jaggedly obsessive opening ostinato and its almost frenetically shifting instrumental patterns; the languidly lyrical "Ballad of Springfield Mountain," which contains a brief foreshadowing of the *Vertigo* love theme; and the rather ghostly *valse macabre* of "The Miser's Waltz."

As it happens, these three selections are not included on the Phase-4 release, which offers only the rather brash (although somewhat distorted) Americana of "The Sleigh Ride" and the "Swing Your Partners" fi-

nale. This fact alone makes the Unicorn reissue well worth the price. Furthermore, you may prefer the Unicorn disc's bright, well-balanced, and somewhat lighter sonics (enhanced from those of the original Pye release) to the ultrarealistic but almost too assertive Phase-4 sound. Herrmann's interpretations as a conductor are consistently moving and frequently exciting, but he got better playing from the London Philharmonic the second time around (i.e., on Phase-4). R.S.B.

JAZZ

BENNY GOODMAN: Solid Gold Instrumental Hits. Benny Goodman, clarinet; with varying big-band personnel. *Air Mail Special; Mission to Moscow; String of Pearls*; seventeen more. COLUMBIA PG 33405, $7.98 (two discs, mono).

One of the oddities of Benny Goodman's career is that, although he is remembered primarily for his band of the Thirties, when he became King of Swing, his best period came in the Forties, when he had passed the peak of his popularity and was overshadowed by such bandleaders as Glenn Miller, Tommy Dorsey, and Harry James. His arrangements, his band, and the recording he received were all at an optimum in 1941 and 1942. The arrangements by Eddie Sauter and Mel Powell brought a new, more probing sound to the band at a time when Goodman had Powell, Cootie Williams, Lou McGarity, Trummy Young, Billy Butterfield, and Georgie Auld on hand to play them.

This two-disc collection contains the "classics" of that period, which, with a few exceptions, are not nearly as well known as such earlier "classics" as "Sing Sing Sing" and "King Porter Stomp." Sauter's arrangements in particular are far more imaginative than anything Goodman had had before. The set includes five previously unissued masters—Sauter's "Superman," "Clarinet a la King," "The Birth of the Blues," and "Time on My Hands" and Powell's "My Little Cousin"—as well as the first LP release of Sauter's "Scarecrow." The masters are all fairly close to the released versions except for a provocatively strong tenor saxophone solo by Jerry Jerome on "Superman."

These recordings were evidence that the Swing Era was maturing. But among the distractions of the war years, when comfort rather than challenge was being looked for in popular music, this development passed almost unnoticed. And when people were again ready to take notice after the war, not only was the Swing Era gone, but so were the big bands that fueled it. J.S.W.

COLEMAN HAWKINS: Sirius. Coleman Hawkins, tenor saxophone; Barry Harris, piano; Bob Cranshaw, bass; Eddie Locke, drums. *Don't Blame Me; Just a Gigolo; Exactly Like You*; six more. PABLO 2310 707, $7.98.

COLEMAN HAWKINS: In Concert. Coleman Hawkins, Lester Young, and Illinois Jacquet, tenor saxophones; Roy Eldridge and Buck Clayton, trumpets; Jack Teagarden, trombone; Barney Bigard, clarinet; Ken Kersey, piano; Al McKibbon, bass; J.C. Heard, drums; Billie Holiday, vocals. *Bean and the Boys; Mop Mop; Sweet Georgia Brown*; six more. PHOENIX 8, $5.98 (mono).

Hawkins at two distinctive periods of his career is on display on these discs: in the full glow of his power in the mid-Forties on the Phoenix set, and in his final maturity in 1966 on the Pablo. The latter is a relaxed, mellow, sunset collection in which most of the pieces stay on the same level of tempo and texture. Hawkins breaks loose for an unaccompanied solo on "Time on My Hands," and seemingly responding to two bright choruses by Barry Harris on "The Man I Love" he springs vividly into his own solo. Otherwise, things proceed in a quiet vein—but even in this vein, Hawkins is one of the marvels of jazz.

The marvel in full, energetic flight can be heard on the Phoenix set (despite some rough sound to which the ear soon adjusts). In addition to Hawkins, it has some sparkling Roy Eldridge, relatively routine glimpses of Barney Bigard and Jack Teagarden, too little of Lester Young, too much of Illinois Jacquet, two brightly romping piano solos by Kenny Kersey (whose work should be more available than it is), and Billie Holiday singing three of her most frequently recorded tunes, which are not helped by gritty sound. J.S.W.

JOE HENDERSON: Canyon Lady. Oscar Brashear, John Hunt, and Luis Gasca, trumpets; Julian Priester and Nicholas TenBroek, trombones; Joe Henderson, tenor saxophone; Hadley Calliman, tenor saxophone and flute; Ray Pizzi and Vincent Denham, flutes; George Duke, electric piano; Mark Levine, piano; John Heard, bass; Eric Gravatt, drums; Carmelo Garcia and Victor Pantoja, percussion. *Tres Palabras; Las Palmas; Canyon Lady; All Things Considered*. MILESTONE 9057, $6.98.

Joe Henderson's saxophone playing is very closely allied to that of Sonny Rollins (whose trademark phrase turns up at least once in every piece in this album), and like Sonny he likes to play over a Latin beat. But the final result, in this recording at least, is quite different from Rollins' work. Rollins' rhythmic preference is the light, bright calypso, while Henderson's arrangements are in the heavier, more basic Latin beat that has contributed to the salsa. And for Henderson, the rhythm is essentially an underlying factor that does not affect his function as a soloist to quite the extent that Rollins can become enmeshed in his rhythm.

On these four pieces, Henderson has a strong percussion section, a firm bassist (John Heard), and, on all but one song, two pianos to establish an exotic framework within which he develops his frequently staccato solos, using a full, rich tone with just a touch of hardness to give it a clean, cutting edge. There are balancing solos by trumpeters Oscar Brashear and Luis Gasca that set a bright, ringing tone against Hen-

derson's darker, moodier passages. But George Duke's sections on electric piano, aside from the mood-setting flummery that opens "Las Palmas," have a diffuse, misty quality that seems out of place in pieces that are otherwise notable for shape and form. J.S.W.

WOODY HERMAN: Children of Lima. Dave Stahl, Nelson Hatt, Buddy Powers, Gary Pack, Dennis Dotson, and Bill Byrne, trumpets and flugelhorns; Jim Pugh, Dale Kirkland, and Vaughn Wiester, trombones; Frank Tiberi, tenor saxophone, bassoon, and flute; Gary Anderson, and Gregory Herbert, tenor saxophones and flutes; John Oslawski, baritone saxophone; Andy Laverne, electric piano; Ron Paley, bass; Jeff Brillinger, drums; Kenneth Nash, percussion; Houston Symphony Orchestra, Lawrence Foster, cond. *Variations on a Scene; Children of Lima; Far In!; Never Let Me Go; Where Is the Love; 25 or 6 to 4.* FANTASY 9477, $6.98.

Presumably the prestige side of this disc is the one on which Woody Herman's band plays two of Alan Broadbent's compositions with the Houston Symphony Orchestra. But if the aim is prestige, then it's really fantasy (that's a joke, son: Prestige and Fantasy are collateral labels) because, as almost always happens in meetings between jazz and symphony orchestras, nobody wins.

In this case the Houston Symphony does little but get in the way on the eighteen-minute "Variations on a Scene." It thickens the sound and weighs down the rhythm, and, although there is one gently melodic passage in which the strings back up Andy Laverne's electric piano effectively, it is a ponderous mismating the rest of the way. "Children of Lima," a shorter, less pretentious piece, has a warm, gentle charm carried basically by Herman's soprano saxophone.

It's unfortunate that most of one side was wasted in this manner, because the Herman band—pure, unalloyed, and strictly on its own terms—is currently at one of those peaks to which Woody's bands have been ascending with regularity for the past thirty years. The second side, without the symphony orchestra, shows its true capabilities. It is a superb ensemble with particularly strong soloists in the reeds. This point is emphasized again and again: on "Far In!," a showcase for tenor saxophonists Frank Tiberi, Gregory Herbert, and Gary Anderson; "Where Is the Love," on which Tiberi and Herbert blend beautifully on bassoon and alto flute and Tiberi gets swinging very strongly with unbassoon-like phrases; "Never Let Me Go," a solo vehicle for Herbert who makes his tenor sound remarkably like Woody on alto; and "25 or 6 to 4," which gives the old gentleman himself a chance to come whirling in on soprano.

These are not the slam-bang, powerhouse things that were characteristic of some earlier Herman groups. They are more involved, more subtle, but with the power that the Herman bands always seem to have in reserve for an accent or a sudden lifting surge. J.S.W.

NO-GAP GENERATION JAZZ BAND: Swings Live. Artie Miller, clarinet and tenor saxophone; Mike Mannieri, vibes; Mabel Godwin, piano and vocals; Jim Roberts, piano; Ted Cromwell, bass; Ronnie Bedford, drums. *Avalon; Memories of You; These Foolish Things*; five more. DHARMA 1084, $5 (available from Monmouth County Library, 25 Broad St., Freehold, N.J. 07728).

ORIGINAL TRADITIONAL JAZZ BAND: Patch's Jazz. Bill Barnes, trumpet; Bruce Paine, trombone; Jaccues Kerrien, clarinet and soprano saxophone; John Halsey, piano; Bill Popp, bass; Stan Levine, drums. *Weary Blues; Shim-Me-Sha-Wabble; Apex Blues*; seven more. PATCH'S JAZZ 1001, $5 (available from Original Tradltional Jazz Band, c/o Patch's Inn, 314 E. 70th St., New York, N.Y. 10021).

Both of these bands are local New York groups that focus on the traditional side of jazz. But unlike most local traditional groups, which tend to concentrate on the more obvious Dixieland material, they have a center of gravity that is basically in the Swing Era. This is more true of the No-Gap Generation than of the Original Traditional Jazz Band, although the OTJB extends its Chicago foundations to include Duke Ellington ("The Mooche"), post-Chicago Louis Armstrong ("Swing That Music"), late Jelly Roll Morton ("Sweet Substitute"), and even later Sidney Bechet ("Promenade aux Champs Elysées").

Source and period are pretty much beside the point with the OTJB, however, because when the band is rolling it plays what can only be characterized as swinging mainstream jazz. Much of the swing is propelled by Bill Barnes, a trumpeter with a clean, bright attack on open horn and, with a plunger mute, touches of Muggsy Spanier's punching style. For color, the band has a strong and consistent trombonist, Bruce Paine, whose lusty tone and facility with mutes (rough and biting or smoothly lazy) salvage the band's weaker moments and add the finishing touches to such strong performances as "Apex Blues," "Once in a While," and "Sweet Substitute." Jacques Kerrien, a soprano saxophonist who has absorbed the colors if not the attack of Bechet, is surprisingly subdued on this disc, although in other respects he plays well on "Apex Blues" and "Promenade."

The No-Gap Generation Jazz Band is the creation of Artie Miller, a young clarinetist and saxophonist who plays Benny Goodman-style clarinet almost as well as Sol Yaged does and who, on tenor, suggests the tone and some of the phrasing of Lester Young without getting so close to imitation. His band includes an odd mixture of styles—bebop pianist Jim Roberts and blues singer and pianist Mabel Godwin with an old-time, show-business approach. Mike Mannieri on vibes is so under-recorded (the balance in general leaves a lot to be desired) that it is difficult to determine what style he is working in. But there is no doubt about Ronnie Bedford on drums: This accomplished veteran of Benny Goodman's groups is the driving force of the band, providing a foundation from which Miller can take off with ease and assurance. J.S.W.

HIGH FIDELITY CLASSIFIED

130 East 59th St., New York, N.Y. 10022
Phone: (212) 581-7777

CLASSIFIED RATES: 1-time $1.20 per word per issue, minimum $12. 6 consecutive issues—$1.10 per word per issue. 12 consecutive issues—$1.00 per word per issue. Words in caps—10¢ extra each.
Box Numbers: $1.00 additional per insertion to cover cost of handling and forwarding mail. Count 10 extra words for box number and address.
DISPLAY CLASSIFIED AND DISCOUNTS: 1 inch by 1 column—$200. 2 inch by 1 column—$400. 3 inch by 1 column—$600. 5% discount 6 consecutive issues. 10% discount 12 consecutive issues. Deadline is two months prior to publication date. Full payment must accompany All copy for classified ads.

for sale

RARE ROMANTIC PIANO SCORES—Moscheles, Henselt, Herz, Litolff, Scharwenka, Scriabin, etc. Free catalog. MUSIC TREASURE PUBLICATIONS, 620 Ft. Washington Ave., 1-F, New York, N.Y. 10040.

BUILD YOUR OWN SPEAKERS AND SAVE UP TO 50%. You can assemble your own high quality, multi-element stereo speakers in a few hours and save up to half the cost of comparable speakers. Send for our free 32-page catalog of speaker kits, raw speakers and accessories. SPEAKERLAB, Dept. HF2, 5500-35th N.E., Seattle, WA 98105.

CASSETTE RECORDING TAPES. BIG DISCOUNTS! Discount Price List 25¢. Tower, # 33098, Washington 20028.

ULTIMATE—"LIVE"—Operatic, Symphonic—Reel & Cassette Bargains! BOX 1101, WOODHAVEN, N.Y. 11421.

FRESH SCOTCH NEW LOW NOISE 3600' metal reel 5 for $33.00. Soundd, POB 88338, Atlanta, Ga. 30338.

DYNAKITS, IAD, LOWEST PRICES, Underground HiFi, 324 Broadwater Road, Arnold, Md. 21012 301-647-0919.

CANADIAN DISCOUNT CATALOG. NAME BRAND STEREO EQUIPMENT, CALCULATORS, CB Gear, Parts, Surplus, Factory close-outs, and dumps. Rush $1.00. ETCO-HF, 521 5th Ave., NYC 10017.

SINGLE COPY FREE "NOTES ON DEMAGNETIZING." Preserve your valuable tapes. Measure magnetic residuals and really demagnetize. Read September 74 HIGH FIDELITY "New Equipment Reports" ANNISCO, 1109 North Delaware, Indianapolis, Indiana 46202.

LOWEST PRICES ON ALL BRANDS OF STEREO COMPONENTS. 4 day delivery, write for same day quotes. University Stereo Cooperative, 57 E. Ridgewood Ave., Ridgewood, NJ 07450.

THOUSANDS OF LIKE NEW LP's and pre-recorded tapes. Catalog $1.50. House of Records, Hillburn, New York 10931.

INFINITY SERVO STATIC 1A—$1,395; Pair Onkyo 25A—$124 ea.; Empire 598-III—$192; Concord MK-IV $145; Infinity 2000AXT—$500, Call Steve (516) 599-7311.

SOUND ADVICE MAGAZINE—USES THE FINEST INSTRUMENT TO EVALUATE THE SOUND CHARACTERISTICS OF STEREO COMPONENTS—THE HUMAN EAR! AUDIOPHILES KNOW THAT SIMILAR PRODUCTS WITH VIRTUALLY IDENTICAL TEST MEASUREMENTS ACTUALLY SOUND DRAMATICALLY DIFFERENT. OUR LISTENING PANELS CONDUCT CAREFUL A-B COMPARISONS AND TELL YOU HONESTLY ABOUT THE VIRTUES AS WELL AS VICES OF EACH COMPONENT. OUR FIRST ISSUE REVIEWS 19 OF THE BEST AMPLIFIERS AVAILABLE, 17 TOP CARTRIDGES AND MUCH MORE. 4 ISSUES—$9.00 ($12.50 FOREIGN). SOUND ADVICE, 225 KEARNEY, # 202A, SAN FRANCISCO, CALIFORNIA 94108.

LOOKING FOR HIGH QUALITY "PREVIOUSLY OWNED" AUDIO EQUIPMENT? Referral/location of industrial and professional audio equipment. All merchandise guaranteed for ONE YEAR. Call or write OHRWERKE, 40 High Street, Guilford, Conn. 06437, (203) 453-5285.

DISCWASHER—THE LOWEST PRICED RECORD CLEANING DEVICE that "TRULY CLEANS DIRTY RECORDS" (Audio, March, 75) $16.00 including all taxes & delivery. Send check or money order to: ELMARK CO., P.O. Box 131, Huntingdon Valley, PA 19006.

SAVE 50%. CONSTRUCT SPEAKERS AND SAVE MONEY. SEND FOR FREE CATALOG AND INSTRUCTIONS. SPEAKERKIT, Box 12H, Menomonie, WI 54751.

FREQUENCY EXTENDER-EQUALIZER—Model EQ3200. New! In limited production. Ask your dealer or contact Burwen Laboratories, Dept 10, 209 Middlesex Turnpike, Burlington, Massachusetts, 01803 Tel. 617-273-1488.

LOW NOISE STEREO PREAMPLIFIER. Model SP5200. New! In limited production. Ask your dealer or contact Burwen Laboratories, Dept 10, 209 Middlesex Turnpike, Burlington, Massachusetts, 01803. Tel. 617-273-1488.

THE PIANO QUARTERLY is an invaluable source of description and criticism of new piano music, of critical discussion on the thorny problems of editions of 18th and 19th century music, and a source of intriguing miscellaneous articles and reviews that suggest the breadth of the field. Subscriptions $7 one year, $13 two years, $18 three years. Add $1 per year for Canadian or foreign subscriptions. The Piano Quarterly, Jacksonville Road, Wilmington, Vt. 05363.

PREMIUM 8-TRACK BLANKS

Buy Direct From Manufacturer and Save 75%. Lear Jet Style Cartridge With *Rubber* Roller. Professional Duplicating Tape. 80 Different Lengths in One Minute Increments From One Minute to 80 Minutes. Shipment Within 3 Days Guaranteed. Over One Million Sold.

All Lengths ..... $1.10 ea. (Shipping Charges
8-Track Head Cleaners..... $1.00 ea. Included)

Deduct 10% Discount If Check Accompanies Order. If Check Does Not Accompany Order Shipment Made Via UPS C.O.D. $20.00 Minimum Order.

ELECTRONIC SYSTEMS
P.O. Box 142, Fraser, Michigan 48026
Phone (313) 463-2592

wanted to buy

DORIS DAY RECORDS wanted, all speeds. Send list to: Bruce Adams, P.O. Box 86, Uniondale, N.Y. 11553.

miscellaneous

DIAMOND NEEDLES and Stereo Cartridges at Discount prices for Shure, Pickering, Stanton, Empire, Grado and ADC. Send for free catalog. All merchandise brand new and factory sealed. LYLE CARTRIDGES, Dept. H, Box 69, Kensington Station, Brooklyn, New York 11218.

SLEEP-LEARNING—HYPNOTISM! Strange catalog free. Autosuggestion, Box 24-F, Olympia, Washington 95801.

PROTECT YOUR RECORDS POLY SLEEVES for jackets 8¢ Roundbottom record sleeves 6¢ Poly lined paper sleeves 15¢ White jackets 35¢ Postage $1.25. Record Supply House, Hillburn, New York 10931.

FROM GERMANY NEW MALE PERFUME OIL-5. FRESH-CLEAN SCENT-$10.00 to Robert Veal, 412 15th Ave., Paterson, N.J. 07504. (201) 345-3582.

EARN $100.00 NIGHTLY PLAYING RECORDS. DISCOTHEQUES ARE IN. COMPLETE DETAILS, DOS, DON'TS, PHOTOS, DESCRIPTIONS, ETC. SEND $5.00 TO "DYNAMIC UNO," 434 TROY DRIVE, CORPUS CHRISTI, TEXAS 78412.

SEARCHING? WRITE DiSContinued RECORDS, 216 NORTH ROSE, BURBANK, California 91505.

HENRY MANCINI BUFFS—Free Discography—Contact: S. Kamen, 4310 53 St., Woodside, N.Y. 11377.

ESCHER: Will Trade Signed Prints for new state-of-the-art stereo. Telephone: (313) 665-9388.

new equipment for sale

DON'T PAY THE HIGH MAIL ORDER PRICES. THIEVES WAREHOUSE OF TAMPA, 1531 SOUTH DALE MABRY, TAMPA, FLORIDA 33609.

DON'T PAY THE HIGH MAIL ORDER PRICES. THIEVES WAREHOUSE IS COMING TO YOUR AREA. FRANCHISES AVAILABLE. THIEVES WAREHOUSE, P.O. BOX 8057, PENSACOLA, FLORIDA 32505.

35% to 55% DISCOUNT on Professional Guitars, Amplifiers, P.A. Systems. Free Catalog. Carvin, Escondido, Calif. 92029.

AUDIO COMPONENTS at guaranteed lowest prices. Specializing in PIONEER, MARANTZ, SANSUI, DUAL, and SONY. Write for catalog on over 60 brands, including color televisions. DISCOUNT SOUND, P.O. Box 6346, Washington, D.C. 20015.

DON'T PAY THE HIGH MAIL ORDER PRICES. THIEVES WAREHOUSE OF BETHESDA, P.O. BOX 34251, WEST BETHESDA, MD. 20034.

DON'T PAY THE HIGH MAIL ORDER PRICES. THIEVES WAREHOUSE OF SARASOTA, 6564 GATEWAY AVENUE, SARASOTA, FLORIDA 33581.

DON'T PAY THE HIGH MAIL ORDER PRICES. THIEVES WAREHOUSE OF FT. WALTON BEACH, 652-D BEAL PARKWAY, N. W., FT. WALTON BEACH, FLORIDA 32548.

DON'T PAY THE HIGH MAIL ORDER PRICES. THIEVES WAREHOUSE OF MOBILE, 1770 BELTLINE HIGHWAY, MOBILE, ALABAMA 36609.

"BUY DIRECT FROM ENGLAND. Save Money! B & O, Cambridge, Decca, Goldring, Gold Speakers, Jordan-Watts, KEF, Leak, Lowther, Ortofon, Revox, Rogerts, SME, Tandberg, Transcriptors, Wharfedale. Price and shipping list free or send $3 bills to include literature airpost. Goodwins, 7 The Broadway, Wood Green, London, N.22. 6DU. Phone 888 0077. Visitors Welcome."

HIGH FIDELITY
Classified Advertising Department
130 East 59th St., New York, N.Y. 10022 Phone: 212-581-7777
Michael Littleford, Classified Advertising Manager

Please run the following classified advertisement in the next available issue. _____

_____

_____

Name _____

Address _____

City _____ **State** _____ **Zip** _____

Telephone _____

RATE: For Regular and Display, see schedule above. *CASH MUST ACCOMPANY ORDER. Closing two months prior to isse.

tapes & records

OPERA TAPES—DISCS OPEN REEL AND CASSETTES—historical performances of last 40 years—Unbelievable treasure and rarities—ALSO LP RECORDS. Ed Rosen, 66-33 Saunders St., Rego Park, N.Y. 11374.

EVERYTHING ON OPEN REEL! Prerecorded classical/popular tapes. Latest releases. Dolby. Quad. 96-page catalogue $1. Barclay-Crocker, Room 857H, 11 Broadway, NYC 10004.

Golden Age Radio—your best source for radio tapes. Box 25215-J, Portland, Oregon 97225.

FILM-STAGE SOUNDTRACKS. Large free list. A. Lutsky, P.O. Box 835, Soquel, Calif. 95073.

SHOW ALBUMS—Rare, out-of-print LP's, 52-page list 50¢. Broadway/Hollywood Recordings, Georgetown, CT 06829.

CASSETTE LABELS

Plain white cassette labels, Norelco cassette cleaners, famous brand cassettes. Send for open reel and cassette discount catalog.

Quantity	1-9	10-99	100	1000	10M
Cassette Labels (Multiples of 10)		.02	.015	.01	.006
Norelco Cassette Cleaner	.65	.60	.55	.50	.45
*Scotch Cassette SC90HE	3.25	3.10	2.95	2.80	2.75

*Buy 10, SC90HE, get 5 free
Plus Postage by Weight and Zone — Minimum Order $5.00

OPEN REEL STEREO TAPE BUYERS

At last! An open reel catalog, including titles, songs, etc. of 95 long play, 2-3 hour albums, by American Airlines or Ampex 4-track stereo tapes. Send $1.00—and we will also mail you a 140-page Harrison Stereo Tape Guide—so you'll get both for $1.00—and this $1.00 is refundable on your first $10.00 purchase of open reel stereo tapes at our 30% discount.

SAXITONE BICENTENNIAL TAPE SHOPPE
1776 Columbia Road, N.W., Washington, D.C. 20009

QUADRAPHONIC RECORDS AND TAPES—World's largest selection—all labels, over 1000 titles—at discount prices! For your free illustrated quad catalog, write: SOUND CONCEPTS, 2713 West Radan, Dept. B8, Peoria, Illinois 61604.

"SOUNDTRACKS, SHOWS & NOSTALGIA—free catalog & auction list—A-1 Record Finders, P.O. Box 75071-H, L.A., Calif. 90075."

"HARD TO GET" RECORDS—all speeds, RECORD EXCHANGE, 842 Seventh Avenue, New York, N.Y. 10019.

FREE FILMUSIC SOUNDTRACK CLASSIC BULLETINS. Wilson, 823 Timberlane, Galion, Ohio 44833.

CUT-OUT RECORDS. HUGE STOCK. ALL NEW. No catalog. Cohn, 2205 Marylane, Broomall, Pa. 19008.

CATALOG OF THE RECORDED POPULAR ARTS. 7,000 rare/out-of-print/original issue records. ALL NEW 1975 catalog $2.00 refundable send to: RECORDS REVIVED, Box 302, San Ramon, CA 94583.

SOUNDTRACKS/OC PERSONALITIES, NOSTALGIA—FREE AUCTION/NEWSLETTER! RTSH, 3700 S. Plaza, F-211, Santa Ana, California 92704.

AT LEAST ⅓ OFF ALL RECORDS AT ALL TIMES, INCLUDING PREISER AND EURODISC. Write BERKSHIRE RECORD OUTLET, 910 South St., Pittsfield, Mass. 01201 For Details.

TAPES. CLASSICAL SINGERS, CONDUCTORS, instrumentalists in live performance. Emphasis on Superior Sound. Catalogues. Good Sound Associates, PO Box 489, Planetarium Station, New York, N.Y. 10024.

RARE OPERA, SYMPHONIC MUSIC ON TAPE. Historic performances. EUROPEAN, DOMESTIC. Free Catalogue. Underhill, Bellport, NY 11713.

THE RECORD COLLECTORS JOURNAL—A monthly publication with worldwide circulation. Indispensable to record collectors, beginners and dealers. Stories, discographies, articles & extensive want/sell lists—all record categories. Rock, Jazz, Soundtracks, R&B's, Country & Western, etc. Submit want/sell list and questions. Dealers request adv. rate card. Free info: Record Collectors Journal, PO Box 1200 F, Covina, CA 91722.

RECORD AUCTION: ROCK! JAZZ! SHOWS! Soundtracks! Jazz Records, Box 71, Hicksville, New York 11801.

OPEN REELS. Entire Ampex library and more. Major credit cards accepted. 1975 Catalog, $1 refundable first order. Ampex, Dept. C100, P.O. Box 178, Elk Grove, Il. 60007.

RARE 78's. STATE CATEGORY. RECORD LISTS, 3238 STODDARD, SAN BERNARDINO, CA 92405.

YESTERYEAR'S RADIO PROGRAMS. GIANT CATALOG listing thousands $1.00 (refundable). Box 96X, Newton Junction, New Hampshire 03859.

TDK, BASF, Memorex, Maxell, cassettes, reels, 8-tracks. Lowest prices, guaranteed, new. S&S Audio, P.O. Box 56039, Harwood Heights, Il. 60656.

SCOTCH—TDK—MEMOREX—MAXELL Blank tape. Low prices. Free catalog. S&P Enterprises, Box 117, Itasca, Ill. 60143.

FREE AUCTION LIST 100's RARE SOUNDTRACKS shows and personalities. RECORDED TREASURES, P.O. Box 5872H, Buena Park, CA 90622.

JAZZ RECORDS AND BOOKS AT DISCOUNT! Imports Too! Free Lists. Traditional Jazzland, Box 366, Dayton, Ohio 45401.

SHOWS, SOUNDTRACKS, CLASSICAL, etc., many rare vintage items, imports. Catalog $.25. Robinson, P.O. Box 181, Bluffton, S.C. 29910.

RECORDS—Original Cast Shows, Soundtracks. Serendipity, Box 6184, San Rafael, CA 94903.

SOUNDTRACKS, Lowest Prices. Catalog: 25 cents. Write: Hi Fi, Box 715, Florrisant, MO 63033.

DISCOUNT CLASSICS specializes in classical records and tapes—at discount prices. Send card for complete information or $1.00 (refundable) for Schwann and Information. Discount Classics, 6642C Vista Del Mar, Playa Del Rey, CA 90291.

musical instructions

FASTEST PIANO COURSE IN HISTORY! Patented! Box 751-H La Canada, Ca. 91001.

shortwave

POLICE-FIRE MONITORS. Scanners, Crystals. Discount Priced. Box 19224. Denver, CO 80219.

photographic equipment

40-PG. PHOTO MAIL ORDER CATALOG—YOURS FREE! Send name, address to: Michael's Camera Shop, Park City, Lancaster, PA 17601.

In Brief

GIL EVANS ORCHESTRA: Plays the Music of Jimi Hendrix. RCA CPL 1-0667, $6.98. Tape: CPS 1-0667, $7.95.
These compositions are given a jazzy, big-band treatment that stresses the melodic component of Hendrix's output. Nevertheless, without the throbbing Hendrix guitar, the results are merely classy, contemporary Muzak—amusing but thin. H.E.

GROVER WASHINGTON JR.: Mr. Magic. KUDU KU 20, $6.98. Tape: KUC 20, $7.98; KU8 20, $7.98.
All the production values here are superslick; the pop-jazz music is skillfully packaged to appeal to as large a chunk of the market as possible. Yet there's no compromise in musical values. Grover Washington is a super sax player. His tenor is muscular and inventive. His alto is as penetrating and soulful as Hank Crawford's. On soprano he pays glowing tribute to Johnny Hodges on a version of Billy Strayhorn's "Passion Flower" that will melt your marrow. A tasteful, engaging album. J.G.

AT LONG LAST LOVE. Original film soundtrack recording. RCA ABL 2-0967, $9.98 (two discs). Tape: ABS 2-0967, $10.95.
There's not much left to say about this pitiful project. But as an inscrutable friend of mine would say, "It's a great example of what it is." Let me put it another way: Cybill Shepherd and Burt Reynolds never sounded better and never will. M.A.

ALLEN TOUSSAINT: Southern Nights. REPRISE MS 2186, $6.98. Tape: M 52186, $7.97; M 82186, $7.97.
Allen Toussaint is a writer of more hits than anyone remembers, the current one being "Lady Marmalade" by Labelle. This is not his first crack at singing nor his first album, but it is the most interesting work he has done. Maybe it tries a little too hard, but only a hair. I don't know why it's not selling. M.A.

THE OTHER SIDE OF THE MOUNTAIN. Original film soundtrack recording. MCA 2086, $6.98.
An extremely sensitive and beautiful film score composed and conducted by Charles Fox, who co-wrote "Killing Me Softly." An album in the grand tradition, all the way from Lionel Newman to Johnny Mandel. This kind of recording is as rare as hen's teeth these days. Thank you, MCA. M.A.

THE KIDS: Anvil Chorus. ATCO SD 36114, $6.98. Tape: CS 36114, $7.97; TP 36114, $7.97.
Formerly the Heavy Metal Kids, this English hard-rock quintet can knock out a competent set of rock anthems. But competence is not enough during a period in which hard rock as a genre has lost much of the interest it once had. H.E.

The Tape Deck

by R. D. Darrell

New (old) worlds. Conservationists who worry about the exhaustion of musical masterpiece resources need not fear that everything "new" must necessarily be something unintelligibly "modern." Whether or not entirely new worlds ever will be discovered, there still are innumerable forgotten old ones to be rediscovered.

An arresting current example is the first recording of a Russian (Easter) oratorio by an expatriate Italian composer—Giuseppe Sarti (1729–1802)—remembered in the history books mainly for his operas and the fact that while on his way to Russia in 1784 he met and was admired, as both man and musician, by Mozart. But neither this anecdote nor Sarti's operatic reputation prepares one for the timeless monumentality, originality, and dramatic power of this truly extraordinary work for three soloists (in a gracious Larghetto movement only), double chorus, and extremely large orchestra with organ—especially as so enthusiastically performed by the Czech Philharmonic Choir and Bratislav Radio Symphony under Václav Smetáček and so overpoweringly and reverberantly recorded: Musical Heritage Society MHC 2084, Dolby-B cassette, $6.95. For filler there's a shorter *Gospodiin pomiluj ny* (i.e., *Kyrie eleison*) written earlier in Milan: fine, tightly woven music, but no match in sheer grandeur for the driving fugal sixth movement and ecstatic heaven-opening finale of the rediscovered oratorio.

If Bach's mighty B minor Mass is scarcely *terra incognita* to connoisseur listeners, it's rarely sung and played so as to seem as invigoratingly fresh and new as if it were being heard for the very first time. It's just such an approach (the most vital since the 1962 Robert Shaw version) that triumphantly overcomes the considerable handicaps of the Michel Corboz version issued in disc editions by both Musical Heritage and Victrola. The vocal soloists are barely acceptable, if that; the infectiously zestful, obviously young Lausanne chorus and small orchestra are often blurred by excessively reverberant acoustics and overweighted by bottom-heavy recording. But the last defect can be ameliorated by drastic bass-cutting in playback, while the others are easily forgotten in the irresistibly thrilling sweep of the music itself: Musical Heritage Society MHC 2104/5, two Dolby-B cassettes, $13.90. In any case, the only other currently available Bach Mass taping is the quite unsatisfactory 1971 Münchinger version in London/Ampex reel and cassette editions.

Musica Teutonica: Minnesingers and madrigalists. Another conductor with the only too rare gift of breathing new life into old music is Joel Cohen, whose little Cambridge/Boston ensembles of singers and ancient-instrument specialists are beginning to compensate us for the loss of Noah Greenberg and his Pro Musica. Cohen's collection of c. 1500 "Songs of a Traveling Apprentice" (Advent C 1023 of last November) now is followed by a no less fascinating anthology of German music ranging from twelfth-century *Minnesänger* through fourteenth- to sixteenth-century *Ars Antiqua*, Music of the Protestant Reformation, and Music at Home. Several pieces are for instruments only (krummhorn, cornetto, shawm, etc., as well as lute and viols); most are for one or two vocal soloists or madrigal groups with or without accompaniment; and besides the eternally prolific Anon. some ten "name" composers (from Neidhart von Reuental to Isaac, Senfl, and Lassus) are vividly represented: Advent D 1031, Dolby-B cassette, $5.95.

Musica Teutonica: Mahlerian nostalgia and drama. Most listeners today are less likely to know what medieval and Renaissance minstrels actually sang and played than to think of them in such supercharged twentieth-century terms as Orff's *Carmina burana* or to veil all "old" German music in the romantic nostalgia of Mahler's settings of *Des Knaben Wunderhorn* folksong texts. The four in his *Lieder eines fahrenden Gesellen* of 1883 evoke a Wayfarer more sentimental than most of his Traveling Apprentice ancestors. Yet even nonsentimentalists find it hard, if not impossible, not to be profoundly moved by these distillations of Germanic—and perhaps worldwide adolescent—regret for lost happiness. Too often recorded in inappropriate women's versions, they hardly can be more eloquently done than by Hermann Prey with the Amsterdam Concertgebouw under Haitink in Philips 7505 069, double-play Dolby-B cassette, $9.95.

But of course it's the major item in this twin-pack, Mahler's Fifth Symphony, that will have the wider appeal and that triumphs over much stronger competition. Once known almost exclusively by its serenely songful Adagietto movement, this magnificently varied and gripping symphony has in more recent years become better appreciated in fine versions by Bernstein, Kubelik, and Solti—of which only that of the last named remains available on tape. As excitingly played and powerfully recorded as that 1971 version is, Haitink's surpasses it, for me, in both executant and sonic lucidity and expansiveness.

The only too comparable Anna Moffo. It may be cynically unkind to assume that the recent heavily blurbed Moffo revival has anything to do with the fact that the soprano is married to RCA's chairman of the board. But it's more insensitively unkind of RCA to blot our memories of Moffo's finest singing of some years ago with the evidence of more recent vocal ills in the unsuitable title role of Massenet's *Thaïs* and the new half of an Italian opera aria anthology, the other half of which brings back far superior excerpts (from her 1966 complete *Lucia di Lammermoor* and her 1961 RCA debut recital). So let's quickly pass over both the *Thaïs* excerpts in RCA Red Seal ARK/ARS 1-0843, cassette/cartridge, $7.95 each, and the "Incomparable Anna Moffo" anthology, RCA Red Seal ARK/ARS 1-0702, cassette/cartridge, $7.95 each.

But it's a happy relief to commend Ms. Moffo in a far more attractive vein in quite extensive and well-chosen excerpts from Humperdinck's not-for-children-only opera *Hänsel und Gretel*: RCA Red Seal ARK/ARS 1-0792, cassette/cartridge, $7.95 each. The Gretel opposite Moffo's Hänsel and the Wicked Witch are sung wellnigh ideally by Helen Donath and Christa Ludwig respectively, while the richly Wagnerian score is given full justice, as it seldom is in the opera house, both by Kurt Eichhorn's Bavarian Radio Orchestra and gleamingly bright (originally Eurodisc, 1972) recording. We still need the complete work on tape, however (Fischer-Dieskau's Father is heard only momentarily here), and my review copy's tape surfaces of the present excerpts are noisy even by non-Dolby cassette standards.

PROFESSIONALS TALK ABOUT THE NEW MARANTZ 2325 RECEIVER

"125 watts of minimum continuous power per channel with no more than 0.15% total harmonic distortion, 20 to 20,000 Hz, both channels driven into an 8 ohm load."

In August, 1974, sound engineers and audiophiles were invited to examine and discuss the new Marantz 2325 AM/FM Stereo Receiver. The following comments were taken from that taped discussion.

"The Marantz 2325 receiver has virtually no competition as far as power output is concerned...and it works beautifully with speakers of any impedance from 4 ohms up."

"Right. It's the most powerful pure-stereo receiver on the market—125 watts of minimum continuous power output per channel with no more than 0.15% total harmonic distortion, 20 to 20,000 Hz, both channels driven into an 8 ohm load."

"The full complimentary symmetry circuit made up of two NPN's and two paralleled PNP power transistors is identical to the Marantz 250—the same power amplifier that's used separately in professional installations."

"The amp section really turned me on to this unit."

"This is the only 'stereo only' receiver with a built-in Dolby®* Noise Reduction System that can be used on tapes and FM broadcasts, conveniently, by switching on the front panel. This system can also be used on records when records are Dolby encoded."

"Fact is, separate Dolby is a pain in the neck to use, and really expensive."

"Another thing, the Dolby system is effective as a dynamic noise filter. It removes a lot of noise from non-Dolbyized material during low level passages, but doesn't attenuate all the high frequencies at high levels like a filter would."

"The tuner circuitry of the 2325 approaches the performance of the 150—Marantz' top-of-the-line component tuner. That alone says a lot for the unit."

"Biggest tuner advantage in my estimation is the ease of tuning. Of course, there's built-in phase lock loop."

"In stereo for almost all conditions FM distortion is under 0.3%. In mono it's around 0.15%."

"The 2325 has three tone controls for each channel: bass, mid and treble. The bass and treble each have two selectable turnover frequencies. That's total flexibility over the whole tone range."

"You can adjust for your speakers, the room and your listening taste."

"The Marantz 2325 has exceptional control flexibility."

The Marantz 2325 Receiver is just part of the exciting new Marantz AM/FM stereo receiver line. There are four new Marantz receivers in all, starting as low as $299.95. 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 Marantz dealer and see the exciting Marantz line featuring a three-year guarantee** on parts and labor. Or send for a free catalog.

Marantz. Ask an expert.

marantz®
We sound better.

*Dolby is a trademark of Dolby Labs, Inc. **Marantz Co., Inc., guarantees to the original registered owner that all parts will be free from operating defects and that performance will be within printed specifications for three years from purchase date, except oscilloscope tubes which are guaranteed for 90 days. Product will be repaired or replaced free of charge in the sole discretion of Marantz Co., Inc., provided it was purchased in the U.S.A. from an authorized dealer. The serial number cannot be altered or removed. Product must be serviced by authorized Marantz repair technicians only. , a subsidiary of Superscope, Inc., P.O. Box 99, Sun Valley, CA 91352. In Europe: Superscope Europe, S.A., Brussels, Belgium. Available in Canada. Prices and models subject to change without notice. Consult the Yellow Pages for your nearest Marantz dealer. Send for free catalog.

A tribute to appreciation.

Music appreciation. Art appreciation. Appreciation for excellence in performance. A fulfillment that comes from the experience, not from the parameters by which it was created.

The Contrara Group of loudspeakers is a tribute to that appreciation. We should not deliberate how Amilio Contrara has sculpted the walnut, blended it with cloth and merged it with technology to bring visual satisfaction. Nor, how he has balanced the electronics with physics to provide audible gratification.

Ours is only to enjoy. To appreciate. To savor. Something only our ears and eyes can savor for themselves.

If you enjoy your music and quality craftsmanship, you'll appreciate the Contrara Group; it's a tribute to your sensitivity. Write us for additional information. We'll send you a booklet on appreciation and a list of locations where you can enjoy Contrara.

CONTRARA GROUP

JENNINGS RESEARCH INC. 64 N. Fair Oaks Ave., Pasadena, Calif. 91103
Canadian Distributors – THE AUDIO GROUP INC., Ontario

CIRCLE 25 ON READER-SERVICE CARD