

# HIGH FIDELITY

DECEMBER 1973 75¢  
08398

LAB TEST REPORTS  
Nikko 5010 receiver  
Wollensak 4765 cassette deck  
Pioneer TX-9100 tuner  
Panasonic SA-6800X receiver

## Best Records of the Year

**30 WATTS CONTINUOUS**  
0.2% distortion  
20 to 20,000 Hz



**40 WATTS CONTINUOUS**  
0.5% distortion  
20 to 20,000 Hz



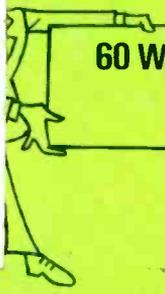
### How Much Power

### Does This Amp Produce?

A radical proposal for clearing up the consumer's dilemma

HEADBUCHHAZGREDZ7 L FEB 74  
MR DAVID BUCHANAN  
HAZEL GREEN ACADEMY  
HAZEL GREEN KY 41332

**60 WATTS CONTINUOUS**  
0.8% distortion  
100 to 10,000 Hz



**75 WATTS CONTINUOUS**  
1.0% distortion  
at 1000 Hz



# Louder than words.

<b>.8</b>	<b>0.3</b>	<b>1.2</b>	<b>60</b>	<b>599<sup>95</sup></b>
<b>.8</b>	<b>0.3</b>	<b>1.2</b>	<b>60</b>	<b>499<sup>95</sup></b>
<b>.8</b>	<b>0.3</b>	<b>1.2</b>	<b>60</b>	<b>399<sup>95</sup></b>
<b>1 mV</b>	<b>%</b>	<b>dB</b>	<b>dB</b>	<b>\$</b>
usable sensitivity.	FM stereo harmonic distortion, 400 Hz, 100% modulation. (mono distortion 0.2%)	Capture ratio, IHF, at 1 mV FM signal input.	Alternate-channel FM/selectivity (IHF method).	Prices slightly higher in the Far West and Southwest. Fair trade prices where applicable.

## One else's numbers.

To decide whether a receiver is a first-rate receiver, you can't look at the price. Numbers can't describe everything. They're too subtle and too little understood. But when you look at the price, you'll see. Still, much that is good (or bad) can't be described with numbers—a few honest, simple numbers in the chart above tell you most of it. (Much more detailed information on the features of these receivers is available in the Fisher "04" series receivers, available

When you examine the numbers that apply to the Fisher 504, you'll probably come to the same conclusion *Stereo Review*\* did: "All in all, the Fisher 504 is a first-rate receiver and an impressive achievement." Or *High Fidelity*\*\* "We have yet to examine in detail any quadrasonic receiver—at any price—that offers more, overall, to the music listener."

We don't expect you to take anyone's word for the 504's excellence. Go to your Fisher dealer. Ask him for a free comparison chart that lists the important specs of all the Fisher receivers. Make your own comparison, using the numbers that describe any other manufacturer's comparably priced equipment.

# The Fisher

*Studio - Standard*

# Numbers speak loud

<b>The Fisher 504</b>	<b>180W</b> (90/90)	<b>128W</b> (32/32/32/32)	<b>0.5</b>	<b>1</b>
<b>The Fisher 404</b>	<b>88W</b> (44/44)	<b>88W</b> (22/22/22/22)	<b>0.5</b>	<b>1</b>
<b>The Fisher 304B</b>	<b>76W</b> (38/38)	<b>60W</b> (15/15/15/15)	<b>0.5</b>	<b>1</b>
	<b>watts</b> stereo	<b>watts</b> 4-channel	<b>%</b>	<b>1</b>
Total continuous sine-wave power ("rms") into 8-ohm load, all channels driven to rated distortion, 20 to 20,000 Hz.			Total harmonic distortion at rated power into 8-ohm load.	IHF FM u



**Free \$2 value!** Mail this coupon for your free copy of The Fisher Handbook. This entirely new, revised edition of the famous Fisher reference guide to high fidelity, stereo and 4-channel is a magnificent 68-page book. Fisher Radio, Box 1001, Long Island City, N.Y. 11101.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

(For same-day reply, enclose \$1.)

HF12

## We'll put our numbers against any

There's only one objective way to measure good value. First look at the specifications.

You know as well as anyone that there are a few aspects of audio performance are still in dispute. Few engineers agree on how to measure them. About a receiver can be told very concisely in a few revealing numbers. We believe the numbers speak for themselves. What you need to know to make a good choice on the performance and the unique design of a receiver is contained in a beautiful brochure on the Fisher Handbook from FISHER or from your dealer.)

**What  
speaks  
louder  
than  
words?**



A small, handwritten blue scribble or signature mark located in the bottom right corner of the image.

# The best of both worlds— PICKERING'S STATE-OF-THE-ART CARTRIDGES...

Pickering has done it again! In 1957—the *first* American-made magnetic stereo cartridge that helped build the industry was a Pickering. Now—in 1973—the *first* American-made discrete, 4-channel cartridge that will change the world's listening is a Pickering. Today, Pickering invites you to enjoy the *best* of the world of your choice.

## For the world of STEREO— XV-15/1200E

Designed for use with all stereo and four-channel derived compatible systems.

"PRECISION" is the one word that best characterizes the extraordinary quality of the new Pickering XV-15/1200E cartridge, the culmination of Pickering's 25 years in contributing important technological advances to the manufacture of magnetic cartridges. We sincerely feel that the 1200E is the furthest advance achievable today—and perhaps in the foreseeable future—in stereo cartridge design and performance. Its exceptional ability to pick up *all* the material recorded at the lightest possible tracking forces make it totally unique and superior. This cartridge is for the sophisticate—one who possesses components of such superlative quality that the superiority of the XV-15/1200E is a requirement.

And all of Pickering's exhaustive testing shows that the 1200E is superior in the flatness of its frequency response and channel separation in comparison to competitive cartridges.

### SPECIFICATIONS

Frequency Response: 10 Hz to 30 kHz  
 Channel Separation,  
 Nominal: 35 dB  
 Tracking Force:  $\frac{3}{4}$  gram,  $+\frac{1}{2}$  gram,  
 $-\frac{1}{4}$  gram.  
 Nominal Output: 4.4 mv  
 Stylus Tip: 0.0002" x 0.0007"



## For the world of DISCRETE 4-CHANNEL— UV-15/2400Q



Designed and engineered specifically for playback of discrete recordings.

The introduction of the discrete 4-channel system required a completely new cartridge that could not only faithfully reproduce the 20 Hz to 20 kHz AM signals, but also the 30 kHz FM modulated signals. The result is the Pickering UV-15/2400Q discrete 4-channel cartridge, which represents a new level in the state of the art. It consists of a completely redesigned cartridge and a new high performance stylus assembly, the Quadrahedral™, which was specially developed for this application, and features a revolutionary new diamond stylus. The UV-15/2400Q performs in a superior manner by every measurable test, and is capable of satisfying all the technical and aesthetic requirements for playback of all the material recorded on both discrete and stereo disks. Moreover, its stylus is so designed that it not only perfectly reproduces the music recorded, but also reduces record wear.

### SPECIFICATIONS

Frequency Response<sup>2</sup>: 10-50,000 Hz  
 Channel Separation: 35 db  
 Tracking Force<sup>1</sup>: 1-3 grams  
 Output<sup>3</sup>: 3.8 mv  $\pm$  2 dB  
 Stylus: Quadrahedral

#### Notes:

1. Recommended by manufacturer for optimum performance.
2. When the cartridge is terminated in the recommended load of 100K ohms and 100 PF.
3. Output with reference to 5.5 cm/sec record velocity.

The right Pickering cartridge for your equipment is the best cartridge money can buy.



"for those who can hear the difference"

For further information write Pickering & Co., Inc.,  
 Dept. G, 101 Sunnyside Boulevard, Plainview, New York 11803

CIRCLE 40 ON READER-SERVICE CARD

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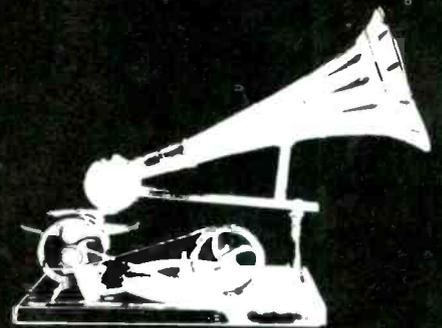


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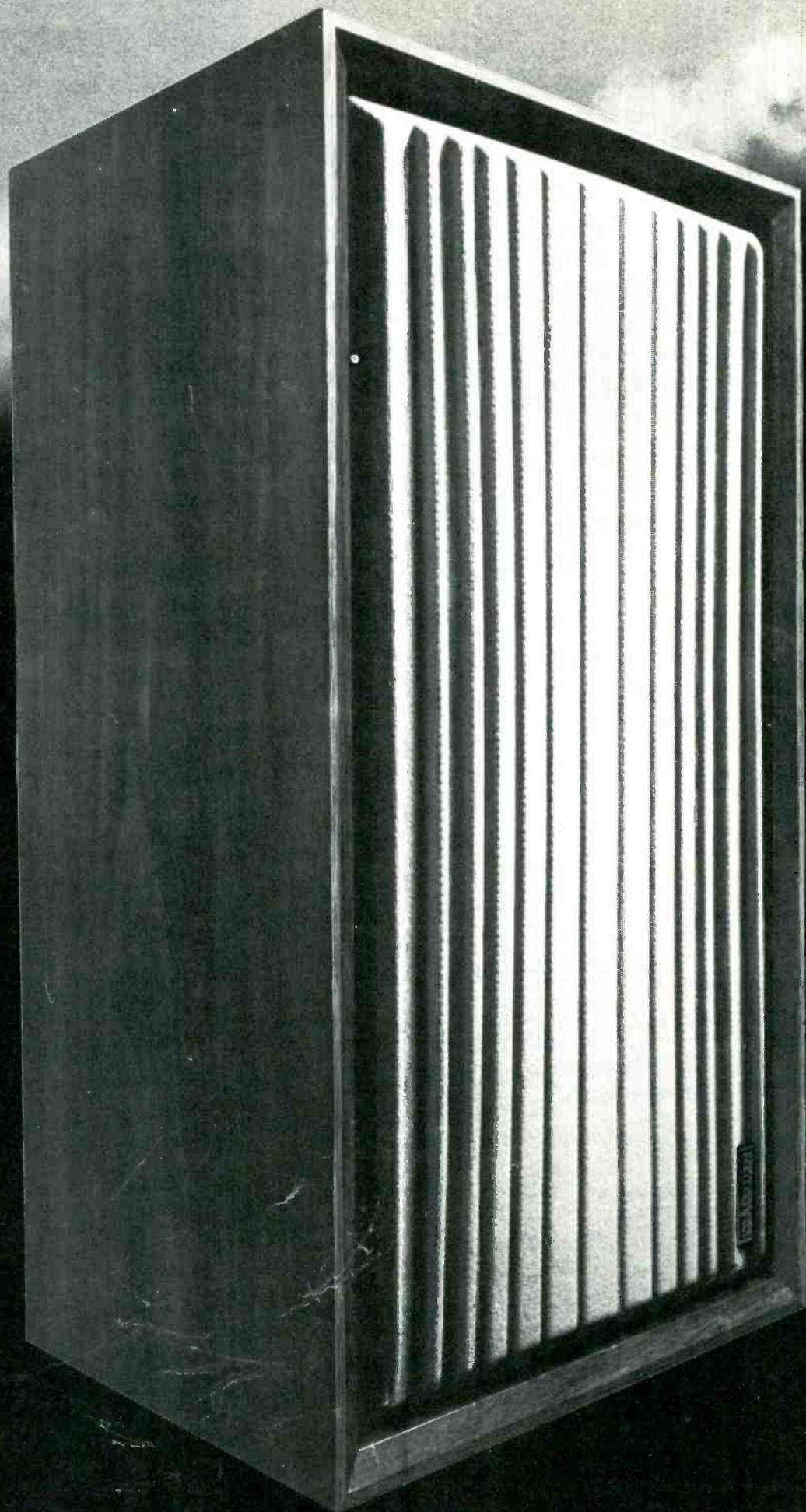
# HIGH FIDELITY

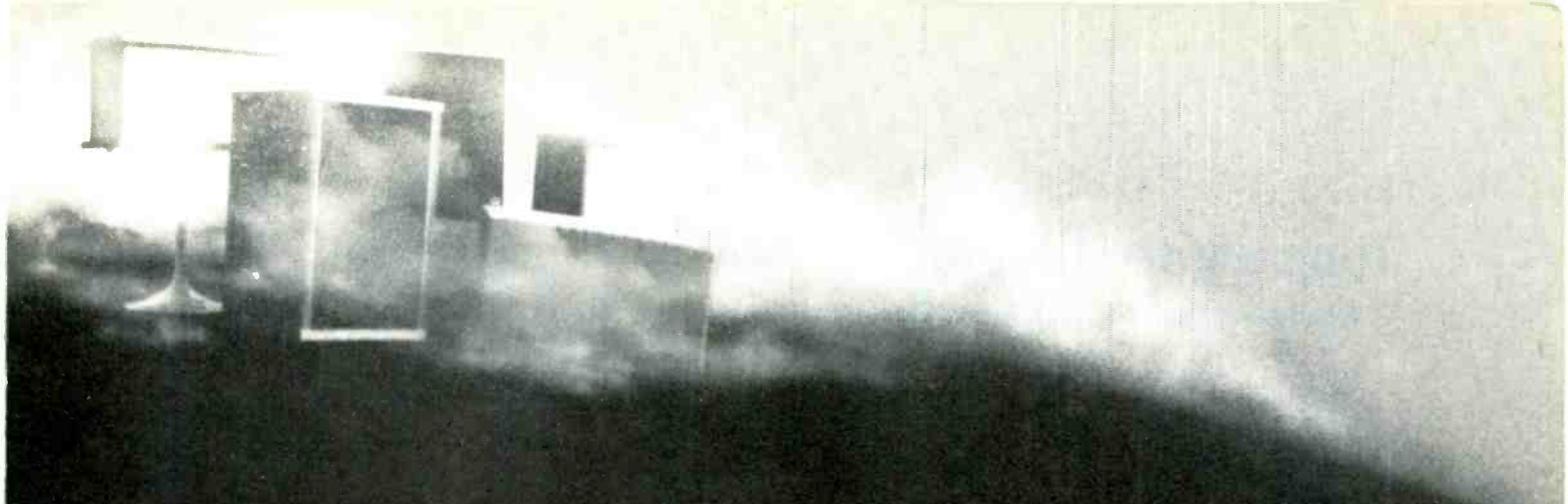


The start of it all. See page 81.

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## What makes Evolution One sound so good are all the speakers which are supposed to sound so much better.

### Some honest talk about a new speaker and its non-revolutionary advances.

Is the world ready for a non-revolutionary speaker?

We think the serious listener might be. Behind the development of Evolution One is the same philosophy that has made Sherwood a leading name in receivers.

We've deliberately not sought the sensational breakthroughs.

We put the emphasis on refining technology which currently exists. Refining, perfecting, evolving the state of the art.

### Our design engineer.

Great design only comes from great designers.

Which is why our Director of Loudspeaker Design and Research, Charles L. McShane, is an important factor in the development of this new speaker.

He has spent over twenty years in research and design of loudspeakers. With the top manufacturers in the industry. His design credits include some of the best selling acoustic-suspension speakers now on the market (several are considered standards of the industry).

Equally important, he believes, as Sherwood always has, in design simplicity.

### No tricks. No gimmicks.

You will find Evolution One is the essence of simplicity.

A two-way loudspeaker system utilizing a 10-inch woofer and a 1.3-inch tweeter. It is an acoustic suspension design.

While the design is fundamentally simple, the execution involves a variety of techniques which cumulatively produce a remarkable sound.

### Just how good is it?

You'll be surprised. Especially when you pit it against speakers three and four times higher in price.

It has an extraordinary wide range. Low distortion at all frequencies. Wide dispersion. And uniform flat response.

In fact, its low frequency output and distortion are better than any speaker system we know of for home use.

### The Woofer.

A 10" unit utilizing a low density cone pulp and polyurethane surround—both completely air sealed by using exclusive chemical treatments and production techniques which do not affect the sound (a rare achievement, the result of long years of "cut and try" experience).

Specifically, the woofer's 3 dB down point is 34 Hz and distortion at that frequency with a 10-watt input is about 2%.

Its low frequency resonance (in the cabinet) is 40 to 44 Hz. Response is plus or minus 1½ dB from 40 to 1300 Hz. It rolls off 3 dB at 1400 Hz (the cross over point).

### The Tweeter.

The Evolution tweeter because of its tiny physical size can be considered omnidirectional over most of its operating range. This characteristic preserves the correct ratio of direct-to-reflected energy.

In addition, the tweeter can be extended down to 300 Hz without distortion.

Response is plus or minus 1½ dB from 1500 to 20,000 Hz. Its 3 dB down point is 1400 Hz (the point of cross over).

A two-position ("FLAT" and "-3 dB") switch on the back of the speaker varies the high frequency energy to accommodate different room acoustics.

### The one revolutionary feature.

We have priced the Evolution One speaker at under \$100. When you hear how it sounds, you'll know why we think that it offers the outstanding performance-per-dollar we're famous for.

Write us for complete information, and the list of selected Evolution One loudspeaker dealers.

Sherwood Electronics Laboratories  
Loudspeaker Division  
4300 N. California  
Chicago, Illinois 60618

CIRCLE 90 ON READER-SERVICE CARD

**evolution one**  
Another best buy from Sherwood

# Journey to Judgment, 1973

Video Discs (the Conflict), Audio Discs (the Best)

BERLIN, Sept. 9—Elsewhere in this issue Oliver Berliner indicates that his “Gran’pa’s” disc beat out Edison’s cylinder only after a long struggle. There must have been considerable “consumer confusion” with two incompatible systems vying for the market. Sounds familiar, doesn’t it? (Come to think of it, if consumers in the early twentieth century had waited to see who won the cylinder-disc war, an entire generation would have missed some remarkable recordings.) Today of course the same situation exists in the field of four-channel discs (“discrete” vs. “matrix”) and packaged home video (remember that?). But here at Berlin’s biannual *Funkausstellung*, that enormous audio/video/telecommunications/post-office exhibition, the first shots were fired in more narrow skirmishes: among *different* “discrete” four-channel discs themselves (CBS’ clout seems to be the decisive force in the “matrix” battle) and among video discs!

I must digress a moment. I was again surprised—as I was two years ago—upon landing at the Tempelhof during *Funkausstellung* week. But now it was not the barrage of show publicity greeting the visitors to Berlin that struck me; this time I expected it. Rather, it was the billboards heralding the Berlin Philharmonic’s piano soloist this week: Malcolm Frager, who lives just a bit down the country road from me in Lenox, Massachusetts. (That’s getting to be some little road by the way! It runs mainly through farm land, but author William L. Shirer lives on it and my next door neighbor last summer was Seiji Ozawa.)

Unfortunately, I’m one day too late for the last concert this week, but arriving at my hotel, I found a stateside call waiting for me from my wife, Beverle (*sic*). She’d bumped into Malcolm’s wife, Morag (*sic*); they’d compared notes (“he’s where?”), and she had the name of Malcolm’s hotel for me. Maybe we could have a drink together somewhere. But first, on with the *Funkausstellung*.

In December 1971 we reported that Teldec’s color video disc system would be ready sometime in 1973. In this space I commented that if its megahertz-bandwidth technology could be used for audio alone, Teldec’s disc “could take over the confused [four-channel] records/tape market. If they wait until the market settles on a format, well. . . .” As everybody knows, Teldec hasn’t made the move to an audio disc, although a spokesman here assured me that “we’re still working on it. It’s not a technical problem, it’s a marketing one.” Well, the “TED” video disc will hit the home entertainment market this January—but only in Germany. (Scandinavia may come next—there are no separate plans yet for the U.S.) Teldec is promoting the disc’s expanded capacity: ten minutes’ worth of program, twice as much as it was two years ago. Over 140 titles will also be released in January, from an *1812 Overture* and a three-disc Beethoven trio, to the cartoon *Lucky Luke als Sheriff in Daisy Town*, and a 12-disc Polish movie about Pharaoh Rameses XIII and “his love for the Jewess, Sarah.” Teldec has of course developed a changer for its multi-disc program. However. . . .

At this year’s show, Philips has introduced its own “VLP” color video disc system, for which a capacity of forty-five minutes per disc is claimed! The VLP (for video long play) discs, planned for commercial release in 1975, are pressed with microscopic pits of varying lengths and spacings that modulate a helium-neon laser beam. The beam is split into three, with the center doing the reading. The outer two reflect into a feed-back device to keep the center beam on track, so there is no need for mechanical contact with the disc and thus no wear of the record. The playback speed is 25 revolutions per second for European TV, 30 rps for American TV. Philips’ demonstration disc contained 45,000 tracks, each with one picture—which, according to my mathematics, would provide 25 minutes of program in the U.S., 30 minutes in Europe. Since the VLP is capable of both cueing and stop-motion, you can also get a 45,000-page library onto one 12-inch disc. At any rate, its LP length would make it eminently suitable for multi-channel recordings of classical music. I asked the Philips representative about the possibility.

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# AKAI's 4-Channel Challenge

We challenge any other manufacturer in the world to surpass the performance of AKAI's new 4-channel component combination. You can pay more. But you can't buy better.

Here they are.

First is AKAI's new AS-980 4-channel receiver. Endowed with sophisticated features for unparalleled performance. Sensitive and powerful, the AS-980 provides a continuous output of 120W (30 x 4). Plus 4 separate 4-channel modes: Discrete, SQ, RM, and built-in CD-4 with individual separation controls ... It's everything you'd expect AKAI's *ultimate* receiver to be.

Unequaled reproduction quality is yours with AKAI's new GX-280D-SS. It's a fully discrete 4-channel tape deck that's also 2-channel compatible. The utilization of 4 individual heads—including AKAI's exclusive GX glass and crystal heads (dust free and virtually wear free)—and 3 superbly engineered and balanced motors make this unit *the* professional 4-channel tape deck for recording and playback.

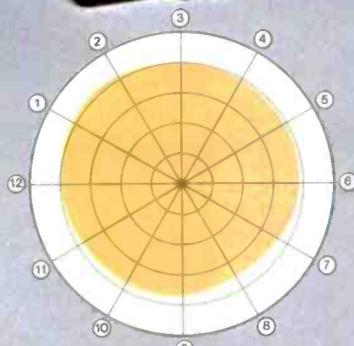
Together, these units are AKAI's unbeatable 4-channel challenge—providing professional 4-channel capabilities that no other equipment combination can match.

Both the AS-980 receiver and the GX-280D-SS tape deck are available at your nearest AKAI Dealer ... Whenever you're ready to make that ultimate step up. That's AKAI's 4-channel challenge.

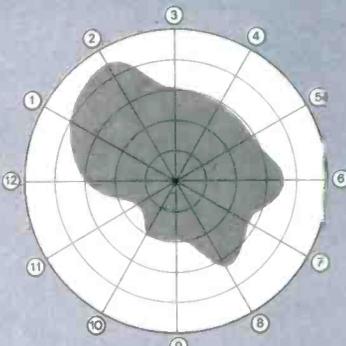


From  
**AKAI**<sup>TM</sup>  
The Innovators

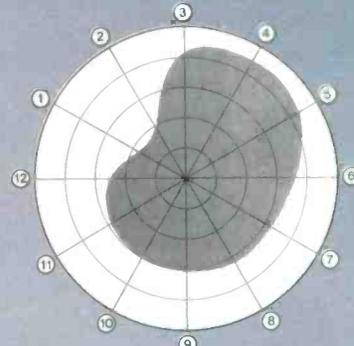
# TDK's ED has more of what audiophiles want...



TDK EXTRA DYNAMIC (ED)



Competitor A



Competitor B

## extra dynamic performance

If you're an audiophile you know what you want—the best cassette there is. That's why you'll insist on TDK's top-of-the-line EXTRA DYNAMIC (ED). Once you discover ED's superior total performance, you won't settle for anything less than the cassette with more of everything.

EXTRA DYNAMIC offers audiophiles an entirely new dimension in cassette recording fidelity. Its performance characteristics—shown above on TDK's Circle of Tape Performance (see opposite page) — are better balanced and superior to those of any other cassette now on the market, including the two competitive so-called "hi-fi" cassettes also shown.

ED's superior total performance results from use of TDK's exclusive new "Stagnetite"® (stabilized magnetite) coating plus a special binder and proprietary techniques. ED cassettes have the industry's highest MOL (maximum output level), broader dynamic range, extended frequency response, higher signal-to-noise ratio and other characteristics for incomparably fresh, rich and full-bodied sound on any recorder, without need for special bias.

Ask your dealer for TDK EXTRA DYNAMIC cassettes when nothing but the very best total performance will do. Once you try ED, you'll wonder why you ever used anything else.

the new dynamic world of



TDK ELECTRONICS CORP.  
755 Eastgate Boulevard, Garden City, New York 11530



TDK's EXTRA DYNAMIC (ED), SUPER DYNAMIC (SD) and DYNAMIC (D) cassettes are available in 45, 60, 90, 120 (SD & D) and even 180-minute (D only) lengths, TDK KROM (KR) chromium-dioxide cassettes are available in 60 and 90-minute lengths. At quality sound shops and other fine stores.

# more about

# TDK's circle of tape performance

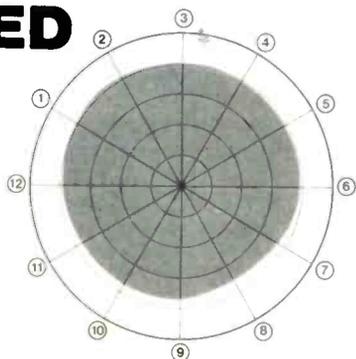
## ....a whole new way to evaluate tape

A tape's ability to provide "real-life" sound reproduction depends not only on its MOL (maximum output level) values and the familiar frequency response characteristics, but also on the value and proper balance of a number of other properties. TDK has arranged the twelve most important tape characteristics on their exclusive CIRCLE of TAPE PERFORMANCE diagrams, shown below. Each of the radii represents one of the twelve factors, and the outer circle represents the ideal, well-balanced character-

istics of a "perfect" tape. The closer the characteristics of any cassette tape approach those of the ideal (the larger and more regular the pattern), the better the sound reproduction capabilities of the cassette. The goal is to reach the outer circle.

Compare TDK's well-balanced characteristics with those of the two leading so-called "hi-fi" competitive cassettes and a typical conventional tape. Judge for yourself which provides the best characteristics for true high fidelity performance.

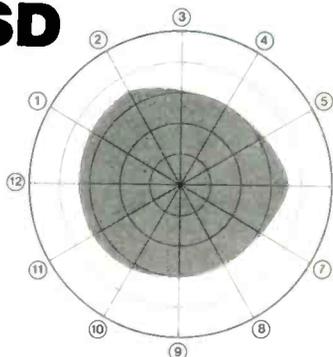
### ED



#### EXTRA DYNAMIC

for the discriminating audiophile, an entirely new dimension in cassette recording fidelity. Vastly superior to any other cassette, with unmatched performance on any deck. 45, 60 and 90-minute lengths.

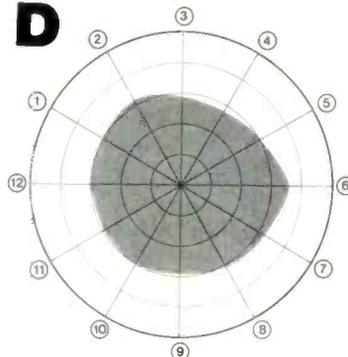
### SD



#### SUPER DYNAMIC

turned the cassette into a true high-fidelity medium. Outstandingly clear, crisp, delicate reproduction of the complex characteristics of "real-life" sound. 45, 60, 90 and 120-minute lengths.

### D



#### DYNAMIC

excellent hi-fidelity at moderate prices, with well-balanced performance characteristics superior to most "premium" cassettes. 45, 60, 90, 120 and 180-minute lengths — the world's only 3-hour cassette.

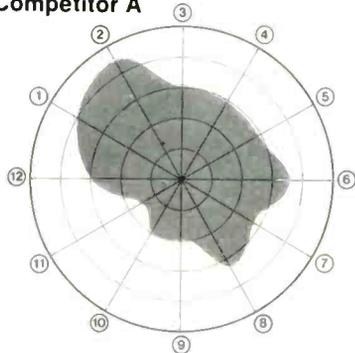
1-MOL @ 333Hz  
2-Sensitivity @ 333Hz  
3-Sensitivity @ 8kHz

4-Sensitivity @ 12.5kHz  
5-MOL @ 8kHz  
6-Erasability

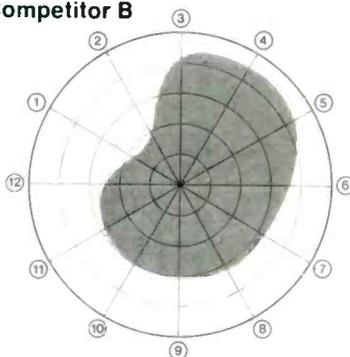
7-Bias Noise  
8-Print-Through  
9-Modulation Noise

10-Output Uniformity  
11-Uniformity of Sensitivity  
12-Bias Range

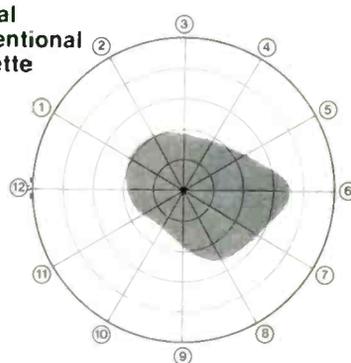
#### Competitor A



#### Competitor B



#### Typical Conventional Cassette



### ED'S EXCLUSIVE NEW "STAGNETITE® COATING"

TDK EXTRA DYNAMIC is the world's only tape with a magnetic coating of "Stagnetite". The coating consists of microscopically fine particles of stabilized magnetite in a special binder. Magnetite is a material with magnetic properties which make it ideal as a recording medium, except that in its natural state it is not sufficiently stable. TDK discovered a way to permanently stabilize magnetite particles; the result (Stagnetite) is a perfect coating material for magnetic recording tape, contributing to ED's unrivaled "real-life" sound reproduction capabilities.

### THE IMPORTANCE OF HIGH MOL

TDK's EXTRA DYNAMIC tape has the highest MOL values of any cassettes on the market today. MOL means maximum output level, and is perhaps the most important single characteristic of a recording tape. MOL is the output signal level resulting from an input signal which produces 5% distortion in the output. A tape with high MOL can be recorded at higher input levels without audible distortion on playback. High MOL lets you faithfully reproduce all the complex transient phenomena, subtle overtones and important harmonics that give the original sound its natural warmth, richness, depth and feeling.

# letters

## The Record Industry's Bad Days

After having read Gene Lees's columns for several years, I am finally forced by "Bad Days at the Black Rock" [September 1973] to take typewriter in hand and attempt to rebut some of his persistent delusions.

First, I resent Mr. Lees's characterization of my generation as a bunch of dope-crazed, sexually depraved rock freaks. I am twenty-four and hold down two jobs, one full-time; my wife too works full-time, as do all of my same-age friends. We, and the vast majority of our age group, do not even vaguely resemble Mr. Lees's fairy-tale idea of American youth.

Second, the assertion that only this generation of youth has listened to generally mediocre music is provably wrong. I have listened to quite a bit of the popular music of other American "generations," and the only distinction I can find between theirs and ours is the style in which mediocrity is expressed. To assert otherwise is to do a disservice to the many serious rock composers.

Third and most important, I absolutely reject the contention that rock music is alone (or even primarily) responsible for the drug problem today. I seem to remember many jazz musicians who were hooked on *very* hard stuff, and even many earlier musicians who had drinking problems. Were these individuals driven into these blind alleys by *their* music? I think not.

Mr. Lees, to give credit where due, is a capable writer, but he spoiled an otherwise good article by bringing out these dead horses and whipping them once again.

Dennis R. Barr  
Harrisonville, Mo.

I am in sympathy with Mr. Lees's basic message; I can readily believe that these atrocities have been occurring in the recording industry. However his basic premise that "the young ... were fed garbage and told it was art by record-company press agents," with the implication that this accelerated the "decay of the fundamental decency and sense of social responsibility that once made the U.S. great," is a gross oversimplification and distortion.

First, the music of Santana, Sly Stone, Chicago, etc. is not garbage. Second, drugs in general were a big problem long before the rock era, and finally the sickness in our society is more deeply rooted in factors having nothing to do with rock music.

What is true—apart from the probably true but unprovable assertion that there has been corruption and drugola in the upper and lower echelons of the recording industry—is that forms of music other than rock have been seriously neglected. Let's leave it at that, without making broad generalizations regarding the effects of this on society. After all, Watergate occurred, didn't it? And the White House is no Black Rock. And Nixon's aides were not rock singers!

David Dolan, M.D.  
Monterey Park, Calif.

I agree that rock music is filled with greed, groupies, and dope. It's even reflected in the lyrics. I'll admit. But to write off people like the Beatles or Bob Dylan as "sincere" people



The Woodstock generation—unfairly characterized?

who took the young for a ride" is going too far. They were doing what they knew how to do best to earn a living. I'll bet that Gene Lees, who writes an interesting and articulate column, gets paid for his writing.

Sp4 Bob Kovacs  
U.S. Army  
Ft. Ritchie, Md.

So the rock era is ending. Good! Back in 1967 at the age of twenty-one I thought most of it trash. I feel the same way now at twenty-seven. And as for those phony anti-establishment types such as millionaire Dylan—who in my opinion couldn't even sing—well, they can take a flying jump. They acted so against the establishment, yet they didn't mind being hauled around in limousines and staying in the best hotels.

It will be interesting to be around in thirty years to see how much of today's music is remembered. I hope the current scandal in the record industry finally kills off what is left of that obnoxious noise called rock, and that the next generation won't be a herd of sheep in its musical tastes.

Frank Olin  
Edmonds, Wash.

One word best describes the Gene Lees article: strange.

America is better than it ever has been! People letting their feelings show and people not afraid to love. The only problems people in America have now are pollution, poisoned foods, and rotten politicians. I love this country, and I love rock music, country-and-western music, the classics, etc.

Open your mind and heart, Mr. Lees, and let some love in. Expand yourself to see.

John Bennett  
Bethany, Okla.

Re: Gene Lees's articles concerning the record industry, payola, etc.: Right on!

Jay W. Henderson  
Attorney at Law  
Newport Beach, Calif.

It has been drawn to my attention that in my

article in the September issue ["Bad Days at the Black Rock"], I erred in referring to Irwin Segelstein, the new chief of the CBS Records division, as an attorney. I wish to apologize to Mr. Segelstein. In view of the behavior of certain members of the legal profession at sundry levels of society in recent years, I cannot blame Mr. Segelstein for not wishing to be known as one.

Gene Lees  
Toronto, Ontario  
Canada

## Fit for a President

Like many other readers, I'm sure, I enjoyed Harris Goldsmith's suggested discography, "Recordings Fit for a President?" [October 1973]. But how could Mr. Goldsmith of all people have forgotten Schumann's Op. 6, *Camp Davidshundlertanze*?

John S. Lewis  
Fort Worth, Tex.

Mr. Goldsmith owes your readers an apology for his one-sided, sarcastic, distorted listing of titles. That such an article was published shows very poor judgment. Let Mr. Goldsmith stick to musical criticism and have others entertain us with a less hostile humor.

Alan D. Berenson  
Cincinnati, Ohio

## Wanted: Bergonzi, Klute

A few months ago Andrew Porter, reviewing Philips' new recording of Verdi's *Attila*, astutely noted that Carlo Bergonzi "is in many ways the most winning tenor in his field since Jussi Bjoerling." Indeed no tenor today quite equals Bergonzi's combination of exquisite phrasing, musicianship, vocal control, and dramatic sensitivity.

However, looking through your annual preview of forthcoming releases in the September issue I was again dismayed to find no Bergonzi opera or song recitals listed. Since 1958 Mr. Bergonzi has recorded only one opera recital (on London OS 25075). I for one long to hear him in the familiar arias from *Turandot*, *Fan-*

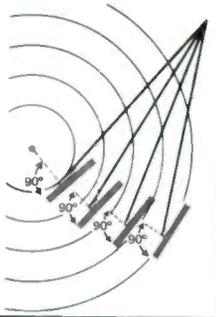
# Garrard introduces its new models.

ZERO 100c



The Zero Tracking Error Tonearm

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



ZERO 92



MODEL 82



MODEL 70



MODEL 62

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

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

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

## ZERO 100c

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

## ZERO 92

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

## MODEL 82

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

## MODEL 70

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

## MODEL 62

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

\* Less: base and cartridge.

*ciulla del West, L'Arlesiana, Carmen, La Juive, Martha, and L'Elisir d'amore*, among others, as well as in the Italian song repertory.

I hope the support of this unique singer's many fans will encourage record companies to better utilize Bergonzi's talents. He deserves more.

Thomas R. Wilson  
Downers Grove, Ill.

After reading Royal S. Brown's review of the soundtrack album from *The Thief Who Came to Dinner* [August 1973], I was pleased to note that he too is eager to see the announced *Klute* soundtrack released. I tried unsuccessfully for months to obtain the disc of Michael Small's superb film score, only to be told by Warner Bros. that the recording had never been is-

sued. It's truly unfortunate that Mr. Small's score has not been recognized by Warner Bros. My only hope is that it is not too late to rectify the mistake.

John Duhamel  
Woonsocket, R.I.

### The Open-Reel Revival

It was a pleasure finally to read in William Slatkin's "Curious Case of the Open-Reel Revival" [August 1973] an accurate article on the current state of recorded open-reel tapes. I think the concluding paragraph sums up the situation perfectly: It really is up to the music buyers to make open reel successful. At Barclay-Crocker we have received a number of letters saying that open-reel enthusiasts "must

let their voices be heard!" Curiously these letter-writers are the worst customers: They usually want a \$4.75 popular tape that is no doubt out of print—and ask that it be sent first class. Then in comes a \$300 order from some doctor in the hinterlands whose wife wrote out the order and check.

To my delight Mr. Slatkin did not quote the *Billboard* estimate of \$8 million for open-reel sales. I would place the figure between \$2 and \$3 million, even based on the full list price. And you might be interested in knowing that classical tapes no longer constitute quite so high a percentage of sales; we have received several sizable orders for pop music from military audio clubs. Dolby has been particularly well received, and while there seems to be a lot of interest in quad our sales have been negligible.

Henry A. Barclay Jr.  
Barclay-Crocker  
New York, N.Y.

*A number of readers wrote requesting addresses for mail-order open-reel sources mentioned. Barclay-Crocker, which deals only in open reels, is at 11 Stone St., New York, N.Y. 10001. The Ampex Shoppers' Service, which handles the entire Ampex tape catalogue (in all formats), is at P.O. Box 178, Elk Grove Village, Ill. 60007.*

### Audiophiles, Take Note

The Boston Audio Society was formed during the summer of 1972 to provide a forum for the exchange of information about high fidelity equipment and musical recordings, and to bring together people with a common interest in hearing music performed and reproduced at its best. The Society arranges factory tours, equipment test clinics, live and recorded concerts, and group purchases of equipment; imports recordings from Europe; and holds monthly meetings to hear talks by industry leaders. The Society's members receive a monthly magazine of ten to fifteen pages.

Audiophiles are welcome to join the B.A.S.; annual dues are \$10.

Peter W. Mitchell  
President  
Boston Audio Society  
Box 7  
Boston, Mass. 02215

### Which Antar?

In his review of the Melodiya/Angel recording of Rimsky-Korsakov's *Antar* Symphony [September 1973], R. D. Darrell fails to mention that Ivanov's performance is unique in employing the 1897 revision of the score rather than the normally heard "1903" version. That fact, indeed, is overlooked in the record's jacket notes. The former version is substantially different from—and, to my mind, far superior to—the latter. In spite of the misleading dates, the 1897 score is the version Rimsky regarded as definitive. (The confusion over *Antar*'s four versions is explained in Gerald Abraham's *Slavonic and Romantic Music*.) Not only the inspired performance, but also the opportunity to hear the composer's more successful thoughts about this work would justify acquisition of the new release, even if one already owns another recording.

David Teasdale  
Washington, D.C.



## The Beogram 3000

One part of a system developed to reproduce sound as it is.

The Beogram 3000 is an integrated, automatic turntable offering utter simplicity of operation and elegant, understated design. All functions are handled by a single master control: the choice of record size automatically selects the correct speed (33 or 45 rpm), a slight touch of the center disk places the stylus tip in the first groove of the record. When the selection is completed, the tone arm automatically returns to its rest position and shuts off the unit.

The tone arm pivots on hardened steel bearings for low horizontal friction. An ingenious system of inclined planes automatically applies the correct amount of anti-skating force as the tone arm travels across the record. A pendulum suspension system isolates the stylus from external vibrations and acoustic feedback.

As a turntable must operate in concert with the cartridge, the Beogram 3000 has been engineered to utilize Bang & Olufsen cartridges. The integration of tone arm and cartridge provides a lower dynamic mass, thus reducing the force required to move the stylus tip, and eliminates unwanted resonances. Bang & Olufsen cartridges have been acknowledged as being among the world's finest.

## Bang & Olufsen

Excellence in engineering — Elegance in design  
Two traditions from Denmark

Bang & Olufsen, 2271 Devon Avenue, Elk Grove Village, Illinois 60007

CIRCLE 7 ON READER-SERVICE CARD

(The Ortofon M15 E Super)

# THE ONLY CARTRIDGE WE KNOW OF THAT WILL DO FULL JUSTICE TO A NEW GENERATION OF STEREO RECORDS.



For the first time in many years, all that can be put onto stereo records by professional disc-cutting equipment can be gotten off them by a cartridge—the new Ortofon M15 E Super.

It is the only pickup we know of that not only can handle the peak levels and full dynamic range now possible on records, but while doing so can operate below the wear threshold of modern discs, preserving their full quality for playing after playing.

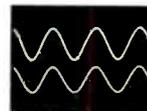
As makers of studio record-cutting equipment (Ortofon supplies equipment to recording companies and studios around the world), we know the capabilities of the newest generation of cutters, which for the first time can clearly put onto records a dynamic range approaching that of master tape. The maximum high-frequency levels these cutters will record also permit the first real approximation of the full “live” intensity of cymbals, brass, snares, and other demanding instruments.

On the test record that best reflects these new capabilities (#2 in a series recorded by the German High-Fidelity Institute), most other pickups begin to reveal audible (and, on an oscilloscope, visible) shatter at a recording level of 70 to 80  $\mu\text{m}$ . Only the Ortofon M15 E Super goes to the record's 100  $\mu\text{m}$  limit (and beyond) with *no* audible or visible indication of difficulty. The photos of oscilloscope traces at right are an accurate indication of the new Ortofon's superior performance.

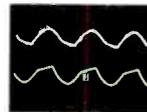
That test is a decidedly accurate reflection of audible differences in the real world of the listener's living

room. What it means is that on the most demanding stereo records that can now be made, exactly the records that someone with really excellent equipment and a habit of listening closely is likely to buy, only the new Ortofon is likely to handle *everything* with no sign of strain or “fuzzing.”

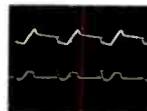
The M15 E Super was designed specifically to achieve this performance while tracking (at a force



A) Essentially undistorted lateral tracking by the Ortofon M15 E Super of a 300-Hz test tone recorded at a peak amplitude of 100  $\mu\text{m}$ . Tracking force: 1 gram.



B) A more expensive cartridge shows significant distortion at an amplitude of only 70  $\mu\text{m}$ , tracking at 1½ grams in the same tone arm.



C) The same cartridge (same arm and tracking force) indicates unlistenable performance at 100  $\mu\text{m}$ .

of 1 gram) below the modulus of elasticity—the threshold beyond which the vinyl of a record groove doesn't immediately spring back into shape after the stylus passes. (It is an absolute must to track below this point if permanent damage is to be avoided.) To make this possible, the Ortofon's unique VMS (Variable Magnetic Shunt) design combines very low moving mass (0.5 milligram), very high structural strength in the moving system, and very high stylus compliance — 50 x 10<sup>-6</sup> cm/dyne in the horizontal plane, 30 x 10<sup>-6</sup> cm/dyne vertically.

The new Ortofon is the latest product of a company involved with records and professional studio recording equipment for more than fifty years. Manufactured and tested at Ortofon's factories in Denmark, the M15 E Super is also rechecked in the United States after shipment.

We will be happy to send you full specifications, descriptive material (including reviews), and a list of Ortofon dealers if you will write us at the address below.

# ortofon

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# “AN IMPRESSIVE ACHIEVEMENT.”

— Stereo Review, August, 1973.

Excerpts from the equipment report in Stereo Review, from technical data supplied by Hirsch-Houck Laboratories.

“... the versatility of the Fisher 504 is exceptional, as a review of its features will show. Our test results speak for themselves.”

“FM distortion was 0.17% in mono and was actually lower in stereo, measuring 0.13%. Stereo separation exceeded 40 dB from 30 to 2,600 Hz (reaching 50 dB in the 100- to 200-Hz range), and was better than 25 dB at all frequencies up to our measurement limit of 15,000 Hz.”

“... it was entirely ‘bug-free,’ everything operated in its intended manner, controls were clearly marked, tuning was smooth and noncritical, muting action was excellent, etc. In other words, it is a superior product which does everything Fisher claims for it and then some. All in all, the Fisher 504 is a first-rate receiver and an impressive achievement.”

“... the best value we’ve yet encountered in a quadrasonic receiver.”  
— *High Fidelity*, January, 1973, from technical data supplied by CBS Laboratories.

“The Fisher 504 is so loaded with features and so competent in its performance that we can confidently say it represents the best value we’ve yet

encountered in a quadrasonic receiver.”

“When the unit is switched from quadrasonics to the stereo mode, an odd thing happens. Into 8-ohm loads the total rated power increases from 128 watts (32 x 4) to 180 watts (90 x 2), into 4-ohm loads it *drops* from 160 watts (40 x 4) to 100 watts (50 x 2). This behavior... is a concomitant of the unusual 4/2-channel switching configuration plus the amplifier’s feedback circuits... Suffice it to say that for quadrasonic use, the 504 delivers plenty of power for each of the four loudspeakers— including extremely inefficient ones— of conventional design in any normal room, and even enough power for two sets (eight loudspeakers) in many situations.

“And being conservatively rated by Fisher (as the lab data show), it is also an unusually clean amplifier at rated output... This is... over-all the best amplifier performance we’ve yet encountered in a quadrasonic receiver.”

“The tuner is also exceptionally fine. The stereo quieting curve is so good that it resembles the *mono* curve in many an inexpensive receiver; the 504’s *mono* curve is superb. The ultimate quieting in both (better than 50 dB in stereo, 60 dB in mono) suggests the finest of separate tuners.”

“A price of \$599.95 is not peanuts, but we have yet to examine in detail any quadrasonic receiver—at any price—

that offers more, over-all, to the music listener.”

“... a well-thought-out unit with exceptional performance.” — *Electron* (Canada), June 1973.

“Fisher Radio has been in the receiver business as long as there has been a receiver business, so it is no great surprise to find that their latest effort is a well-thought-out unit with exceptional performance.”

“The first thing that strikes you about the 504... is its bulk. It measures 21" x 7" x 17" and weighs 43 pounds. But, considering what this unit has inside it, the size is not excessive.”

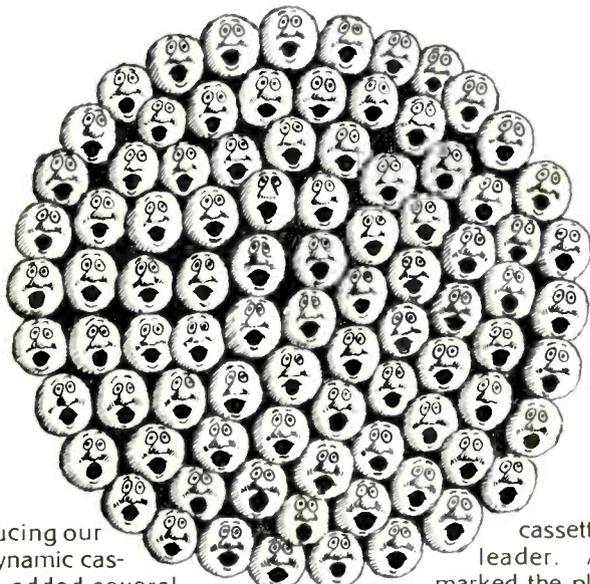
“Perhaps, from a practical standpoint, its human engineering is one of the unit’s most outstanding features. In spite of its 21 front-panel controls, its 27 input and output jacks, and its 21 speaker and antenna connections, we found this a very easy unit to master in a short time. But then, Fisher has been designing these things for a long time.”

For free test report reprints, write to Fisher Radio, Dept. HF-12, 11-40 45th Road, Long Island City, N.Y. 11101.

**FISHER 504**  
*Studio - Standard*

Fair trade prices where applicable.  
Prices slightly higher in the Far West and Southwest.

# Maxell announces a huge improvement in cassette tape. Magnified 10,000x so you can see it.



Introducing our new Ultra Dynamic cassette. We've added several new improvements to the cassette. And a little more Ultra to the Dynamic.

### Our smallest improvement is our biggest improvement.

We reduced the size of the tiny PX gamma ferric oxide particles on the surface of our tape. The Hz now go up to 22,000Hz so you get even higher highs. The signal-to-noise ratio's now 8dB more than ordinary cassettes—which means you get less noise from your cassette player and cleaner, clearer sound from your cassette. And the dynamic range is wider so you can turn the sound up loud enough to disturb the neighbors without worrying about distortion.

### Little pad finally gets grip on self.

Every cassette has a little pressure pad to keep the tape pressed firmly against the tape head. Other cassettes keep their pads in place with glue—or rather don't keep their pads in place with glue. So we've designed a little metal frame that holds the pad in a grip of steel. And now the tape can't push the little pad out of place—and you don't need to worry about signal fluctuations and loss of response any more.

### An improvement you can see but can't hear.

The first five seconds of our new

cassette is a timing leader. And we've marked the place where it starts with three little arrows so you'll always know exactly where you are.

### Amazing new miracle ingredient fights dirt fast !!!

But the leader's also a head-cleaner and what's amazing, new and miraculous about it is that it doesn't rub as it scrubs as it cleans. Because it's non-abrasive. So it keeps your tape heads clean without wearing them down.

### Our new long-playing cassette is shorter.

Our new UDC-46 is twenty-three minutes per side. Which very conveniently just happens to be the approximate playing time of your average long-playing record. (Our other cassettes are 60, 90 and 120.)

And that's our new improved Ultra Dynamic cassette.

And its ultra dynamic new improvements.



**maxell**

The answer to all your tape needs.

Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, N.J. 07074

CIRCLE 32 ON READER-SERVICE CARD

## The Value of Old Recordings

As one who bought RCA's two-disc set of Flonzaley Quartet reissues the day it arrived at my record store. I was pleased to read Harris Goldsmith's enthusiastic review in the August issue. It is gratifying to see that there are reviewers who realize the importance of great recordings that happen not to be stereo or quad spectaculars.

I own state-of-the-art equipment both for discs and for open-reel tape. I enjoy sonic spectaculars as much as anyone. But I consider older recordings just as valuable. To use my favorite analogy: We don't throw away the dusty, unclear photos Matthew Brady took during the Civil War years just because we have full-color and sound coverage of the Vietnam War and modern history. The Brady photos are as close as we can come to seeing what Lincoln et al. were like; the recordings of Toscanini and Caruso are as close as we can come to hearing what they accomplished.

Acoustical recordings coexist with the latest quads on my record shelf; the new hasn't displaced the old. And I'm not an old fogey—I'm a thirty-three-year-old surgeon who was raised on Toscanini and discovered Koussevitzky and Caruso only posthumously.

Charles S. Lipton  
Philadelphia, Pa.

## Robeson Defended—Again

Reader Joseph Reece is critical ["Letters," June 1973] of my recommendation ["Letters," March 1973] that Paul Robeson's struggle against totalitarianism be given vindication while he is still alive. He cites Robeson's praise for the Soviet Union as sufficient reason.

Let me state that my family suffered under both Nazi and Soviet persecution. While I am personally critical of Mr. Robeson's political sympathy for the Soviet system, he did state that there, as a black man, he felt for the first time that he was a totally accepted human being. The chief point however is this: Robeson fought totalitarianism here at home while the rest of us were hiding under our beds from McCarthy, the House Un-American Activities Committee, and other domestic enemies of free speech.

Rolland S. Parker  
New York, N.Y.

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Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Fulfillment Dept., P.O. Box 14156, Cincinnati, Ohio 45214.

KLH is well into its second decade of manufacturing extraordinary high performance loudspeakers that don't cost an extraordinary amount of money. We've kept costs down by making every loudspeaker ourselves. And by selling a staggering number of them.

In short, we've had a lot of practice.  
And that's perfect for you.

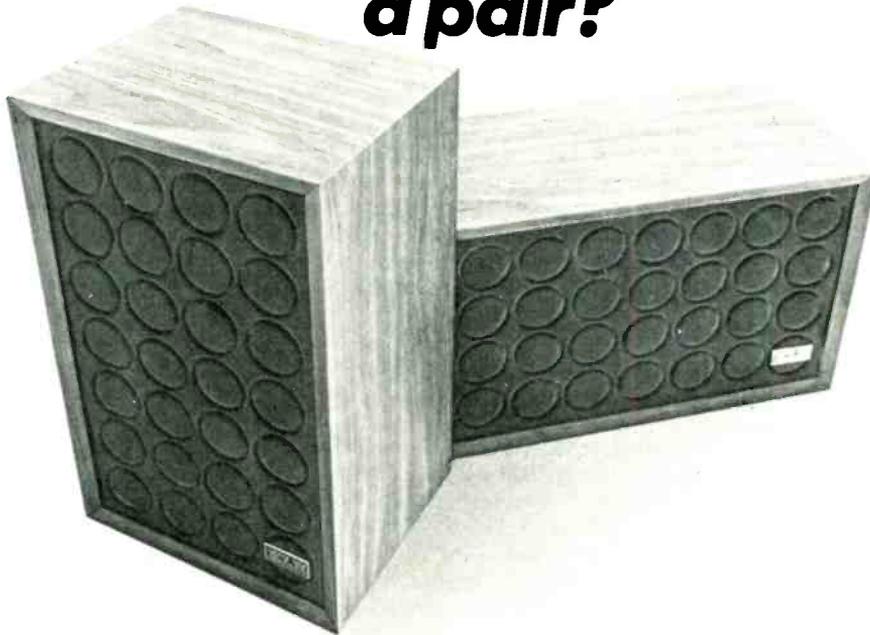
For now you can own a pair of our new Model Thirty-One loudspeakers for just \$89.95†. Think of it. Two superb sounding full-range loudspeakers at a price you might consider fair for just one! A pair of Thirty-Ones deliver a truly inordinate amount of sound for their modest size. You can drive them to big listening levels

with virtually any decent amplifier or receiver. They're handsome, featuring a new sculptured acoustically transparent foam grille. Rugged. And best of all, incredibly inexpensive. With the money you save, you might even trade-up to a better turntable or receiver, perhaps even get into quadraphonic sound. The Thirty-Ones can help make it happen. A pair is at your KLH dealer now. Listen to them soon. We're sure you'll agree that no one has ever offered you a better value in sound.

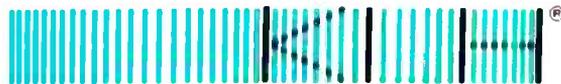
And we've had a lot of practice.

For more technical information, write to KLH Research and Development, 30 Cross Street, Cambridge, Mass. 02139. Or visit your KLH dealer.

# What does it take to make an important new loudspeaker and sell it for \$89.95<sup>†</sup> a pair?



## Practice. A whole lot of practice!



KLH RESEARCH AND DEVELOPMENT CORP.  
30 Cross St., Cambridge, Mass. 02139

†Suggested retail prices—slightly higher in the South and West.

CIRCLE 28 ON READER-SERVICE CARD

## the lees side



Maureen Forrester passes the vocal ball to Gene Lees while the boys' choir listens.

## Move Over, Plimpton

SO GEORGE PLIMPTON played quarterback for a minute with the Detroit Lions. Well, I sang duets with Maureen Forrester.

About two years ago in Canada, I recorded an album of my songs. John Coulson, a television producer/director for the Canadian Broadcasting Corporation in Toronto who had done some excellent shows—mostly in the area of classical music—thought that a good TV special could be built around it. I doubted that I had the professionalism to carry a one-hour TV show by myself, but it worked out that way, and the show got some very good reviews.

Coulson began discussing with me the possibilities of a Christmas special that would avoid the clichés and spatulaspread nostalgia of most Christmas specials. We decided to use the boys' choir of the St. Michael's Choir School for the rather good reason that it is one of the finest in the world. For a woman singer, Coulson suggested Maureen Forrester.

"You're putting me on," I said.

"She sings popular music extremely well," he said. "And she has a warm, motherly quality that's right for this show."

"I'm supposed to sing with *that* lady?" I said. "I'll look like an idiot."

"I think it'll be fine," he said. He began negotiations, and Miss Forrester agreed to do the show. For six weeks, Coulson and I worked on the script. I wrote two new Christmas songs for my-

self. Lalo Schifrin and I wrote a Christmas carol for the St. Michael's boys' choir. And I wrote two more songs with Milan Kymlicka, the young Czechoslovakian composer and conductor I had recommended for the show. (Very shrewdly, I assigned the more difficult song to Miss Forrester. Little did I know that at the last minute Coulson would switch signals and assign the vocally difficult one to me and the easier one to Miss Forrester.)

I approached the rehearsals with trepidation. I never had met Miss Forrester, though I knew her husband, the violinist and conductor Eugene Kash, fairly well. She came one day to the vast barn of a rehearsal hall, a big and handsome blonde who dominates a room—but gently—by her very presence in it. She put everybody immediately at ease.

With the American pianist Gene di Novi accompanying, she began to sing. Her mouth opened, and out poured—no, flowed; there was no push in it; the sound just came out—this glorious golden contralto sound.

It is an impressive experience to hear Maureen Forrester in a concert hall. It is an astounding one to hear her from a distance of about three feet. She is one of the few "legit" singers who understands what popular music is all about. But she brings to it the full range of skills and rainbow colorations of sound of her prodigious training and experience. Sitting

beside her when she sings is a little like standing at the brink of Niagara Falls.

Everybody connected with the show, including the boys from St. Michael's, fell in love with her as the work progressed. Then came three days of shooting. By now I knew her quite well, and during one of the interminable waits under those burning TV lights, I asked her how come she sang popular music so well.

"Because it's something I've done since childhood. I think that all singers who really like to sing like to sing everything. I've always wanted to do an album of Cole Porter."

Indeed, but for a fluke Maureen might have spent her life as a pop singer. In her native Montreal, when she was sixteen, she approached bandleader Johnny Holmes for a job. (The band's pianist, by the way, was Oscar Peterson.) Holmes said he wasn't planning to use a girl singer that year.

"My brother came home from the war and said that he thought I ought to study voice," Maureen went on. "He said he'd even pay for the lessons. I'm still waiting for the first payment!" A burst of laughter, then: "I found out later he just wanted to meet a girl who was studying with the teacher."

Her career then went in a totally different direction, of course. But like her friend Eileen Farrell (who once sang pop music at the Roxy) she has never lost her liking of quality popular music.

"I think the people who sing popular music well are better off if they don't study," she said. "aside from certain basics of breathing that everyone should learn, of course. Popular music is a feeling. You're singing to yourself. I don't need a microphone to sing in the Hollywood Bowl, but I couldn't sing popular music in a concert hall without one."

Very few critics, with the conspicuous exception of Henry Pleasants, have ever understood this.

Seated on two stools, we waited until she could do another run-through. A make-up lady patted sweat from her face. We talked about all sorts of things—kids (she has five of them), life, music, and her husband. Gene Kash had played on my first TV special and would have been playing on this one except for the fact that he was in Puerto Rico, playing with Pablo Casals.

"Eugene was conductor of the Ottawa Philharmonic when I met him," Maureen said. "He was constantly besieged by a woman who ran a young artists series and kept pressing him to hear me. Reluctantly, he agreed."

"It was a Sunday afternoon recital in the gymnasium of a high school. I walked out and thought, 'What a corny audience.' And then I saw him, and

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Kit AR-200, includes cabinet, 31 lbs ..... 249.95\*

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### AR-200 & AA-2005 SPECIFICATIONS

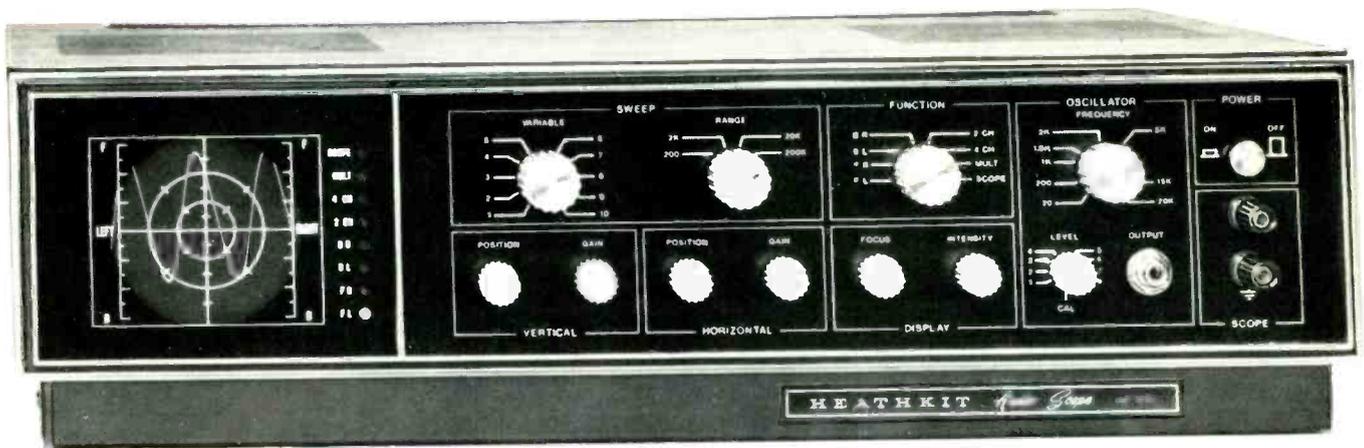
**AMPLIFIER SECTIONS** — Dynamic power output per channel (Music Power Rating): 25 W (8 ohm load)\*, 30 W (4 ohm load), 14 W (16 ohm load). Continuous power output per channel: 15 W (8 ohm load), 20 W (4 ohm load), 10 W (16 ohm load). Power bandwidth for constant .5% total harmonic distortion: 5 Hz to 30 kHz. Frequency response (1 W level):  $\pm 1$  dB 7 Hz to 50 kHz.  $\pm 3$  dB 5 Hz to 70 kHz. Harmonic distortion: Less than 0.5% from 20 Hz to 20 kHz @ 15 W output. Less than 0.25% @ 1000 Hz with 1 W output. Intermodulation distortion: Less than 0.5% with 15 W output. Less than 0.25% @ 1 W output. Damping factor: Greater than 30. Input sensitivity: Phono: 2.2 mV. Tuner, Aux, Tape: 200 mV. Input overload: Phono: 35 mV to greater than 5 V. Tuner, Aux, Tape: Greater than 3.0 V. Hum and noise: Phono: -60 dB. Tuner, Aux, Tape: -70 dB. Tape output: 0.4 V out with 0.2 V in. **TUNER SECTION — FM (mono)** — Frequency response:  $\pm 1$  dB, 20 to 15,000 Hz. Sensitivity: 2  $\mu$ V.\* Selectivity: 60 dB.\* Image rejection: 50 dB.\* IF rejection: 75 dB.\* Capture ratio: 2 dB.\* AM suppression: 50 dB.\* Harmonic distortion: 0.5%.\* Intermodulation distortion: 0.5%.\* Hum and noise: 60 dB.\* Spurious rejection: 70 dB.\* **FM (stereo)** — Channel separation: 40 dB typical. Frequency response:  $\pm 1$  dB from 20 to 15,000 Hz. Harmonic distortion: 0.75% @ 1000 Hz with 100% modulation. 19 kHz and 38 kHz suppression: 60 dB. SCA suppression: 55 dB typical. **GENERAL** — AC outlet sockets: 2, 1 switched and 1 unswitched. Dimensions: 5" H x 20" W x 14" D. \*Rated IHF Standards.

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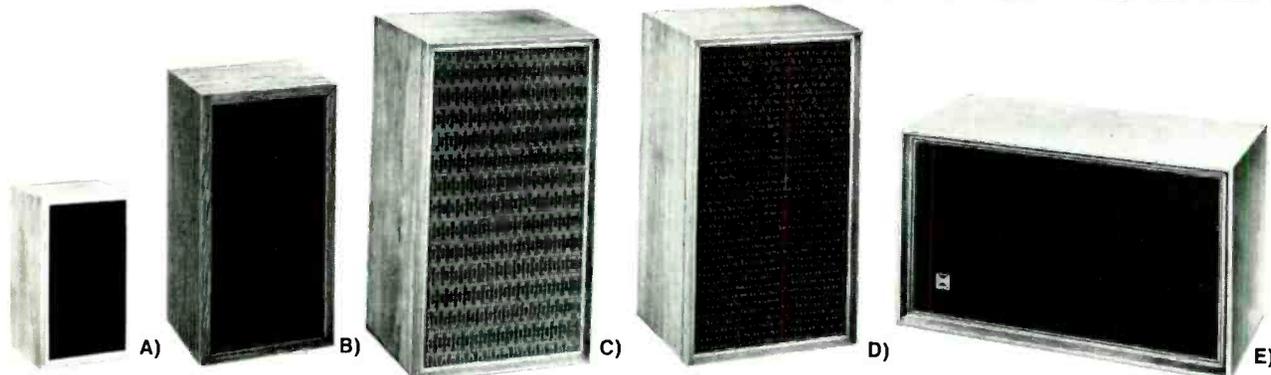
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### Kit AS-105W, walnut finish, 52 lbs. .... 69.95\*

**AS-105 SPECIFICATIONS** — Speakers: 10" acoustic suspension woofer, 1-lb. Alnico V magnet; 3½" cone/dome tweeter, 1.3-oz. Alnico V magnet. Frequency range: 30 — 18 kHz. Impedance: 8 ohms. Recommended minimum amplifier power: 10 W rms. Enclosure: Sealed infinite baffle. Crossover: Mechanical and capacitive at 1 kHz. Distortion: Less than 1% above 50 Hz, 10 W in. Dimensions: 24" H x 13½" W x 11½" D.

### D) 89.95\* moves you up to a full 3-way acoustic suspension system

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**AS-104 SPECIFICATIONS** — Speakers: 10" acoustic suspension woofer, 1-lb. Alnico V magnet; 4½" midrange, 2.5-oz. Alnico V magnet; 3½" cone/dome tweeter, 1.3-oz. Alnico V magnet. Frequency range: 30-18,000 Hz. Impedance: 8 ohms. Recommended minimum amplifier power: 10 W rms. Enclosure: Sealed infinite baffle. Crossover: RLC at 500 Hz and 4500 Hz. Distortion: Less than 1% above 50 Hz, 10 W in. Dimensions: 24" H x 13½" W x 11½" D.

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**AS-103 SPECIFICATIONS** — Power requirements: 25 W rms recommended minimum per channel. Impedance: 4 ohms nominal (2.75 ohms minimum at 1000 Hz). Frequency range: 20 Hz to 20,000 Hz. Crossover frequencies: 575 Hz and 5000 Hz. Speaker complement: One 12" acoustic suspension low-frequency driver (woofer); 3.3 lb. magnet. One 1½" hemispherical dome mid-frequency driver, 1.75 lb. magnet. One ¾" hemispherical dome high-frequency driver (tweeter); 10 oz. magnet. Enclosure: Acoustic suspension type. Finish: Oiled walnut. Dimensions: 25" H x 14" W x 11¾" D.

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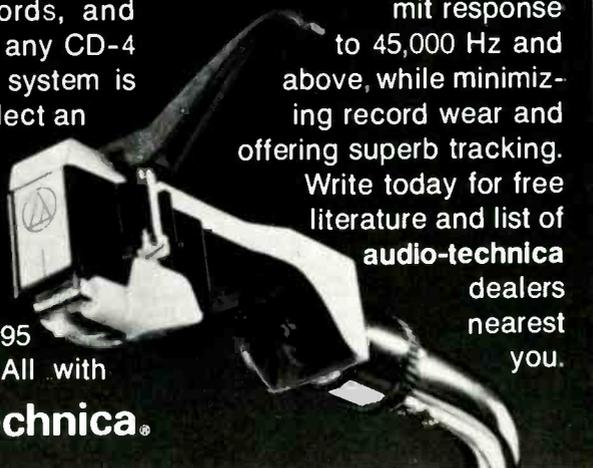
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thought. 'That's an interesting head. That's the man I'm going to marry.' When he met me, he disliked me. Because I was a very cheeky broad."

Now came time for Maureen to do a take on one of my lyrics. There's a verse in it that goes: "Kids grown tall I remember small come by to call—it's Christmas." She sang it with the boys from St. Michael's choir seated around her feet, looking up at her with adoration. Because these kids *know* about singing. For a moment I thought I might cry.

The duet I'd been dreading came at 9:45 on the last evening of the shooting. For some reason, Coulson had evaded rehearsal on this number. I think he was trying to catch on videotape something spontaneous between Maureen and me. And the way I felt, there was every likelihood that he would, from me at least—namely paralysis. We began, and it was fun. But then we got down to the last eight bars of the song—*Have Yourself a Merry Little Christmas*. This was the part where I would have to sing in unison with her. I figured I was going to totally disappear in the flood of that golden voice and get washed ashore at the end of the song like a pair of bleached and abandoned blue jeans.

To my amazement no such thing happened. Maureen didn't force me to come to her vocally; she came to me. This exquisite contralto instrument mysteriously slipped in under my voice and lifted it. And when we played it back, I was amazed at how good *she* made *me* sound.

"That's it," Coulson said. "Thank you, everybody." The boys from St. Michael's crowded Maureen for autographs, and the show was over. (For those close enough to the Canadian border to watch CBC, it will be seen December 19 at 9:00 p.m. EST.)

We all went to Maureen's home—Coulson, Kymlicka, camera crew, musicians, sound men. Maureen, Eugene, and their brood live in a mansion—and I mean *mansion*—in a tree-crowded district of Toronto called Rosedale, 20 blocks south of Anne Murray, 10 blocks south of Glenn Gould, 15 miles east of Oscar Peterson, 12 blocks north of Gordie Lightfoot, and 10 blocks southwest of me. She put the orchestral background tracks of the show on her stereo equipment and sang the songs all over again. The doors to her back patio were wide open and you could see lamplight in a park through the trees. It was warm and it was May. But it was Christmas.

"Maureen," I said, "I will make a confession. I was terrified of singing with you."

"But *why*?" she said. "I love the way you sing."

How do you like them apples. George Plimpton?

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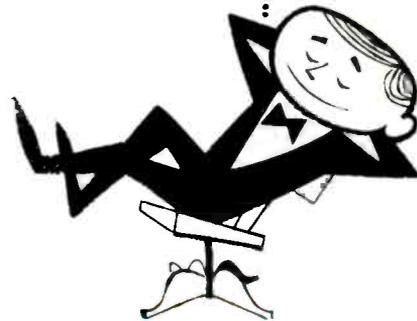


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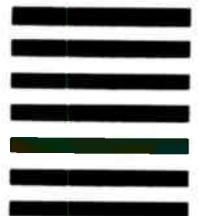
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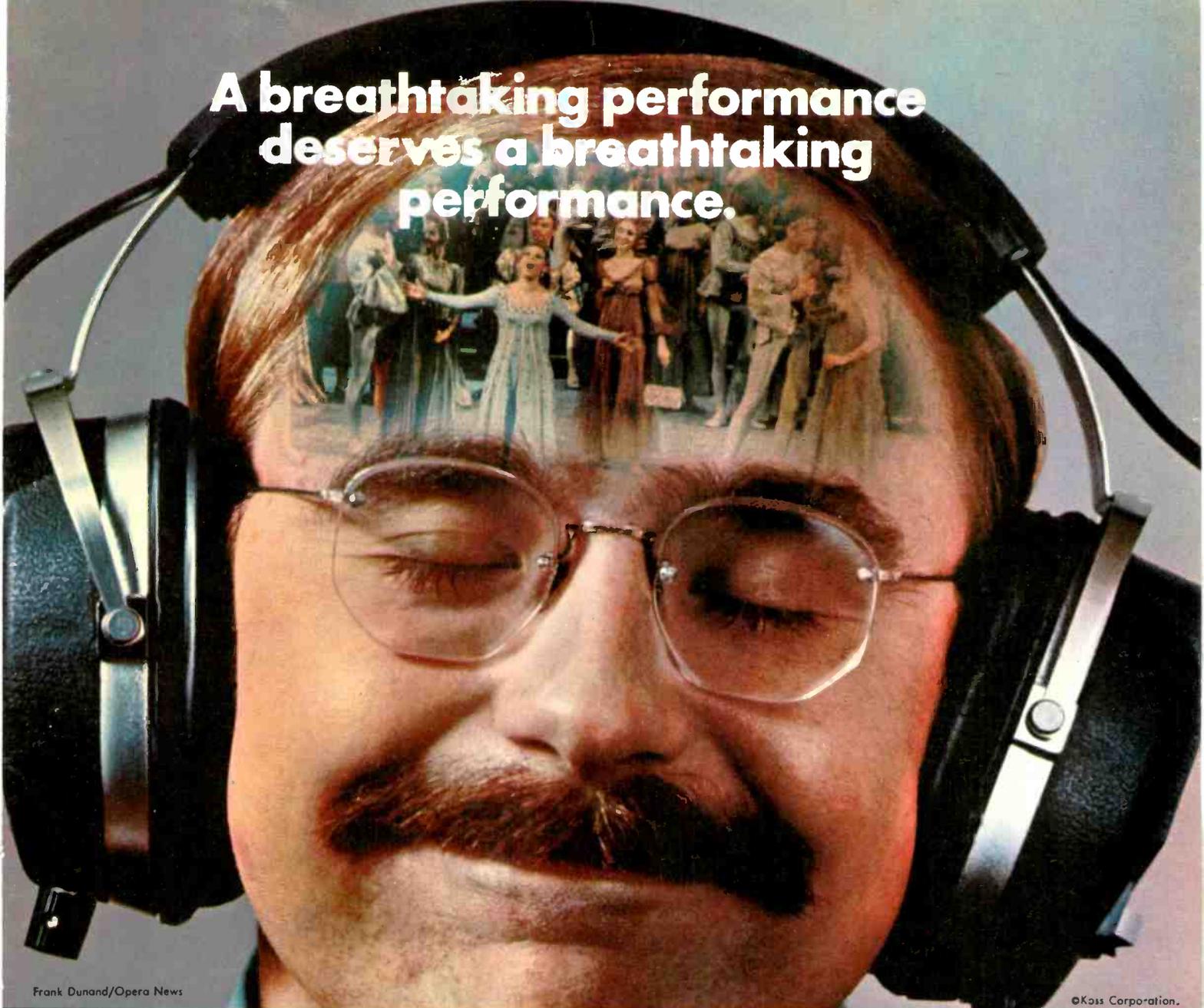
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Frank Dunand/Opera News

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# the tape deck

BY R.D. DARRELL

... And a Dolby "B" in a Christmas Tree! This year many audiophiles are probably putting some form of quadriphonic equipment at the top of their most-wanted holiday-season gift list. But tape collectors among them will surely find some kind of Dolby-B noise-reduction gear an investment that will pay even more valuable immediate dividends in listening pleasure. Almost all the best cassette—and some of the best open-reel—players/recorders now have built-in Dolby circuits, but if you don't yet own one of these, a separate unit will enable you to minimize surface noise (which comprises more elements than just "hiss") in Dolbyized cassettes and to eliminate it entirely in Dolbyized open reels. Soon it may also be used to similar advantage if you play 8-track cartridge tapes at home: Columbia is planning to Dolbyize all its 8-track cartridge releases and Ampex may soon adopt a similar policy for at least some of its cartridges. So whatever your preferred format may be, Dolbyization can prove to be rewarding—just how much so, you can discover only in direct personal experience.

**Easy, Yet Novel, Listening.** Two current releases admirably combine the advantages of Dolbyization, in both cassette and open-reel editions, with those of music well off the beaten repertorial paths which nevertheless involves no strains on one's ears or mind. One is the delectable Offenbach ballet *Le Papillon*, the only ballet actually so planned by the composer, unlike those arranged by others, such as *Gaîté parisienne*, *Bluebeard*, etc. First produced in 1860, it went out of fashion for reasons that had nothing to do with its strictly musical appeal—an appeal that today seems no less persuasive than that of the irresistible *Gaîté parisienne*. The only section of the score most of us are likely to have heard before (but without knowing its source) is the haunting *Valse des rayons*, a long-time vaudeville-stage Apache Dance staple. Richard Bonyngé is of course a deftly expert conductor of period music like this, and the London Symphony's now-vivacious, now-graciously-lyrical performance is recorded with appropriate transparency if no marked brilliance (London/Ampex M 10264 cassette, \$6.95; L 480264 7½-ips reel, \$7.95).

The other tape first is the very different, somber Fourth Symphony by a composer often stigmatized as a Poor Man's Bruckner: Franz Schmidt (1874-1939). Outside Austria (where he's long been a favorite), he has been known mainly by the tensely emotional Intermezzo from his opera *Notre Dame*, recorded by

Karajan (in the DG cassette 923 047) among others. But the symphony is of course a much more substantial work, better representative of Schmidt's mastery of orchestral coloring and his special fondness for the cello. A cellist himself in his early years, Schmidt includes an eloquently songful solo here, one nobly played by Emanuel Brabec. Both the Vienna Philharmonic and conductor Zubin Mehta (who studied in Vienna) are very much at home in this undeniably Brucknerian music, which is however by no means lacking in flashes of the disciple's own personality. And here the recording has all the Romantic richness and expansive warmth the work itself demands (London/Ampex M 10261 cassette, \$6.95; L 480261 7½-ips reel, \$7.95).

### DGs With and Without Dolbyization.

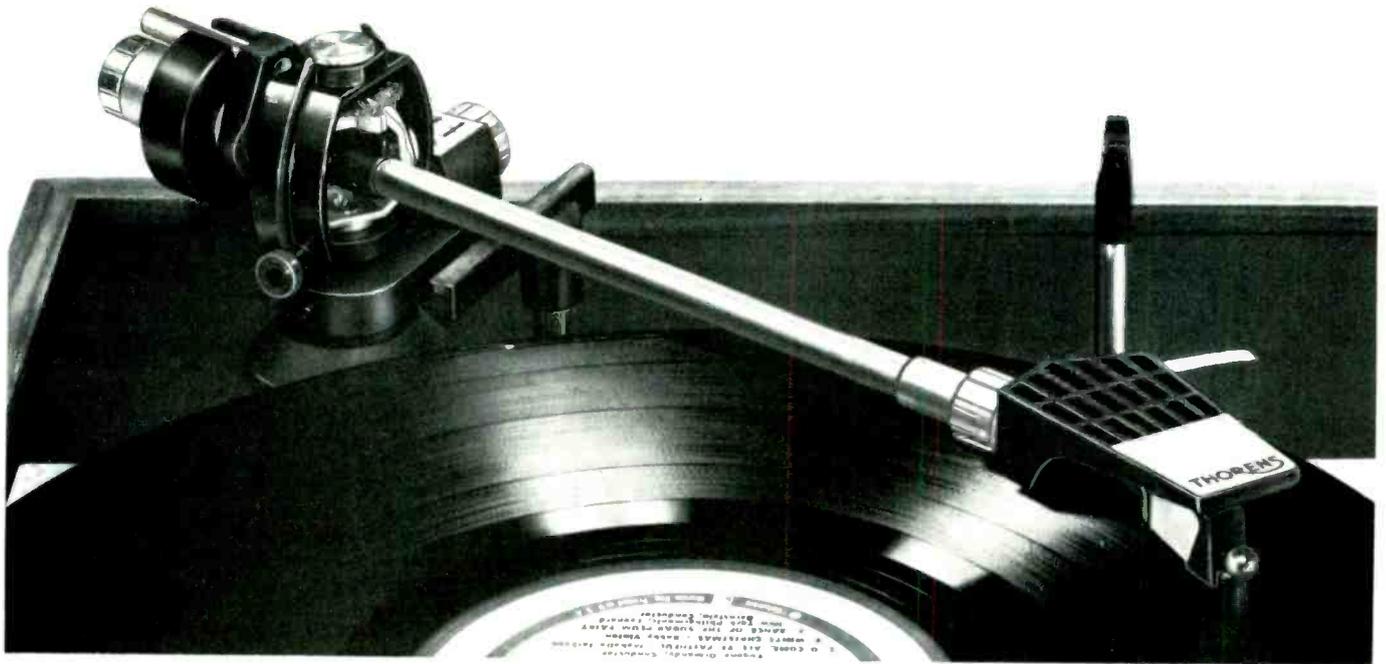
Along with Angel and RCA, Deutsche Grammophon still hasn't climbed aboard the Dolby-B cassette bandwagon, and although all of them have considerably improved their tape surface-noise characteristics, these still can't match Dolbyization's quietening magic. What that can mean to DG programs is made impressively evident, however, in their Ampex-processed 7½-ips open-reel releases. Listen for example to Barenboim's Brahms piano variations (L 43335), the Böhm/Berlin Philharmonic Mozart *Haffner* Serenade (L 43290), and the Karajan/Berlin Philharmonic Honegger Second and Third Symphonies (L 43068); \$7.95 each. In each of these an ideally quiet background serves not only to enhance the strength and lucidity of the recording but to bring listeners into more direct and vivid contact with the musical works, as well as the performers themselves.

Pianist Barenboim may be no match for the greatest virtuosos who have recorded the Brahms Op. 24 *Handel* Variations on discs, yet he makes the work in some ways a more satisfactory home-listening experience than more bravura treatments. Anyway, this is the only tape version available, while the even more attractively played *Schumann* Variations and the variations transcribed by Brahms from his own Op. 18 String Sextet are both welcome tape firsts. In the *Haffner* Serenade, also a tape first, I think, Karl Böhm's name will be recommendation enough for most Mozarteans, but in any case it is extremely well played (by violin soloist Thomas Brandis as well as the Berlin Philharmonic). My only reservations are about the somewhat overbig (for this music) sonics and an occasional intrusion of reverse-channel spillover in my review copy. Of the Honegger Symphonies, No. 2, for strings with trumpet, has been taped before by Munch for Angel, but the Third (*Liturgique*) is a first in this medium. And whereas Karajan is somewhat ineffec-

tual in the former, he is much more vitally dramatic in the more varied and gripping Third.

**Mancini (Who?) Salutes Sousa.** In case you didn't know, film-score master Mancini was once a bandsman and early in the stereo era he recorded a best-selling Sousa march program for Warner Bros. Now, a decade later, he has assembled a formidably large (sixty-one-man) pickup band of topnotch West Coast players to re-record for RCA ten of the twelve marches (some prefaced by drum-corps displays) in his earlier program. And while all this probably is primarily designed for quadriphonic disc and Q-8 demonstrations, the powerfully recorded performances are sonically spectacular in stereo alone (RCA APK 1-0013 cassette; APS 1-0013 8-track cartridge; \$6.95 each). Interpretatively, Mancini's marches are consistently steady and straightforward enough to be ideally suited for actual marching along, but they can't match the freer, more varied "concert" treatments by Fennell and the Eastman Wind Ensemble. They are however almost free from the Hollywoodian touching-up purists might fear: Only some roaring plane-flyby effects in *The Stars and Stripes Forever* and a much too effete stage-boy vocal chorus in the *U. S. Field Artillery* March are open to adverse criticism.

**Roadability-Tested.** The cartridge edition of the Mancini/Sousa program is one of many recordings that have for me either been more fun to hear on the road than in my living room or revealed distinctive new delights as traveling companions. Another—more surprisingly, to me at least—is the generous (hour-long) batch of "highlights" from the Bernstein version of Strauss's *Rosenkavalier* (Columbia MA 31959 8-track cartridge; also MT 31959 Dolbyized cassette; \$6.98 each). I was somewhat surprised too to find out how much more satisfactory Richard Rodney Bennett's imaginatively scored film score for *Lady Caroline Lamb* (Angel 8XS 36946 cartridge; also 4XS 36946 cassette; \$7.98 each) seems in carborne overhearing than it does in close home listening, where the overexploitation of its thematic materials is much more obvious. But it was no surprise at all to reconfirm that sing-alongable melodies and surging orchestral sonorities always are a joy to drive to—here with the Ormandy/Philadelphia ultraromantic, juicily rich Sibelius Second Symphony (RCA ARS 1-0018; also ARK 1-0018 cassette; \$6.95 each) . . . and the toe-tickling Boskovsky/Vienna Philharmonic "From Vienna With Love" program of stimulatingly novel Strauss family dance music (London/Ampex M 67258; also M 10258 Dolbyized cassette; \$6.95 each). ●



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### Journey—Continued from page 6

"It's of course the obvious next step," he replied. "We're working on it. The main problem is a marketing one."

I'll have to see a demonstration of this remarkable development tomorrow, after my morning meeting with the Nippon Columbia people. I arrived in Berlin too late to see it today.

Sept. 10—Went to the Nippon Columbia hotel suite for a demonstration of their "new discrete" four-channel disc system. Since it is also being shown at the Audio Engineering Society meetings in New York this week, and is reported on in our "News and Views" section in this issue, let me simply comment that its sound was fairly impressive, considering that neither the setup nor the hotel room were optimum. There were to be sure no facilities for comparing the "new discrete" system with RCA's "old discrete" Quadradiscs (Nippon Columbia, it goes without saying, has no relation to American Columbia). I think the conflict in any event will be on commercial rather than aesthetic grounds, and that it still will be the two biggies—RCA and CBS—that must fight the major battle.

I left the Japanese for the Dutch, arriving at the Philips pavillion at noon. Unfortunately, I was one hour too late for their last VLP demonstration on this last day of the show. *Who the hell made up my itinerary anyway?* Still, I did happen upon a colleague of Herbert von Karajan's, who told me the maestro had seen the demonstration and was very excited about it.

Tonight I had those drinks (Coca-Cola) with Malcolm and his record producer, Wolf Ericson, formerly of Das Alte Werke, now an independent. They were planning some Mozart sessions for after his tour. I got an inauspicious feeling for what the jet plane is taking out of young artists. For instance, Malcolm is sandwiching a concert in England in between two in Holland—all within twenty-four hours. Tomorrow I go to East Berlin. You can get the East's TV shows here, and in my hotel room I was actually amused by their blatant and naive partisanship. I wonder whether they are allowed to receive "imperialist" (a favorite word on their broadcasts) programs from the West.

EAST BERLIN, Sept. 11—While awaiting approval of my passport on the eastern side of Checkpoint Charlie, I thumbed through the annual report of the Secretary of the Communist Party of the German Democratic Republic. By coincidence, he mentions that East Germans can receive Western TV programs "at their discretion." Yet I would have been

prohibited from bringing in Western newspapers, books, and even recordings—except for the "classics" (Monteverdi *ja*, Montenegro *nein*—I wonder how many border guards would know what to do with Benjamin Britten).

I later met with musicologist Karl-Heinz Köhler, who wrote about Beethoven's conversation books for our January 1970 issue. He is editing them at the rate of one volume a year; three are now available. It is incredible that these conversations with Beethoven have never before all been published.

I asked Dr. Köhler about the seeming cross-purposes of the ban on Western publications and the availability of Western TV here.

"If the Western channels were missing from our TV sets," he explained, "they'd never sell here. Our producers are even competing with the West for the audience. For example there's a very popular Friday night crime show from West Berlin, and now there's a crime show opposite it here."

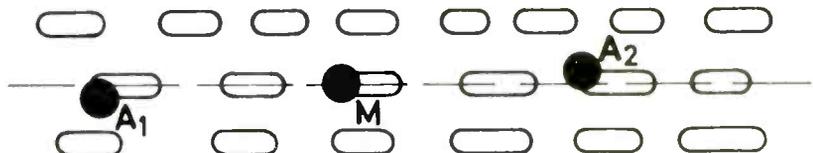
HAMBURG, Sept. 13—Of course I'm not here at the right time either, but at least this time I'm too early. My invitation was for the 18th, when Deutsche Gramophon was celebrating its seventy-fifth anniversary, but that coincides with the second day of voting for the best records at Montreux. In Hamburg, the entire Polydor organization will be putting on a big splash. It will be televised and will include speeches by Gustav Heinemann, President of the Federal Republic of Germany, by Karl Böhm, and of course by Oliver Berliner, whose Gran'pa not only invented the disc record but founded DG as well. There will also be the premiere of Mauricio Kagel's *1898*, a composition written for the occasion, which I am told captures the sound of early recordings. Although it has already been recorded, the tapes were not yet edited, and so I could not hear it. I did however read the speeches that would be given on the 18th.

Polydor will also issue a five-record album of seventy-five years of recording. It is not planned for release in America.

I left a note for Oliver, suggesting he include in his speech a phrase that he has an incomparably greater right to than did President Kennedy, who used it in Germany with great and historic success: "*Ich bin ein Berliner.*"

MONTREUX, Sept. 17—Arrived last evening to find everybody talking about another young American pianist, Richard Goode, who had just captured the Clara Haskil Competition here from fifty-one other young pianists. I spent a few hours (plus most of today) hearing

Continued on page 36



A disc without grooves? Philips' VLP doesn't need them. This diagram, showing "pits" as open ovals and beam elements as solid black circles, explains why. Center portion of beam (M) scans pits while other two portions (A1, A2) keep it on course. Since, unlike the center "reading" spot, they are not centered on pits some of their light will be reflected continuously from the space between "tracks." Improper centering will cause more light to be reflected from one of these spots than from the other, telling servo system that a correction must be made. Philips claims tracking accuracy of 0.2 micron (better than one ten-thousandth of an inch) for the system. Pit width (nominally 0.7 micron) is about one-third the track spacing (2 microns, center to center); each section of beam is approximately 0.9 micron in diameter.

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This same locked-in accuracy is maintained even in the face of loads up to ten records. There's a simple way to prove this for yourself. Go to your dealer and ask to see the 50H Mark II. Put on a stack of records and set the speed by means of the illuminated strobe. Now watch it carefully as each record plays. You'll see that the speed returns to dead-on accuracy for each record.

How tough a test is this? Try it on other automatics. You'll find that their strobes will quickly develop the jitters.

Another professional feature is our unique push-button control system. Certainly, it's more pleasant to press one button than to push several levers. But we didn't design them just for convenience. We did it to avoid that inevitable initial shock other systems cause every time you start a record, resulting in arm movement and possible record damage.

Of course, even if that initial shock did occur, the arm of the 50H Mark II wouldn't be thrown by it. Because it happens to be balanced in all planes. It also has a unique method for matching anti-skating with stylus pressure and a cartridge overhang adjustment which reduces distortion and record wear.

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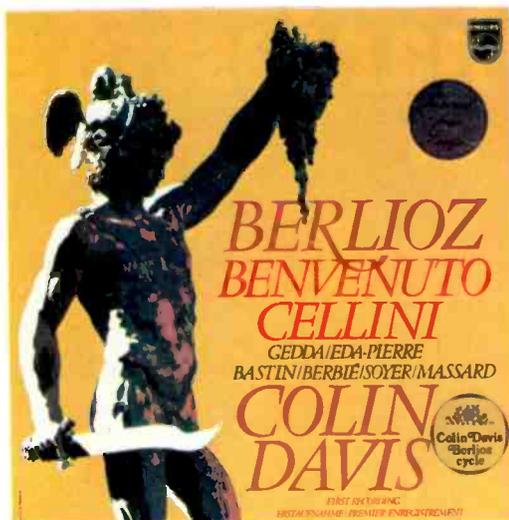
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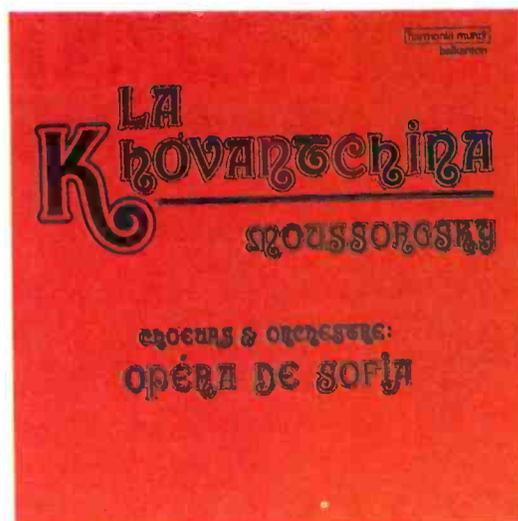
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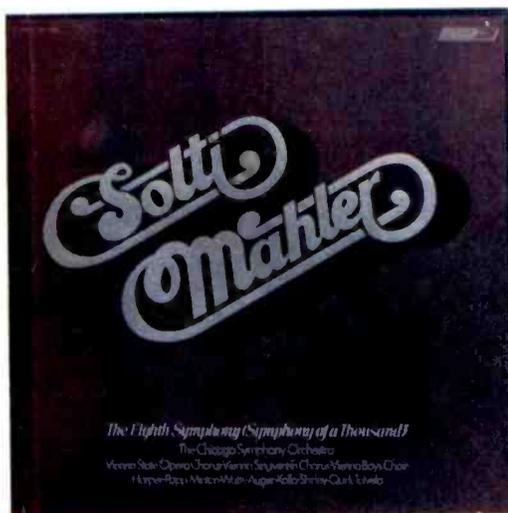
First Prizes



**BERLIOZ:** Benvenuto Cellini. Nicolai Gedda, Colin Davis. Philips 6707 019 (four discs).



**MUSSORSKY:** Khovanshchina. A. Margaritov. Harmonia Mundi (not available in the U. S.).



**MAHLER:** Symphony No. 8. Georg Solti. London OSA 1295 (two discs).

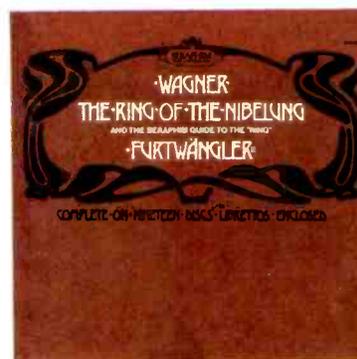


**CHOPIN:** Etudes (complete). Maurizio Pollini. Deutsche Grammophon 2530 291.

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## Special Historic Document Prize



**WAGNER:** Der Ring des Nibelungen. Wilhelm Furtwängler. Seraphim IS 6100 (nineteen discs).

## The Best of the Pops—1973

Selected by HF reviewers

**BARTÓK:** Concerto for Orchestra. Pierre Boulez. Columbia MQ 32132.

**BARTÓK:** Quartets for Strings (complete). Végh Quartet. Musical Heritage Society MHS 1501/3 (three discs).

**BIZET:** Carmen. Marilyn Horne, James McCracken, Leonard Bernstein. Deutsche Grammophon 2709 043 (three discs).

**HENZE:** Symphony No. 6. Hans Werner Henze. Deutsche Grammophon 2530 261.

**LISZT:** Symphonic Poems (complete). Bernard Haitink. Philips 6709 005 (five discs).

**MOZART:** Quartets for Strings, Nos. 20 and 21. Quartetto Italiano. Philips 6500 241.

**OFFENBACH:** Les Contes d'Hoffmann. Joan Sutherland, Plácido Domingo, Richard Bonynge. London OSA 13106 (three discs).

**PERGOLESI:** Stabat Mater. Mirella Freni, Teresa Berganza, Ettore Gracis. Archive ARC 2533 114.

**RAMEAU:** Castor et Pollux. Nikolaus Harnoncourt. Telefunken SAWT 9584/7 (four discs).

**ROSSINI:** Il Barbiere di Siviglia. Teresa Berganza, Hermann Prey, Claudio Abbado. Deutsche Grammophon 2709 041 (three discs).

**SCHUBERT:** Sonata for Piano, D. 960; Wanderer Fantasy. Alfred Brendel. Philips 6500 285.

**SCHÜTZ:** Psalms of David. Hanns-Martin Schneidt. Archive (not available in the U.S.).

**STRAUSS, R.:** Metamorphoses. Herbert von Karajan. Deutsche Grammophon 2530 066.

**WAGNER:** Parsifal. René Kollo, Christa Ludwig, Georg Solti. London OSA 1510 (five discs).

**WAGNER:** Tristan und Isolde. Helga Dernesch, Jon Vickers, Herbert von Karajan. Angel SEL 3777 (five discs).

**WALTON:** Belshazzar's Feast. André Previn. Angel S 36861.

**LITTLE MARCHES BY GREAT MASTERS:** Netherlands Wind Ensemble. Philips 6599 172.

**THE BAND:** Rock of Ages. Capitol SABB 11045 (two discs).

**STEVE GOODMAN:** Somebody Else's Troubles. Buddah BDS 5121.

**AL GREEN:** Green Is Blues. Hi SHL 32055.

**SCOTT JOPLIN:** The Red Back Book. New England Conservatory Chamber Ensemble, Gunther Schuller, cond. Angel S 36060.

**KRIS KRISTOFFERSON:** Jesus Was a Capricorn. Monument KZ 31909.

**A LITTLE NIGHT MUSIC.** Original Broadway cast recording. Columbia KS 32265.

**JAY MCSHANN:** The Man from Muskogee. Sackville 3005.

**JONI MITCHELL:** For the Roses. Asylum SD 5057.

**RANDY NEWMAN:** Sail Away. Reprise MS 2064.

**NILSSON:** Son of Schmilsson. RCA LSP 4717.

**BILL QUATEMAN.** Columbia KC 31761.

**THE SEA HAWK:** Classic Film Scores of Erich Wolfgang Korngold. National Philharmonic Orchestra, Charles Gerhardt, cond. RCA Red Seal LSC 3330.

**ART TATUM:** God Is in the House. Onyx 205.

**SARAH VAUGHAN:** Feelin' Good. Mainstream 379.

**DICK WELLSTOOD:** Alone. Jazzology 73.

### Jury

Karl Breh, *Hi-Fi Stereophonie*, Germany

Georges Cherièr, *Diapason*, France

Dominique Chouet, *La Tribune de Genève*, Switzerland

\*Ekaterina Alekseevna Dobrynina, *Musikalnaia jizn*, U.S.S.R.

Edward Greenfield, *Guardian* and *Gramophone*, England

Irving Lowens, *Washington Star*, President, Music Critics

Association, U.S.A.

Leonard Marcus, *HIGH FIDELITY*, U.S.A.

Jose Luis Perez de Arteaga, *Revista Musical Ritmo*, Spain

Dorde Saula, *Radio Zagreb*, Yugoslavia

G.H.J. Verlinden, *Elsevier Weekblad*, Holland

\*Unable to attend due to illness.

### Preselection Committee

Carl-Gunnar Ahlén, *Svenska Dagbladet*, Sweden

Claude Banières, *Le Dauphiné libéré*, France

Luigi Bellingardi, *Nuova Revista italiana*, Italy

Jay Carr, *Detroit News*, U.S.A.

Peter G. Davis, *New York Times*, U.S.A.

Marcel Doisy, *La Revue des Disques*, Belgium

The Editors, *Discoteca*, Italy

The Editors, *Harmonie*, France

The Editors, *Hi-Fi Stereophonie*, Germany

Ingo Harden, *Fonoforum*, Germany

Roy Hemming, *Scholastic Magazines*, U.S.A.

Michel Hofmann, *ORTF*, France

Pierre Hugli, *La Gazette de Lausanne*, Switzerland

Paul Hume, *Washington Post*, U.S.A.

Tadao Koishi, *Record Geijutsu* and *Mainichi Shimbun*, Japan

Carl-Heinz Mann, *Hamburger Abendblatt*, Germany

Robert C. Marsh, *Chicago Sun-Times*, U.S.A.

Louis Nicholas, *Nashville Tennessean*, U.S.A.

Sylvie de Nussac, *L'Express*, France

Heuwell Tircuit, *San Francisco Chronicle*, U.S.A.

Ivan Vojtech, *Hudebni Rozhledy*, Czechoslovakia

Daniel Webster, *Philadelphia Inquirer*, U.S.A.

Tilden Well, *Columbus Dispatch*, U.S.A.



At the Montreux awards festivities, Decca/London engineer Arthur Haddy (above left) receives his technical *diplôme* from jury member and HF correspondent Edward Greenfield; Arthur Rubinstein, this year's recipient of the *diplôme d'honneur*, ogles his piano-shaped cake (above right); and two Elisabeths—Schwarzkopf (left) and Furtwängler—share delight at a special award.



more than three prizes are given, each must be by two-thirds' vote. The absolute maximum is five prizes. Then we must decide whether they are to be equal "First Prizes" or not. (That a recording wins the first ballot does not automatically make it The Best; the jurors have to decide that later. It may have won by one vote, while a subsequent winner could be unanimous.)

For the first time in our six years, two recordings won on the first ballot, the *Cellini* and Pollini's Chopin Etudes. ("Benvenuto Pollini," quipped George, and that's how it was referred to for the rest of the session.) Each was on nearly all of the ballots. Since we had already decided to honor Angel's *Ring*, any subsequent award would have to be by two-thirds' vote. Several jurors warned that too many awards might tend to bring ours down to the level of France's Grand Prix or Charles Cros or America's Grammys. Still, again for the first time, we voted to give more than three prizes—twice: for the Mahler Eighth under Solti (beating out Solti's *Parsifal*, which one juror described, to general agreement, as being "too perfect" but "does not touch the heart as the Knappertsbusch and Boulez versions, each in their own way, do") and for *Khovanshchina*.

There was general agreement that this year—unlike some recent others—had been a good one for recordings.

Sept. 20—There was a touching moment tonight when Elisabeth Furtwängler accepted the special award for her late husband's *Ring*. In the middle of her acceptance speech, her voice cracked. I glanced to my right and saw soprano Elisabeth Schwarzkopf wiping tears from her eyes. When it was over, even Arthur Rubinstein, who still won't play in Germany, applauded.

Rubinstein was at the ceremonies to pick up his *diplôme d'honneur*, which we award each year to someone for his extraordinary contribution to recordings. This year we inaugurated a technical *diplôme*, which went to engineers Arthur Haddy of Decca/London and Horst Redlich of Teldec. We voted next year's recipients to be conductor Karl Böhm, Benjamin Bauer of CBS Labs (for his development of SQ), and Toshiya Inoue of JVC (for his development of the CD-4/Quadradisc).

And here, I suppose, is the proper place to announce a major project on which HIGH FIDELITY has been working for many months:

In collaboration with Vanguard we have prepared a four-channel test tape. We sent this tape in turn to RCA and CBS, asking the former to cut us a "discrete" Quadradisc, the latter to cut us a "matrix" SQ disc. They did, and we have been running comparative tests on them. In the final analysis, we figured, this is what the public has been waiting for all along. Next month in **FOUR-CHANNEL DISCS: THE RCA AND COLUMBIA SYSTEMS COMPARED**, we will report the results to you, and while we are still in the realm of bringing the fantastic to ground, we will also present **GLENN GOULD INTERVIEWS** **GLENN GOULD**. Another mindboggler will be **CLASSICS FOR ROCK HEADS, ROCK FOR CLASSIC HEADS**.

Just before the festivities began, a cable arrived from the Russian Ministry of Culture. It began: "V SVIAZI S BOLEZNIJU DOBRYNINA..." We asked George to translate: "Because of illness, Madame Dobrynina will not be able to..." LEONARD MARCUS

#### Journey—Continued from page 32

or rehearsing the albums being considered for the Prix Mondial. Jurors Ted Greenfield and Gerry Verlinden and I drank to the health of our friend and former juror Jim Lyons of the *American Record Guide*, who'd just been hospitalized back in New York. We met two first-time jurors, Jose Luis Perez de Arteaga of Spain—a young man in his early twenties from a country in which it is difficult to obtain many records but who almost put the rest of us to shame with his encyclopedic knowledge of recordings—and Dorde (that's George) Saula of Yugoslavia.

The Russian lady is nowhere to be found. HIGH FIDELITY and the Montreux Music Festival, co-donors of the Prix Mondial, have for years been trying to get a Soviet juror and this year it almost seemed as though we had succeeded. But when the Russian officials first wrote us that they were sending the managing director of Melodiya, we had to let them know that we couldn't accept a record company executive as an independent critic. They then proposed Ekaterina Dobrynina, who is associate editor at one of Russia's main music publications, and we accepted. When they sent in their list of nominations, we had to disqualify that also—every one was a Melodiya recording.

There were two recordings I had not yet heard: Schütz' *Psalms of David* on Archive and the Bulgarian production of Mussorgsky's *Khovanshchina* on Harmonia Mundi, neither released in the United States. The *Psalms*, which I had never before heard, overwhelmed me. The music, that is. Absolutely stunning! With from two to four choruses and instrumental ensembles, they would be a quadriphonic sensation (any a & r men listening out there?), but, alas, the out-of-tune-as-usual boys' choir makes this recording inadequate.

The *Khovanshchina*, on the other hand, is a completely marvelous recording, both in the performance and the production. How did the Bulgarians come up with such extraordinary

recording engineers and producers? The album sounds better to me than anything the Russians have released, and as good as the best the West has to offer. Harmonia Mundi recordings are released in the U.S. by BASF's new records division. I hope they issue this one.

Tonight we had our first elimination session. Out of over forty nominees, all that remain are: the Vêgh Quartet's Bartók; Colin Davis' *Benvenuto Cellini*; *Khovanshchina*; Solti's *Parsifal*; Pollini's Chopin; Solti's Mahler Eighth; the Pergolesi *Stabat Mater*; Walton's *Belshazzar's Feast*, led by Previn; and "Little Marches by Great Masters." This last remains only because it is so absolutely delightful, but nobody thinks it has a chance against such heavy opposition. Bernstein's *Carmen* stimulated the hottest arguments, jurors being either violently pro or violently con (I was pro); but in the end its unorthodox tempos, and the French juror's assertion that the pronunciation wasn't *pur*, did it in. The favorites seem to be Davis' *Cellini* and Pollini's Chopin. *Parsifal* and Mahler's Eighth present a problem because they are both directed by Solti, although they are both clearly prizeworthy. And everybody is still unused to the extraordinary quality of *Khovanshchina*, which most of the jurors had not heard until today.

Before adjourning, we agreed that although the Furtwängler *Ring* is poorly recorded, not completely well sung (Mödl, of course, excepted), and with a second-rate orchestra, we could not let Furtwängler's conducting pass unnoticed. We decided to present a "special award" for a "historic document" to honor EMI's exceptional efforts in bringing the project to fruition.

Sept. 18—We spent the morning rehearsing sections of the remaining works, and again sat down to vote. After the eliminations the procedure is as follows: One votes for up to three recordings on the first balloting. Once a recording is on a majority of the ballots, it gets a prize. If the jury decides to give another prize, we indicate two works on our ballot. For another prize, we vote for only one work. If

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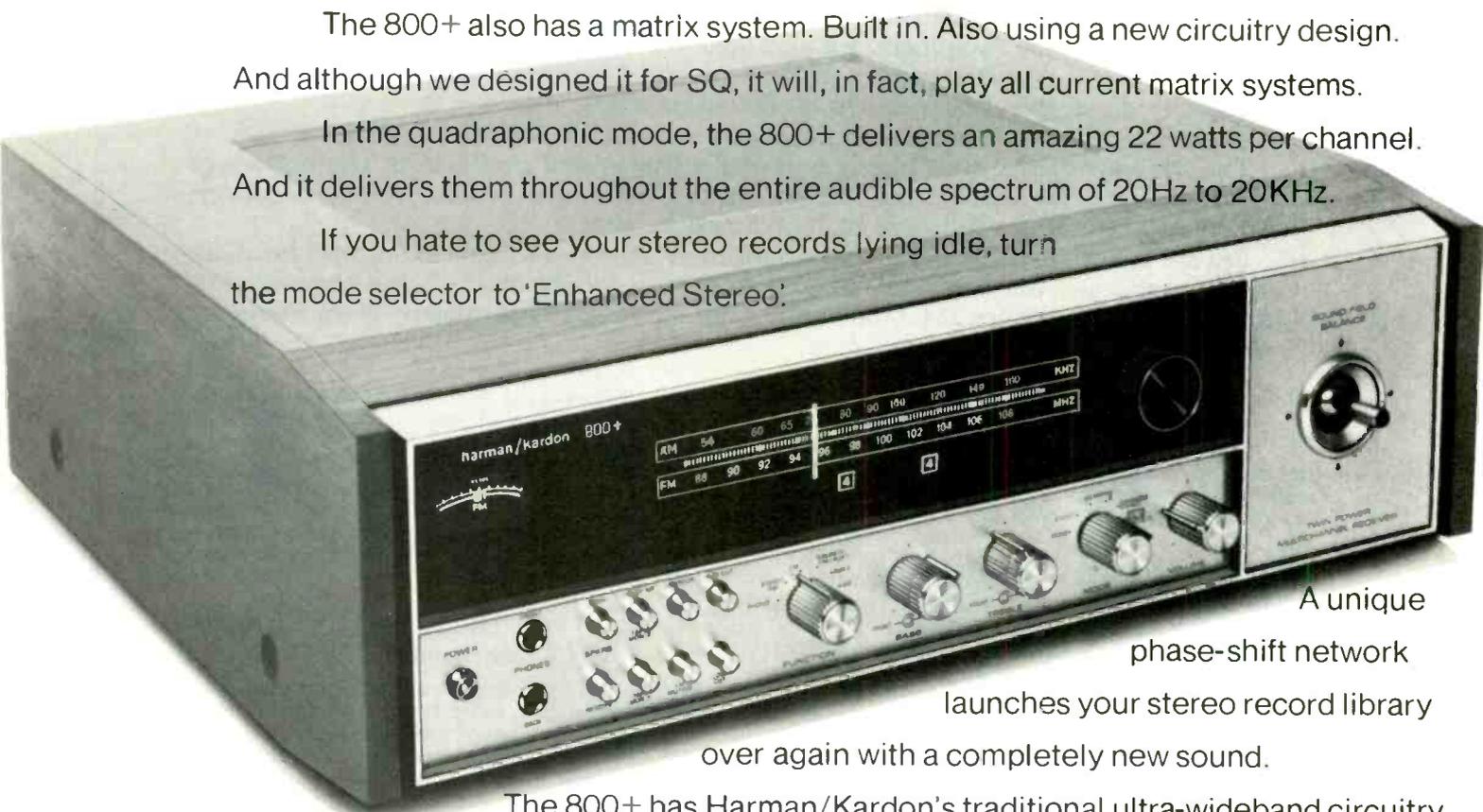
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# Why We Believe the Advent 201 Is the Most Satisfying Tape Machine of Any Kind You Can Buy.

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In 1970, Advent decided to do what no manufacturer of tape equipment was doing: to develop cassette equipment that was not only convenient and fun to use but capable of making and playing recordings that would be fully comparable to the best open-reel tapes and LP records. Accordingly, we became the first, and for quite a while the only, manufacturer to apply such crucial innovations as the Dolby System of noise reduction and DuPont's chromium-dioxide tape to cassette recording. While developing our high-performance cassette equipment, we also held demonstrations of what was possible in cassette recording for the public, press, and other manufacturers, and lobbied for Dolbyized pre-recorded cassettes from the major labels.

The major product to come out of that process was the Advent 201 cassette deck.

The 201, one of the most highly and explicitly praised products in the history of audio products, has been on the market for two years now. It has literally dozens of competitors claiming equivalent or better performance.

But we believe it to be not only as good in every way as more recent and far more expensive cassette machines, but to be as satisfying for the most critical home-recording purposes as any tape machine of any kind. Here are some questions and answers to help define that satisfaction:

## Why Is The 201 Such A Simple Machine?

Because we wanted it not just to be capable of making excellent recordings but to make it easy for the listener to obtain its full performance time after time, recording after recording. Most tape recorders of all kinds and all prices don't make it easy for the user to get best results every time or at all, and many are made needlessly complex to operate because of too many marginal "features" that were assumed necessary to make them attractive (or competitive with other machines) in an audio showroom.

It's important to point out, we think, that Advent products are designed with far more thought to satisfying people after they buy than to what might tempt them to buy in the first place. The 201 has no knob or slider or gauge or indicator light that isn't a useful feature rather than a sales feature. But everything conducive to highest-quality recordings and long-term enjoyment is there.

## Why Does The Machine Look So Different From Most Others?

Because it *is* different, and far more rugged and reliable than most. It has evolved from a transport that has been in heavy and hard use for years in schools, libraries, and other audio-visual applications, and it is likely to last and maintain its mechanical performance far longer than most cassette machines on the market. It also provides facilities such as automatic shut-off and complete mechanical disengagement at the end of a cassette or in the event of a jammed cassette—with the

latter preventing tape spillage that makes an otherwise salvageable cassette a hopeless snarl of tape. And it enables you to shuttle from one mode of tape motion to another without having to press the Stop button in between. As a trade for our configuration, you have to hold onto the Rewind-Forward lever while you use it, but its action is so fast that we have had vanishingly few complaints from customers about it.

## Why Does The 201 Have A Single VU Meter Instead of Two?

Because that proved, after consideration of all possible approaches, to be best—combining precision and simplicity. One of the troubles with using two VU meters in home recording is that they tend to lead the user to adjust them to read the same on both channels. In reality, though, the material on the two channels is usually different, and the meters *shouldn't* read equally. Two meters also produce a tendency to correct for overload or under-recording by adjusting only the channel whose meter showed too high or low a level. But if the channels were balanced properly in the first place, this puts them out of balance.

The 201's single VU meter, unique in cassette equipment, scans both stereo channels and instantaneously registers the louder peak on either at a given moment. The listener first uses the meter, which can also be switched to read either channel individually, to set channel balance with a pair of Input Level controls. Once balance is set, the meter is set to scan both channels, and final recording level is set or changed with a single Master Level Control that operates on both channels—

leaving the balance undisturbed. This sequence provides far more accurate level-setting than is possible with the overwhelming majority of tape machines of all kinds.

Not only does the 201's meter read instantaneous peaks (by far the most accurate indicator of possible overload), but its action is compensated to indicate the exact point of tape saturation at all frequencies. On rock music in particular, overload is most likely to occur and be heard at high frequencies, and most level-indicators on tape recorders of all kinds don't register full high-frequency content.

We know of no metering system more advanced or effective than the 201's. Most not only aren't as accurate, but tend to mislead the user.

### Has The 201 Been Changed?

Yes and no. We have made Volkswagen-style changes as we have gone along, including the change of our original meter for better indication of high frequencies, but the changes were mainly in the direction of making use of the machine still easier and more precise. They would be hard to hear on most musical material, and we made them mainly because it seemed the responsible thing for a manufacturer to do.

### Why Is The 201 Fairly Small?

Because its design consciously avoids needless gadgetry that might make it bigger, and also avoids what you might call "packaging air" in order to make a product look like there's more in it. We don't think we have the right to make something that takes up far more of your living space than it has to (or whose chrome shines in the dark) to get you to buy it.

### Why Does It Cost Less Than Machines Claiming Equivalent Performance?

Again, because needless gadgetry is *not* there. And because we made the lucky decision to manufacture it in this country, avoiding the price rises that have resulted on imported products because of the fluctuation of the dollar *vs.* foreign currencies.

### Why Did We Pick These Questions?

Because every manufacturer attempts to direct your attention in advertising. We want to direct it toward the realities that we feel genuinely determine whether something is enjoyable or not, because what we see on other products — including the confusing variety of super-expensive cassette

machines now being publicized — tells us that we give far more attention to those realities than most other manufacturers.

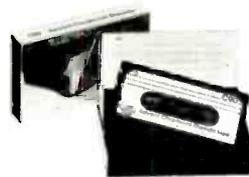
Ours isn't the only good cassette machine in the world, but there is none likely to satisfy you more in the long run.

If you would like more information on the 201, including its reviews and a list of Advent dealers where you can hear it, please send us the coupon. Thank you.

### About Advent Chromium-Dioxide Cassettes:

*While we were developing the first high-performance cassette equipment, we became convinced that DuPont's chromium-dioxide tape formulation was crucial for optimum recordings, and began to put it in cassettes and market it on our own. Advent Chromium-Dioxide tapes are made to live up to the quality of the tape they enclose. If one ever jams, we will either replace it or, if you prefer, do our best to transfer a valued recording to another cassette.*

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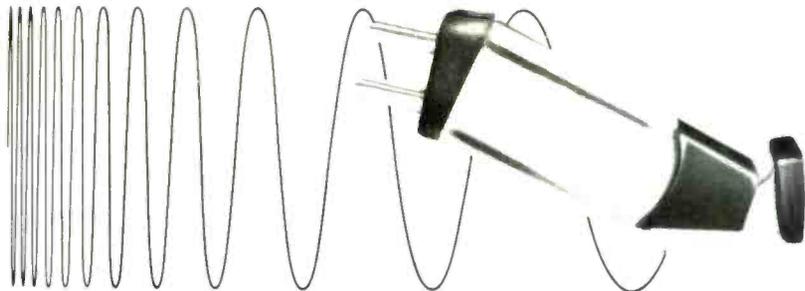
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Professional 4000 D/III	\$149.95	5-50,000 Hz	3.0	more than 35 dB	more than 25 dB	1/4 to 1 1/4	miniature nude diamond with 1 mil tracing radius 4 DIMENSIONAL	S 4000 D/III White
Deluxe 4000 D/II	\$124.95	5-45,000 Hz	3.0	more than 35 dB	more than 25 dB	3/4 to 1 1/2	miniature nude diamond with 1 mil tracing radius 4 DIMENSIONAL	S 4000 D/II Yellow
Standard 4000 D/I	\$ 84.95	10-40,000 Hz	3.0	more than 35 dB	more than 25 dB	3/4 to 2	miniature diamond with 1 mil tracing radius 4 DIMENSIONAL	S 4000 D/I Black

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Schütz: *St. Luke Passion*. Collegium Cantorum Turicense, Meili. November.  
Schütz: *St. Matthew Passion*. Pears; Shirley-Quirk; Heinrich Schütz Choir, Norrington. November.  
Schütz: *St. Matthew Passion*; *St. John Passion*; *St. Luke Passion*. Cologne Pro Musica Vocal Ensemble, Homburg. November.  
Scriabin: Piano Works. Horowitz. June.  
Scriabin: Sonatas for Piano; Fantasia in B minor. Op. 28. Zhukov. June.  
Bobby Short Is Mad About Noel Coward. August.  
Shostakovich: Symphony No. 15, Op. 141. Moscow Radio and Television Symphony Orchestra, M. Shostakovich. March.  
Shostakovich: Symphony No. 15, Op. 141. Philadelphia Orchestra, Ormandy. March.  
*Song O' My Heart*. Original soundtrack recording. February.  
Leopold Stokowski: Sixtieth Anniversary Concert. Marcovici; London Symphony Orchestra, Stokowski. April.  
Strauss: *Ein Walzertraum*. Gedda; Rothenberger; Graunke Symphony Orchestra, Mattes. December.  
Strauss: *Die Fledermaus*. Gedda; Vienna Symphony Orchestra, Boskovsky. March.  
Strauss: *Der Zigeunerbaron*. Gedda, Bavarian State Opera Orchestra, Allers. March.  
Strauss: *Eine Nacht in Venedig*. Gedda; Graunke Symphony Orchestra, Allers. March.  
Joseph Szigeti: Recital. Various accompanists and orchestras. January.  
Tchailkovsky: Quartets for Strings: No. 1 in D. Op. 11; in B flat. Borodin Quartet. August.  
Verdi: *Giovanna d'Arco*. Caballé; Domingo; London Symphony Orchestra, Levine. June.  
Wagner: *Parsifal*. Kollo; Ludwig; Vienna Philharmonic Orchestra, Solti. August.  
Wagner: *Parsifal*: Act III (abridged). Berlin State Opera Chorus and Orchestra, Muck. August.  
Wagner: *Der Ring des Nibelungen*. (complete). Nilsson; Windgassen; Adam; Bayreuth Festival Orchestra, Böhm. October.  
Wolff: *Summer*. Concord Quartet. November.  
Wolpe: Quartet for Strings. Concord Quartet. November.  
Xerox Recorded Portraits: Eleanor Roosevelt, Martin Luther King, Jr., Maurice Chevalier, and Oscar Hammerstein II in conversation with Arnold Michaelis. June.

### audio and video

#### electronics

Another Quadraphonic Disc on the Way? (News and Views). October.  
At Last—An Up-to-Date Approach to Stereo FM Tuners and Receivers. Peter E. Suthelm. January.  
Dimensia Praecox. (News and Views). March.  
Dolby B Broadcasting: Static on FM? (News and Views). February.  
Do You Know How Much Power Your Amplifier Really Produces? Edward J. Foster. December.  
For the First Time in FM Testing: Stereo Sensitivity Curves. January.  
It's Guaranteed, Even if YOU Break it! (News and Views). September.  
Matrixed Quadriphonic Systems: And Then There Were Two (News and Views). April.  
New Equipment for 1974. William Tynan. October.  
New Source for Kirksaeter. (News and Views). June.  
Parlez-vous QS? (News and Views). August.  
Quadriphonic Receivers: Together at Last. (News and Views). August.  
Sounds of Old Instruments: G.B.S. Gets His Way. (News and Views). April.  
Those New 4-Channel Receivers. William Tynan. February.  
WEA Quadradiscs: One of Big Two Goes for Four. (News and Views). June.  
Warranties: What Are Your Rights When the Sound Goes Sour? Dennis Tuchler. May.

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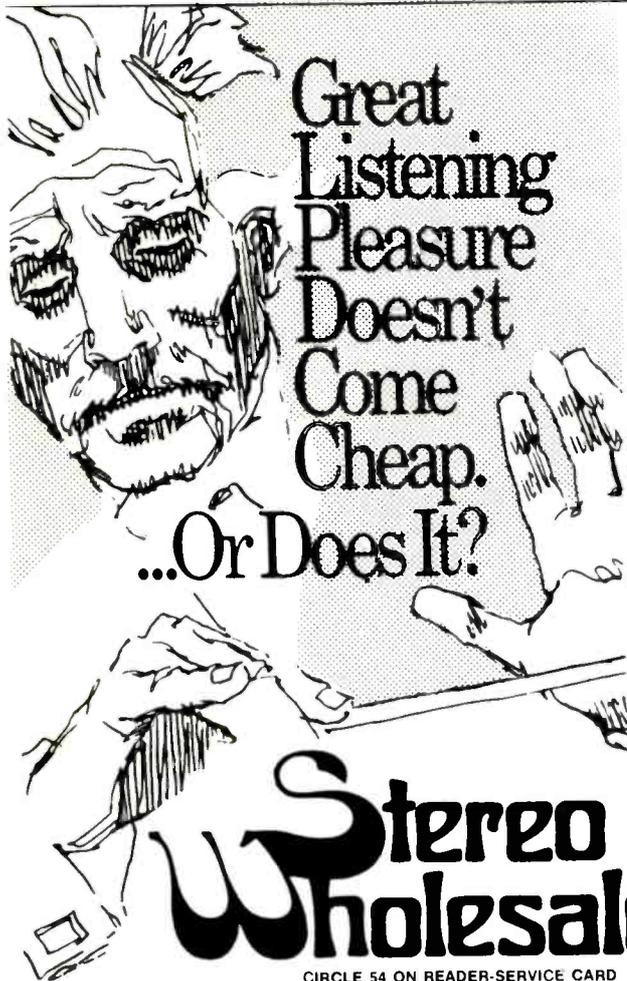
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What Do You Do With All Those Knobs? Leonard Feldman. September.  
Who's Been Monkeying with Your FM Sound? Peter E. Suthem. November.  
The World's Most Expensive Cassette Deck. (News and Views). May.

**record-playing equipment and care**

How to Play Old Records on New Equipment. George Blacker and Robert Long. April.  
Disc Cleaning: A New Solution? (News and Views). April.  
A Non-Shibata Quadradisc Stylus. (News and Views). August.  
State of the Art for 78s Too. (News and Views). July.

**video**

Channel Master "Custom-Tailors" Antenna Systems. (News and Views). March.  
Sony U-Matic: Standards Dept., U.S. Army Div., Video Sect. (News and Views). January.  
TV with Stereo, of a Sort. (News and Views). July.  
Video on an Audio Cassette? (News and Views). July.  
Videotape and "Dueling Banjos." Leonard Marcus. June.

**tape**

And Now It's Dolby B in Eight-Track Cartridges. (News and Views). November.  
Cassettes and Cartridges—Should You Have One or Both? Bryan Stanton. August.  
The Curious Case of the Open-Reel Revival. William Slatkin. August.  
How We Test Cassette Tapes. Edward J. Foster. March.  
More on Make-a-Tape. (News and Views). October.  
New Hope for Open-Reel Fans. (News and Views). February.  
Putting More Fire in the Irons. (News and Views). May.  
Quadraphonics and the Cassette. (News and Views). March.  
75 Years of Magnetic Recording. Robert Angus. March.  
A SuperTape on the Way? (News and Views). September.  
3M's Simplification Simplified. (News and Views). November.  
Upward and Onward With (Some) Tapes. (News and Views). April.

**speakers**

A Catalogue for Build-It-Yourselfers. (News and Views). November.  
Motorola and the Piezoelectric Tweeter. (News and Views). January.  
Speakers: Build Your Own. William Tynan. June.  
Speakers: An Explosion of New Designs. Irving M. Fried. June.  
Speakers: How Much Power Do Yours Really Need? Edward J. Foster. June.  
A Whole Nuther Loudspeaker? (ESS/Heil). (News and Views). March.

**equipment reports**

**AMPLIFIERS (Basic)**

Bose 1801. November.

**AMPLIFIERS (Integrated)**

Pioneer SA-9100. July.

**CARTRIDGES (Phono)**

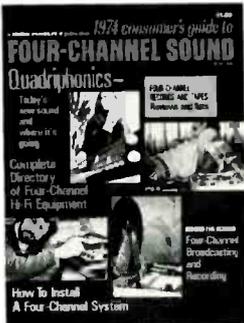
London/Decca Mk 5. January.  
Ortofon M15E Super. April.  
Pickering XV-15/1200E. November.  
Shure V-15 Type III. July.

**RECEIVERS**

B&O Beomaster 3000-2. February.  
Fisher 504. January.  
JVC VR-5541. January.  
Kenwood KR-7200. March.

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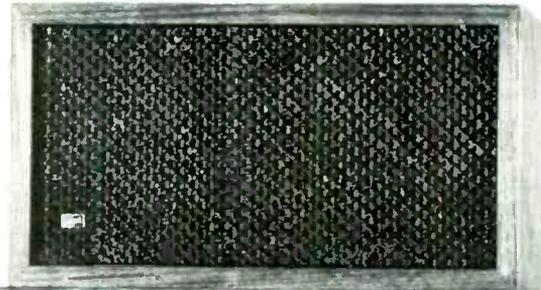
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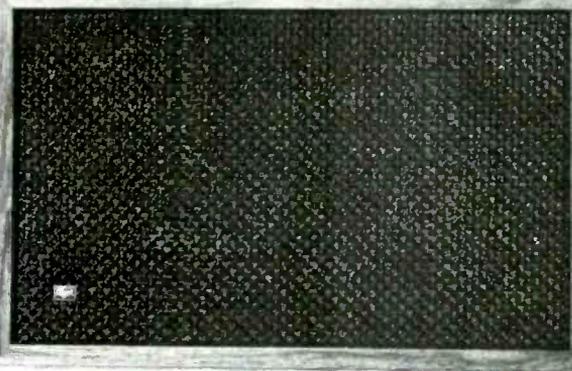
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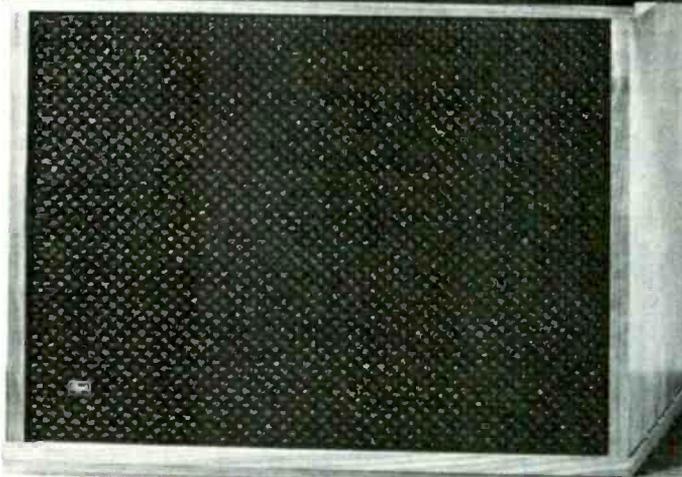


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Stereo Northwest, Seattle, Washington  
Hawthorne Stereo, Portland, Oregon  
House of Stereo, Tucson, Arizona  
Audio Arts, Livermore, Calif.  
Audio Vision, Ventura, Calif.  
Audio Vision, Santa Barbara, Calif.  
International Sound, Modesto, Calif.  
Kustom Hi Fi, Burlingame, Calif.  
Calil Hi Fi, Van Nuys, Calif.  
Calil Hi Fi, City of Commerce, Calif.  
Mal Sykes TV & Hi Fi, Sacramento, Calif.  
Mission Electronics, Riverside, Calif.  
Shelley's Audio Inc., Panorama City, Calif.  
Shelley's Audio Inc., Los Angeles, Calif.  
Sound Company, San Diego, Calif.  
Stereo City, Eureka, Calif.  
Woodland Stereo, Woodland Hills, Calif.  
Stereo & Things Inc., Tempe, Arizona

**MIDWEST**  
Audio Concepts, South Bend, Ind.  
Community Electronics, Lafayette, Ind.  
Appletree Hi Fi, De Kalb, Ill.  
George Philip Music Co., Aurora, Ill.  
Gill Custom House, Inc., Chicago, Ill.  
Tech Hi Fi, Chicago, Ill.  
Audio King, Inc., Minneapolis, Minn.  
Jensen's Stereo, Burnsville, Minn.  
Roman's Audio Classic, Minneapolis, Minn.  
Electronics Etc., Burlingame, Mich.  
Stereoland, Fargo, N.D.  
Frey's Electronics, Aberdeen, So. Dakota  
Affiliated Audio Engineering, Massillon, Ohio  
Audio Warehouse, Niles, Ohio  
Hoffman's House of Stereo, Brookpark, Ohio  
The Stereo Shop, Cedar Rapids, Iowa

Good Vibes Sound, Champaign, Ill.  
Stereo Labs, Columbus, Ohio  
Stereo Labs, Cincinnati, Ohio

**SOUTH**  
W. R. Gibson Audio, New Orleans, La.  
Audio Specialties, Baton Rouge, La.  
Arnold & Morgan Music Co., Garland, Texas  
Audio Concepts, Urdit, Denton, Texas  
Sounds Unlimited, Corpus Christi, Texas  
Toby Corp. of America, Fort Worth, Texas  
Westpark Electronics, Arlington, Texas  
Bowden's Audio, Athens, Georgia  
Sound Idea, Arlington, Texas  
Interiors Plus Sound, Fort Lauderdale, Florida  
Bowden's Audio, Athens, Georgia  
Interiors Plus Sound, Fort Lauderdale, Florida  
Luskin's High Fidelity, No. Miami Beach, Florida  
Tweeter Etc., Miami, Florida  
Gibson Audio, Fort Walton Beach, Florida  
House of Sound & Sight Limited, West Palm Beach, Florida  
House of Sound & Sight Limited, Boca Raton, Florida

Allen's Enterprises, Houston, Texas  
Stereo Shops, Inc., Atlanta, Georgia

**EAST**  
Paul Heath, Rochester, N.Y.  
Suffolk Audio, Islip, N.Y.  
Utica Audio, Utica, N.Y.  
Stereo Emporium, Buffalo, N.Y.  
Lawrence Sound Depot, Flemington, N.J.  
Mainline Music Co., Stroudsburg, Penn.  
Tech Hi Fi, Randolph, Mass.  
Stereo World, Syracuse, N.Y.  
Meyer Emco, Washington, D.C.  
Stereo Lab, New London, Conn.

KLH 55, September.  
Magnavox 8896, January.  
Nikko 5010, December.  
Onkyo TX-666, May.  
Panasonic SA-6800X, December.  
Pilot 254, November.  
Sansui 2000X, October.  
Scott 477, January.  
Sherwood S-8900A, July.  
Superscope R-250, April.  
Sylvania CR-2743A, August.

## SPEAKERS

Acoustic Research AR-7, August.  
Audioanalyst A-100, July.  
Design Acoustics D-6, June.  
Ditton 44, June.  
Dynaco A-10, July.  
Fisher ST-550, February.  
Heath AS-104, September.  
Heil/ESS AMT-1, June.  
Infinity Monitor, June.  
Jensen 5, October.  
Linear Design Labs LDL-749, January.  
Leslie Plus 2 Model 450, June.  
Onkyo 20, March.  
Pioneer CS-R700, April.

## TAPE EQUIPMENT

Akai GX-46D cassette, November.  
Dokorder 9100 open-reel, April.  
Harman-Kardon HK-1000 cassette, March.  
Kenwood KX-700 cassette, January.  
Nakamichi 1000 cassette, August.  
Norelco 2100 DNL cassette, February.  
Sony/Superscope TC-55 cassette, March.  
Sony/Superscope TC-161SD cassette, May.  
Tandberg 9000X open-reel, October.  
Teac 450 cassette, September.  
Wollensak 4765 cassette, December.  
Wollensak 8054 cartridge, January.  
Wollensak 8060 cartridge, October.  
Yamaha TB-700 cassette, July.

## TUNERS

Heath AJ-1510, January.  
Pioneer TX-9100, December.  
Sony STC-7000, July.

## TURNTABLES

Dual 1229 changer, April.  
Lenco L-85 manual, February.  
Perpetuum-Ebner PE-3060 changer, December.  
Philips GA-212 manual, May.  
Pioneer PL-61 manual, October.  
Sony PS-5520 changer, January.  
Technics SL-1100A manual, September.  
Thorens TD-125 Mk II manual, July.

## MISCELLANEOUS

Advent Chromium Dioxide cassette tape, March.  
Advent 100A Dolby unit, May.  
Ampex 363 cassette tape, March.  
Audio Magnetics TRACS Plus cassette tape, May.  
BASF Chromdioxid cassette tape, August.  
BASF SK cassette tape, March.  
Capitol 2 cassette tape, March.  
Cerron Chromium Dioxide cassette tape, March.  
Lafayette Bird Call Modules, November.  
Maxell UD cassette tape, March.  
Memorex Chromium Dioxide cassette tape, March.  
Memorex Ferric Oxide cassette tape, August.  
Norelco 300 cassette tape, August.  
Norelco 400 Chromium Dioxide cassette tape, March.  
Robins R47002 Dynamic Sound Enhancer, July.  
Scotch ER cassette tape, July.  
Scotch HE cassette tape, March.  
Sony/Superscope CRO cassette tape, May.  
Sony/Superscope UHF cassette tape, August.  
TDK ED cassette tape, August.  
TDK SD cassette tape, March.  
TDK Krom-O, cassette tape, July.

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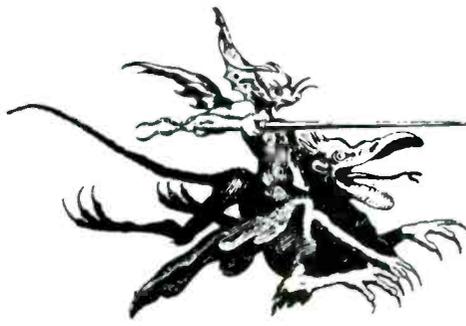
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## too hot to handle

**I will read HIGH FIDELITY again when you start featuring more 2-channel sets. I don't care for 4-, 8-, 16-, 32-, 64-, or 128-channel nothing receivers—John Kalus, Cleveland, Ohio.**

**I like your approach to the quadriphonic issue—that is, your advice to your readers to be cautious—and your not playing it up—Albert H. Eng, Vacaville, Calif.**  
Thanks for the comments.

**When the Advent 201 was introduced it was considered state-of-the-art, but now Harman-Kardon (HK-1000), Teac (450), Sony (TC-161), and others have decks that seem very similar in performance and are in the same price range—except that all but the Advent can be bought at discount. Aside from the Nakamichi 1000, which is beyond my reach, the specs are so close, yet each one claims superiority. What's the story?—C. Engebretsen, Port Reading, N.J.**

A legitimate case can be made for the superiority of each of the models you mention. Among them, the HK-1000 is outstanding in terms of frequency response; the 201 has in our opinion the best metering system (as well as very low distortion); the 450 has a number of exciting special features, and the Sony has a good over-all balance of features and specs. As we've said so many times in the past, we can't dictate what will be best for your purposes; only you can weigh the various competing features and make a valid choice. In fact even the Nakamichi 1000, which we very much admire, could be a poor choice for you. Its special qualities and complexities make corresponding demands on the recordist, and it is by no means a unit for the casual user.

**I have some questions about headphones. When I hook mine into my tape recorder, I hear what should be in the left channel in the right channel, and vice versa. Yet I know my system is hooked up right because the sounds come out of the correct speakers. Why is this? Also why is it that when I listen to some songs on my headphones I can hear things I never heard before even though I've listened to the same song through other headphones?—Stuart Hull, Kearneysville, W. Va.**

Your first question is a common one because manufacturers *still* have not standardized which channel is supposed to be connected to which element of the headphone jacks and plugs; sometimes the tip element carries the right signal, sometimes the left signal. You don't say what brand of headphones you use, but apparently its manufacturer disagrees on this point with the manufacturer of the recorder. With most headsets the easiest solution to the

problem is simply to put the headphones on backwards (you didn't think of that, it seems), ignoring the manufacturer's "left" and "right" designations. Some headphone manufacturers avoid such designations for this reason, though the side with the cord normally is considered to be the left earpiece simply because most people are right-handed and this keeps the cord out of their way. Now as to that second question, there could be a number of answers. Headphone listening, in general, is less "blurred" than that via speakers because there's no listening-room reverberation, but the response characteristics of the headphones in use can have a lot to do with what "new" information—which had previously gone unnoticed in speaker listening—is emphasized. Two headsets that are peaky in different portions of the frequency range will emphasize different elements in the recording. But it may be partly a question of psychology as well. We find that we listen differently via headphones than we do via speakers; and in comparing notes with other listeners we have come to the conclusion that different people seem to relate to headphone listening in different ways. Some are very conscious of having the music "in their heads" while others consider it to be just outside their heads, for example. Since these effects are strikingly different from loudspeaker listening in terms of the way the listener relates to the music, it's not surprising that we find differences too in what we perceive.

**I have been storing my tapes near a fluorescent lamp. Will this harm them? How about storing them close to a large (Jensen 6) speaker?—Michael S. Vaughn, Huntington, Pa.**

We prefer to keep tapes well away from any device that can carry current through a coil—transformers, loudspeakers, and the like—and hence produce a fairly strong magnetic field. Whether in specific cases that field could be strong enough to damage tapes can't even be guessed at without magnetometer measurements, and in any case the danger is a matter of degree. We suspect that the danger here may be slight, but we don't like to take chances with our own tapes—let alone yours.

**I use a BSR McDonald 710 turntable and Lafayette LA-950 amp and RK-510 recorder to make tapes from discs. When I do, I get a fluttering motion in the VU meters and the recordings are distorted. What causes this, and how can I correct it?—George Hagadone, Valatie, N.Y.**

Usually such an effect is caused by vertical components in the stylus motion and can therefore be cancelled by recording in

mono, but that's no solution if you want stereo recordings. The vertical motion may, in turn, be caused by several things—the most common of which is record warpage, about which you can do nothing except store the record correctly and hope that the warp will have gone by the time you next attempt a dub. But warpage seldom produce large quantities of low-frequency dub; mistracking, or at least audible side effects when you're not dubbing, usually occurs first. A turntable that has insufficient isolation from floor vibrations can produce large quantities of low-frequency output in response to footfalls, but again we'd expect mistracking of other clues to occur before tape distortion. That leaves us with only one good suspect: vibrations from the recorder feeding through your work surface to the turntable. Try isolating one or the other and see what happens.

**Within the last few months my Fisher 500TX receiver has started picking up some radio signal in the phono mode. The signal consists of a woman's voice repeating, "KGA 804 contact Philadelphia. There are no messages." When I turn up the volume to drown out the voice, the unwanted signal increases along with that of the record. I've spent over \$1,000 on my system and I'm not at all happy—Louis Bedrock, Philadelphia, Pa.**

This is a fairly common phenomenon—though admittedly an extremely unfortunate one—and we get many letters about it. Sometimes the cause is massive radio-frequency energy from a nearby transmitter. Since you say nothing about picking up these signals in FM listening, however, we'd guess that a poor connection somewhere in your phono leads is acting as a detector "tuned" to the business-band station in question. Try cleaning the connections at both the cartridge contact pins and at the Fisher's phono inputs, and bending the contacts as necessary so that they get a firm grip on each other. Sometimes a thin layer of corrosion can be scraped away and the problem solved simply by rotating the connectors a few times. If these measures aren't successful it may take a little canny detective work to locate the trouble spot; even well-qualified repair men can find this sort of complaint baffling.

**I am an avid reader of your test reports and have been disappointed not to see a review on the JVC Model 1553 open-reel tape deck. I own this machine, as do friends of mine, and we are all very satisfied with it. Its electrical performance and features are exemplary for its price class. Perhaps a review of the 1553 will make this deck known to other readers.—Chuck Connell, Oxford, Ohio.**

Considering the vast quantity of equipment that is introduced each year, even our expanded test-report coverage can only hope to sample a small portion of it. We try to cover those items that will most interest our readers, and for that reason we welcome letters such as this. By the same token, however, if we were to cover only those models that seem likely to draw heavy reader response you would be seeing the same names over and over and never find out about the "sleepers." So we try, within reason, to give a mix of both. Thanks for the suggestion.



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CIRCLE 37 ON READER-SERVICE CARD

## news and views

# Now—A Matrixed-Discrete Quadriphonic Disc

Just when the quadriphonic world has been settling down to a battle between "discrete" (CD-4/Quadradisc) and matrixed (SQ or QS/RM) discs, another system has appeared, combining features of both while remaining identical to neither in key areas.

The new Nippon Columbia (Denon) system uses a frequency-modulated carrier (like that of Quadradiscs, and at the same center frequency) to provide a sort of "reference" signal for full separation of the original four signals. This carrier differs from that of Quadradiscs, however, in maintaining full separation only through the midrange up to about 6 kHz. A Nippon Columbia spokesman explained that directional effects cannot be detected at the frequency extremes, adding that the reduced bandwidth of the carrier's "difference" information results in improved signal-to-noise specs vis-à-vis Quadradiscs. Technical data from Nippon Columbia shows that the bandwidth of the baseband (the main signals that are reproduced when the disc is played as stereo) is greater (to about 18 kHz instead of 15), the guard band between baseband and carrier is greater, and the top end of the carrier less demanding (running to only about 36 kHz instead of to 45). In a word, Nippon Columbia claims its discrete disc to be technically more trouble-free than JVC/RCA's.

The big difference, however, is in the baseband. The Quadradisc uses sum signals (right front plus right back on one side, left front plus left back on the other); in the Nippon Columbia disc these signals are matrixed—meaning that the quadriphonic effect can be extracted either by a matrix decoder or, for the "full" effect, by a demodulator. Nippon Columbia envisions inexpensive quadriphonic equipment that would have only the matrix circuit, while the demodulator would be built into state-of-the-art gear.

This idea is not new, and ecumenicists within the industry often have proposed that the various systems could be combined by matrixing the Quadradisc's baseband. But in those proposals it was always the SQ matrix, or the QS/RM matrix, or a compromise matrix, that was assumed. The Nippon Columbia disc uses yet another: the Cooper-Shiga UMX matrix. Though it has received much attention in the engineering community, until now its lack of aggressive commercial sponsorship has prevented public familiarity with the name or the concept.

Nippon Columbia says it plans to change all that. It will be offering equipment (under the Denon name) for playing the discrete-matrixed discs in both Japan and Europe in the near future and has already shown prototypes both here (at the Audio Engineering Society convention in New York last September) and in Ger-

many (at the *Funkausstellung* in Berlin earlier the same month—see this issue's editorial by Leonard Marcus). The importance of the European market—which so far has been notably cool to quadriphonics—appears to be that it is home territory for three giant recording enterprises (EMI, PolyGram, and Decca/London) that have yet to make any firm commitment on the subject of quadriphonic discs.

But while Duane Cooper and his ideas are much admired in American audio circles, the proposal may have some practical flaws. However good the UMX matrix is (and both its description and the brief demonstrations we've heard suggest that it has excellent properties), it is sufficiently different from the others that the Nippon Columbia discs cannot be expected to produce the intended quadriphonic effect when played through an SQ or a QS decoder. (An effect, yes; the effect, no.) This means that even inexpensive equipment would require an extra matrix switch position if it is to play both present matrixed discs and those of Nippon Columbia without garbling the musical placements to some degree. Similarly, the Denon equipment will have to add SQ and QS positions if it is to play all present forms of matrixed discs, and for Quadradiscs it would require a similar switch to cut out the UMX matrix decoder. Against these considerations, and keeping in mind the wealth and attractiveness of recordings already available in competing formats, Nippon Columbia is sure to find the struggle for acceptance of its system a tough one indeed.

## Vox Picks QS

One of the leading classical labels in the U.S.—Vox—has chosen to issue quadriphonic releases in the QS/RM format. Vox offered its first six QS releases late in September. It is the seventh label in the U.S. to issue releases in the QS/RM format.

## video topics In Search of the Consumer

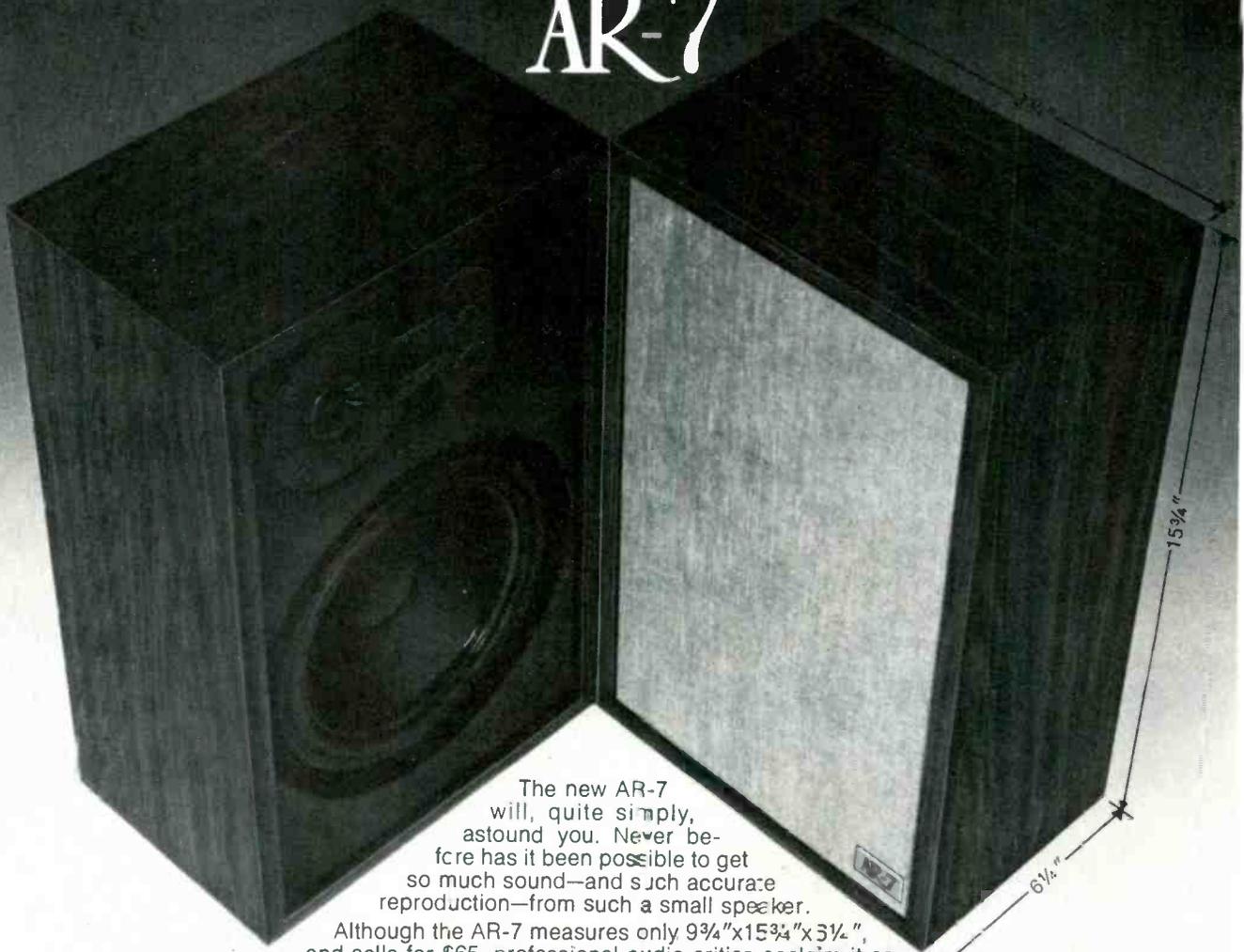
At a recent New York video conference (*Billboard's* VidExpo '73) a panel considered: "What does the consumer want?" Shrugging off the fiscal demise of Cartridge Television Inc. (Cartrivision) as poor marketing, panelists were generally bullish. They felt that the coming boom in the U.S. would be in the video tape format—that consumers would bypass discs because of their playback-only capability. But they agreed the boom would not occur until video-equipment prices fell below the \$500 mark. In spite of the optimism voiced by industry spokesmen, all equipment on display was oriented and priced for the business and education markets.

Conversely, in Europe at the massive Berlin radio show the emphasis was on the video disc, as documented by Leonard Marcus in this month's editorial. In addition to the Teldec TED and Philips VLP discs he mentions, there is the MDR system—a new concept developed by a Berlin tape-head fabricator and demonstrated (though not at the show) from a rough prototype. This Magnetic Disc Recording is capable of both playback and recording.

So, what does the consumer want? It appears to depend on whom you ask.

Accurate sound was just not possible  
in a speaker this small...

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**AR-7**



The new AR-7 will, quite simply, astound you. Never before has it been possible to get so much sound—and such accurate reproduction—from such a small speaker.

Although the AR-7 measures only  $9\frac{3}{4}'' \times 15\frac{3}{4}'' \times 3\frac{1}{2}''$ , and sells for \$65, professional audio critics acclaim it as *the standard* for all under-\$100 speakers, and compare it favorably to other models several times its size and many times its price.

The AR-7 was originally developed to fill the needs of 4-channel stereo where space is at a premium, but its high dispersion tweeter and new woofer—both with unusually high power handling capacity—provide such wide, even frequency response that the AR-7 is an excellent choice for any high quality music system.

*"We would judge the effective lower limit of the AR-7 to be about 40 to 45 Hz—which is a very respectable figure for a speaker system of its size . . . The tone-burst response was on a par with that of the other AR speakers we have tested—about as close to ideal as can be measured in a "live" environment . . . it compares with many speakers selling for twice its price or even more—which clearly makes it one of the more outstanding under-\$100 speaker systems, irrespective of size."*  
STEREO REVIEW



*"We predict that the AR-7 will become the standard for other speakers in the under-\$100 class and supplanting some speakers of even greater cost!"*  
AUDIO

*"The AR-7 is quite flat in frequency response and most notably free of excessive peaks or dips . . . a smooth musical balance that is not significantly bettered by any speaker at any price . . . only slight rolloff evident well above 15 kHz, but there appears to be strong response far beyond 20 kHz. The woofer solidly strong to about 50 Hz . . . with strong usable response just extending to 40 Hz. In short, the AR-7 is a remarkable speaker, and an even more remarkable value."*  
STEREO & HI-FI TIMES

ACOUSTIC RESEARCH, INC., 10 AMERICAN DRIVE, NORWOOD, MASS. 02082

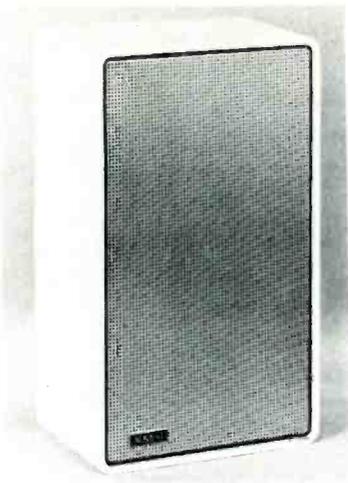
CIRCLE 1 ON READER-SERVICE CARD

## equipment in the news

### Advent uses plastic for performance

Advent Corp. has turned to plastic to house its Advent/2 loudspeaker system. The cabinet consists of an inner shell of polyurethane, bonded to an outer shell of warm white thermoplastic. According to Advent the polyurethane makes it a stronger, acoustically more inert cabinet than could be built in wood at similar cost. Inside the cabinet are an acoustic-suspension woofer and two direct-radiator tweeters positioned to prevent acoustic interference. The system is rated at 8 ohms. Recommended minimum power in the driving amplifier is 10 watts. The price is \$58.

CIRCLE 147 ON READER-SERVICE CARD



### Luxurious open-reel deck from Revox

Revox is offering the A-700, a servo-controlled, three-motor, three-speed (3¾, 7½, and 15 ips) quarter-track stereo tape deck. Among the many features made possible by the unit's logic are instant replay and continuous play, externally variable tape speed (using an accessory control), automatic tape tensioning with any reel size, and an electronic pause control that functions in any mode—even fast wind. There are inputs for four microphones plus stereo phono, line, and auxiliary. Stereo tape echo and multiplay features are included; inputs can be mixed via separate faders and stereo inputs combine automatically in mono recording. Price: \$1,800.

CIRCLE 149 ON READER-SERVICE CARD



### Quadriphonic receiver heads Akai line

The AS-980 four-channel receiver is the top model in Akai America's 1974 component line, with six new AM/FM receivers. Said to deliver 40 watts continuous power per channel in the four-channel mode, the unit offers CD-4 demodulation with front-panel separation controls, SQ matrix decoding with logic, and a four-channel-ready tuner section. Special features include damper switches for the VU meters, two phono inputs, dubbing from one tape recorder to another, and outputs for three sets of speakers. The unit sells for \$799.95 in a rosewood case. A remote balance control is optional.

CIRCLE 150 ON READER-SERVICE CARD



### Technics offers direct-drive turntable

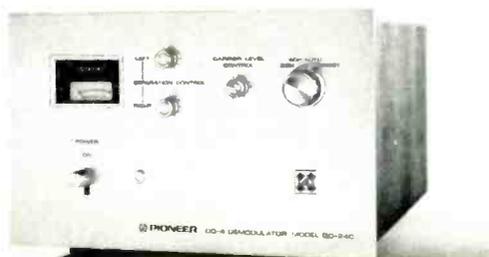
The combined motor/turntable assembly of the new Technics SL-1200 from Panasonic effectively minimizes vibration, wow, and flutter according to the company. It is a direct-drive unit with two speeds (33 and 45 rpm) and has a pitch control that allows electrical adjustment at each speed by plus or minus 5 per cent. The tone arm has all the usual adjustments and will handle tracking forces down to 0.4 grams. The SL-1200 costs \$269.95.

CIRCLE 151 ON READER-SERVICE CARD



### Demodulating Quadradiscs with Pioneer

U.S. Pioneer has unveiled the QD-240 demodulator for CD-4 discs. Connected between the turntable and a four-channel amplifier or receiver, the unit will allow full reproduction of Quadradiscs in four-channel systems not already so equipped. It has a three-position function switch (for two-channel reproduction only, automatic two/four-channel switching, and direct feed to an existing stereo phono preamp), and an illuminated meter on the front panel to help in adjusting the unit's separation controls. The price, including a test and adjustment record, is \$139.95.



# MONITOR

This is an official Altec studio monitor loudspeaker—the 9846-8A. It's called a monitor because it's designed for just one job: to deliver the purest, most accurate possible definition of every detail of every sound. In a recording studio, definition of detail is a must. Detail that differentiates instruments from the very lowest to the very highest frequencies. Detail that differentiates various models of microphones—for each has its own sound pick-up characteristic. Detail that differentiates microphone/instrument distances. In the close-miked world of



contemporary music, a foot either way can make a lot of difference.

Low distortion in a studio monitor is also a necessity. It prevents fatigue that sets in after long periods of high volume listening. And short bursts of sound must be captured instantaneously ("transient response") to avoid mushy reproduction that results in loss of detail.

Altec knows that it takes all these criteria and more to build good studio monitor systems, and builds them accordingly. And recording professionals know Altec quality. That's why Altec is the world leader.

## MINI-MONITORS

These are Altec's "Mini-Monitor" loudspeakers—the 887A Capri and the 891A Bookshelf. We call them Mini-Monitors for just one reason: their performance characteristics are amazingly similar to our actual studio systems. They deliver all of the clarity and definition of sound, the flat frequency response, the excellent transient response that recording engineers demand from a studio monitor. Yet they're specifically designed for the home. Smaller acoustic output, bookshelf dimensions, contemporary styling, and—most important—prices anyone can live with.

### **Mini-Monitor I**

*The 891A Bookshelf. Walnut veneer enclosure and foam grille. Intended primarily for those who want superior stereo—or those who can afford four-channel at this price. Economical alternative: the 891V. Same system with a walnut-grained vinyl covered enclosure and cloth grille.*



That's why we call them Mini-Monitors. Small wonders.

Why buy them? Because they let you hear the music the way it was first heard in the recording studio—clear and real. And if anyone should know about monitors, it's us.

Throughout the world-wide recording industry, more musical esthetic decisions are made on Altec monitors than any other brand. And have been for nearly 30 years. Recording professionals listen to music through loudspeakers to earn their living. If they choose Altec, do they know something you don't?

### **Mini-Monitor II**

*The 887A Capri. Superb for smaller listening rooms. And if you want 4-channel on a budget, you got it.*

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CIRCLE 3 ON READER-SERVICE CARD

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



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

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

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

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

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

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

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

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

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



## A Unique Four-Channel Receiver from Panasonic

**The Equipment:** Technics SA-6800X quadraphonic FM/AM receiver in wood case. Dimensions: 17¾ by 6¼ by 14¾ inches. Price: \$599.95 including remote balance-control unit. Warranty: Two years parts and labor at authorized service centers, shipping paid one way. Manufacturer: Matsushita of Japan; U.S. distributor: Matsushita Electric Corp. of America (Panasonic), 200 Park Avenue, New York, N.Y. 10017.

**Comment:** The features that set the SA-6800X apart from other quadraphonic receivers are the Acoustic Field Dimension control system, which we have encountered in no other product and whose operation we will explain presently, and a useful microphone-input "pan pot." But while these aspects of the design are fascinating, they should not be allowed to obscure the basic worth of its electronic design and flexibility of control.

As the photograph demonstrates, the front panel is (necessarily) complex. Across the top are the tuning meters (AM/FM signal strength and FM center tuning), the dial, and the tuning knob. Along the bottom of the dial are a string of illuminated identifications for the pushbuttons below it. These buttons are arranged in three groups: high blend, muting off, loudness, low filter, high filter; tape monitors 1, 2, and 3; and selectors for phono, aux, FM, and AM. At the extreme left under the signal-strength meter is the main power on/off button with a tiny red pilot light at its center. Between it and the other buttons are illuminated indicators for 2-channel and 4-channel operation.

The real grabbers are in the lower portion of this panel. First there are the headphone outputs: separate

stereo jacks for front and back channels. Next comes the speaker selector: normal (the main speakers playing quadraphonically with four-channel inputs) is in the center, selector positions to the left of normal rotate the sound field progressively by 90 degrees; to the right are positions for off, remote speakers only, and main plus remote. When the remote speakers are on the sound cannot be rotated in the listening room of course. The headphone jacks are live for all positions of this selector. Next come the bass and treble controls, each of which has separate, friction-coupled elements for front and back channels. In the center of the lower panel is the master volume control, flanked by small individual level controls for each of the four channels. The individual controls are used to set balances; once this is done you need touch only the master volume for level adjustments or the remote "joystick" balance control (supplied) for touchup with individual recordings or listening positions.

Next comes the Acoustic Field Dimension control: a pair of sliders, one for width and one for depth, calibrated from 0 to 10 with marked positions for "Matrix 1 (RM)" and "Matrix 2." These controls are used in conjunction with the mode switch at the extreme right, which has positions for mono; stereo; "Q'plex phase" of 90 degrees, 0 degrees, and 180 degrees; and "Q'sonic" with and without the AFD. Later we'll explain all these terms.

Between the AFD controls and the mode switch is the microphone section: a phone jack for the microphone input, a small gain-control knob, and a larger knob—the pan pot referred to above—that will "position" the mono signal from the mike anywhere within the quadraphonic

### REPORT POLICY

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

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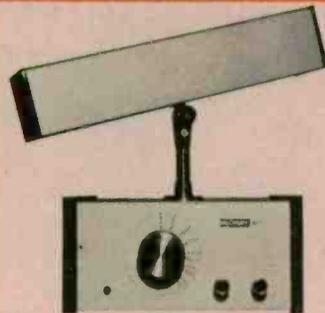


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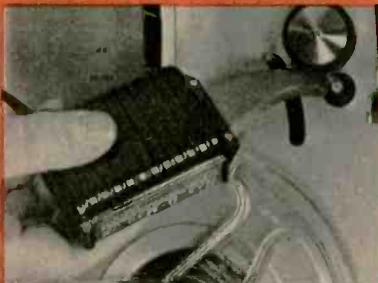


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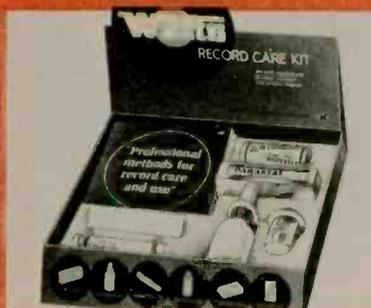
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Polk Audio Model 9. Excellent transient response and high efficiency are obtained in this dipolar Controlled Dispersion Array. A high definition piezoelectric tweeter is included in this unique crossoverless system. 5 to 100 watts RMS. \$165. Polk Audio, Inc., 431 Notre Dame Lane, Baltimore, Md. 21212.

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HEAR MUFF headphone is designed for comfort while lying down. Colorful velour-covered foam cushion contains transducer elements and is shaped to fit around back of head. Stereo model \$29.95. Quadraphonic \$49.95. In stores or direct from HEAR MUFFS, 513 Rogers St. Downers Grove, Ill. 60515.



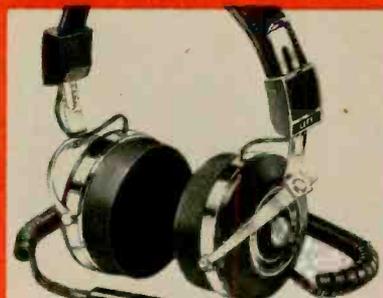
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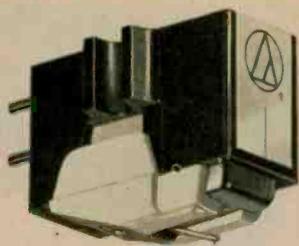


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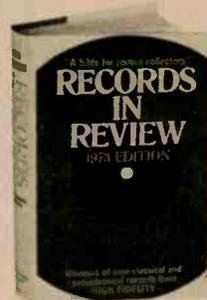
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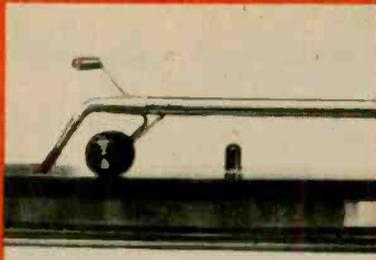


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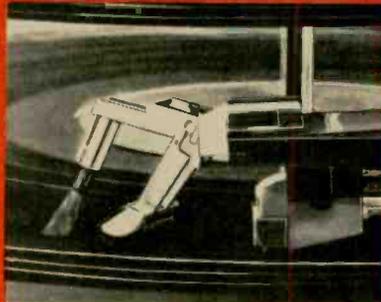
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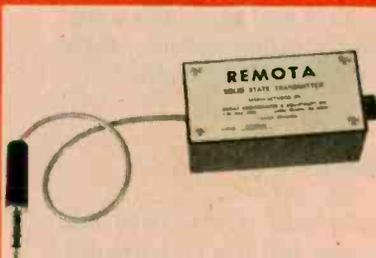
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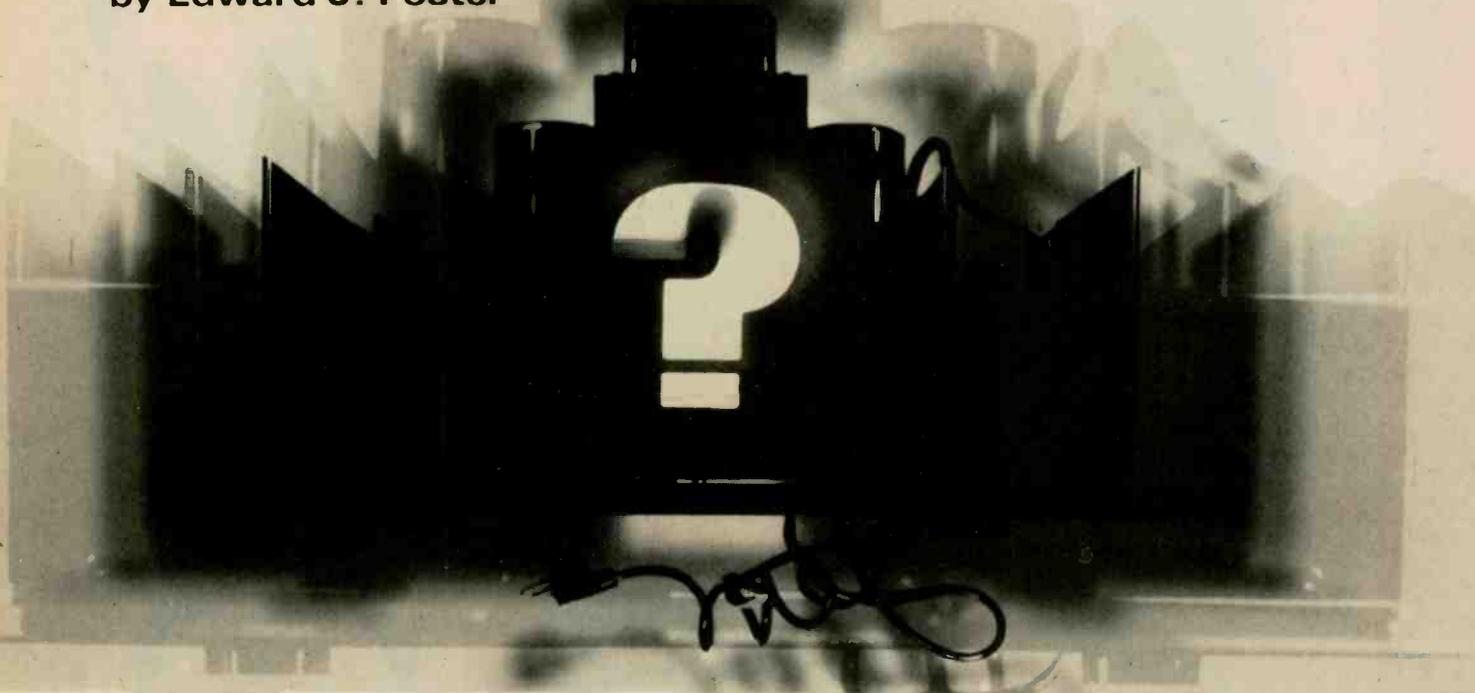
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# Do You Know How Much Power

by Edward J. Foster



## Your Amplifier Really Produces

The Institute of High Fidelity, the Federal Trade Commission, and the New York City Department of Consumer Affairs are among the organizations that have debated but avoided setting standards by which the consumer can compare one amplifier's specs with another's. Herewith one prominent audio engineer's illumination of the various rating systems, his proposals for clarity, and HIGH FIDELITY's own new standard.

NO REGULAR READER of this magazine should be shocked when I say that amplifier power is perhaps the most talked about, most misunderstood, and most abused term in high fidelity. As a rule component manufacturers have been reasonably conservative in their amplifier ratings, but the "brown goods" manufacturers have boosted the advertised power output of their consoles by employing such ratings as "peak music power  $\pm 1$  dB into 4 ohms." Such a measuring scheme can make a 25-watt-per-channel amplifier seem ten or fifteen times more powerful than it really is. The Federal Trade Commission recently proposed a standard to define false or deceptive advertising in power ratings. The New York City Department of Consumer Affairs has followed suit with a regulation based in large part on the FTC's measure. The Institute of High Fidelity is currently in committee to develop new standards, and an argument has been raging in the

*Formerly with CBS Labs, the author is now vice president of technology at the By-Word Corp.*

*Journal of the Audio Engineering Society* for the past two years on power terminology.

Clearly this is a time of confusion in the industry. The purpose of this article is twofold: first to explain the meaning of the power terminology currently in use, the relationships that exist (and some that don't) between different rating systems; then to explore the meaning of power bandwidth.

### Power Punch and Staying Power

There are two classes of power terms. They are frequently confused in usage, but it is very helpful to understand the distinction. The first class specifies the time during which an amplifier can deliver its rated power. An amplifier rated on a *continuous* basis can continue to deliver its rated power for a period of 30 seconds or more; an amplifier rated on a *music-power* basis may be able to deliver the rated power only for brief intervals.

There is a technical reason for this. Every ampli-

fier has a power supply that converts the AC line power to a DC voltage. The DC energy is stored in a capacitor. One of the most useful ways of viewing an amplifier is as a valve that opens and closes in response to the music, allowing a portion of the energy stored in the capacitor to reach the loudspeaker. As the energy is drained from the capacitor it is simultaneously being replaced from the power supply. At the continuous power rating of the amplifier the rate of supply matches the rate of depletion, so the power supply voltage stabilizes.

Assuming that the storage capacitor is fully charged to begin with, it normally can deliver greater energy for short periods of time than it can on a continuous basis. During these periods, the power supply voltage is above the equilibrium value established during maximum continuous power drain but is falling toward that value as energy is withdrawn faster than it is being supplied. But when the signal level drops the capacitor starts to charge up again toward its fully charged voltage. The power that can be drawn from the amplifier

## Comparing Amplifiers' Power—HF's New Measurement Standard

As regular readers know, HIGH FIDELITY's product-testing methods are not static. Sometimes the changes that we make from time to time are occasioned by the availability of new and better test equipment, sometimes by a rethinking of how the data we present can be made most useful to the reader, sometimes by changes in the equipment under test—either because current developments have "outgrown" the assumptions on which past test methods were based or because (as with cassette equipment for example) we are entering a new field where old rules no longer apply. But while we can never be entirely satisfied with the methods we are using (bench testing, at best, can yield no more than an index to or approximation of the values that in the final analysis make the difference between one product and another), we are aware that promiscuous changes in test procedure are just as damaging to intelligibility of the data as intransigent traditionalism. If our reports are to convey useful information they must strive for *both* consistency (so that valid comparisons can be made between products) and flexibility (so that we can match the approach to the products at hand).

With these considerations in mind, we have long been looking for a better way of stating the output of high fidelity amplifiers, whose capabilities vary over such a wide range today—in terms both of the raw power that modern amplifiers deliver and of their ability to deliver it with minimum distortion—that comparisons are often exceedingly difficult. Moreover the multitude of options open to a manufacturer when he comes to write the specifications for his own products—options that are discussed in some detail and with unusual lucidity in the accompanying article—have blurred the picture still farther.

One avenue toward comparability of specifications does suggest itself, however, when you undertake to compare power-bandwidth curves for widely varying amplifiers. The power-bandwidth approach has one signal advantage over the kind of single-number power specs that are usually bandied about: In one specification it combines expressions for power, distortion, and frequency. It is the only commonly recognized specification that conveys, simultaneously, an idea of how the amplifier will perform with respect to all three variables. Furthermore since it has become

an increasingly common practice for manufacturers to key power and power-bandwidth specifications to a total harmonic distortion figure of 0.5%, the majority of amplifiers—whether separate units or built into receivers—can already be compared directly in this respect.

On seeing Mr. Foster's manuscript we were confirmed in our belief that power-bandwidth curves could supply the missing link, and we have asked CBS Labs to begin making 0.5% THD curves for all amplifiers whether the manufacturer references its power specifications to that distortion level or not. At the same time, we will not abandon our present practice of presenting the curves at the manufacturer's rated distortion when it is not 0.5%. **Please be aware that our 0.5% THD reference is not a standard of quality but of measurement for purposes of comparison.**

And there is one other change you will see on our power-bandwidth curves, beginning with this issue. Not only will they be indexed (on the left) in terms of dB (at 0 dB, or the rated-power level, and at 3 dB below that level), as they always have been, but we will show (on the right) actual power equivalents of these two levels in watts.

While we believe this change in practice will help our readers in choosing amplifiers, it by no means exhausts the proposals at the end of Mr. Foster's article. His approach to the testing of peak-power (in addition to continuous-power) capabilities is particularly interesting. While it can be compared to music-power ratings—and is indeed based on the same premise—it is unlike common music-power testing procedures in that it does not invite the use of a substitute power supply; the test would be made with the product as *delivered*. But, as Mr. Foster points out, for such a test to have meaning the nature of the tone used for the test would have to be specified so that it could be used interchangeably by any lab seeking to adopt the test.

Since this is a time when power nomenclature and testing are undergoing intensive scrutiny on so many fronts, and since that scrutiny is both overdue and badly needed, we believe that this article will both help to clarify the subject for our readers and offer some positive contributions toward whatever conclusions may result from the scrutiny.

during these "spurts" of signal is called music power because music does not, indeed, make continuous demands on the amplifier. It is sometimes called IHF power or IHF music power since the existing IHF standards recognize a dual rating system based on either continuous or music power.

How close the music-power rating of an amplifier will be to its continuous power rating depends on three factors: the size of its power transformer, the efficiency of its rectifier, and the size of its storage capacitor. An increase in continuous power capacity will require an increase in any or all of these factors, and that means increased cost to the manufacturer and ultimately to you. Thus the assumption has come about—and been justified in many cases—that a high continuous power rating bespeaks quality and that a manufacturer who uses only the music power rating is putting something over on the unwary.

### What's a Watt?

The second type of power terms refers to *what* is being measured. Here you encounter phrases such as "rms power," "average power," "average sine-wave power," and "peak power." These are used in conjunction with the duration terms described previously. For example you will see "continuous rms power" or "peak music power." Keep in mind the distinction between the *type* of power and the *duration* over which the amplifier can deliver it.

I really dislike using the term "type of power" because all power is power—only the means of measuring and specifying its quantity vary. Nevertheless, it is necessary to use the term if only to clear the air. Much of the confusion started when, in a laudable attempt to be honest with the customer and establish firm, hard specs, the industry started using an "rms" power rating. Unfortunately what was being measured was not *rms* power at all but *average sine-wave* power.

The measurement goes like this. A resistive load is connected across the output terminals of the amplifier and a 1-kHz sine-wave oscillator is connected to the input. The input level is raised until the rated distortion is measured at the output; then the output *voltage* is measured—theoretically with an rms-reading voltmeter but usually with an average-reading meter calibrated in rms volts for sine waves—or sinusoids, as such waveforms are called. The voltage is squared and divided by the load resistance to give the power in terms of the formula  $P = E^2 \div R$ . Since rms volts were measured, the answer to the calculation is in "rms watts," right? Wrong! The answer is the average sine-wave power and then only if the distortion at the measuring point was reasonably low.

Confusion! What is "rms power"? Theoretically there is such a thing, but it's seldom used. Suffice it

to say that an amplifier that can deliver 80 watts average sine-wave power can deliver about 100 watts of true "rms power." How did the ad boys miss this? They are rating an 80-watt amp amplifier as 80 watts rms when it theoretically is a 100-watt rms unit! There is a movement afoot to banish the term "rms power" from the high fidelity industry. I heartily concur. But unfortunately the FTC is helping to preserve the misnomer by using it in their ruling.

Let me repeat: There is a feeling among many audiophiles that "rms power" means continuous power and that it is good, while other power ratings are like music power and are bad. We must keep a distinction between type of power and duration and avoid the value judgments, at least for the present.

What is *peak power*? It is the instantaneous product of current and voltage that the amplifier can deliver to the resistive load, measured at (or calculated for) the maximum value reached by sine wave. Note that, although this may be an instantaneous condition, it occurs twice in each cycle so that it can be said to happen "continuously."

For sinusoids the peak power is simply twice the average sine-wave power. For other signals this is not true. For a square wave, peak power and average power are the same; for complex signals, peak power may be many times the average power. Average power obviously is averaged over the entire waveform cycle and hence represents the amount of work that can be done, or—what is equivalent—the heat that can be produced in the load. Since amplifiers are customarily tested using sine waves, the average power that is measured is designated as the average sine-wave power. It is necessary to specify the type of signal used in the test (sine waves) when describing the average power because in most cases an amplifier can deliver entirely different average powers depending upon the type of input signal used.

### The $\pm 1$ -dB Ploy

Even with the best quality control, normal production tolerances are such that there is a spread in the power capability of amplifiers coming off the assembly line. In another attempt to state the power capability fairly, the industry took a fling at rating the output power in a manner similar to that used for frequency response, as "X watts  $\pm 1$  dB." The idea was that a production tolerance of  $\pm 1$  dB could be maintained and that if the power capability of the *average* sample amplifier was X watts, the customer would have reasonable assurance that his unit would deliver within 1 dB of that par power value. Thus an amplifier with a 100-watt  $\pm 1$ -dB rating could deliver anything from 79.4 watts to 125.9 watts.

The tolerance stipulation is reasonable, but it

didn't solve the problem it was meant to. While conservative manufacturers would rate their amplifiers in accordance with what the average sample would deliver, others used the tolerance to boost ratings: An amplifier designed for 80 watts also could be rated at 100 watts  $\pm 1$  dB since 80 watts is within 1 dB of 100 watts. Production tolerances would make many of these units incapable of even 80-watt performance although the rare one might reach up to the rating of 100 watts. Because some manufacturers misapplied the tolerance spec it too got a bad name.

### The Effect of Load Impedance

In the days when power amplifiers used vacuum tubes in the output stages, an output transformer also normally was used to match the high-impedance output of the amplifier to the low-impedance loudspeaker. Usually taps for 4, 8, and 16 ohms were provided to match the customary loudspeaker impedance ratings. As long as you selected the proper tap on the transformer, the amplifier "saw" the same (and presumably optimum) load. Thus it could deliver the same power no matter what the speaker's impedance might be. As a result, power was specified without reference to the load impedance.

One of the great benefits of solid-state amplifiers is the elimination of the output transformer. Good ones were heavy and expensive. But with the transformer eliminated, so was the means of matching various loads to the amplifier. True, the transistor output stage is a low-impedance device and so is capable of driving the loudspeaker directly, but the amount of power it can deliver depends upon the load; most solid-state amplifiers will deliver more power into a low-impedance load than into a high-impedance load. Technically, this is because they deliver a practically constant voltage regardless of the load—until they are damaged or the protective devices used to prevent damage begin to limit output. Up to this point the power capability increases almost proportionately as the load impedance is reduced.

Most modern loudspeakers are designed with an 8-ohm impedance. Knowing this, the amplifier designer usually optimizes performance into an 8-ohm load. The same amplifier may deliver more power into a 4-ohm load, but probably at somewhat increased distortion. And almost undoubtedly it will run warmer.

There is one additional unspecified factor regarding load impedance. Amplifiers are customarily measured and rated while driving a simple resistor. However, a loudspeaker is *not* a purely resistive load; it may have a substantial reactive component. This results in the current through the loudspeaker being out of phase with the voltage—which is not

true with a purely resistive load—and can alter the way in which the amplifier behaves. Since the reactive component of loudspeakers is not specified, the amplifier manufacturer uses a resistive load, checks the stability of the amplifier with various reactive loads, and hopes for the best.

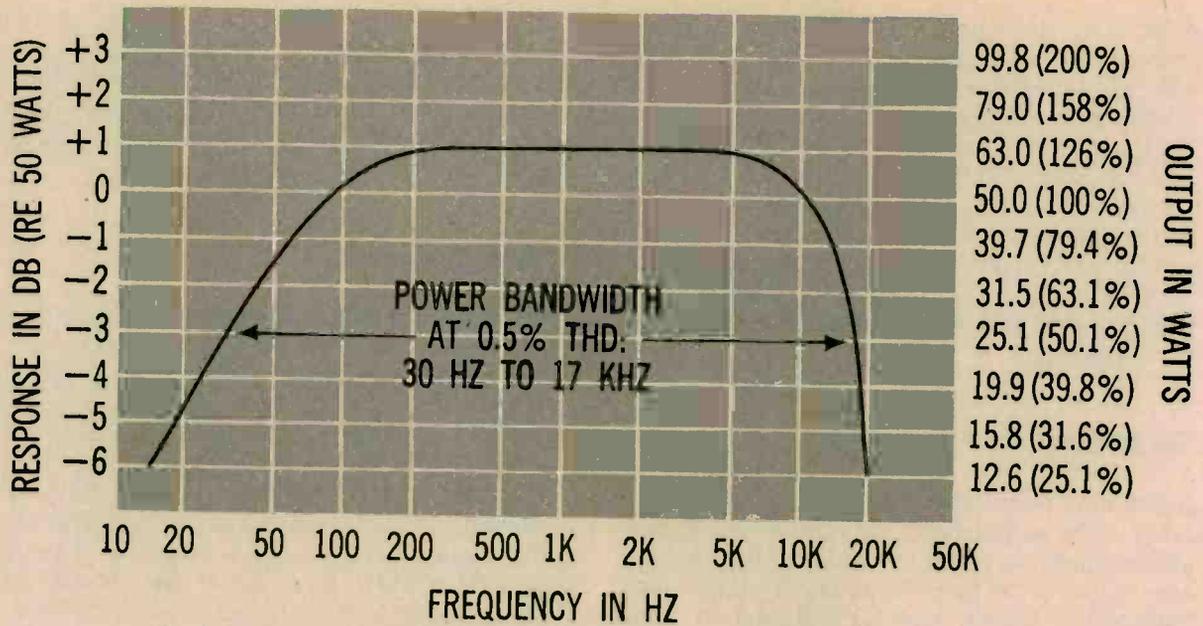
### Power Bandwidth

As I mentioned previously, the power capability of the amplifier is rated at one frequency—normally 1 kHz, where the power capability generally is highest and distortion lowest. How much power is available at rated distortion at other frequencies? You can find out from a power-bandwidth curve if one is available. This curve shows you the maximum output power (asp) available at various frequencies with total harmonic distortion no greater than that specified at 1 kHz. Since curves don't fit well into spec sheets, the industry has adopted the practice of specifying the power bandwidth as the range of frequencies over which the amplifier will deliver at least 50 per cent of its rated power at the specified distortion. Thus a 50-watt amplifier with a power bandwidth of 30 Hz to 17,000 Hz at 0.5% distortion will deliver at least 25 watts at no more than 0.5% distortion anywhere within this range. In the vicinity of 1 kHz it will deliver the full 50 watts.

The beauty of the power-bandwidth concept is that it combines the power rating of the amplifier with the frequency range over which the amplifier can deliver a reasonable portion of its power. With distortion held constant, you have a means of comparing the power capability of the amplifier throughout the spectrum.

The power-bandwidth curve is usually plotted in decibels referenced to the power rating of the amplifier. Thus the 50-watt amplifier would take 50 watts as the 0-dB reference. The decibel scale is logarithmic and is based on the *ratio* of powers. It is given by the formula  $X = 10 \log (P_2 \div P_1)$ . It always is necessary to specify the number you are using as a reference: the denominator ( $P_1$ ) of the fraction. If the answer to the equation is positive,  $P_2$  is greater than  $P_1$ ; that is, the amplifier can deliver X dB *more* than its rated power. Conversely if the answer is negative,  $P_2$  is less than  $P_1$ , and the amplifier can deliver only X dB *less* than its rating.

In the accompanying graph I have indicated a typical power-bandwidth curve and given dual power ratings, one in terms of dB referenced to the 50-watt rating and one in watts. For convenience I have also included, in parentheses, the percentage of rated power for each point so that you can translate the curve to different power ratings. Note that a two-to-one change in power equals 3 dB. Thus, the -3 dB point of a 50-watt amplifier is 25 watts. With a 25-watt 0-dB reference, the -3 dB point (50 per cent decrease) is 12.5 watts.



This diagram indicates how power bandwidth normally is specified using figures drawn from an example cited in the accompanying article.

### Puffed-Up Specs

Let's see how amplifier-power specifications can be puffed up. I'll use the terminology and measurement techniques described above and start off with a stereo amplifier capable of delivering 25 watts per channel average sine-wave power continuously into an 8-ohm load with both channels driven. If I were to drive only one channel at a time I might well find that I could get more than 25 watts asp continuously because I am drawing less total power out of my storage capacitor and the equilibrium voltage is higher. Let's say I can get 30 watts asp continuously from a single channel. Obviously I can double this for stereo and advertise a "stereo amplifier with a continuous power rating of 60 watts asp into 8 ohms." Note that I've dropped "both channels driven."

Next, I might test a single channel of the amplifier feeding a 4-ohm load and find it capable of delivering 50 watts asp continuously. Doubling for stereo I have a "stereo amplifier with a continuous power rating of 100 watts asp (into 4 ohms)," where the phrase in parentheses may or may not be printed.

On a "music-power" basis the single channel may be capable of putting out 80 watts into 4 ohms (in spurts) so I have a "stereo amplifier with a music-power rating of 160 watts asp (into 4 ohms)."

Finally, I'll drop the average sine-wave power and speak of peak power, which figures to be twice the asp. Thus I end up with a "stereo amplifier with

a peak music-power rating of 320 watts." Quite a step up from 25 watts per channel!

The numbers in this example are imaginary of course. The ratios of music power to continuous power, and power into 4 ohms to power into 8 ohms, and power with a single channel driven to power with both channels driven all vary according to the specific design of the amplifier. Nonetheless, the figures given are in the right ballpark, and theoretically you could use the same techniques to apply a much larger puff-up factor.

### The Present Quandry

Obviously we have a mishmash of types of measurements and specifications. As stated above, the IHF has a committee studying amplifier specifications and the FTC is proposing a rule for amplifier power output specifications. In general, the FTC proposal would require manufacturers who want to advertise the power ratings of amplifiers delivering more than 2 watts to show most prominently the "minimum sine-wave continuous rms power output in watts per channel." Further, the load impedance must be specified and all channels must be driven to the rated power. Moreover the "manufacturer's rated power band . . . for each rated power output" must be disclosed, and the "manufacturer's rated percentage of maximum total harmonic distortion at any power level from 250 mW (0.25 watts) to the rated power output" must be

given. Other types of specifications would be permitted providing they are less conspicuous than the above and not likely to confuse the buyer.

The FTC proposal is an attempt to protect the consumer from inflated specifications and allow him to compare products meaningfully. The intention is laudable, but I'm not sure the present proposal accomplishes the aim. First of all "sine-wave continuous rms power" is technically confusing. I assume average sine-wave power is what is meant. Secondly, the necessity to state "manufacturer's rated power band . . . for each rated power output" seems stiff at first glance but really isn't of as much help to the consumer as one might hope.

Let me explain. If you recall our previous example under power bandwidth, the current practice is to spec an amplifier that can deliver at least 25 watts asp from 30 Hz to 17,000 Hz at 0.5% distortion and at least 50 watts asp at 0.5% distortion at 1 kHz as a "50-watt asp amplifier at 0.5% THD with a power bandwidth of 30 to 17,000 Hz." The FTC proposal would force the manufacturer to call the same amplifier a 25-watt amplifier with a 0.5%-THD power bandwidth of 30 to 17,000 Hz. Or, he could restrict the power bandwidth to say 100 to 12,000 Hz over which he might deliver 35 watts and so qualify as a 35-watt amplifier; or, he might raise the specified distortion and so raise his power rating—all for the same amplifier. If you can specify the same amplifier in an infinite number of ways by juggling distortion and power bandwidth, how will the consumer ever be able to compare specs? Which is best—a 50-watt amplifier with a 1.0%-THD power bandwidth of 20 to 20,000 Hz, or a 50-watt amplifier with a 0.5%-THD power bandwidth of 100 to 12,000 Hz, or a 40-watt amplifier with a 0.3%-THD power bandwidth of 100 to 12,000 Hz, or a 60-watt amplifier with a 0.5%-THD power bandwidth of 150 to 10,000 Hz? I don't know. They might even all be the same amplifier! The FTC proposal is no worse than current practice; it simply doesn't solve the problem of meaningful specifications.

### What Is the Solution?

Undoubtedly there is confusion; undoubtedly the problem is complex; undoubtedly there is disagreement. Here is one writer's opinion. First, regarding the type and duration of power argument, I would maintain the continuous average sine-wave power into an 8-ohm load with all channels driven as *one* of the basic specifications. However, I would add a second measure of output; namely, the peak output power before clipping that can be delivered into an 8-ohm load with a continuous but small duty cycle. One could generate the signal from a specified combination of sinusoids.

The reason for this is as follows. We measure am-

plifiers with sine waves but we don't listen to sine waves. The music structure is extremely complex, made up of a large number of simple sinusoids. What this means is that the instantaneous peak-power requirements are much greater than the average-power requirements. Consider two simple sinusoids. If each alone produces 10 watts asp in the output load, the two together will produce 20 watts average power in the load. (Note that this is average power but not average *sine-wave* power because two sine waves added together do not result in a sine wave.) But, and here's the hooker, because of the phase relationships, the peak-power requirements are not 40 watts (twice the peak power of two sinusoids of 10 watts asp each) but 80 watts! Thus if we go by an asp rating alone, we would require a 40-watt asp amplifier (80 watts peak power) to deliver 20 watts average power into the load even with a relatively simple signal composed of two sinusoids.

The point of this: Continuous asp ratings alone are not enough. Peak-power ratings *are* meaningful, though not by themselves since that may lead to inflated ratings. You need to know *both* the continuous asp rating *and* the peak capability of the amplifier. Either one may be the limiting factor on performance. It is a fact that a 50-watt asp amplifier with an ideally regulated power supply (capable of 100 watts peak power) is *not* as good (all other parameters being equal) as an amplifier capable of a continuous 50 watts asp but with a power supply with a higher initial voltage capable of instantaneous peaks of, say, 200 watts. We must not confuse the quality that is implied by a high continuous power rating with the music-handling capability of extra peak power. Thus I suggest a dual specification consisting of *both* continuous asp *and* peak power to be really meaningful.

Also, to establish a common ground on which to compare power bandwidths, I further suggest that a mutually acceptable total harmonic distortion level at which power is measured be established. Most amplifiers deserving of the high-fidelity appellation generate less than 1% THD. If everyone measured his power levels and power bandwidths at this distortion level, one could compare two amplifiers meaningfully. Perhaps 0.5% THD would be a better benchmark—as long as it was agreed upon. There is nothing in this suggestion to prevent manufacturers with superior performance from *also* specifying power levels and bandwidths at lower distortions or of offering an "operating level distortion" spec. We have a similar situation in measuring IHF FM sensitivity, where the manufacturer states the input signal needed to achieve a 30-dB suppression (quieting) of noise and distortion. One might quibble that 30 dB of quieting is not high fidelity, and I would agree; but the idea of a common benchmark is what is important for comparison. Why not with amplifiers? ●



## Four Centuries of "New" Music



*The growing interest in medieval and Renaissance music has uncovered a new world of recorded gems.*

by Susan T. Sommer

**D**URING THE LAST TEN or fifteen years there has been a worldwide renaissance of Renaissance and medieval music. College students are flocking to classes that include such esoteric subjects as the use of isorhythm in Machaut and dissonance treatment in Josquin des Prez. The collegium musicum—a Latin term for a group of sixteenth-century students who got together to make music—has become an institution rather than a novelty on many campuses where crumhorns and viols are as plentiful as string quartets were a generation ago.

The new sound is not limited to academic communities. Michael Tilson Thomas programs Perotin in his Boston Symphony concerts. Frank Zappa and John Cale confess their admiration for Ockeghem and Palestrina, and in some communities it is considered far more fashionable to give your child harpsichord lessons than to start him on the pebbian piano.

Needless to say, the boom has also hit the record market, both in terms of sales and of increasing technical excellence. Giving an overview of the record scene in early music is not an easy task however. The period itself spans at least four centuries, longer than the time from the death of Palestrina to the present day. Musical styles and procedures changed as radically during that time as they did during the later period, an era stretching from Scar-

latti and Handel to Wagner and Elliott Carter.

Moreover, the choices available to a performer of early music are much wider than those open to a musician playing the so-called standard repertory. Would anybody today accept the performance of a Mozart string quartet by a wind band, or a Bellini aria played on a saxophone? Yet an equally complex *chanson* by Josquin des Prez can receive a perfectly satisfactory reading in any number of forms chosen at the discretion of the conductor. Since all the lines in Josquin lend themselves equally well to vocal or instrumental performance, the director may decide upon a completely vocal reading, a purely instrumental one, or a mixture of the two. Which voices or instruments should he assign to which part? Which instruments should he use—silvery viols, buzzing crumhorns, noisy shawms, the delicate medieval harp or psaltery? Shall he add a lively rhythmic accompaniment with drums, bells, tambourines? Should he contrast sections of the piece or are there individual lines that require special emphasis—a canon, for instance, or a long-drawn-out *cantus firmus*? Will the performers play the notes as written or indulge in the bravura ornamentation we know was often a part of early performance practice? The solutions to these problems will depend on the resources of the performing group as well as the taste and experience of the director himself, and they will play a great part in whether or not the listener will hear what the composer intended him to hear in the music. Then there are questions of pitch, form, rhythm, text underlay,

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and dynamics, none of which have been specified by the composer with anything like the clarity of our modern music.

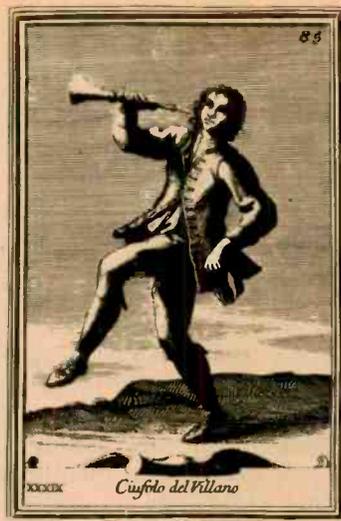
A variety of performances of early music can therefore be very different but equally "right" and equally satisfying. They can also, I must add, be right and thoroughly dull. On the other hand, they can be just plain wrong. Fortunately we can set these cases aside, at least for the duration of this article. I've found that my own preferences are shaped not only by the imagination and skill of particular performing groups, but by the affinity of their talents for specific periods and styles in music history. The musical substance of the work being performed also plays an important part in the pleasure I get from listening to it. There is sixteenth-century Muzak aplenty, often recorded by very talented performers, but there is a fine enough selection of early music available on disc today to be able to concentrate on works that repay listening on many levels.

### XIII Century

The farther one goes back in history, the less information is available about musical performance and consequently the more important is the informed imagination of the performer. Ever since Noah Greenberg's vision of the medieval *Play of Daniel* burst upon the scene in 1958 with its lusty rhythms and colorful bells, our ideas of thirteenth-century sound have been transformed. The disc (Decca 79402) is still in the catalogue and a continuing delight. All kinds of melodic and percussive instruments since then have been used to accompany the stark melodic line which is all that remains to us in the manuscripts.

Rhythm and form have now become vital elements in the performance of medieval song. Certainly one of the most imaginative and exciting groups exploring this repertory today is the Early Music Quartet. Operating out of the Studio der frühen Musik in Munich, this versatile group, whose members sing and play a variety of musical instruments, is under the direction of an American, Thomas Binkley, who combines creative scholarship with an astonishing musical imagination. Working on the theory that Mediterranean Europe was heavily influenced by the Arab world in the Middle Ages, Binkley has explored the musical practices of the Near and Middle East. Importing such instruments as a Saracen guitar, the long-necked lute or Persian ud, and a set of jolly Moroccan jingles, he has set about to reconstruct the songs of the troubadours and the crusaders as they might have sounded in such a setting.

If you have a taste for ragas, heavy rock, or even Ravel's *Boléro*, and think medieval music must be pretty dull, listen to the Early Music Quartet's ex-



Two instruments that contributed to the development of polyphony were the shawm and the archlute or (to the Italians) *chitarrone*.

hilarating *Chanson faz* ("Secular Music Circa 1300," Telefunken SAWT 9504) or *A chanter m'er de so* ("Chansons des Troubadours," Telefunken SAWT 9567). This last piece is cast in the form of the Arab nuba. A free fantasia for the ud opens the piece, incorporating melodic sections of the song to come and the salient characteristics of its mode, followed by a strongly rhythmic section for several instruments. The verses are sung in a free-form declamatory style, both the voice and the accompanying instrument trading ornamental figures. Between the strophes the instrumental ensemble contributes rhythmic interludes of growing excitement and complexity based on the melody and in this case also on similar tunes from the same manuscripts. As you listen to this completely realized twelve-minute piece, it is hard to believe that the "score" consists of only a few lines of unmeasured neumes.

Not all the selections by the Early Music Quartet, which is usually assisted by various other familiar names in the medieval music business, are so unusually conceived. The quartet's recordings are inevitably well balanced and include a variety of sounds and styles, from simple songs for the unaccompanied voice to rousing dances played by the whole ensemble. Two other fascinating and recommended discs are the quartet's renditions of songs from the original *Carmina Burana* (Telefunken SAWT 9455, 9522). If all you know are the Orff versions, you'll probably be surprised to find their medieval originals as excitingly vital as their twentieth-century counterparts.

It is possible to take a hint from another culture in music for a single melodic line, but when Western music took the path to polyphony a music different from anything on the globe came into being. While musicians on other continents continued to

elaborate melodies and rhythms, Western composers explored the vertical possibilities inherent in time, first in multilayered polyphony and later in the system of harmonic organization. The first step was the discovery that men could sing two different tunes at the same time and with certain adjustments they would, so to speak, fit together. For the next three centuries the idea that you wrote one tune (or more frequently started with a familiar melody everybody knew) and then wrote another one to be played simultaneously was the underlying principle in musical composition. There were various ways one could expand this idea; for instance a composer could differentiate the lines by different texts which would be completely separate yet comment on one another. He could add a third and even a fourth line to the existing ones. After musicians came to a consensus about rhythm in the thirteenth century (an obvious necessity to co-ordinate the parts), composers started to exercise their ingenuity on the rhythmic differences and relationships between the various lines, stretching some out in long notes, decorating others with fast-moving ornamental figures. The original tune became known as the *cantus firmus* or the "firm song" on which the rest of the composition rested. Some tunes in particular became enormously popular as bases for musical compositions; the vigorous folksong about the armed man, *L'homme armé*, for instance, was the basis for dozens, perhaps hundreds of pieces spanning several centuries.

It was not always necessary for the structural framework to be immediately perceptible for the work to be appreciated by a medieval audience. Music, like the courtly romance, was meant to entertain and instruct on many levels at the same time. Anyone can enjoy a medieval tale as a good story, but the cognoscenti expected to test their expertise on a complex allegory with theological overtones at the same time. In just the same way the sumptuous melodies in a Mass by Dufay would delight the congregation, but the knowledgeable musician would be more impressed with the composer's ingenuity in manipulating the *cantus firmus*.

In a medieval student's education music was taught as a division of mathematics. The appreciation of music was understood as a series of ascending levels starting with the composition itself and progressing to an appreciation of the complex proportions incorporated in its structure. These in turn suggested eternal laws of God and heavenly proportions. The sophisticated medieval man took pleasure in an isorhythmic motet much like a modern-day mathematician enjoys contemplating the binomial theorem.

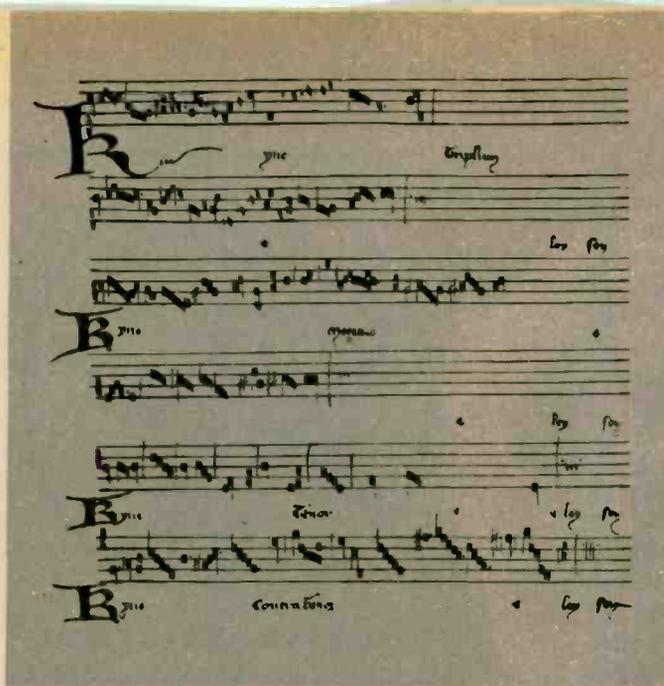
What does this mean for us as listeners today? Certainly we cannot hope to hear with completely medieval ears, for these were conditioned by a very different world from the one we live in. Never-

theless it is possible to get some idea of how the music was meant to sound in the mind as well as the ears of its audience. Some elements are easy to pick out: the sound of the instruments for instance, or the shape of the melodic line. Although the actual sound of a piece plays a great part now in our enjoyment of it, we must set aside this criterion if we are to try to capture a contemporary point of view. In the Middle Ages the vocal or instrumental sound of a composition was simply a decorative extra supplied at the moment of performance. To take another analogy, when thirteenth- or fourteenth-century eyes looked at a man, they did not care if he was dressed in red or blue or yellow; they recognized his figure and saw it as clothing for his immortal soul. It is interesting to note that as the later Renaissance man paid more attention to his external appearance, composers became more conscious of individual tone color and the auditory beauties of harmonic sound.

The easiest essential thing to hear in early music is the quality of the individual lines. Try to listen to a single part; the top one is a good one to start with, although it's usually not the most important. What is the melody like? Is it smooth and free-flowing, nervous and hiccuppy, slow or fast? Are there any striking melodic figures, any repeated rhythmic figures that stand out? Listen several times and once it is firmly in your ear pick another line and analyze it in the same way. Finally, compare the two and listen to one against the other. Are they alike or different? Then go on to examine the third or fourth lines in the same way. Since in the earlier centuries at least most of the parts are likely to overlap in the same range, sorting them out can be quite a task. Fortunately the best recordings of this repertoire will help you out, dressing the voices in different sounds and separating them electronically into stereo.

Now you will have a beginning; but linear writing was just frosting to the medieval composer. What really mattered was the cake, the elaboration of the initial idea into the underlying structure. In sacred music before the middle of the sixteenth century and in much secular music as well, the composer will surely have started his work by taking a melody or even a whole composition from some pre-existing source. What is the *cantus firmus* and how has the composer chosen to treat it? Does it provide a skeleton of long notes, or does it migrate from voice to voice? Does it appear in more than one form? Is it easy or hard to hear? You'll need some help from the liner notes since you probably don't have the kind of acquaintance with the repertoire of sources that the original composer expected you to have, but with a little effort you will have moved up a step in the hierarchy of the medieval audience.

My favorite group for the performance of the church music, at least of the thirteenth through the



The original score (above) of the first Kyrie of Machaut's *Messe de Notre Dame* and a modern transcription of the same page. The tenor part (the fifth staff of the original) contains a four-measure isorhythmic (repetitive) pattern.



fifteenth centuries, is without question the Capella Antiqua, another Munich production. This ensemble of twenty or so singers and instrumentalists is not comprised of fine solo singers or virtuosos in any sense, yet it performs this music with a sturdiness and cleanness of line that recalls the stark beauty of a Gothic interior. "Voices of the Middle Ages" (Nonesuch H 71171), which contains a sampling of shorter pieces concentrating on the thirteenth century and some small works of Guillaume Dufay, makes a nice introduction to the Capella Antiqua's work, but for the full effect one has to turn to the ensemble's more ambitious (and more expensive) recordings on the Telefunken series Das Alte Werk. The two-disc album entitled "Ars Antiqua" (Telefunken SAWT 9530/1) is a superb survey of the thirteenth century from the towering organa in three or four parts of Léonin and Perotin to the quaint rusticisms of the contemporary music from Germany and Bohemia.

#### XIV Century

Following the Capella Antiqua into the fourteenth century on Telefunken SAWT 9514 (*Missa Tournai*; Motets) the perceptive listener will hear a change in the sound and structure of the music. The phrases are longer for one thing; the eternal starting and stopping that characterize the thirteenth-century motet give way to more broadly conceived periods of sound. Most important, the compositions of a man like Philippe de Vitry, poet, politician, musician, and mathematician, are laid out in an intricate arrangement of rhythmic repetitions and proportions guaranteed to win him the admiration of his entire generation. Listen to the

Capella's performance of his motet *Adesto/Firmissime/Alleluia*, named for the texts of the three separate voices. The isorhythmic patterns of repetition stretch out so far as to be almost inaudible to the untrained ear, but the cumulative effect of this cerebral organization is audible in the excitement generated by the quickening impulse of the music. Note also the elegant delicacy of the melodic writing, the contrast between the two faster voices and the long-drawn-out *cantus firmus*, and the bold, bleak sound of the empty cadences with their open fifths and octaves.

Guillaume de Machaut's *Messe de Notre Dame* was perhaps the first example of what came to be the most popular form of composition throughout the Renaissance, the complete setting of the standard, or ordinary, sections of the Mass. Again I recommend the Capella Antiqua's reading of this justly famous monument (Telefunken SAWT 9566). If you would like to try another interpretation, however, I would suggest the Oiseau-Lyre recording (SOL 310) of the Purcell Choir instrumentalists under the direction of Grayston Burgess, which is at least as satisfying and even superior in some respects (the terrific rhythmic drive in the Gloria, for example, and the glorious sound of the Sanctus). As you listen try to decide if the little descending melodic figure, which appears so frequently, is a deliberate device to unify the movements or just a part of the writing style. Musicologists still disagree as to the composer's intention.

The sturdiness of the Capella's performance and the firm interpretative grasp of its conductor Konrad Ruhland make two further explorations of the ceremonial motet eminently successful. "Ceremonial Music of the Renaissance" (Telefunken SAWT 9524) includes some gorgeous Italian writing in the

form by Ciconia and Feragut as well as Dufay's splendid encomium, *Nuper rosarum flores*, for the dedication of the cathedral in Florence. One can continue this historical tour of state occasions into the middle of the sixteenth century with the Capella's two-disc album "Staatsmusik der Renaissance" (Telefunken SAWT 9561/2). One final mention, the "Sacred Music Circa 1400" disc (Telefunken SAWT 9505), despite its inelegant title, is a stunning production by the Capella of a more lyric and sensuous repertoire.

The secular music of the fourteenth century calls for a more delicate touch. The original medieval performers were highly skilled court musicians and it is not surprising that modern ensembles with first-rate soloists have made the best recordings of the lacy ballades and lively caccie of this era. The New York Pro Musica has gone through many changes since Greenberg's death in early 1966. In 1967 the ensemble, under the direction of John White, made a recording, "The Romance of Medieval France" (Decca DL 79431), whose realization of the fine-spun melodies of Machaut's musico-poetic creations is still unexcelled in my opinion. The lusty hunting scenes of the Italian caccia, the soft melting melodies of Francesco Landini, and the swirling, skirling notes of the contemporary dances are captured equally well by the brilliant performers of the Early Music Consort directed by David Munrow on the disc "Ecco la primavera: Florentine Music of the Fourteenth Century" (Argo ZRG 642).

## XV and XVI Centuries

To move from the nervous attenuated melodies of Machaut to the full-blown lyricism of his fifteenth-century Burgundian successor, Guillaume Dufay, is to feel the sweet heady wind of the Renaissance as it began to blow across Northern Europe. Italian melody, combined with the famous English sweetness of harmony, tempered the strict outlines of the old forms, lending them a soft seductive exterior guaranteed to melt the heart of later Schubertians. What was the *contenance angloise* that revolutionized the sound of music? Simply put, it was the humble third. The interval of a third had been suspect for two centuries. Theorists called it "lascivious" and composers treated it as a dissonance never to be admitted to the pure sound of a final or an intermediate cadence. But the English, who if reports are correct had been singing in thirds for centuries, were not to be denied. One of the few happy results of the Hundred Years' War was the importation of the new sound to the continent.

As you listen to the music of the fifteenth century, mark how the melodic emphasis on the third



An anonymous engraving of Josquin des Prez, the fifteenth-century "master of the notes."

softens and shapes the contour of the line and note how vertically it fills up the spaces, enriching the whole texture. We would say it fills out the harmony, but Dufay didn't know the implications the triad would have for future centuries. He was still concerned with linear writing and the *cantus firmus* and our harmonic perceptions of his music would have surprised him greatly. Nevertheless there is no denying the music sounds more modern and more singable too. Unlike the arbitrary melodies of the fourteenth century, which ramble on until the *cantus firmus* demands a cadence, those of the fifteenth century have a clear shape of their own. Sing along with one of Dufay's songlike motets, the beautiful *Alma redemptoris Mater* for example on "Voices of the Middle Ages" (Nonesuch H 71171), and you'll find the tune as clear and easy to remember as a Mozart aria.

A new style demands a new approach, and with the advent of more self-consciously beautiful music my preference moves toward choirs who cultivate a more beautiful sound. The Vienna Chamber Choir, for instance, reinforced by instruments of the Musica Antiqua of Vienna, gives a stunning performance of Dufay's lovely Mass *Se la face ay pale*, based on his *chanson* of the same name. The recording on Vanguard's Historical Anthology HM 2 SD also boasts another splendid piece on the reverse side, Jacob Obrecht's exciting Mass *Sub tuum praesidium* with the same forces again under the direction of Hans Gillesberger. Obrecht, a member of the next generation, begins the Mass with the three-voice texture common to Dufay, but as the movements continue he adds to it. A fourth voice appears in the Gloria singing the *cantus firmus* complete with its own text in the soprano. A fifth voice adds an additional Marian chant to the Credo, a sixth joins in the Sanctus, and the Mass culminates in an extraordinary seven-voice Agnus

Two pieces from Josquin—the soprano and tenor parts (each designated by the large “K”) of his *Missa Fanga Lingua* (left) and the separately published tenor part of a five-part *chanson Cœur langoureux*.

Dei. Try to hear the individual *canti firmi* and then notice how melodic motives from each of them begin to percolate through other voices. Obrecht would want you to appreciate his skill at combining so many tunes, each related conceptually to the others through their similar Marian texts. At the same time you cannot help being struck by the emergence of some more “modern” devices, sequence for instance—Obrecht’s use of it is almost baroque—or his cascading scales in parallel tenths. The third found its way into the harmonic structure for good, and with the addition of many voices the chords baroque composers were to codify began to resound.

An equally fine recording of the *Missa Sub tuum praesidium* by the Capella Lipiensis under director Dietrich Knothe (Archive 198406) pairs this same work with the mysterious floating world of Johannes Ockeghem. The *Missa Mi-Mi*, like most of Ockeghem’s works, never seems to touch ground in its endlessly entwining lines. The lack of regular periodic phrases, the almost complete absence of cadences, and the failure of the voices to repeat or imitate particular figures make Ockeghem’s music a unique study in negative positivism. His more worldly contemporary in the secular field was Flemish Antoine Busnois. The disc “Antoine Busnois: Chansons” (Nonesuch H 71247) gives a good glimpse of the elegant introspection and delicate enthusiasm of his music in a stylish performance by a fresh, young group of Americans under the direction of versatile musicologist Joshua Rifkin.

During the entire century, both sacred and secular music had witnessed a movement toward a

greater equilibrium of voices. As in Obrecht’s *Missa Sub tuum praesidium*, easily recognizable snatches of melody began to migrate from voice to voice. The old style with its clearly differentiated voices (Machaut and even Dufay) gave way to a new homogeneous texture in which each voice participated equally to create a well-balanced whole. The apotheosis of this classic style was surely Josquin des Prez, the acknowledged “master of the notes” who combined the most gracefully balanced music with ingenious artifice. In his earlier Masses it was Josquin’s phenomenal skill in manipulating the *cantus firmus* that astonished his contemporaries. He would turn it upside down, play it backwards, display it in augmentation and diminution, combine it in an infinite variety of canons. In his motets on the other hand, the composer incorporated more forward-looking techniques, expressivity and harmonic color. The dark, low scoring and emotion-packed dissonance of *Absolom fili mi* on Vanguard HM 3 SD presents quite a contrast to the contemporary “state motets” recorded by the Capella Antiqua.

Woefully underrecorded, Josquin’s music has been getting a little more attention in the past couple of years. Perhaps the best introduction to his multifaceted talents currently on the market is the disc just mentioned, which pairs three motets with the superbly ingenious *Missa L’homme armé* conducted by Jeremy Noble. In a work that must have dazzled his contemporaries as it does us today, Josquin takes the hoary old *L’homme armé* tune and transforms it into a polyphonic masterpiece. Listen to the number of ways in which the tune appears

but also notice how the onrushing cadences demand your attention. New musical criteria are beginning to chip away at the dominance of the old structural *cantus firmus*.

In the following century the balance of parts, which had been only one aspect of Josquin's Masses, became the controlling factor in sixteenth-century sacred music. Linear writing gave way to an ultrarefined style in which melodic fragments of the original tunes or models permeated every voice equally. This is ideal music for a cappella performance. Each part is singable in short, clearly defined phrases, while the imitations between them create a continuous musical fabric. The ensemble demands the uniform tone quality that can be produced only by the human voice. No wonder Palestrina with his gloriously smooth part writing and the Apollonian purity of his harmony became the spokesman for the church's version of the Renaissance.

The eminently vocal sound of the sixteenth century lends itself to the well-trained chapel choir, and one of my favorites is the choir of St. John's College, Cambridge, under the direction of George Guest. Drilled to produce the most exquisite tones, the group is still not afraid to respond to the expressive demands of the music, shading their tone from silver to gold in response to the warm shape of the individual lines. The choir's recordings of Palestrina's Masses *Veni sponsa Christi* (Argo ZRG 578) and *Assumpta est Maria* (Argo ZRG 690) are superlative.

If your taste runs toward more dramatic expression in the same style, I would recommend the Requiem Mass by the somber Spaniard Tomas Luis de Victoria, which is paired with four excruciatingly beautiful motets by the same composer also on Argo (ARG 570). At the same time that Palestrina and Victoria wrought their magic in Italy and Spain, the Catholic Elizabethans Thomas Tallis and William Byrd published their superb collection of thirty-four Latin motets, the *Cantiones Sacrae* of 1575. The complete set is available in an excellent three-disc set (Oiseau-Lyre SOL 311/3) recorded by the Cantores in Ecclesia singers under the able direction of Michael Howard.

Meanwhile secular music took a somewhat different tack. Allied as always to superior solo talents, the French *chanson* moved toward the most elegant classicism. Relying on clear phrases and an immediately recognizable melody in the upper voice, the *chanson* glittered and shone like a polished jewel. A recording with style and taste equal to the occasion is "Doulce Memoire: French Chansons of the Sixteenth Century" (Argo ZRG 667), a selection of *chansons* in vocal and instrumental performance by the Purcell Consort of Voices, the Elizabethan Consort of Viols, and additional instrumental soloists including the redoubtable lutenist James Tyler, all under the finely styled direction of countertenor Grayston Burgess. Besides the more typical *chan-*

*sons*, the disc also includes some fascinating experiments in rhythm and harmony by Claude Le Jeune. Listen to his remarkable *Ce ne que fiel* which could easily have been written in 1950 by Randall Thompson or Irving Fine.

Le Jeune was a curiosity in France, but in sixteenth-century Italy, with its local courts and personal patronage, individualism and experimentation flourished. Expressivity was the watchword for poets and musicians alike, with the tortured neuroticism of epic poet Torquato Tasso leading the way. One of the most sympathetic interpreters of the multifaceted Italian music of the sixteenth century is musicologist and conductor Denis Stevens. Sample the sly chromaticism echoing the erotic innuendo so popular at the time in his recording "Amorous Dialogues of the Renaissance" (Nonesuch H 71272), sung by the excellent soloists of the Accademia Monteverdiana, or explore the Accademia's anthologies of the many-sided talents of two transplanted Flemings, Adrian Willaert (Columbia Special Products C 32 16 0202) and Giaches de Wert (Vanguard C 10083). You'll need texts and translations (all thoughtfully provided) to appreciate the subtleties of the madrigal where word painting plays such an important role, but even a casual listener can hear the early reverberations of Gabrieli, Monteverdi, and the coming baroque in the intense emotion and colorful play of sound in these wonderful pieces.

Finally a word for the English madrigal. A late-comer, historically speaking, the English version leaned heavily on Italian models, Wert and Willaert included. Yet the point of the madrigal is the close relationship between words and music, and for native English speakers the works of Weelkes, Wilbye, Morley, and Byrd will speak to something in our hearts which can never be expressed in a foreign tongue. Fortunately for record listeners, London has recently released two matchless discs of this repertoire, both conducted by the famous tenor Peter Pears, whose unerringly musical conception and scrupulous attention to detail make these discs real collector's items. And if there are to be only two of these, as it seems at this point, how fortunate that each should reflect a different side of the golden Elizabethan age, John Wilbye's delicately chromatic sorrow (London Stereo Treasury STS 15162) and the exuberant joy and grief of Thomas Weelkes (STS 15165).

With the close of the sixteenth century, Western music moves on to more familiar ground, the world of opera, the solo song and aria, the virtuoso instrumentalist. Monteverdi breaks the path that will lead to Bach and Handel and thence to Beethoven and Brahms. A wealth of music, to be sure, but if you would like to expand your horizons beyond this standard repertory which dominates the Schwann catalogue, roll back the curtain before the baroque. Four centuries of music await you. ●



by Oliver Berliner

# Gran'pa's Talking Machine

The microphone, the disc record and the gramophone, some of today's record industry giants, and the worldwide fame of a dog named Nipper all owe their origins to the little-known inventor and audio pioneer, Emile Berliner.

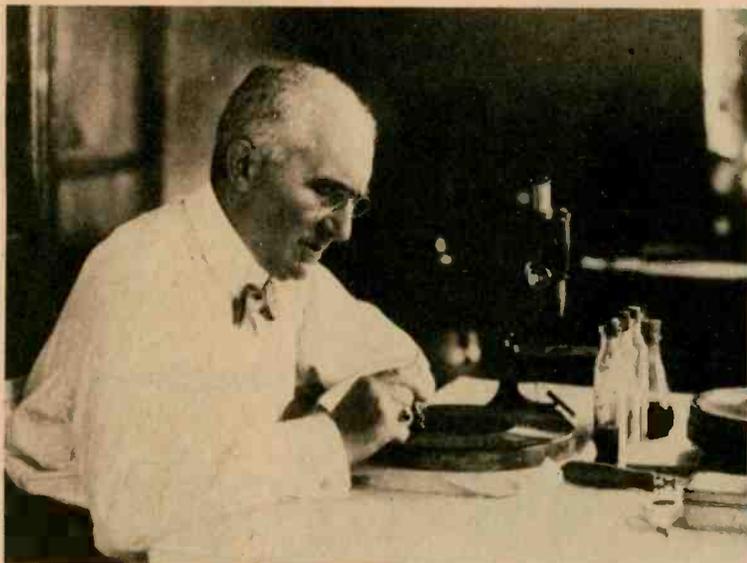
MY FATHER'S GIFT for recollection is responsible for my lifetime illusion that I knew my grandfather, Emile Berliner, who invented the microphone and gramophone—that is, as the disc record—and the first practical system for mass producing it. It is a fantasy that is very real to me even though Gran'pa died when I was but two months old. Like the son who had heard so many details of his parents' wedding that he knows he must have attended, I feel I know this formal-looking gentleman of middle height whose German-accented English and pince-nez imparted a tutorial mien. He affected a stiff starched collar and string bow tie all his life, the natural accouterments of any European American who had made his mark in life and upon society.

Perhaps I should start with my father's recollections of his brother, Herbert. Uncle Herbert was head of Canada's Compo Company (Decca). Prior to that he was head of Berliner Gramophone Company of Montreal. But Gran'pa grew perturbed when Gramophone began losing money, so he brought in a younger son, Edgar, my future father, recently graduated from MIT, who had worked

summers at the Company. My dad quickly discovered that under present management the firm had grown fat, wasteful (the secretaries had secretaries), and complacent. Herbert resented being supplanted by this slip of a lad. He placed spies in the company. They arranged to make him carbon copies of my father's correspondence while he, Herbert, sewed up the Canadian rights to the competitive Decca catalogue and left Gran'pa's employment.

Berliner Gramophone prospered, became Victor Talking Machine Company and ultimately RCA Victor. My father had the unique distinction of being president of all three successive firms. My dad's only regret was that he never got to do any mechanical engineering. About the time that RCA acquired Victor, he married his secretary, resigned, begat me (May 29, 1929), and, having done more than enough, retired. But now I'm ahead of my story.

Emil (he added the final "e" in America) Berliner was born in Hanover, Germany, on May 20, 1851, and emigrated to a new life in the New World via the *Hammonia* on April 27, 1870, at the age of nine-



Gran'pa Emile Berliner never lost interest in one of his major inventions, the disc record, and continued working to improve it throughout his life.

teen. He had little in his pockets and scant knowledge of English—especially as articulated in New York where the ship docked. Fascinated by electricity, he spent his evenings studying at Cooper Union, supporting himself as a dry goods clerk.

Soon it was 1876 and his new land was celebrating its centennial with an exposition in Philadelphia. There an obscure, Nova Scotia-born Scot by the name of Alexander Graham Bell was experiencing great disappointment at the lack of public interest in his invention, which he called the telephone.

Then came the day the president of Brazil, though weary from wandering through the endless exhibits, insisted to his aides that he be permitted to examine the telephone. His exclamation ("My God, it talks!") and the ensuing hullabaloo got Bell the attention he had been praying for. The telephone was launched.

The instantaneous acceptance of telephony kindled the interest of other inventors of the era, most famous of whom was Thomas Alva Edison. He recognized that the major defect in the telephone was what Bell referred to as the transmitter—the piece into which one spoke—since it could transmit only short distances. Edison was not alone. Emile Berliner already was attempting to build an improved telephone that would eliminate this inherent flaw.

On April 14, 1877, when he was not yet twenty-six years old, Emile Berliner filed with the patent office his "caveat"—a device by which the patent office allowed inventors to stake out claims to the areas they were working on in advance of a formal patent application—covering a battery-operated loose-contact transmitter. It used a principle that passed the limits of scientific credibility at the time—electrical contacts that don't actually make contact yet carry the necessary current.

Being penniless, Emile Berliner prepared his own caveat, but its accuracy and completeness permitted it to withstand subsequent legal attacks from powerful forces.

Later the Bell System purchased my grandfather's invention, but misfortune was to strike the Bell-Berliner interests. The prestigious Western Union Telegraph Company, relying on the microphone patent of Thomas Edison, sued. But by 1879 Western Union conceded the validity of the Bell-Berliner patents on advice of legal and technical counsel and abandoned its telephone activities, paving the way for the Bell System to become the giant it is today.

Even today, after untold numbers of refinements, every telephone in the world uses the loose-contact principle. How did it come about? Well, Gran'pa used to hang around a fire station where his chum Alvin Richards would let him practice on a spare telegraph key.

"No, no," said Richards one day, "you have to press harder; otherwise they won't get the message at the other end."

"You mean, if I press harder more current flows?" queried Emile.

"That's right. In fact, because women don't have the strength we can't use 'em as telegraph operators."

This was the secret of turning mechanical energy of varying intensity into electrical signals, and my grandfather rushed to his attic flat to try it out. That's how, while trying to invent a new kind of telephone, my grandfather created the microphone—a perfect example of serendipity.

Incredibly, the patent issue was not easily resolved. A score of years later the courts were compelled to settle the matter. A group of Southern senators had been attempting for years to establish

*Continued on page 84*

## Happy Anniversary to Deutsche Grammophon, EMI, Angel, Melodiya—and . . .



THE BERLINER NAME is not as well known as it deserves to be among the millions of Americans (meaning virtually all of us) who benefit from his work on the microphone and disc recording—both of which Emile Berliner may truly be said to have invented, though he had antecedents and contemporary competition in both areas, because he developed both in their earliest useful forms.

The present bearer of the name—and the standard-bearer for its reputation—is Emile's grandson Oliver, the author of this article. He operates two music publishing companies (Gramophone Music and Hall of Fame Music) and two record labels (Gramophone Records Company of the USA and Tropicana Records). He has produced records for United Artists, RCA, Decca, Dot, and other labels and was a co-founder of the West Coast (now Los Angeles) section of the Audio Engineering Society.

Although "everyone knows" that Thomas Edison invented the phonograph, it's one of those historical moot points whether the phonograph could have evolved at all as it did but for Berliner. Edison had a habit of resting on his inventive laurels in one area while he pursued another with that dogged intensity that characterized his work. So it was with his "favorite invention." Having produced the tinfoil recorder, Edison only fitfully developed it further. He did introduce, in succession, the wax cylinder (1888), the molded wax cylinder (1901), the permanent (Blue Amberol) cylinder (1912), the vertically cut disc (1913), the long-playing vertically cut disc (1926), and—just prior to going out of the business altogether—the electrically cut lateral disc (1929). But all of these developments can be viewed as a sporadic holding action against the progressive inroads made by others, and most especially by Emile Berliner's disc, introduced some twenty years before Edison's.

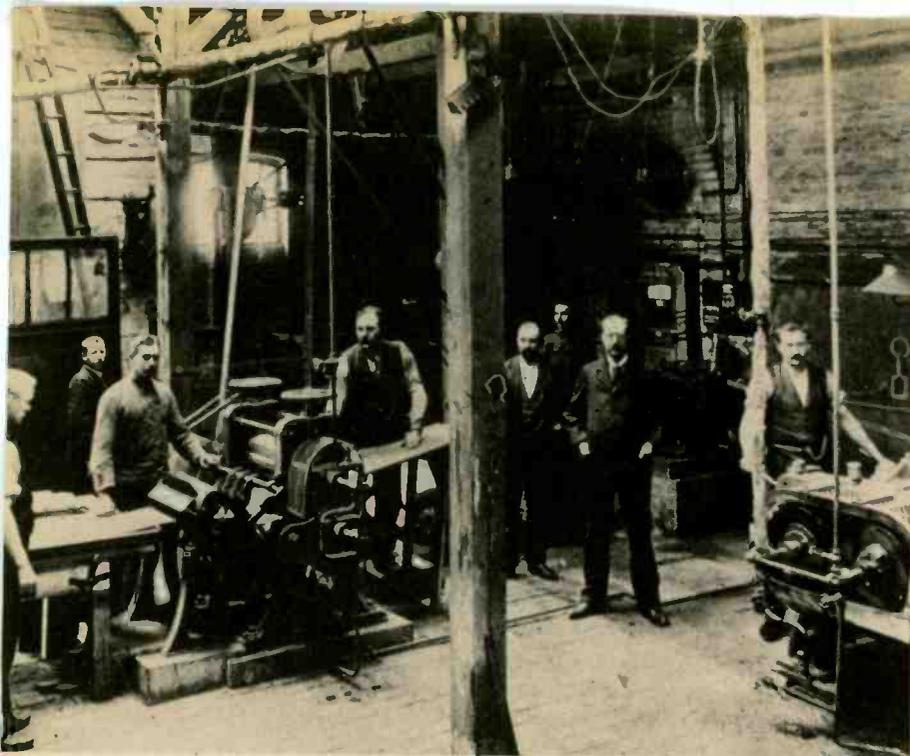
As it happens, this year is the seventy-fifth anniversary of a number of important moves toward the ultimate domination of the phonographic industry by Berliner and his associates. For in 1898 Berliner went to Europe. In May of that year the Gramophone Company was formed in London, solemnizing arrangements that had been begun the previous year by Berliner's deputy, William Barry Owen. In July Fred Gaisberg of the Berliner Gramophone Company in Philadelphia and Joseph Sanders (Berliner's nephew) were summoned to Europe—Gaisberg to set up the Maiden Lane recording studio for the Gramophone Company and Sanders to set up a pressing facility in Hamburg, using space in the plant of the Telephon-Fabrik Berliner (established by two of Berliner's

brothers: Joseph and Jacob). With the first venture was born the most prestigious of the enterprises that are combined in Electrical & Musical Industries, Ltd. (EMI) today; with the second began Deutsche Grammophon, founded by brothers Emile and Joseph and the most imposing single recording company in the list that has gone into the formation of the Polydor division of the PolyGram group.

PolyGram's projects for the celebration of its seventy-fifth anniversary, as indicated in Leonard Marcus' editorial in this issue, included the commissioning of a composition by avant-gardist Mauricio Kagel and the issuing of a special commemorative record album. EMI too has commissioned a special record album, which—like that from PolyGram—alas will not be available here. The EMI set was produced by Roland Gelatt, a former editor of HIGH FIDELITY, and has Alistair Cooke as its narrator. Since the Gramophone Company Ltd., with whose history the set deals, is best known as the HMV (His Master's Voice) label, and since that trade style and most of the album's contents are to this day owned by RCA here, it is easy to see how its importation might prove problematical.

But these are not the only anniversaries around. Late in 1898 the Gramophone Company laid the groundwork for its Russian branch, with a major pressing plant in Riga and important potential talent at the St. Petersburg Opera. (Chaliapin's first recordings were made there in 1901.) The operation was nationalized during the revolution and became the basis of Melodiya—which is therefore in its seventy-fifth year as well. Then, just twenty years ago, EMI—having severed its long-standing agreements with Victor (for HMV) and U.S. Columbia (for European Columbia)—established its own label here: Angel, which is also celebrating with a two-record set, "The Angel Album," including an extensive history of the company by its co-founder (with her husband) Dorle Soria, a columnist for MUSICAL AMERICA. This set is available here and will be reviewed next month.

And there just may be one more anniversary. A monograph entitled *The Story of 'Nipper' and the 'His Master's Voice' Picture Painted by Francis Barraud* has recently been published in England. In it Leonard Petts suggests that since Barraud copyrighted the original (cylinder-machine) version of the painting in February of 1899, he might have finished it some time between the previous December and the copyright date. If this estimate is correct, this month may round off seventy-five years for Nipper's image. Many happy returns to all concerned.



The start of something big—Joseph Berliner (left, second from right), who founded Deutsche Grammophon with his brother Emile, displays a corner of the company's first factory in Hanover in 1898. In the same year the entire factory staff posed for posterity with an unidentified visiting English executive (in the topper).

Continued from page 82

their own candidate as the microphone's inventor. In the most momentous patent case ever before it, with Mr. Justice Brewer presiding, the Supreme Court swept the interferences aside for all time and declared Emile Berliner the true and sole inventor of the microphone. Simultaneously, the Court ruled that Edison had filed his patent for a nearly identical design (using carbon granules, the commonest form of loose-contact microphone over the years)—but two weeks too late. The once penniless boy from Hanover received the recognition that had so long eluded him.

Ever wonder what a man gets for an invention of this magnitude? Well, my father couldn't tell me for certain. American sources say he got \$50,000 from Bell System. The Canadians say he got \$100,000, which was pretty big money in 1878 and even today. Deutsche Grammophon, which Gran'pa later founded, insists he received \$75,000.

Before leaving the old country he'd been advised never to trust those strange Americans: always take cash. Had he not heeded that sage advice—had he taken AT&T stock instead—the value of his estate today, or even at the time of his death, would of course have been astronomical.

By the time my grandfather had reached an agreement with the Bell people, Thomas Edison was introducing a device which he called the phonograph. The cylinder phonograph's rise to popularity was meteoric, and eventually the theatrical stars of the day flocked to Edison's studio to make recordings. But they were dismayed when they learned that the mediocre technical quality of those early cylinder masters was even further diluted by the fact that there was no mass duplication. Artists were compelled to make innumerable cylinders of the same melodies in order to



satisfy the demand for the more popular numbers.

Enter Emile Berliner a decade after his invention of the microphone. Realizing that there had to be a way to mass produce recordings and to make the quality of the copies equal to that of the originals, he came up with the flat disc record and player in 1887 and applied for a patent on September 26. He called the device the *gramophone*, from the Latin meaning "sound of letters," more or less. Gran'pa established the Berliner Gramophone Company in Philadelphia, and the record business as we know it was launched. Just as with the microphone, my grandfather's disc—though much improved today—is basically as he conceived it. Unchanged too is his method of pressing millions of copies from a single master. Here for the first time was truly low-cost professional entertainment for the home, which as

Gran'pa observed, "... taught the plowboy to whistle grand opera." Perhaps, however, this was Gran'pa's way of showing his disdain for the Gay Nineties newsman who likened the sound from his gramophone to "the braying of a wild ass."

Again, the awesome specter of Thomas Edison loomed on Emile Berliner's horizon. Edison sued Gran'pa, claiming that the disc was stolen from the cylinder and obtained an injunction prohibiting my grandfather from making gramophones and records. The court, however, eventually declared that the disc did not infringe. (In 1878 Edison had experimented with a disc version of his tinfoil phonograph, but the experiments were not successful.) Emile Berliner was vindicated, and eventually the cylinder was relegated to office dictation purposes.

However, Edison's strategy hurt Gran'pa financially while the injunction was in effect. But he had a strategy of his own. Though he was enjoined from manufacturing there was nothing to prevent him from licensing someone *else* to make his products. So he arranged for a machinist across the Delaware River in Camden, New Jersey, to produce discs and players. Eldridge Johnson had been making clockwork spring motors to power the gramophones, and now he was to make everything. By the time of Gran'pa's court victory and simultaneous financial ruin, Johnson was getting rich. The Berliner Gramophone Company never surfaced in this country again though the Canadian company continued under that name. Instead, Johnson acquired the Berliner Gramophone assets and a partner—Emile Berliner. To celebrate the court victory, Johnson called his new company the Victor Talking Machine Company.

At least this is the accepted origin of the name, though I have heard others. Johnson's secretary, Robert Hathaway, has written to Robert W. Wythes of the Camden County Historical Society that Johnson chose the name in honor of a brand of bicycle that he admired—but didn't own. (One wonders about the consequences had he admired Columbia bicycles!) There also is a story that Johnson's general manager, Leon F. Douglass, asked Johnson to name the company after Douglass' wife, Victoria.

My dad loved to tell us of the board meetings presided over by the new record tycoon. Whenever possible, Mr. Johnson would hold them on his yacht (and they said that a man who works with his hands can never make it big). All the directors from the American and Canadian companies would gather on board. After lunch one day, the steward passed out cigars and just as everyone was about to light up, Mr. Johnson stopped them, saying, "It'd be criminal to ruin such beautiful cigars by smok-

ing them out on deck." So he asked the steward to pass some cheaper "outdoor" cigars. They turned out to be Corona Coronas. Price: \$1.00 ... in 1925!

In 1900, prior to his tribulations, my grandfather had been visiting his British affiliate, then known as The Gramophone Co. Ltd. Today it's the behemoth Electric & Musical Industries (EMI). In May of 1899, British Gramophone had been paid a visit by an obscure artist and photographer named Francis Barraud, who'd painted an amusing portrait of his dog listening to a cylinder phonograph. He wanted The Gramophone Company to supply him with a player so that he could substitute its shiny brass horn for the black japanned horn of the Edison machine. At the insistence of Barry Owen, the Company's American-born managing director, he borrowed—and painted in—not only the horn but the player and a Gramophone record as well. Later that year Owen bought the picture and its copyright for £100. Gran'pa saw reproductions of the painting in British record shops. Realizing its true promotional potential (no one-track-minded inventor-type he) my grandfather returned to the U.S.A. and on July 10, 1900, "His Master's Voice" was officially born as a trademark.

Barraud went on to paint many copies of his original art. Nipper, the dog, who had passed away in 1895, was given belated honors at a mulberry tree under which he was already buried on Eden Street, Kingston-on-Thames. Though excavation failed to confirm the historic site, Nipper's real memorial surely is as part of one of the world's most famous trademarks.

The original hangs in the EMI board room, insured for a million pounds or so. If you stand at the proper angle you can see, beneath the gramophone, the outline of the old cylinder machine—or phonograph. The primary reason why Edison erroneously gets credit for the *disc* is that in France and the Americas people mistakenly refer to disc players as phonographs, whereas the British and the rest of the world correctly call them by Gran'pa's word: gramophone.

Public acceptance of the disc was good. But at first major artists were less than enthusiastic. It was not until five years after its advent that they were to begin making discs. An up-and-coming Italian tenor, Enrico Caruso, agreed to make some in 1902. He and the gramophone then moved from one triumph to another, and soon almost every major artist of the era was represented on disc.

Although British Gramophone had first access to the "His Master's Voice" trademark, it took them eight years of featuring their "recording angel" (used by Angel Records today) before they bowed to the weight of public opinion and adopted Nipper. On the other hand, Gran'pa took out a U.S. patent on



Waltzing on the lawn, these turn-of-the-century ladies and gentlemen show that the handy portability of recorded music via Berliner's gramophone was quickly realized.

A sample label from an "E. Berliner's Gramophone" record. The cherub trademark was stamped on while titles and artists' names were handwritten. The discs measured seven inches in diameter and had grooves on one side only.



the trademark in 1900 and began using it at once. Deutsche Grammophon, which had been showing Nipper on its issues for the German domestic market—though all ties with the English and American companies had been severed by World War I—sold the trademark to competitor Electrola (controlled by EMI) in 1949 in part to settle a dispute over ownership of the German rights.

By that time another calamity had struck the record industry (and Emile Berliner)—radio, followed by the fantastic costs of conversion to electrical recording and the stock market crash of 1929. Radio brought forth another immigrant lad—this one from Russia. It was the sinking of the *Titanic* on her maiden voyage from England to New York in 1912 that nearly sank the record business in its wake.

Young David Sarnoff was a nighttime wireless operator for the Marconi Company. He was the only man on land to receive the *Titanic's* distress signals. The fame that he won for his part in the rescue operation led eventually to a managership in a then fledgling company called Radio Corporation of America, a patent-pool venture championed by Assistant Secretary of the Navy Franklin Roosevelt just after World War I and participated in by electrical giants Westinghouse, General Electric, and AT&T.

Trouble was, both Davie and RCA were short on radio manufacturing know-how, reputation, distribution, and even plant facilities. But they were long

on nerve, money, and Wall Street connections. And there before them was the sleeping giant—Victor Records—with its prestige, trademark, retail outlets, factories, skill, and showmanship. In 1929, RCA acquired the Victor Talking Machine Company of the United States and Canada, taking with them the North and South American rights to the terrier named Nipper.

Gran'pa had years earlier gone into retirement, the recipient of numerous awards and accolades. A modest man, however, he let Edison have the glory, although he later admitted that his modesty had been a mistake.

On August 3, 1929, shortly after RCA acquired Victor, the National Broadcasting Company observed moments of silence over the entire network to mark the passing of Emile Berliner. He left behind a remarkable collection of inventions—the microphone, the disc record, and the gramophone—and was directly responsible for the organization of the companies that led to many of today's giants in the record industries.

But perhaps the most important testimony of the importance of Emile Berliner's work came shortly after his death when Wall Street laid its historic egg. So strong was the appeal of and need for the telephones and gramophones (and radio too) in which my grandfather pioneered that these industries not only survived the debacle but went on to become a strong and healthy major portion of our economy. ●

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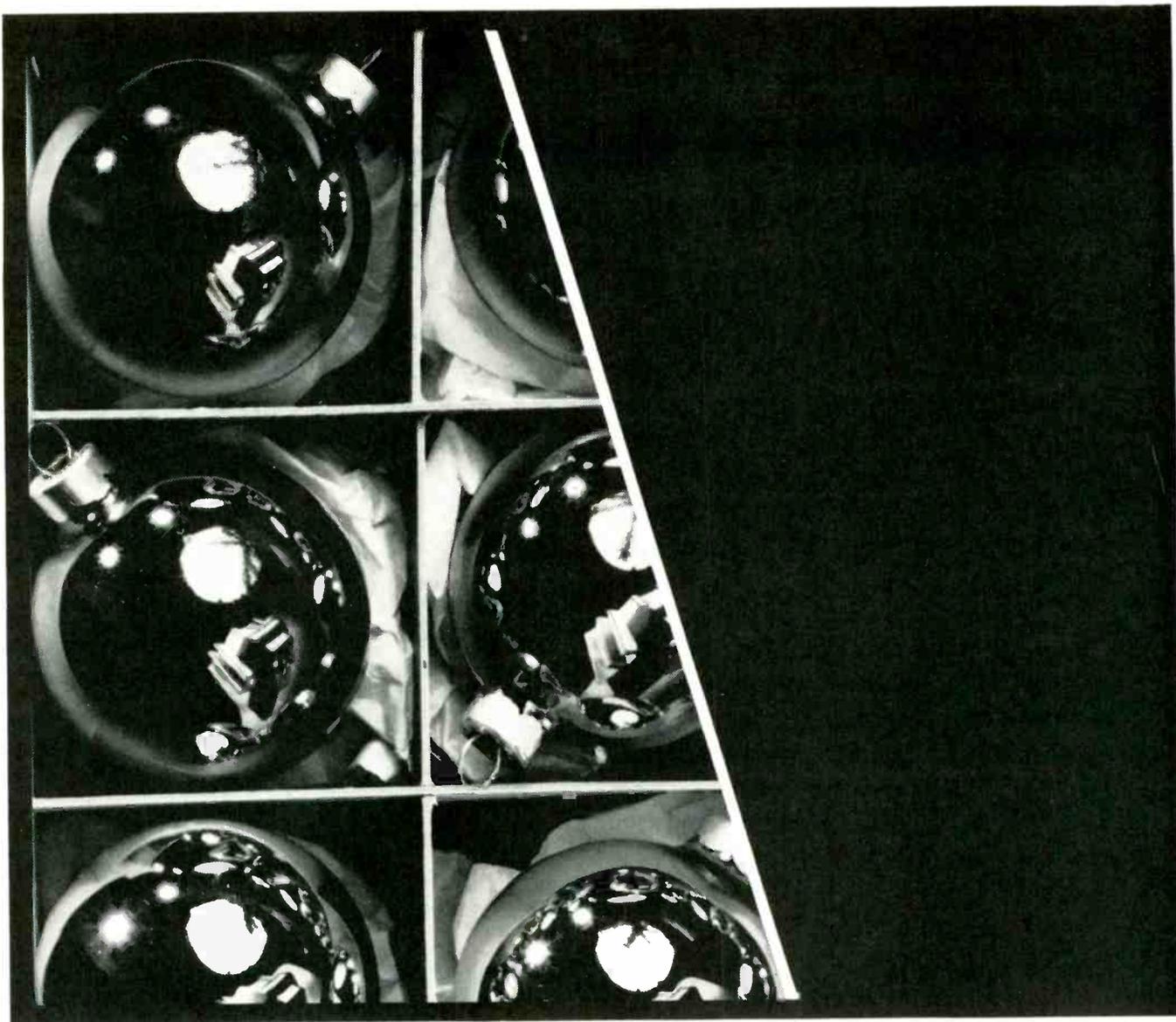
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## William Tell: The Whole Thing

Bacquier, Caballé, and Gedda head Angel's cast for the first uncut recording of Rossini's last opera.

EVERY MUSIC LOVER has heard of this opera—and not merely because of the overture. From the moment *Guillaume Tell* received its first performance in 1829 it immediately assumed a place in operatic history. The fact that this was the first opera written expressly for the French stage by Rossini was enough to create excitement. In addition, *Tell* promised a new seriousness on the composer's part. Rossini made no secret of his wish to put behind him the stale formulas of Italian opera and create an original, significant piece of work. He would no longer traffic in showy vocalism for its own sake; henceforth his cadenzas and cabalettas were to be justified by the demands of dramatic truthfulness. To this end he would unite the expressive powers of vocal melody and orchestral subtlety. As Rossini put it, his aim was "a simple style, rigorous ideas."

The end result astonished his contemporaries. *Guillaume Tell* was greeted with rapture. Fétis called it a masterpiece that opened up a new career to the composer. Berlioz, who hitherto had found very little good to say of Rossini, arrived at the same conclusion. In the *Revue Musicale* he analyzed the opera at length, dwelling enthusiastically on its sublimities. His reaction to the trio in Act II was "Beautiful! Superb! Admirable! Heart-rending!" To Mathilde's aria he responded: "This is poetry, this is music, this is art, beautiful, noble, and pure

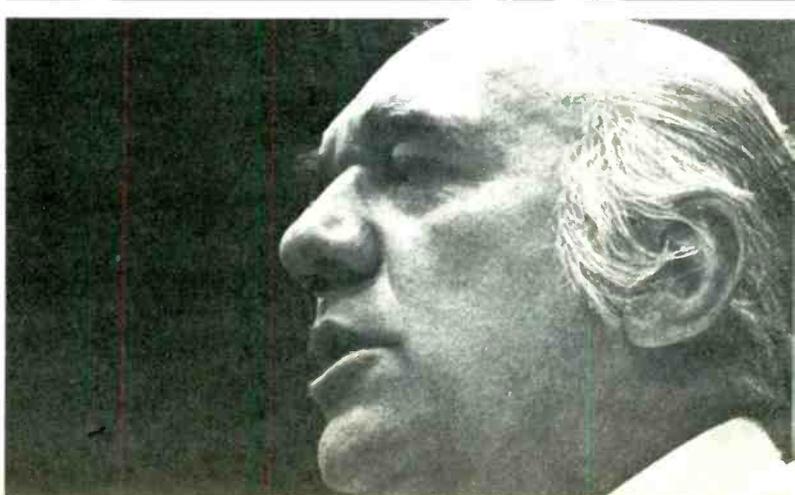
... " Bellini, Donizetti, Verdi, even Mendelssohn, admired the opera. Wagner had difficulty getting the tunes out of his head when he was trying to compose *Lohengrin*.

Throughout the nineteenth century *Guillaume Tell* was commonly referred to as Rossini's greatest achievement and the fact that his first original French opera turned out to be his farewell to the stage only enhanced the work's prestige. When after completing *Tell* at the age of thirty-seven Rossini abandoned the theater forever French grand opera was beginning to emerge as a distinct operatic form: large-scaled, scenically spectacular, romantic in style, violent in action. Auber's *Muette de Portici* preceded *Tell* by a year. *La Juive* followed in 1835. *Les Huguenots* in 1836. *Guillaume Tell*, the cornerstone of a new and immensely popular genre, was a poignant reminder of what the world had lost in Rossini's premature retirement.

To this day the renown, the prestige, the historical importance survive. Nearly one hundred and fifty years after its first performance *Guillaume Tell* remains a household name in the world of opera. Yet for most operagoers it is little more than a name. Paris has not seen a production since 1932. New York since 1931. There have been, it is true, several revivals in Italy during the last forty years, one as recent as 1972 at the Mag-



At the recording sessions of *Guillaume Tell*: Nicolai Gedda, Montserrat Caballé, and Gabriel Bacquier.



gio Musicale in Florence under Riccardo Muti, but even in that country the work shows little sign of establishing itself in the repertory.

None of this would probably have surprised Rossini in the least—shrewd, realistic, and self-aware as he was. For, despite all the excitement surrounding the work's first performances, *Guillaume Tell* was not really an audience success at all. As Rossini himself recognized immediately, the public's response was distinctly cool. Enthusiastic musicians and critics notwithstanding, attendance at the Opéra fell rapidly. Rossini was awarded the *Légion d'honneur* by a grateful French government for his services to French music, but he entertained no illusions about the nature of his triumph, which he saw to be theoretical rather than actual. Too practical to resign himself to failure without an effort, however, he applied the remedy of abbreviation, eventually making cuts that reduced the number of acts from four to three. To no avail, however. After a while the management of the Opéra simply hacked the work to pieces. Within a few years it became customary to present nothing but Act II, and that as a curtain-raiser to an evening of ballet. Though Rossini was distressed, he seems to have understood. Asked in old age which of his works he thought likely to survive, he put forward only *Barbiere di Siviglia*, the last act of *Otello*, and the second act of *Tell*.

*Guillaume Tell* is a long opera. On the recording under review it lasts almost four hours. The 1972 Florence production, given complete, ran with intermissions from 8:00 p.m. to 2:00 a.m. Elsewhere the opera is nearly always cut. The old Cetra recording (currently available on Everest in a very poor transfer) presents the usual Italian performing edition: four acts, as originally intended, but with a whole series of cuts including such things as the entire soprano/tenor duet that opens Act III. Nevertheless, all the score's principal beauties are preserved: the overture, of course; in Act I the opening chorus, the fisherman's song, the duet in which Arnold is reminded of his patriotic duty by Tell, the ballet music; in Act II the haunting aria for Mathilde, the duet for her and Arnold, the trio in which Arnold learns of his father's murder; in Act III Tell's address to his own son Jemmy before taking aim at the apple; in Act IV Arnold's fine aria, the prayerful trio for Mathilde, Jemmy, and Hedwige (the latter's mother) while Tell navigates the stormy lake, and the final hymn to liberty as the clouds roll away and the music passes from instrument to instrument and from voice to voice in a series of ravishing modulations.

Yet even with such concentration upon the score's finest passages *Guillaume Tell* does not cohere. Cuts do little to modify the over-all diffuseness. Even as heard in the Cetra/Everest performance the work still seems long. Angel's new recording opens all the cuts. Apart from an incidental variant or two it offers the whole score as currently reprinted by Kalmus, even adding as a bonus an aria for Jemmy discarded by Rossini before the premiere. Yet, paradoxically, the opera sounds not a whit longer: ampler, richer perhaps, yet no more diffuse than in the cut version.

What is lacking in either version is a strong central figure. Tell himself should hold everything together, typifying as he does such virtues as defiance of tyranny, patriotism, moral decency, and love of liberty. Yet he does not dominate the action. Musically he fails to hold his



*Guillaume Tell* conductor Lamberto Gardelli and producer Ronald K. Anderson ponder a point in the complete score.

own. It is Arnold's voice that crowns both the duet in Act I and the trio in Act II. Tell's only chance to express himself in solo music is "*Sois immobile*," the tender, slightly maudlin warning to his son to stay still during the trial of his marksmanship. The events that ought to establish his heroic nature are presented through the reaction of on-lookers: Tell's success in rowing Leuthold across the treacherous lake to freedom, the scene with the apple, the final escape from prison and the killing of the tyrant. During these episodes Tell himself is merely part of the scenic action. Rossini's music at these points is not only weak, it tries to establish Tell's deeds without telling us anything about his character. "*Di quella pira*," for all its seeming dramatic absurdity, creates Manrico's heroic nature with absolute sureness, and it does so by allowing the character to express it himself. Tell, by comparison, is a cipher, and for that reason Rossini's heroic fable remains ineffective, unfocused, a work of only incidental glories.

These, however, are glories indeed. Angel's enterprise enables us to hear in an authentic version an enormous amount of music without which we would be very much poorer. Commendably sung in the original French, unlike the Italian-language Everest set, the new performance is more than serviceable. Lamberto Gardelli is an able conductor. He shapes the music with a firm hand and never allows the action scenes to turn into bombast. On the whole he is satisfactory, though his phrasing tends to be pedestrian and his balances are sometimes unsatisfactory, both Caballé and Gedda being occasionally blanketed by the orchestra. Also Gardelli is inclined to dawdle: The gathering of the Cantons at the end of Act II needs more urgency, the final apotheosis more fervor, the music of Mathilde more liveliness.

The latter may not, in fact, be the conductor's fault, for Montserrat Caballé sounds rapt and melancholy throughout the opera. Appropriate as this is for her nocturnal address to nature in Act II ("*Sombre forêt*"), it does not accord with the character's subsequent behavior. Mathilde is no mere lovelorn wraith. She is a willful and passionate creature, who defies her brother, the tyrant Gesler, and joins the embattled Swiss in their fight for liberty—before taking which step she rescues Jemmy at the end of Act III. Unfortunately, Caballé makes everything very pallid. Even when standing up for liberty she sounds in firm of purpose, withdrawn, sentimental. And even though she has clearly made a conscientious effort to get the language right, her handling of the mute

"e" is still often inept and in general her enunciation lacks forwardness. Régine Crespin's "*Sombre forêt*," once available on Angel, is closer to the real thing and therefore much more affecting. Crespin also handles such technical matters as the soft octave rise on "*coeur*" with greater ease and security.

Caballé is not alone in having problems with the text. The Walter and Gesler do not sound at home in French, though Ricardo Cassinelli and Gwynne Howell cope very well. The latter, with his well-focused young bass, is outstanding in the role of Arnold's father. I imagine a lot more will be heard of this gifted singer. But the French members of the cast, though their pronunciation is a source of pleasure, confirm one's fears about the state of contemporary French singing. The role of Hedwige, in particular, needs firmer, more accomplished vocalism than it gets here. Mady Mesplé (like Charles Burles) sounds less good than on Seraphim's recent *Lakmé*. Mostly she is both tremulous and screechy. Oddly enough she is very much better in the bonus solo (the acoustic here is also more flattering to her vocal timbre).

Gabriel Bacquier, an outstanding artist, is in quite a different class. Yet for all his skill he cannot bring Rossini's conception to life. He rises to the challenge of "*Sois immobile*" with ease, phrasing the music with eloquence and grandeur, as he does in his share of the opera's final scene. But elsewhere he obviously finds a lot of the role too high and too declamatory in style for comfort.

Nicolai Gedda has always relished high-lying music, and his singing here, like his French, is very accom-

plished. Even so, there are times when the high notes are tentative and too white (e.g., the opening of the Act II duet with Mathilde, and the finale of Act IV). Mostly, however, he is in fine form, singing with éclat and intelligence. He is in marginally fresher form on the otherwise undistinguished excerpts from the opera issued by Seraphim in 1971 (S 60181), but even there one cannot help wishing for a more naturally heroic timbre. Mario Filip-peschi on Everest, though he is otherwise not to be compared with Gedda, has the right kind of metal in his voice.

The chorus, which has a large role to play in *Guillaume Tell*, is very good, and the Royal Philharmonic plays commendably.

The Everest set is no competition, being bad in sound, abridged, and inauthentic in language. It does, however, have a fine Tell in Giuseppe Taddei, some lively choral work, and a vigorous conductor in Mario Rossi. But Angel's enterprise is a worthier effort by far—and for once brings us something we really needed.

#### ROSSINI: Guillaume Tell.

Mathilde	Montserrat Caballé (s)	Walter	Kolos Kovacs (bs)
Jemmy	Mady Mesplé (s)	Meiçthal	Gwynne Howell (bs)
Hedwige	Jocelyne Taillon (ms)	Ruodi	Charles Burles (t)
Tell	Gabriel Bacquier (b)	Rodolphe	Ricardo Cassinelli (t)
Arnold	Nicolai Gedda (t)	Leuthold	Nicolas Christou (b)
Gesler	Louis Hendriks (bs)	A Hultsman	Leslie Fyson (b)

Ambrosian Opera Chorus; Royal Philharmonic Orchestra, Lamberto Gardelli, cond. (Ronald Kinloch Anderson, prod.) ANGEL SEL 3792, \$29.98 (five discs).

Comparison:  
Taddei, Carteri, Filippeschi, Rossi/RAI

Ev. 420/4

## The Silver Age of Viennese Operetta

Karajan's Un-Merry Widow joins recordings of five other works from EMI's Munich "operetta factory."

by David Hamilton

ALMOST AS QUICKLY as the first generation of Viennese operetta composers vanished—Suppé died in 1895, Zeller in 1898, Strauss and Millöcker in 1899—the lesser quartet that was to dominate the so-called "Silver Age" emerged to success: Lehár with *Die lustige Witwe* (1905), Leo Fall with *Die Dollarprinzessin* and Oscar Straus with *Ein Walzertraum* in 1907, and Emmerich Kálmán with *Ein Herbstmanöver* in 1909. Except for Lehár's first and biggest success, the works of this generation have not been treated very lavishly on records, especially in terms of complete presentations. However, as I noted in my March 1973 review of three Johann Strauss recordings, over the last few years EMI's Munich-based operetta factory has produced a sizable crop: two Lehárs, two Kálmáns, and one Oscar Straus, to which Deutsche Grammophon now adds a somewhat improbable *bonne-bouche* in the form of a *Merry Widow* conducted by none other than Herbert von Karajan (will *My Fair Lady* be next?).

Let's begin with this last, which is the fourth substantially complete recording of the work in its original German form to circulate in this country. The famous Angel set of 1953, with Schwarzkopf, Kunz, Gedda, and Loose, which inaugurated that label's famous "Champagne Op-

eretta" series, has long since vanished. In its place came a stereo remake (Angel SBL 3630), in which Kunz and Loose gave way to Eberhard Wächter and Hanny Steffek, with Lovro von Matačić replacing Otto Ackermann on the podium. This is one of the rare cases when such a remake has proved the equal of its predecessor—even an improvement in some respects, for it includes more dialogue and some additional music, most importantly the pantomime for Hanna and Danilo in Act II that introduces the famous "*Lippen schweigen*" waltz (however, the Valencienne/Camille duet in Act I, "*Zauber der Häuslichkeit*," is still missing); the unfortunate overture that Lehár composed in 1940, used by Ackermann, is omitted by Matačić. Wächter makes a somewhat heavy Danilo, but Schwarzkopf's Hanna is one of the masterpieces of character projection on records, an irresistible creation of high artifice.

In between the two Angels, there was a London set conducted by Robert Stolz (now on Richmond SRS 62518). This has the merit of genuine completeness (not only the missing duet, but also a few dance numbers and still fuller dialogue), even going beyond that to add a new overture arranged by Stolz (as wrong in its commercial medley style as was Lehár's own in its pretentious

pseudo-symphonic style) and to tack a tutti reprise of the waltz onto the final bars of the work. But Hilde Gueden is a pallid if sweet-sounding Hanna. Per Grunden a tenor Danilo of limited capabilities, Waldemar Kmentt a throaty Camille—hardly a contest when matched against the Angel team. Stolz's rather unrelenting tempos play down the sensuous side of the score, and the pleasantly spacious sound is marred by some clumsy splices, an artificial echo for the last refrain of "Vilja," and a superfluity of party and dancing sound effects.

That brings us to the new Karajan, in which the Berlin Philharmonic provides a decidedly grandiose frame for a rather weak vocal and dramatic picture. The maestro's wonted polish is much in evidence, but so is his current coyness about firm and varied articulation. Lots of things are ravishingly smooth (the final pages of the first act, for example), with all sorts of minor orchestral detail lovingly painted in, and Lehár's brief excursion into Straussian harmonic lushness, just before Camille's "kleine Pavillon" tune, could not be lush. But of vitality there is little—Hollweg has to drag along his big romance ("Wie eine Rosenknospe"), each limping measure of 6/8 sounding like two measures of slow 3/4; allegros become andantes; and the *tempo di marcia* of the second finale is anything but. Somehow, the dance and march rhythms that form the backbone of the score are lost altogether in this symphonic treatment.

And so are the characters: We hear pleasant voices, but we do not sense rounded dramatic figures behind them. Elizabeth Harwood doesn't place her words in a clear, forward way, so that one might as well have a flute in the part of Hanna—she sounds merely pretty, hardly the capricious, fascinating lady that Schwarzkopf conjures up before our ears. Teresa Stratas' pertness is more to the point, and she sounds more at home in German. It's nice to hear a tenor Danilo: René Kollo, unlike baritones Kunz and Wächter, can take all the high options, yet spoils his advantage because he is musically very inexact, to no evident good purpose of characterization. This Danilo sounds a very brash young man: one wonders how he got so far in the Foreign Service. After *Gedda*, Werner Hollweg seems an unprepossessing Camille—sweetness of sound is not enough.

The "Zauber der Häuslichkeit" duet is once again missing; otherwise the score is given complete, with a modicum of dialogue. Perhaps symptomatic of the whole approach is the scantiness of spoken lines during the second-act pantomime, which might as well be ballet *divertissement* as played here. Quite frankly, this whole recording leaves me pretty cold: a most unmerry *Widow* indeed.

Lehár's next big hit, in 1909, was *Der Graf von Luxemburg* (*The Count of Luxemburg*)—again a Parisian setting, with concealed identity and financial problems among the nobility forming the stuff of the vacuous plot. Again there is a big waltz tune, and a good one ("Bist du's, lachendes Glück"), of the slow, sensuous type that Lehár developed as a trademark—its ancestor is the slow Strauss tune, such as the central waltz in *Rosen aus dem Süden*. There is, however, a real attempt to vary the musical texture, with more ensemble writing, more humorous numbers—and also greater pretentiousness: That Richard Strauss strain in Lehár, leading to soupy, harmonically strenuous patches at emotional climaxes, is beginning to get out of hand here.

*Das Land des Lächelns* (*The Land of Smiles*, 1929) was



the most successful of Lehár's last operettas, the group written for his good friend Richard Tauber. Here sentimentality has pretty well overcome the rhythmic vitality from which the genre originally drew its motivating musical force, and the *Turandot*-ish *chinoiserie* hardly makes up for it. By now, too, Lehár has his eye firmly fixed on commercial possibilities and restrictions: Two versions of the Chinese procession that opens Act II are provided—one for small theaters, one for big houses that want to make a splash (the recording uses the latter); ensembles more complex than duets have been abandoned; and there is more repetition of tunes—in fact less real music—in this score than in earlier ones. What is more, the condescending "never the twain shall meet" plot is today much harder to take than any of the mindless poor-boy-loves-rich-girl stuff.

Although Emmerich Kálmán made rather a point of avoiding Hungarian subject matter in most of his operettas, the fact remains that his two biggest successes came with precisely the two works drawing on his native idiom: *Die Csárdásfürstin* (1915) and *Gräfin Mariza* (1924). Kálmán's strengths are his big, lush, swinging waltz tunes, drawn in eight-bar phrases with the climax in the middle, some lovely slow numbers ("Machen wir's den Schwalben nach" in the earlier work, "O schöner Kinderzeit" in *Mariza*), and some of his Hungarian usages, although these can also wear pretty thin. His weaknesses: a degree of heaviness in the scoring, a reliance on formulas (the two scores have many similarities of detail



Herbert von Karajan (photo at left) explains his ideas to his Hanna, Elizabeth Harwood, while Werner Hclllweg and Teresa Stratas, the Camille and Valencienne in this new recording of *The Merry Widow*, discuss their parts.

and structure), and a lack of rhythmic variety within his numbers. At his best, he commands a kind of gutsy vigor that Lehár rarely managed, and I enjoyed *Csárdásfürstin* particularly—it has more and fresher tunes than *Mariza*.

Of the works under consideration here, though, my certain favorite is Oscar Straus's *Ein Walzertraum*, a wryly unconventional purposefully archaizing score of considerable wit and delicacy. Most operettas of the period dealt with avoiding misalliances of birth or bank account; *Walzertraum* begins with one as a *fait accompli*: Princess Helene has married the dashing Viennese lieutenant Niki, to the shock and scandal of the royal court. But Niki finds the palace atmosphere stifling, and on his wedding night decamps to the local park, straight into the arms of Franzi, leader of (get this) a Viennese all-girl orchestra. Everything is sorted out in the end, of course: Helene wins Niki back by redecorating the palace in Viennese style and installing a Schrammel ensemble!

Not only the plot is refreshing. Straus draws on nineteenth-century idioms: simple Suppé-ish tunes, unsymphonic Lanner-style waltzes. He throws in some clever parody, and fills the work with ingenious tunes, sequences that don't always go where you expect them to, and really elegant, resourceful scoring. A charming work.

The EMI recordings are generally successful, with the possible exception of *Das Land des Lächelns*, where the ghost of the old Ackermann set on Angel, long deleted, rears its ever-so-much-more-refined head. Gedda today

simply can't match the lightness, the sweetness he had twenty years ago, nor can Rothenberger compare with Schwarzkopf for sophistication. I suppose the remake will serve, but hang on to the old recording if you have it.

Elsewhere, Gedda is reliable. He tends to over-exertion in the big tunes, and then surprises you with his lightness and verve in a comic number such as "Jaj Mamám" from *Die Csárdásfürstin*. Lucia Popp is his bland, slightly edgy leading lady in *Der Graf von Luxemburg*. Rothenberger very capable in the other works (she is in better voice for these sets than she was for the Angel *Fledermaus*). Among the other women, I particularly liked Olivera Miljakovic, a sweet and lively soprano; Edda Moser, who wields a nice Viennese accent as Franzi the bandleader; and the always excellent Brigitte Fassbaender. Willi Brokmeier is a lively *Spieltenor*, much preferable to the nasal Harry Friedauer, who takes over this *Fach* in *Das Land des Lächelns*. Both choruses are good, the orchestra occasionally weak in solo departments, the direction generally skillful and lively (always more vital than Karajan!), the recorded sound slightly overripe.

If this literature is your cup of tea, by all means try some of these EMI sets, especially *Ein Walzertraum*. But be warned that Electrola provides only plot summaries, in German and English, sometimes rather sketchy about exactly what is going on—no librettos.

#### LEHÁR: Die lustige Witwe.

Hanna	Elizabeth Harwood (s)	Cascada	Donald Grobe (t)
Valencienne	Teresa Stratas (s)	St. Brioché	Werner Krenn (t)
Danilo	René Kollo (t)	Baron Zela	Zoltan Kelemen (b)
Camille	Werner Hclllweg (t)	Njegus	Karl Renar (spkr)

Chorus of the Deutsche Oper Berlin; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON 2707 070, \$13.96 (two discs).

#### LEHÁR: Der Graf von Luxemburg.

René	Nicolai Gedda (t)	Armand Brissard	Willi Brokmeier (t)
Prince Basil	Kurt Bohme (bs)	Angele Didier	Lucia Popp (s)
Countess Kokotzoff	Gisela Litz (ms)	Juliette Vermont	Renate Holm (s)

Bavarian State Opera Chorus; Graunke Symphony Orchestra, Willy Mattes, cond. EMI ODEON SME 81093/4, \$13.96 (two discs).

#### LEHÁR: Das Land des Lächelns.

Lisa	Anneliese Rothenberger (s)	Gustl	Harry Friedauer (t)
Mi	Renate Holm (s)	Tschang	Jobst Moeller (bs)
Sou-Chong	Nicolai Gedda (t)		

Bavarian Radio Chorus; Graunke Symphony Orchestra, Willy Mattes, cond. EMI ODEON C 063 28991/2, \$13.96 (two discs).

#### KÁLMÁN: Die Csárdásfürstin.

Sylva Varescu		Edwin	Nicolai Gedda (t)
	Anneliese Rothenberger (s)	Boni	Willi Brokmeier (t)
Stasi	Olivera Miljakovic (s)	Feri	Wolfgang Anheisser (b)

Bavarian State Opera Chorus; Graunke Symphony Orchestra, Willy Mattes, cond. EMI ODEON C 191 29066/7, \$13.96 (two discs).

#### KÁLMÁN: Gräfin Mariza.

Mariza	Anneliese Rothenberger (s)	Tássio	Nicolai Gedda (t)
Lisa	Olivera Miljakovic (s)	Koloman Zsupán	Willi Brokmeier (t)
Manja	Edda Moser (s)	Prince Moritz	Kurt Bohme (bs)

Bavarian State Opera Chorus; Graunke Symphony Orchestra, Willy Mattes, cond. EMI ODEON C 191 29068/9, \$13.96 (two discs).

#### OSCAR STRAUS: Ein Walzertraum.

Helene	Anneliese Rothenberger (s)	Niki	Nicolai Gedda (t)
Franzi	Edda Moser (s)	Montschi	Willi Brokmeier (t)
Friederike	Brigitte Fassbaender (ms)	Wendolin	Wolfgang Anheisser (b)

Bavarian State Opera Chorus; Graunke Symphony Orchestra, Willy Mattes, cond. EMI ODEON C 163 29041/2, \$13.96 (two discs).

# Prokofiev's Symphonic Romeo and Juliet



The Act II duel scene from *Romeo and Juliet* as staged by the Bolshoi Ballet.

After years of neglect, one of the composer's finest scores receives two superb integral recordings.

by Philip Hart

"Never was a tale of greater woe  
Than Prokofiev's music to Romeo."

THUS, as translated by Boris Schwartz, did Galina Ulanova toast *Romeo and Juliet* on the occasion of its first production by the Kirov Ballet of Leningrad in 1940. Though the role of Juliet eventually became one of that ballerina's favorites, and one in which she achieved some of her greatest triumphs, her immediate reaction to learning Prokofiev's music was typical of the Soviet dancers of the time. Though written in 1935 at the request of the Kirov company, it was first rejected there and elsewhere in Russia and eventually reached the stage in Brno, Czechoslovakia, in the absence of the composer.

Faced with these production difficulties, Prokofiev extracted three suites for orchestra and one for solo piano from the complete 1935 score; these suites were played sufficiently in Russia and abroad to establish the musical merits of the score and arouse anticipation for its eventual staging. Part of the early history of *Romeo and Juliet* is told in the booklets that accompany these records, the first in stereo of one of the major ballet scores of this century.

*Romeo and Juliet* was the most important project begun by Prokofiev after his return to Russia in 1934. His first effort, a *Symphonic Song*, was a failure, and he desperately needed to compose a major work that would reflect the sharp shift in his musical style toward a more popular expression.

Though scarcely Shakespeare's greatest tragedy, *Romeo and Juliet* offers extremely effective popular theater. It has inspired more operas than any other Shakespeare play and at least one other fine ballet production—Antony Tudor's choreography to music by Delius. For

Prokofiev, the subject supplied the basis for a full-evening ballet in the tradition of Tchaikovsky. Its story provides two important elements for such treatment: The star-crossed love of Romeo and Juliet calls for a variety of lyric and tragic *pas de deux* for a pair of major stars; and the Capulet-Montague conflict can be represented in massed scenes exploiting the full resources of a large ballet company. Additionally, such supporting roles as Mercutio, Tybalt, Friar Laurence, and the Nurse offer an opportunity for musical and choreographic characterization that fills out the large canvas of the story. To all of these challenges Prokofiev responded with extraordinary effect. The two lovers inspired some of his most expressive lyric utterances, the crowd scenes are depicted vividly, and his keen sense of humor and characterization found full expression in the major supporting roles.

Musically, *Romeo and Juliet* may be described as an integral choreographic symphonic poem. Though set down as fifty-two "numbers," the score has greater musical continuity than that of Tchaikovsky's greatest ballets. Such is the importance of thematic development through the course of the score that much of the final third of it is a restatement, in new guises, of previously presented ideas. To all of this, Prokofiev brought the rhythmic variety, lyric expression, sense of theatrical characterization, and wit and humor for which he is famed. In the development of his career, it marks—along with the Second Violin Concerto composed simultaneously—an affirmation of a major stylistic commitment to a more popular and less contrived approach than the music of his years abroad. On some occasions in Prokofiev's last years, this change of style resulted in weak music composed to suit official Soviet taste, but this is not the case with *Romeo and Juliet*. Here he successfully re-

conciled his own inherent musicianship with a genuine desire to write for the large theatrical public as effectively as he did in his last three symphonies. In purely musical terms, away from the stage, *Romeo and Juliet* is one of his finest scores.

In the course of its early vicissitudes, the score underwent a number of changes, to the extent that the final version, as produced in the theater and published in Prokofiev's *Collected Works*, shows some differences in instrumentation from the orchestral suites published before the full score reached its final form in the theater. Prokofiev strenuously resisted the dancers' demands for alterations during the preparation of the Leningrad and Moscow productions during his lifetime. A major issue was the light texture of some of the instrumentation, which the dancers claimed could not be heard onstage. Equally controversial was Prokofiev's complex rhythmic style, with its frequent angularity and changes of meter—a style that Diaghilev's dancers could handle far better than the Soviet artists. It appears that Prokofiev held his ground on rhythmic matters, but did agree to rescore certain passages—notably the scene in Act III in Juliet's bedroom—to make the music more audible to the dancers. Moreover, there is some evidence from reports by Western musicians who have seen the Bolshoi production in the 1960s that Prokofiev's scoring has been further thickened there, obviously without the composer's consent.

Though *Romeo and Juliet* has been issued in the state publishing company's set of the *Collected Works*, that score is no longer in print, presumably because of a shortage of paper in Russia. [Boris Schwartz, in his monumental study *Music & Musical Life in Soviet Russia 1917-1970*, describes how many important scholarly and contemporary scores are published in Russia in extremely limited editions. Recently, on his visit to America, Shostakovich was given a copy of his own recent Fourteenth Symphony, which he had been unable to obtain at home.] As a result I have been unable to obtain a score for use in reviewing these records, or to compare it with the scoring of the three widely published orchestral suites. Nor have musicological studies been made of Prokofiev's manuscripts and correspondence to determine what might be called an "urtext" of *Romeo and Juliet*. In the absence of such materials, I can only assume that both of these records were performed from rental materials provided for ballet productions.

These two recordings are apparently the first modern complete versions of *Romeo and Juliet* to reach us on records. A monaural two-record set by the Bolshoi Theater Orchestra under Rozhdestvensky, still listed by Colosseum, is almost certainly not complete, nor is it adequate musically or technically. (A three-disc set, presumably the same performance but possibly more complete, once circulated here on MK. Now a stereo Rozhdestvensky set—which may again be the same performance—has just reached Western Europe.) The orchestral suites have long been generously represented on records: There are now seven stereo issues of varying length and inclusiveness, often mixing selections out of sequence and from more than one suite in a single grouping. Taken in aggregate they probably represent little more than half the total score, which runs well over two hours in playing time.

*Romeo and Juliet* is in twelve scenes, presented either in four acts or in three acts and an epilogue: the music is

further subdivided into fifty-two "numbers," which often run from one to another without break. (The London record labels and booklet list these numbers and scenes in detail, coinciding with scene divisions in production. The Angel labels give only scene indications, but the booklet contains detailed listings including the complete scenario "found in the composer's archives.") Many of the scene changes within the acts are covered by some sort of interlude, sometimes danced before a curtain.

The four scenes of Act I lay the basis for the conflict between Capulets and Montagues and carry the story through the ballroom scene, where the lovers meet, to the balcony scene, here a climactic *grand pas de deux* in which Prokofiev matches, in his own way, the soaring expression of Tchaikovsky. In his music for the marketplace and ballroom scenes Prokofiev makes no effort to reproduce the Italian music of the period of the play, leaving such matters to the designers and choreographers. In the course of the action, Prokofiev introduces a number of important themes—most notably several vividly characterizing Juliet and a strong sardonic theme for Mercutio. The ballroom scene closes with the gavotte from the *Classical Symphony*, first presented in something like its original form and then developed in a manner quite beyond the young Prokofiev and typical of his maturity.

The second act opens and closes in the marketplace, the two scenes separated by the marriage of the lovers in Friar Laurence's chapel. This latter scene further develops the themes of the two lovers. The first sequence in the marketplace adds little to the action of the plot, but enriches the character of Romeo and gives the Nurse some fine comic characterization (adagio scherzoso). In contrast, the second scene in the market square advances the action rapidly and dramatically with the duel between Tybalt and Mercutio, the latter's death, and Romeo's slaying of Tybalt. In addition to vividly descriptive music here, Prokofiev develops the major themes of Romeo and Mercutio. The act closes with an impressive funeral march.

After an ominous introduction referring to the Duke's edict of banishment, the third act opens with a lovely scene in Juliet's bedroom: The lovers awaken, dance to music recalling in new and foreboding context the themes already associated with them, and part as Romeo leaves. The Nurse enters to awaken Juliet, followed by the elder Capulets and Paris, whom Juliet refuses to marry. The scene closes with a moving adagio for Juliet alone. After visiting Friar Laurence to obtain the sleeping potion, Juliet returns to her bedroom, where she now agrees to marry Paris. Left alone, she drinks the drug, and, as she falls asleep, Prokofiev provides a charming aubade and Dance of the Girls with Lilies. The elder Capulets return and find her, they suppose, dead.

The final scene, more an epilogue than a full act, is set in the Capulet tomb. After the funeral cortege has left, Romeo enters, takes Juliet for dead, and poisons himself. The ballet ends with Juliet's awakening, her discovery of the dying Romeo, and her own death, as Prokofiev brings the entire work to a moving and dramatic musical conclusion with a tragic transformation of the lovers' main themes.

Either of these recordings is an extraordinarily effective production of this great score, and choice between them is difficult, both in specific detail and over-all conception. Both involve important American conductors—

one with a great American orchestra, the other with an equally great British one—and both are superbly recorded.

The London recording is Decca/London's first with the Cleveland Orchestra as well as the orchestra's first recording with Lorin Maazel, who last season succeeded George Szell as musical director. From the outset, Maazel has put his own individual stamp on this orchestra: Under him its attack is smoother, considerably less incisive than under Szell. His textures are more blended and refined, more "orchestral" in a sense than Szell's crystalline clarity, which often approached that of chamber music. As recorded in Cleveland's Masonic Auditorium, moreover, this more polished orchestral texture is heard in a somewhat more distant perspective that casts a warm glow over the sound. Some may find Maazel too refined here—both in musical approach and orchestral technique—to realize Prokofiev's essential style.

In contrast, Previn's London Symphony is recorded in considerably sharper detail as to individual sections and soloists. This is quite in keeping with Previn's more incisive attack and release and with his general tendency to paint the score in brighter and more diversified colors. In many passages he projects stronger contrasts than Maazel does, both in weight of instrumental tone and in dramatic expression. While Previn seems rather extroverted, Maazel tends toward a more delicate introversion.

Despite generally superb playing in both sets, I found a few minor blemishes in listening to these two performances. Maazel seems to me to miss some of Prokofiev's wit and vigor: In such a passage as the andante pomposo that follows the Duke's edict in Act I, he quite misses the strength of the score, and his delineation of the Mercutio theme misses something of its sardonic character. Nor is Previn's orchestra completely free of minor playing errors, surprisingly from the LSO: I cannot see how either the conductor or producer could have approved the ragged wind playing in the organlike passage in the balcony scene or the horn player's slips in the marriage scene. Otherwise the London orchestra plays superbly, and the Cleveland Orchestra fully lives up to its awesome reputation.

But in the last analysis it is Prokofiev's music that is the *raison d'être* for these records, and that is admirably served in every respect by either recording. We have waited too long for any adequate representation on records of this important score: now we are confronted with two genuinely satisfying accounts.

**PROKOFIEV: Romeo and Juliet (complete ballet), Op. 64.** Cleveland Orchestra, Lorin Maazel, cond. (Michael Woolcock, prod.) LONDON CSA 2312, \$17.94 (three discs).

**PROKOFIEV: Romeo and Juliet (complete ballet), Op. 64.** London Symphony Orchestra, Andre Previn, cond. (Christopher Bishop, prod.) ANGEL SC 3802, \$17.98 (three discs).

## 'Tis the Season for Messiah

And Richter's version on DG  
adds a superior performance to the catalogue.

by Paul Henry Lang

*Messiah* is undoubtedly the most widely admired major choral work in history, with a popularity that continues unabated, and for very good reasons. The oratorio is full of glorious melodies, its many choruses represent the acme of choral writing, and one wonderful piece follows the other; there are no weak spots in this large work (except perhaps the exceedingly long aria "The trumpet shall sound"). Handel caught in *Messiah* a tone that is quintessentially English and Protestant, and Deutsche Grammophon wisely sent Karl Richter to England to record the work not only in the original language but with English personnel. (His earlier DG recording with his own Munich forces—still listed in Schwann—was in German.)

The great popularity of this oratorio has its drawbacks. Handel became identified almost exclusively with *Messiah*, acclaimed as "the composer in ordinary to the Protestant religion." Great as this work is, it represents an atypical, unique specimen in Handel's canon, for Handel was not a composer of religious music, he was a

dramatist, a man of the theater who composed music dramas, whether called operas or oratorios, and most of the latter were intended for the stage. But *Messiah*, commissioned by the Dublin Charities Association, has no *dramatis personae*—"soprano, alto, tenor, bass" is all that the solo parts call for—and it has no plot. The very absence of plot and action and the exclusive use of excerpts from the King James Bible (the librettos of Handel's other biblical oratorios are dramatized stories based on the Bible) all contributed to the exceptional religious status of *Messiah*—with dire consequences to the beauty and strength of its performances.

As early as the late eighteenth century the tradition of righteous Christian bellowing began, when literally thousands of the faithful announced the Word of God to the accompaniment of a monster orchestra with whole choirs of horns, trumpets, and trombones added to Handel's modestly scored original. (Perhaps the worst example of this musical distortion is Sir Thomas Beecham's unlamented RCA recording, which used a



Straussian orchestra with cymbals clanging and triangle tinkling.) The chorus was eventually reduced from two to three thousand to two to three hundred, still too large and raucous. In the original manuscript the beginning of the Hallelujah Chorus is marked in Handel's hand *senza ripieno* (i.e., piano!), but our choirs start roaring from the first measure onward. In addition, an insufferable aura of sanctimoniousness surrounded this sturdily honest work. Happily, in more recent times enlightened conductors, recognizing that much of this wordy score is really delicate lyricism, even in some of the choral numbers, have removed it from the gun emplacement from which it used to be sung; a fine old mono conducted by Hermann Scherchen opened a new era.

But now a new danger threatens *Messiah*. The high priests of "historical accuracy" at all cost have gone to work on the score with learned tracts on eighteenth-century ornamentation in their hands. Richard Bonyng and Charles Mackerras recorded *Messiah* (for London and Angel respectively) adding nearly as many notes to it as Handel himself composed. Every poor bald quarter note gets a toupee in the form of some contrived ornamentation, and atrocious vocal cadenzas are spliced in wherever possible. (In fairness to a worthy musician, I should note that since his Angel *Messiah* Mackerras has done a fine *Israel in Egypt* and now *Saul* for Archive.)

Richter, as he has proved in other excellent recordings, respects the score and is unwilling to chop up the great Handelian melodies, but in this instance he is just a little unbending, though not so rigid as Mahler, who permitted not a single appoggiatura in eighteenth-century music. There *are* "legal" embellishments, and they should be used by following a simple rule: Important affective words in the text and cadential formulas call for appoggiaturas and trills, though in moderation, but cadenzas are out. We are not eighteenth-century composers, and these great melodies do not need cheap *Kapellmeister*-made jewels.

This recording is a distinguished achievement. For a German conductor, steeped in the tradition of German cantata and Passion, especially for one who does Bach as well as Richter, it is no doubt difficult to adjust to Handel's much freer style. When performed in generally bad German translations, which is the rule in Germany, Handel sounds quite different. Also, Richter conducts an ensemble strange to him. But he comes remarkably close to the English spirit, his command over his forces is admirable, and he is always the sensitive musician.

The lighter choruses are properly in the madrigal vein, and the powerful ones are impressively solid—though some of them, like the great fugue "And with his stripes," are a little too even. The few a cappella spots are hauntingly beautiful. The chorus is first-class in every respect, disciplined and gloriously in tune. Richter's wonted ensemble precision is always in evidence, notably in the accompanied recitatives, which are flexible and expressive without the slightest hint of treacle. The orchestra plays with warmth, and in the concerted pieces the violins dance spiritedly. But the harpsichord is weak and often inaudible, leaving the two-voiced accompaniments without harmonic support, though this may be the fault of the engineering. (However, the sound in this recording is otherwise excellent.)

Unfortunately Richter is handicapped by some of his soloists, and at times the ineffable quality of the lyric arias is missing. Stuart Burrows, the tenor, is very good, but in the bass part, Donald McIntyre fights the coloraturas, creating a slight tension between Richter's good propulsive accompaniment and the singer's efforts to keep up with it. In the cantabile numbers he does better. Soprano Helen Donath has a nice fresh voice, but it is that of a soubrette, not suited to this role. Her type of voice and delivery are especially ungenial to such bel canto arias as "I know that my Redeemer liveth." She too has to negotiate the coloraturas with caution, and she wobbles slightly on long-held high tones. The mezzo, Anne Reynolds, sings well and correctly but her ample voice is monochromatic.

While this is a superior performance, Colin Davis' recording (Philips C 71 AX 300) still holds the palm. He has the better soloists, and there is a little more airiness and excitement in his performance. At any rate, we now have two excellent recordings of an enduring masterpiece that has long been abused and misrepresented.

**HANDEL:** *Messiah*. Helen Donath, soprano; Anna Reynolds, mezzo; Stuart Burrows, tenor; Donald McIntyre, baritone; Hedwig Bilgram, harpsichord; Edgar Krapp, organ; John Alldis Choir; London Philharmonic Orchestra, Karl Richter, cond. (Gerd Ploebusch, prod.) DEUTSCHE GRAMMOPHON 2709 045, \$20.94 (three discs).

# classical

reviewed by

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Igor Kipnis—Mozartean balance, taste, and proportion for Bach.

**BACH:** Aria with Thirty Variations, in G, S. 988 (*Goldberg Variations*); *Aria variata alla maniera italiana*, in A minor, S. 989. Igor Kipnis, harpsichord (by Rutkowski and Robinette). (George Sponhaltz, prod.) ANGEL SB 3796, \$11.98 (two discs).

Comparisons—*Goldberg Variations*:

Landowska	Victor VIC 1650
Leonhardt	Tel. SAWT 9474
Newman	Col. M 30538

Kipnis' new recording of the *Goldberg Variations* is now one of the best available in a field already rich with outstanding performances. In addition to the three versions listed above, there are fine recordings by Karl Richter (DG 2707 057), Ralph Kirkpatrick (Archive 198 020), George Malcolm (Oiseau-Lyre SOL 261/2), and Martin Galling (Turnabout TV-S 34015); among the piano versions, Glenn Gould's (Columbia M 31820), Peter Serkin's (RCA LSC 2851), and Charles Rosen's (*Odyssey* 32 36 0020) are all good.

Bach seemed to have little interest in composing sets of variations; aside from the youthful *Variations in the Italian Style* recorded here and four sets of variations for organ on chorale tunes, he ignored the form completely until the last decade of his life when the *Goldbergs* appeared.

By the 1740s musical fashion had already progressed far beyond Sebastian Bach. Rather than adapt himself to the new, simpler, *galant* style, he chose instead to turn inward, producing a series of works that have since come to be regarded as the crowning glories of the entire baroque era. The *Art of Fugue*, *Musical Offering*, and Part III of the *Clavierübung* (the so-called *German Organ Mass*) as well as the *Goldberg Variations* all date from this period, in which his mastery of the complex techniques of his age had developed to such an astonishing degree.

Typical of these late works, the *Goldberg Variations* is a structurally tightly organized work. The aria on which each of the thirty

variations is based is a thirty-two-measure sarabande found in Anna Magdalena Bach's notebook of 1725. (Recent research has suggested that the sarabande may have been added to the notebook later, though—perhaps at the same time the variations were composed.) This G major aria is divided into two sixteen-measure sections, each repeated, the first modulating from tonic to dominant, the second from the dominant, through the relative minor, back to the tonic. Each of the variations retains the G tonality and strictly follows this harmonic progression, rather than the melody of the aria, and each consists of exactly the same number of measures (occasionally the actual number of measures is half or twice that of the aria, depending on the time signature chosen). There is a further correspondence between the aria's thirty-two measures and Bach's decision to write thirty variations plus the opening and closing aria—thirty-two separate pieces in all. Just as the two halves of the aria are repeated, so the two halves of each variation are repeated and the whole work divides into two equal parts, the second half beginning with Variation No. 16, a grandiose French overture.

The thirty variations themselves, while comprising a wide variety of forms, are also strictly organized into ten groups of three variations each. The first of each group is an example of a musical form: a two-part invention, a fugue, a French overture, several dance forms, two arias. The second of each group is a technical study, making extreme demands on the virtuosity of the performer, most involving crossing the hands on two keyboards. The third of each group is a strict two-part canon over a free bass. The first (No. 3) is at the unison, the second (No. 6) at the second, the third (No. 9) at the third, and so forth until the interval of a ninth is reached (No. 27). In the final variation, the famous quodlibet, two popular (and humorous) songs appear simultaneously over the same harmonic progression that is common to all thirty-two numbers! The whole work is, in the words of Karl Geiringer, "a true virtuoso piece of steadily increasing brilliance."

There is so much music and imagination in these 32-times-32 measures that no one performer could ever lay all its secrets bare for

us—which is why I feel everyone should own several recordings of the work, each for its special virtues. Kipnis' outstanding attribute is a sense of balance and proportion and taste that is almost Mozartean in its perfection. His reading is for the most part restrained, delicate, loving, and lyrical—no harsh contrasts, but plenty of variety. He has a scholar's understanding of the stylistic requirements of the music, as do Leonhardt and Newman, yet he chooses to emphasize very different aspects of the piece. Kipnis' is by far the most extensively ornamented of these three versions. Newman's alterations are more extreme, to be sure; for instance, for the repeats he sometimes plays according to the French convention of *notes inégales*, while Kipnis relies almost exclusively on ornamentation to vary the repeats.

Kipnis handles the aria in an interesting way that calls for special mention. Bach was criticized during his lifetime for writing out ornaments in too much detail instead of leaving that matter to the improvisational skill of the interpreter, as was expected at the time. Landowska once rewrote the entire middle movement of the *Italian Concerto*, removing all of Bach's ornamental notes and substituting the symbols for those ornaments to show how Bach's contemporaries might have written the same piece. The aria of the *Goldbergs* is similarly heavily laden with ornaments and ornamental notes, which Kipnis removes in a manner similar to Landowska's trimming in the *Italian Concerto*, in order to replace them for the repeats. He obviously realized adding more ornaments to this aria for the repeats

## Explanation of symbols

Classical:

-  Budget
-  Historical
-  Reissue

Recorded tape:

-  Open Reel
-  8-Track Cartridge
-  Cassette

would be impossible. The result is fascinating and a lesson in Bach-style ornamentation in itself.

On the negative side, Kipnis' delicacy fails to do justice to some of the "technical studies," which are virtuoso display pieces and cry out for a more bravura treatment. Variations Nos. 5, 28, and 29 in particular seemed just too slow; in No. 28, a study in trills and double trills, we can count each individual thirty-second note.

This is the area, of course, in which Newman's reading is outstanding. His tempos are fast (sometimes extraordinarily so), and there is no shortage of dazzling virtuoso playing. Leonhardt's performance is, among other things, a masterly study in the subtle use of rubato to illustrate phrasing and structure. I wouldn't want to be without any one of these three versions. Kipnis is the only one of the three to play all the repeats, and his set also includes the charming ten *Variations in the Italian Style*; therefore his reading fills two discs instead of one. They are accompanied by excellent jacket notes, which include a musical illustration of the opening measures of each variation. C.F.G.

**BEETHOVEN:** Sonata for Piano, No. 14, in C sharp minor, Op. 27, No. 2 (*Moonlight*).  
**SCHUBERT:** Impromptus: in E flat, D. 899, No. 2; in A flat, D. 899, No. 4; in F minor, D. 935, No. 1; in A flat, D. 935, No. 2. Vladimir Horowitz, piano. (Thomas Frost [in the Beethoven] and Richard Killough [in the Schubert], prod.) COLUMBIA M 32342, \$5.98. Tape: ● MA 32342, \$6.98; ●● MT 32342, \$6.98.

Horowitz is one of that rare breed—a virtuoso who thinks about music as well as about the technical aspect of his instrument. Even when his thinking is thrown off base by its own elaboration or is otherwise unconvincing, one follows the artist with sympathy and awe.

In certain phases of the literature—in Rachmaninoff, for example, in Scriabin, and often enough in Chopin or Schumann—Horowitz is magnificent. This recital, on the other hand, shows a more cautious, and thus ultimately less persuasive, artist. But even at less than his best, the great pianist furnishes food for controversy and ultimate enlightenment.

Horowitz's third recorded *Moonlight* Sonata may differ somewhat in detail from its predecessors, but in general follows much the same lines. The opening Adagio moves along rather coolly, with bright, gleaming, pellucid finger strokes and a chaste, rather innocuous rubato; aside from the superb pianism, it sounds a mite inane—a far cry from the deeply felt mood of, say, the Schnabel and Arrau versions. Save for the superlative refinement, one could almost classify it as ordinary. The Allegretto too, while beautifully weighted and clinging, has the smooth perfection of wax fruit. More of the authentic Horowitz comes to the fore in the final Presto, where he exaggerates cantabile lines more—sometimes fragmenting them in the process—and goes in for a lot of wide dynamic contrasts and bristling filigree. He often achieves a tightly coiled, jolting electricity with his startling but characteristic mixture of jagged digital intensity and sparing use of sustaining pedal. The totality adds up to a rather lopsided, finale-oriented view of the sonata as seen through a distorting mirror.

Both of the D. 899 Schubert impromptus are rendered in an unusually broad, deliberate style. Each note in the scale passages of the E flat is articulated clearly rather than allowed to mesh into a sirenlike mélange. The trio section of this piece shows how strongly the Schnabel tradition has made itself felt. Surprisingly enough, even Horowitz's otherwise poles-apart rendition shows some of Schnabel's angular, rhythmic shaping!

The A flat Impromptu from the same set gets a strangely inflected re-creation. Again, the clarity of the passagework is exceptional. The operative word is "understatement"—though as the piece unfolds, Horowitz inevitably brings inner voices and dynamic surprises to the fore. Once again, pedal is used sparingly and the unisons are bristling in their *sec* clarity. The middle section brings the widest possible contrast: Horowitz magnifies the hammering repeated chords, distends the melodic line, and inflates the dynamic scheme to epic—and slightly absurd—proportions.

The big F minor Impromptu from the second set (many believe it to be the first movement of a sonata broken into four separate pieces to make them commercially salable) gets a similarly large-scaled reading. Horowitz steers clear of the rich, suavely cushioned sonority of the traditional Schubertian (Schnabel and Fischer popularized a style that has spread to virtually everyone else), striving instead for extreme clarity and achieving his drama through sharply drawn coloristic and dynamic contrasts. The lyrical A flat Impromptu, D. 935, No. 2 (of course, the slow movement of the aforementioned sonata), for this same reason sounds a bit bone-dry tonally and moves ahead perfunctorily, though happily without the mincing sentimentality sometimes imposed on its simple, choralelike melody.

On the whole, then, this disc brings you Horowitz with a built-in limiter: highly interesting always, but somehow just a bit pallid and contrived. Both producers have done their work splendidly. H.G.

**BIZET:** L'Arlésienne: Suite No. 1; Carmen: Suite; Jeux d'enfants. Orchestre de Paris, Daniel Barenboim, cond. (Suvi Raj Grubb, prod.) ANGEL S 36955, \$5.98.

Comparison—L'Arlésienne, Carmen: Munch/New Philharmonia Lon. SPC 21023  
Comparison—Jeux d'enfants: Martinon/Orch. National DG 2530 186

While young Barenboim has developed remarkably in conductorial expertise and ease in the last couple of years, he is still one of the last men I would have cast as a Bizetian exponent—that is, before I heard the present disc. Much to my surprise, it turns out that he can give so great a Gallic interpreter as Munch extremely close competition in the *Arlésienne* and *Carmen* Suites, and actually enjoys the benefits of superior orchestral finesse as well as thrillingly vivid, almost shatteringly brilliant recording, which decisively outshines the once incomparable—and still excellent—Phase-4 technology of the 1967 London disc.

In the charming little children's suite, however, these last advantages are only marginally superior over the ORTF orchestral playing and the almost as gleamingly brilliant Deutsche Grammophon recording. And while Barenboim provides a first-rate concert reading, he still has a lot to learn from Martinon about scaling down his sonic dimensions: to fit music as tenderly intimate as this. But throughout the whole program the orchestra of Parisian virtuosos seldom has played better (even under Karajan) or sounded more distinctively "French" in its tonal characteristics. R.D.D.

**BOULEZ:** Sonata for Piano, No. 2. **WEBER:** Variations for Piano, Op. 27. Idil Biret, piano. FINNADAR SR 9004, \$5.98.

Close on the heels of Charles Rosen's fine recording of Boulez' First and Third Piano Sonatas (reviewed in the September issue) comes this one of the Second Sonata by the Turkish pianist Idil Biret. Although the Second Sonata



Vladimir Horowitz—cool *Moonlight* and large-scale Schubert.

has previously been available in Europe (in performances by Yvonne Loriod on Vega and Claude Helffer on Deutsche Grammophon), this is its first appearance in this country, filling one of the few remaining gaps in the Boulez discography.

The Second Sonata was written in 1948; and although it follows by only two years the twenty-year-old Boulez' remarkable First Sonata, it indicates considerable growth in the development of the young composer. This is not so much a matter of technical assurance—in that respect the earlier sonata already seems a completely "finished" work—but of the scale within which Boulez is able to apply his compositional ideas: Whereas the First Sonata's two movements are confined within a relatively restricted time frame, the four movements of the Second constitute an extended structure of some twenty-eight minutes' total duration. That there is no indication of padding—in fact, the piece seems unusually tight and economical—is an indication of the extraordinary maturity of Boulez at this early stage of his career.

As in the First Sonata, the most immediately discernible formal characteristic of the work is its technique of mediating between two musical ideas of contrasting tempo, texture, and general character. In both the first and last movements—and to a lesser extent in the brief, almost whimsical third—the forward motion is propelled by the constant alternation and eventual integration and partial reconciliation of these opposing forces. This quality of balancing conflicting elements places the work clearly in the sonata tradition, despite the fact that the motivic aspects traditionally associated with the form have become even more attenuated here than in the First Sonata. One must speak more of general similarities in musical gesture than of specific thematic correspondences.

The slow second movement provides a ten-minute lyrical interlude in the otherwise dramatic framework (again reminding one of the traditional sonata). It builds gradually in a gently fluctuating tempo to a climax that is spun out over several minutes and is then finally broken up to give way to the quiet, almost hesitant ending. It is a beautiful and (in spite of the composer's claims to the contrary at the time of composition) very expressive movement of an essentially lyrical nature—a lyricism that results not from long singing lines, however, but from the smooth and continuous quality of the over-all musical structure.

Although Miss Biret is a prominent and frequently recorded pianist in Europe, this marks her American recording debut. The Boulez is unquestionably one of the most demanding works in the modern repertoire, and she meets the challenge with generally excellent results. Particularly impressive is her ability to shape the sonata as a formal unity; phrases and sections are tied together with a glue-like cohesiveness that speaks for a solid understanding of the workings of the piece. The articulation of details is somewhat less successful. Dynamic markings are not consistently followed as they might be, nor are the tempos always completely under control. Some listeners may also object to the generous use of pedal in the slow movement, although personally I find this works very well here. (But compare Boulez' indications.) In light of the very strong over-all impression made by

the performance, these are all relatively small matters.

The Webern variations, which fill out the second side of the disc, receive a generally careful reading, but one that seems unnecessarily stiff and constricted. Only the middle movement really comes to life. The recorded sound is excellent throughout. This is one of the first releases for Atlantic Records' new contemporary-music label, Finnadar. I hope they continue to maintain the high level of quality—both in choice of repertoire and in performance—shown here. R.P.M.

**BRAMHS:** Sonata for Violin and Piano, No. 1, in G, Op. 78. **SCHUMANN:** Sonata for Violin and Piano, No. 1, in A minor, Op. 105. Stoika Milanova, violin; Malcolm Frager, piano. BASF KBB 21392, \$5.98.

Frager is well known here (having won both the 1960 Leventritt and Queen Elizabeth of Belgium competitions) but his partner on this disc is not. Stoika Milanova, a twenty-eight-year-old Bulgarian violinist, has won several prizes herself (among them, first place in the Bulgarian National Competition—date unspecified—and the 1962 special prize at the Helsinki Youth Festival). She also took part in both the 1967 Queen Elizabeth and 1970 London Violin/Viola competitions, though the liner discreetly avoids telling us whether she placed at either. (Presumably she did or they wouldn't mention it!) Miss Milanova studied with David Oistrakh for five years, and his influence is felt in her strong, broadly muscular fiddling. A Bulgarian recording of the two Prokofiev concertos, already out in England, is promised by Monitor.

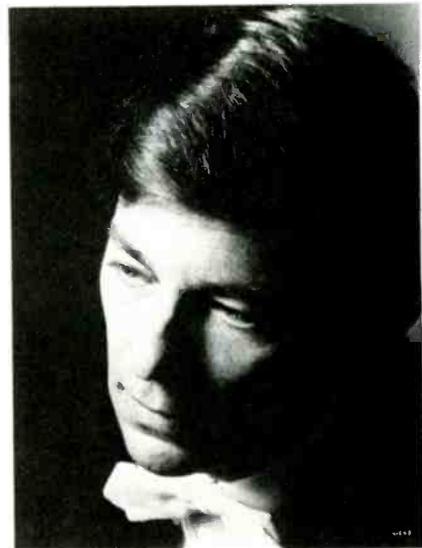
Both of these fine sonatas receive splendid interpretations from this well-matched duo. The Brahms displays a firm basic tempo that eases a bit here and there to make lyrical points but never becomes episodic. There is a solid bass line, wide dynamic range (the climaxes are exceptionally potent—almost symphonic), and a surging line. The Schumann adds to these characteristics a fiery, impetuous thrust. Even the tender second movement becomes boldly energetic in this impassioned playing.

Miss Milanova's intonation is outstandingly good, and her smooth bowing avoids unseemly "hairpin" bulges. Her tone, as recorded, sounds slightly fibrous—as if she were using gut strings—but it is basically a good sound, cleanly and naturally reproduced. The balance too is exceptionally just: The piano is bold and ample but never swamps the violin. My only quibble with this extremely fine recording is that my copy had a crackly surface at the beginning of both sides. H.G.

**CHOPIN:** Piano Works. Ivan Davis, piano. (Raymond Few, prod.) LONDON PHASE-4 SPC 21071, \$5.98.

Ballade No. 1, in G minor, Op. 23; Barcarolle in F sharp, Op. 60; Etude in E, Op. 10, No. 3; Fantaisie-Improvisation in C sharp minor, Op. 66; Nocturne in D flat, Op. 27, No. 2; Scherzo No. 3, in C sharp minor, Op. 39; Waltzes: in C sharp minor, Op. 64, No. 1; in D flat, Op. 64, No. 2 (*Minute*).

From the standpoints of engineering and pianism, this is a disc to respect. Producer Raymond Few has used the close Phase-4 miking techniques to capture the piano tone



Ivan Davis—velvetized, superb brilliant sound.

with a full, velvety resonance that minimizes the tacky hardness of Davis' superb brilliant sound, and Davis has made the most of the opportunity.

Though I thoroughly dislike his kind of playing, he is a superb executant of a very specialized sort. The influence of Horowitz, with whom the Texas-born virtuoso studied for a time, is very much in evidence. Extreme digital clarity is part of both the Horowitz and the Davis styles: The rapid passagework in, for instance, the outer sections of the *Fantaisie-Improvisation* and the *Minute* Waltz emphasizes each individual note rather than the cascading totality. The tone is meticulously weighted, rather spiky and brittle, with scarcely any use at all of the sustaining pedal. Again like Horowitz, Davis constantly searches for inner lines to stress, and they sometimes pop up, jack-in-the-box-like, fractionally before the right hand. Then too there are the frequent bass amplifications for increased sonorous effect, the constant toying and teasing of the cantilena, and the dynamic surprises which Davis obviously picked up from his one-time mentor.

But whereas Horowitz can sometimes stand a composition on end in the most outlandish, contrived way and still manage a convincing continuity and deep expressivity, such dangerous, unconventional devices can easily spell disaster in less astute hands. That, I am afraid, is what happens here: One has but to compare Davis' G minor Ballade with either of the recent Horowitz Columbia versions (on M2S 728 and MS 7106) to grasp the difference between lavish drama and garish vulgarity. What happens there is symptomatic of just about everything in this recital—the maudlin, pulled-about middle section of the *Fantaisie-Improvisation*; the languishing sigh in the Barcarolle's very opening (and its lurching, spiky, unflowing sentimentality later on); the oversized sforzandos and other cheapening devices that are allowed to disfigure the lovely E major Etude.

At least Davis does manage to make his approach perversely interesting—which puts him ahead of many of his pallid confreres—and once again his control and digital independence are of a superlative order. H.G.

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**B** **DOWLAND:** Songs and Dances. Hugues Cuénod, tenor; Joel Cohen, lute; Christiane Jaccottet, virginals. TURNABOUT TV-S 34510, \$2.98.

Come away, come, sweet love; Weep you no more, sad fountains; Almain: Say love; White as lilies; Galliard; Can she excuse; Orlando sleepeth; Awake, sweet love; Mistress Winters' Jump; Mr. Henry Noel's Galliard; Stay, time, awhile; Almain: Thinkst thou then; What if I never speed; Fine knacks for ladies; Mrs. White's Thing; Come again; Fortune my foe; Sorrow, stay; Robin is to the greenwood gone; Farewell, unkind; Now, o now, I needs must part; The Frog Galliard; When Phoebus first.

This is a surprisingly attractive recording. I say "surprisingly" because Hugues Cuénod is past seventy and, as his voice was never a beautiful one, a recital record might seem like a bold venture. But Cuénod is always surprising people. The liner note relates that at the

recording session, done in Mme. Jaccottet's Swiss home, the young performers had to make excuses to break at midnight so they could get some sleep. The tenor, on the other hand, was clearly prepared to go on singing all night. He is in fact a superb interpreter of the English lute song, and his versions are so un-faillingly alive and musical as to more than compensate for what he may lack in freshness of voice.

In this recording Cuénod wisely avoids Dowland's more sustained laments—*Flow my tears*, for example—and concentrates on the dancelike strophic songs, where his superb sense of phrasing and sensitivity to individual words can be felt to their greatest advantage. Listen to *White as lilies*, with lines like "To believe my pains exceeding/From her scant ne-

glect proceeding," for a lesson in how to sing a feminine ending. Cuénod's skill in such small ways is alone worth the price of the record.

Besides familiar tunes like *Fine knacks for ladies* and *Come again*, the selection includes two of my own special favorites. *Awake, sweet love* and the lovely *Now, o now, I needs must part*. Cuénod negotiates the long lines of *Weep you no more, sad fountains* with surprising ease but of course he has learned to scale and conserve his voice so as to get the very most out of it. He can even breathe within a legato line, at the climax of *Come again sweet love* for example, without breaking the forward motion of the melody. Best of all, Cuénod really communicates the sheer joy he seems to feel in singing these beautiful songs.

The two instrumentalists on this disc provide a very sympathetic accompaniment as well as a number of very fine instrumental selections. Many of these are performed on the lute and virginals together, a most attractive combination. Joel Cohen can play a single melodic line on the lute and make it sing better than anyone I have ever heard. I would like to know just what kind of an instrument Mme. Jaccottet plays (that is, who makes it): it has such a lovely bass resonance. Unfortunately Turnabout, unlike its rival Nonesuch, does not supply much information with the disc. No texts (which would have been welcome despite Cuénod's exemplary diction), no sources; even the list of contents appears only on the record label itself. S.T.S.

**HANDEL:** Messiah. For a feature review of a recording of this work, see page 96.

**HAYDN:** Trios for Piano, Violin, and Cello: in D, H.XV:21; in D minor, H.XV:23; in E, H.XV:28. Beaux Arts Trio. PHILIPS 6500 401, \$6.98.

The liner notes (pretty bad, as usual) state that "it was not entirely without justification that these trios were first published under the title 'Sonates pour le pianoforte avec l'accompagnement du violon and violoncelle.'" However, there is no need for any "justification"; all such works were published under similar titles. It was not until Mozart's chamber music with piano that the strings were "liberated."

The violin-piano sonata and the piano trio offer a combination of basically incompatible instruments. The string quartet, employing a family of instruments, represents the highest ideal of pure instrumental music-making, but even when extended to string quintet or sextet, or combined with winds, the blend is still perfect. The piano is different, demanding a different kind of writing and a special aural imagination to make it blend with the strings.

Haydn, though usually very receptive to Mozart's ideas, did not follow him in this particular genre, and his trios are indeed for piano with the accompaniment of violin and cello. This "accompaniment" consists mostly of *colla parte* playing, though here and there the strings show a modicum of independence. But despite this already archaic arrangement, these are fine works from Haydn's late period, well worth getting acquainted with.

The piano dominates everywhere, and its idiom—highly virtuosic—is close to that of the concerto. No. 21 is a brilliant, sunny piece; if Princess Marie Esterházy, to whom it is dedi-

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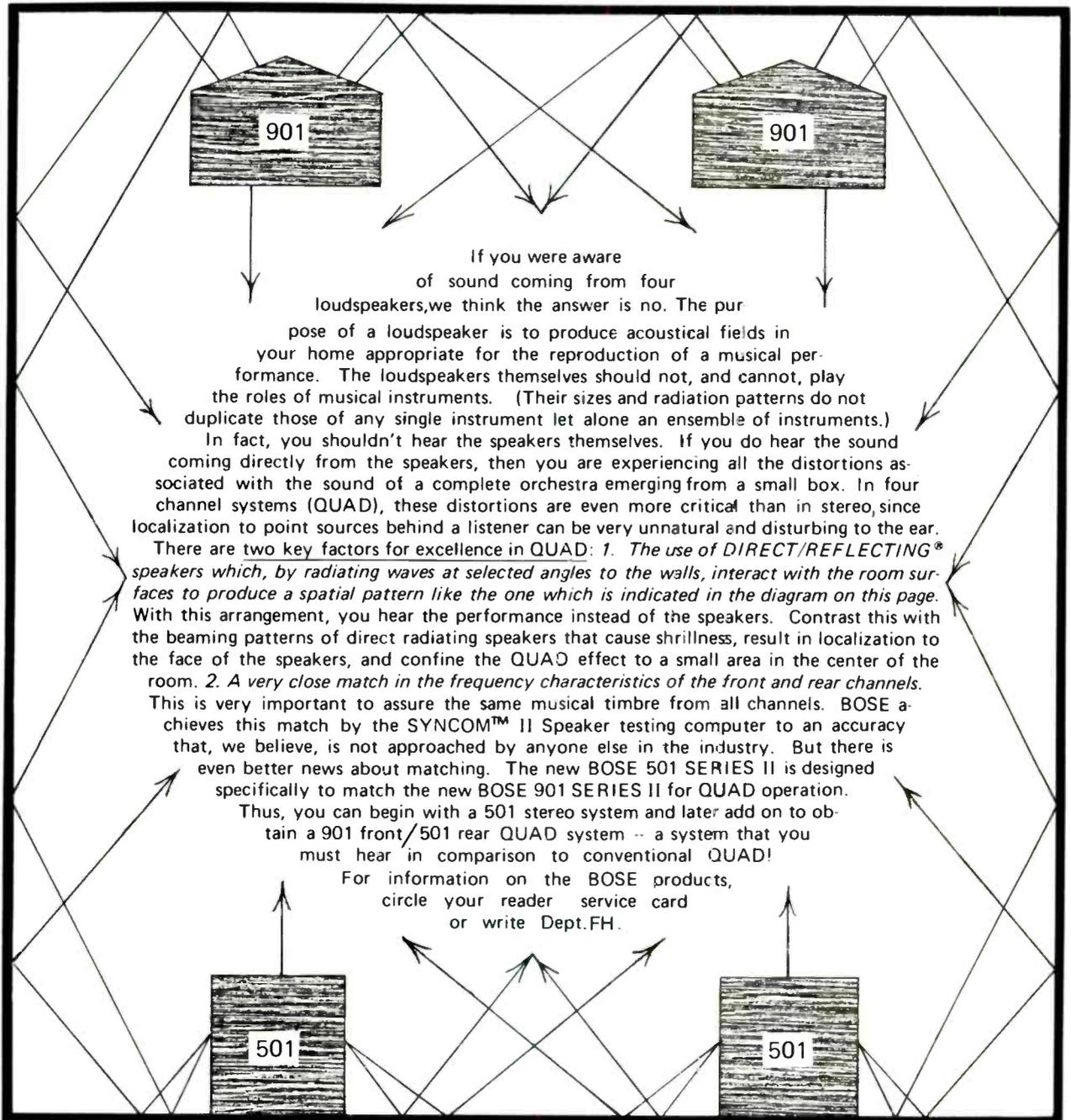
## VERDI: "ATTILA"

Cristina Deutekom, Ruggero Raimondi, Carlo Bergonzi, Sherrill Milnes; Ambrosian Singers; Royal Philharmonic Orchestra/Lamberto Gardelli  
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cated, could play it, she must have been an ace amateur pianist. No. 28 has an elaborate development section in the first Allegro, demonstrating the wisdom and great experience of the elderly composer. The pensive Allegretto begins with a curious two-voiced aria in the piano alone, later joined by the strings. The melodic continuity is admirable, gradually reaching impassioned utterance.

No. 23 (actually the last of these three) begins with an extended set of variations, vivid and full of contrast. Here the strings are given their head; unfortunately, the Beaux Arts violinist fails to grasp the opportunity. The Adagio's long-breathed melody is once more left on the ground by the violinist, though the pianist does his part well. The third movement is again a concerto finale, swift and piquant,

but entirely the pianist's responsibility; the strings just tag along.

While the quality of these compositions comes across, largely because of Menahem Pressler's clear and fluent playing, the performances are a little too dainty. This is solid music, but its playing is low-keyed (which, come to think of it, is not a happy metaphor when applied to music). The musicians do end the movements with crashing chords, but most of the time they are a bit pussyfooted, though never in bad taste. Isidore Cohen plays his violin with a thin and sweetish tone, his inflections are on the precious side, and his trills are perfunctory. Pressler's passagework is excellent, but in the slow movements he joins Cohen in taking the metal out of the music. Bernard Greenhouse, who largely doubles the

pianist's left hand, knows the exact weight his cello should add to the ensemble. P.H.L.

**HOLST: The Planets, Op. 32.** New York (Philharmonic, Leonard Bernstein, cond. (John McClure and Richard Killough, prod.) COLUMBIA M 31125, \$5.98. Tape: ● MA 31125, \$6.98; ●● MT 31125, \$6.98. Quadriphonic: MQ 31125 (SQ-encoded disc), \$6.98; MAQ 31125 (Q-8 cartridge), \$7.98.

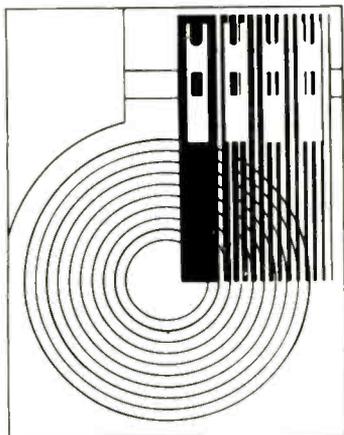
*Comparisons:*  
Boult / New Philharmonia  
Haitink / London Phil.  
Steinberg / Boston Sym.  
Mehta / L.A. Phil.

Ang. S 36420  
Phi. 6500 072  
DG 2530 102  
Lon. CS 6734

Reviewing Mehta's *Planets* back in July 1972. I referred to the likelihood of a Bernstein version's following the then current CBS-TV Young People's Concert in which Bernstein played and talked about the Holst showpiece. Probably recorded then, the Bernstein approach proves now (more effectively than TV audio ever permitted) to be as unabashedly extraverted as one might expect—an approach more closely comparable with Mehta's and Steinberg's than with the more restrained and traditional treatments by Boult and Haitink. The Bernstein reading is, however, infused with more personality than either Mehta's or Steinberg's—not always to its advantage, as when a sense of nervous tension distracts from the timelessness of *Saturn* and makes the faster movements often seem hurried. Actually, Steinberg plays most of the latter even faster, but his control is much more secure and his orchestra generally more precise, so that one never has the feeling that his *Mars* and *Mercury*, for example, are at all rushed.

Sonically, Bernstein's version is somewhat akin to Mehta's, although the Columbia recording—in stereo at least: I haven't heard it in quadriphony—is more closely and coarsely mixed, more sensorially brilliant and vivid, especially in its spectacularly spotlighted drums and cymbals. On the other hand, its well-balanced frequency spectrum never commands the floor-shaking solidity of London's amazing, if patently exaggerated, subterranean basses and organ pedals. Two review copies of the Bernstein disc were marred by more surface and background noise than should be accepted today. I'm looking forward to hearing the Dolbyized cassette edition, which undoubtedly will preserve more effectively the desired atmospheric evocations of *Venus*, *Saturn*, and *Neptune*, in particular. And I'm sure there will be brand-new sonic thrills in the quadriphonic versions.

In the meantime, replaying the earlier versions, some of them for the nth time, I find that the only significant change in my previous evaluations is a steadily heightened admiration for Haitink. I can't claim to remember any exact details of the way Holst himself conducted his *Planets* (in both acoustical and early electrical recordings and in a 1932 guest appearance with the Boston Symphony that I was lucky enough to hear in rehearsal as well as in formal concert). Nevertheless, the *spirit* of Haitink's approach now seems to me closest to the composer's. The even jollier, even more idiomatically "British" reading by Boult also wears extremely well, as does, more surprisingly, its 1967 engineering. But decidedly the best orchestral playing and probably the best—if not the most spectacular—sonics are commanded by Steinberg and Deutsche Grammophon.



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In direct comparison with the Haitink, Boult, and Steinberg versions, neither the Mehta nor Bernstein strikes me as satisfactory. But of course the record-buying public already has made the former a best seller and undoubtedly will do as much or more for the latter. You pays your money and you takes your choice!  
R.D.D.

**KÁLMÁN:** Die Csárdásfürstin; Gräfin Mariza. For a feature review of recordings of these works, see page 91.

**LEHÁR:** Die lustige Witwe; Der Graf von Luxemburg; Das Land des Lächelns. For a feature review of recordings of these works, see page 91.

**LISZT:** Concertos for Piano and Orchestra: No. 1, in E flat; No. 2, in A; Totentanz. Alfred Brendel, piano; London Philharmonic Orchestra, Bernard Haitink, cond. PHILIPS 6500 374, \$6.98.



Kathleen Ferrier and Bruno Walter—they uncovered the subtleties and truths in *Das Lied von der Erde* to make a recording for the ages.

Brendel's old Vox recording of the two Liszt concertos (sans *Totentanz*, which he recorded separately) was hampered by sluggish, untidy orchestral support. Even with its not negligible faults, however, some discophiles admired the pianist's unusually ruminative, scholarly approach to music so often subjected to saccharine virtuosity.

This remake is better—in fact, just fine—in the orchestral department. Haitink leads his fine ensemble with mercurial brilliance, and the engineering has provided a crystalline clarity that permits every detail to emerge with telling clarity and atmosphere.

Brendel's playing too has changed. He still begins the E flat Concerto at an uncommonly sober tempo and provides a "classical" rather than a splashily flamboyant Liszt, but the style is now altogether tauter, less rhetorical than of yore: one might even say "primmer." Brendel achieves shimmer and exquisite delicacy, which the moderately distant pickup has captured most tellingly. I am less happy with the reproduction of fortissimos, which sound distinctly pingy and lacking in body. It's all a bit small-scaled and unadventurous.

On the whole, these are commendable readings—the *Totentanz* especially profits from the serious integrity of Brendel's outlook—and it is good to have all three works on a single disc. I admit to getting more pleasure from other accounts of the concertos—for example, from the two Cliburn/Ormandy readings (No. 1, with the Grieg concerto on RCA Red Seal LSC 3065, or with the Rachmaninoff Second on LSC 3318; No. 2 with the Rachmaninoff *Paganini* Rhapsody on LSC 3179), and particularly from Philips' in-house competition, the Richter/Kondrashin performances (835 474), which after twelve years of service still seem to me far and away the most remarkable these concertos have had on disc.  
H.G.

Bruno Walter was for half a century the leading champion of *Das Lied*. He conducted its premiere in 1911, six months after the composer's death, and its first recording a quarter of a century later (now on Seraphim, from a Vienna concert performance May 24, 1936). His third and last recording, currently on Odyssey, was made in 1960 with the New York Philharmonic. With this Richmond reissue of his 1952 Vienna recording, all three versions are available as budget-price single discs!

Patzak and Ferrier are for me the most affecting and profound solo team on any commercially issued *Das Lied*. It is the "wild and woolly" quality of the veteran Patzak's singing that lends such heartache and an almost hallucinatory intensity to the "drunk" songs ("*Das Trinklied vom Jammer der Erde*" and "*Der Trunkene im Frühling*"). His "*Von der Jugend*" captures perfectly the ephemeral naiveté of the song with its doggerel-rhythm simplicity.

Ferrier starts out with an overwhelming advantage: a natural vocal endowment unique in its intrinsic eloquence. But she does so much more. As Dale Harris pointed out in "The Tragic Art of Kathleen Ferrier" [September 1973], it was in her Mahler performances with Walter that the young singer came into her own. Her comprehension and projection of the text are simply heartrending—the breathless wonderment of "*ein Künstler habe Staub von Jade*" in "*Der Einsame im Herbst*"; the passionate vibrato on the word "*Sehnsucht*" in "*Von der Schönheit*"; the chilling finality of "*warum es müsste sein*" in "*Der Abschied*."

This performance may be "old hat" to some people, but its endless subtleties and truths seem always waiting to be rediscovered. In truth, the stereo version is not on this level, suffering from the slackness and loss of concentration and vitality that marred much of that period for Walter (to say nothing of some third-rate solo work by Mildred Miller). And the 1952 sound doesn't suffer too badly in comparison. The 1936 version does sound its age, but the pre- and post-war Vienna Philharmonic recordings constitute an embarrassment of riches. Fortunately, at the Seraphim and Richmond price one needn't choose between them.

I love the brio, attack, and sweetness of the 1936 violins, to say nothing of the limpid poetry of their woodwind colleagues. In 1952 one can most admire the solidity of the low strings, trombones, and horns. Walter brought more unfettered drive to his first recording, more sternly authoritative command to the second one. He built the climax of the long orchestral interlude of "*Der Abschied*" most successfully in 1952.

Clearly this is a recording for the ages. Richmond's two-sided transfer is quite bright-sounding, just as solid as before on the low end, and free of the overloading (or was it overcutting?) we used to endure in the loudest peaks of Ferrier's singing. (The only loss from the old three-sided version is the Side 4 filler: the three *Rückert* Lieder recorded by Ferrier and Walter.) One quibble: The current transfer has stretched to amazing lengths (three bars, by my count) the fermata after the English-horn phrase at cue 55 in "*Der Abschied*." Mahler specified no silent measures here; the earlier pressings had none.  
A.C.

**PROKOFIEV:** *Romeo and Juliet*. For a feature review of recordings of this work, see page 94.

**RACHMANINOFF:** *Symphony No. 2*, in E minor, Op. 27. London Symphony Orchestra, André Previn, cond. (Christopher Bishop, prod.) ANGEL S 36954, \$5.98.

Comparisons:  
Kletzki/Suisse Romande Lon. CS 6569  
Ormandy/Philadelphia Orch. Col. MS 6110  
Previn/London Sym. RCA LSC 2899

Previn's second recording of the E minor Symphony is considerably better than his earlier one for RCA, which I reviewed in November 1966. In the first place it is complete, as is the Kletzki version, without the cuts reputedly sanctioned by Rachmaninoff or the even more extensive ones that Previn made earlier. Moreover, Previn's command of the composer's expressive style is considerably more idiomatic here, and the recorded sound appreciably better.

**B** MAHLER: *Das Lied von der Erde*. Kathleen Ferrier, alto; Julius Patzak, tenor; Vienna Philharmonic Orchestra, Bruno Walter, cond. RICHMOND R 23182, \$2.98 (mono); from London A 4212, recorded in 1952.

Comparisons:  
Thorborg, Kullman, Walter/Vienna  
Miller, Häffliger, Walter/N.Y.

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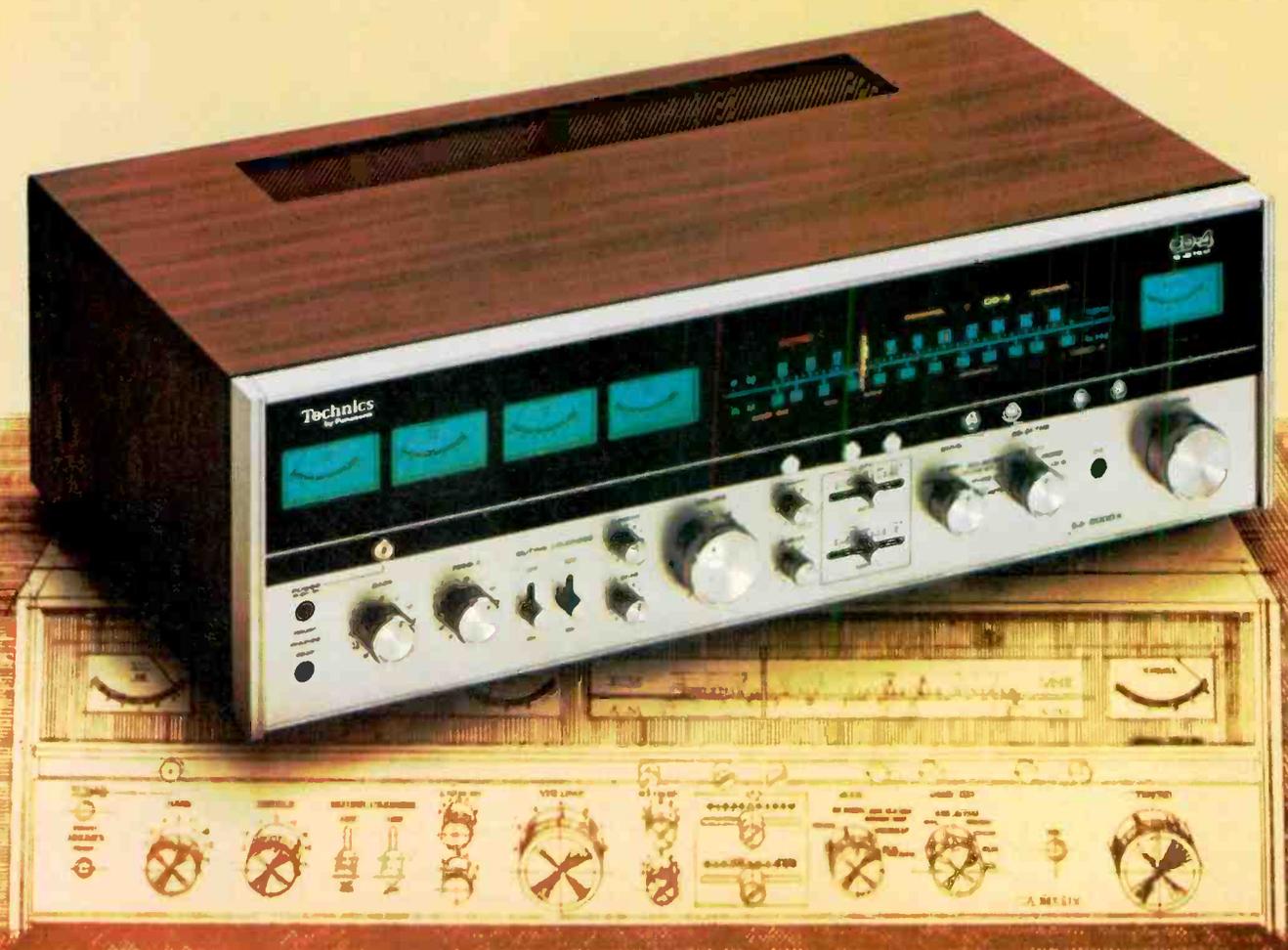
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Kletzki's is the only other complete version of this symphony. In addition to being complete, it impressed me as having more expressive sweep and impact than Previn's first version. But the American conductor now shows greater involvement with this score than earlier. The Kletzki and new Previn performances differ in a number of expressive details, but it is impossible to make a definitive choice on that ground. For me the deciding factor is the considerably warmer and richer sound of the new Angel recording, thanks in part to recording technique and in considerable measure to the superiority of the London Symphony.

Still, for a real all-out, no-holds-barred performance that emphasizes the more extreme Russian sentiment and melodrama of this score, Ormandy's reading remains in a class by itself. To be sure, he makes several cuts, ostensibly those sanctioned by Rachmaninoff, and some may reject his recording on that ground. Nor is the sound up to present-day standards, though the opulent magnificence of the Philadelphia Orchestra is at its best in that version. P.H.

**ROSSINI:** Guillaume Tell. For a feature review of a recording of this work, see page 89.

**SCHUBERT:** Four Impromptus—See Beethoven: Sonata for Piano, No. 14.

**SCHUBERT:** Sonata for Piano, in C minor, D. 958; Impromptus (4), D. 899. Alfred Brendel, piano. PHILIPS 6500 415, \$6.98.

Impromptus, D. 899: No. 1, in C minor; No. 2, in E flat; No. 3, in G; No. 4, in A flat.

Comparison—Sonata:

Kempff

DG 2720 024

Comparison—Impromptus:

Brendel

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On Brendel's recent Schubert recordings for Philips, I have been increasingly bothered by overly pointed, even mincing affectations. All the works on this new disc have been recorded previously by Brendel—the impromptus a decade ago for Vox (now on Turnabout), the sonata more recently for Vanguard (a 1967 disc available only briefly)—and comparison with the older versions is highly instructive: It confirms, for one thing, that it is Brendel—and not your reviewer—who has changed.

The shift in emphasis is apparent right at the outset of the magnificent C minor Impromptu. The earlier version begins crisply and rather objectively; the newer one is taken at a looser tempo, breaking up the line with mincing emphases. The older reading was by no means impersonal or metronomic, but what was deftly insinuated there (e.g., the easing at the coda) is loudly—and unsubtly—proclaimed here. Similarly in the E flat Impromptu: The earlier version was crisp, braising, and alive; scale passages scintillated; inner voicing was deftly but modestly achieved. The trio section was powerful, and some arpeggiation of chords and one or two extra octaves in the left hand seemed nothing more than a spur-of-the-moment decision. On the new disc, one is struck again by the slower, fussier gradations of the scale passages, by the more cumbersome dynamic contrasts in the trio, by the less astute timing of effects throughout. And the aforementioned arpeggiations and octave

doublings are now far less spontaneous-sounding.

The glorious G flat Impromptu (as before, Brendel uses a completely reliable Urtext edition) shows less discrepancy between performances—both are a bit too placid to capture the double alla breve Schubert marked—but again the Vox reading flows more, and sounds more manly and direct as a result. So too in the final work of the set: In the newer version, Brendel sits too long on his phrase endings, rounds too many of them off in simpering diminuendos, and at no time succeeds in achieving the vibrant, bracingly athletic thrust of his earlier playing (which was quite subtle enough).

In the sonata, such modifications are even more serious than in the four impromptus—which are after all shorter compositions that can withstand a bit of Viennese *kitsch*. The first movement begins well enough, but a mite daintily and without the lean, stark power of the older reading. And why such a drastic reduction in tempo for the lyrical second theme? The line goes as limp as wet Monday wash. Similarly there is a sudden lurch and off we go

into the development section—all stops out. The Adagio is very slow and seems to get even slower. *Lustpausen* all over the place and a thick overlay of point-making bog the music down needlessly.

But even with these new *affettuoso* touches, Brendel does succeed in capturing the music's poetry. Some of the harmonic felicities are perceived—and projected—with rare sensitivity. The scherzo is relatively brisk and straightforward, though even here some of the very soft pianissimos and caressing touches seem slightly out of place. (And certainly the trio is overphrased, replete with *rallentandos* and stretched rubatos.) The finale, taken at its usual fleet tempo, sounds akin—as it usually does—to the last movement of Beethoven's Op. 31, No. 3. The slower, more ghostly tempo of Kempff's astonishing recording, in the DG set of all the major Schubert sonatas, brought out a hitherto unsuspected kinship to the finale of Beethoven's *Tempest* Sonata. Brendel's impressionistic reading of this long-winded rondo is too dainty and small-scaled, and that is my verdict on the performance as a whole: The deleted Vanguard reading was

## The Organ as Romantic Protagonist

by Clifford F. Gilmore

WORKS FOR ORGAN and orchestra were common enough in the eighteenth century: Bach and Handel, then Haydn and Mozart all contributed attractive examples. Throughout the nineteenth century, however, composers of the first rank seemed to find the organ unsuited to the Romantic mode of expression. With few exceptions, the only composers who wrote for the instrument at all were men whose skills as organists exceeded their skills as composers. Even these men concentrated on solo literature, while the full-blown Romantic concerto was being produced elsewhere in such abundance for the pianist and violinist.

The apparently unique and glorious exceptions to this state of affairs are Josef Rheinberger's two concertos, produced at the height of his career in 1884 and 1894. It's at approximately this time that Mahler's first two symphonies appeared, along with Bruckner's Seventh and Eighth Symphonies and Strauss's early tone poems: Rheinberger's concertos, which speak with the same Viennese accents, deserve a place of honor in this company.

Biggs and Peress, it turns out, are ideal collaborators, spinning out the long lines and sweeping climaxes of

this majestic music with power and authority. Columbia's pickup orchestra is honed to perfection, though we might occasionally wish for a little more weight; and Biggs's performance too is altogether successful in the grand manner, in spite of some awkwardness and smudged passagework.

The ninety-five-rank Möller organ in New York's St. George's Church is an odd sort of installation, with its pipes scattered about the building in a manner that makes not one iota of musical sense, though it does lend itself to gimmicky recording. Producer Kazdin seems to have handled the situation with taste and discretion, at least in the two-channel version, which sounds very good indeed. The quadraphonic version, which I've not heard, undoubtedly adds antiphonal effects from the rear gallery organ. If it compares with the control room setup in the church on recording day, it too will be quite impressive.

A seven-inch quadraphonic bonus disc is included, on which Biggs offers an entertaining "Mini-discourse . . . with musical examples on Josef Rheinberger and the history of the organ concerto."

**RHEINBERGER:** Concertos: for Organ, Strings, and Three Horns, in F, Op. 137; for Organ, Strings, Two Trumpets, Two Horns, and Timpani, in G minor, Op. 177. E. Power Biggs, organ (Möller organ of St. George's Church, New York); Columbia Symphony Orchestra, Maurice Peress, cond. (Andrew Kazdin, prod.) COLUMBIA M 32297, \$5.98. Tape: ● MA 32297, \$6.98; ●● MT 32297, \$6.98. Quadraphonic: MQ 32297 (SQ-encoded disc), \$6.98; MAQ 32297 (Q-8 cartridge), \$7.98.

quite substantially superior, and Kempff's is in a different (higher) class altogether.

Philips has contributed a fine, resonant tone. This enhances Brendel's very beautiful half-tints, but it cannot completely conceal the tacky, pingy, threadbare quality of his fortissimos. H.G.

**SCHUMANN:** Sonata for Violin and Piano, No. 1—See Brahms: Sonata for Violin and Piano, No. 1.

**STRAUS, O.:** Ein Walzertraum. For a feature review of a recording of this work, see page 91.

**TARTINI:** Sonatas for Violin and Cello (12). Giovanni Guglielmo, violin; Antonio Pocaterra, cello. TELEFUNKEN SAWT 9592/3, \$11.96 (two discs)

No. 1 in G; No. 2, in D minor; No. 3, in D; No. 4, in C; No. 5, in F; No. 6, in E minor; No. 7, in A minor; No. 8, in G minor; No. 9, in A; No. 10, in B; No. 11, in E; No. 12, in G.

One of the more disarming tributes in the annals of criticism is the good Dr. Burney's salute to Tartini: "... his passages are always good; play them quick or play them slow, they never seem unmeaning or fortuitous." Dr. Burney may not have known this curious set of twelve sonatas for violin and cello, which have lain in a Paduan library for more than two hundred years, but his estimate holds true: Quick or slow, these movements set forth so much variety and display so eloquently Tartini's mastery of violin writing that we seem to see the whole composer in this single opus.

The set belongs, in scholarly opinion, to the decade 1740-50, when Tartini was in his prime: I call it "curious" because the violin is treated so self-sufficiently that in two of the sonatas Tartini drops the continuo part altogether for the space of a whole movement or for part of a movement and simply sends the violin along its way, self-accompanied. Elsewhere, the cello supplies an unadorned continuo line that occasionally reinforces the violin part with an especially sonorous effect, and it sometimes serves as a kind of backboard against which the violin bounces a very lively melodic line.

Eleven of the sonatas are short, six or seven minutes, and among these none is more striking than No. 2, with its siciliana on a droning fifth—utterly ear-catching. Elsewhere there are excursions into melancholy, into a near-folk idiom, and into dance music—some of these prompted by Metastasio poems that Tartini cites on the score pages, as was his frequent custom. Sonata No. 7 stands by itself, not only in its twenty-four-minute length but in its exhaustive display of diverse bowings in the course of the twenty variations on a ground which comprise the finale. A fascinating "art of bowing" essay in itself.

The sonatas are beautifully played by violinist Guglielmo, with the very sensitive assistance of his cellist. The tone is bold and healthy, and at the same time fine and pure; the technical difficulties are all handled smoothly; the nuance of phrasing is elegant and assured. S.F.

**TELEMANN:** Cantatas: Der Schulmeister; Die Landlust; Von geliebten Augen bren-

nen. Siegmund Nimsgern, bass (in *Der Schulmeister*); Elisabeth Speiser, soprano (in the remaining works); Boys of the Stuttgart Hymn Choir (in *Der Schulmeister*); Collegium Aureum. BASF KHB 21020, \$5.98.

Comparison—*Der Schulmeister, Die Landlust*: Prey, Winschermann/Germ. Bach Sol. Phi. 6500116

If Telemann has always seemed to you a pretty boring fellow, too prolific for his own good, it may be because you've not heard any of his cantatas. His listings in the Schwann catalogue fill two full pages, but only a handful of cantatas are included among the hundreds of sonatas, concertos, suites, and other chamber works. The cantata to change your mind is the hilarious *Schoolmaster* recorded here.

It's actually a little comic opera about a vain and pompous teacher trying to pound a music lesson into the heads of a pack of unruly boys. In it Telemann parodies not only the archetypal schoolmaster but also academic counterpoint and songs in praise of music. *Die Landlust (The Joys of Country Life)*, on the other hand, is an artfully simple, poetic pastorate radiating calm and innocent joy.

Both these cantatas were recorded a couple of years ago by Hermann Prey on a Philips disc (which also includes the *Canary Cantata*), but in slightly different versions.

Since only arrangements of the *Schoolmaster Cantata* survive, both conductors have had to orchestrate it themselves; both have used a full complement of strings, but the Philips disc is considerably richer—and better recorded. The Philips disc also adds an entrée and gigue finale, taken from some unidentified Telemann orchestral suites. Siegmund Nimsgern, a young and relatively unknown bass (he was heard to good effect in BASF's recording of Bach's *Coffee and Peasant Cantatas*, KHF 20330, reviewed in November 1973), turns in a wonderfully effective, beautifully sung performance, every bit as winning as Prey's. If I slightly prefer the Prey disc, it's only because of the superior sound and slightly more lively tempos—both are superb performances.

Elisabeth Speiser does a lovely job with *Die Landlust*, even if she doesn't match the charm and simplicity of Prey's reading. Her version, by the way, is arranged for an eighteenth-century wooden transverse flute and continuo and is transposed a step higher than Prey's, which is accompanied by a baroque oboe and continuo.

The third cantata here, *Von geliebten Augen brennen* (not previously recorded), deals with more serious subjects, and Telemann responds with "weightier" music, though still on a small scale: The soprano's two arias (separated by a recitative) are accompanied only by a baroque oboe and continuo. If you already own the Prey disc, this little gem will hardly be enough to justify duplicating the other two cantatas, lovely though it is. The BASF recording (from Harmonia Mundi originals) is quite good, but not as rich as the Philips; and the BASF jacket offers only the German texts, while Philips also includes a translation. C.F.G.

**VIVALDI:** *L'Estro armonico*, Op. 3. Academy of St. Martin-in-the-Fields, Neville Marriner, cond. ARGO ZRG 733/4, \$11.90 (two discs). Concertos: No. 1, for Four Violins, in D; No. 2, for Two Violins and Cello, in G minor; No. 3, for One Violin, in G; No. 4, for Four Violins, in E minor; No. 5, for Two Violins, in A; No. 6, for One Violin, in A minor; No. 7, for Four Violins and Cello, in F; No. 8, for Three Violins, in A minor; No. 9,

for One Violin, in D; No. 10, for Four Violins and Cello, in B minor; No. 11, for Two Violins and Cello, in D minor; No. 12, for One Violin, in E.

Comparisons: Baumgartner/Lucerne (Nos. 1-4) Arc. 198 449 Rossi/Vienna St. Op. (Nos. 1-12) Van. SRV 143/5

It was Vivaldi's *L'Estro armonico*, published about 1712, that made the composer's reputation in Europe; and it was this same opus that preoccupied Bach so extensively: Of the ten Vivaldi works he transcribed, six were from this set. And no wonder. Picking up where Corelli left off, Vivaldi simply took over the concerto-grosso idea and expanded its limits remarkably. The abundance of imagination here, the variety of instrumental combinations, the occasional theatrical drama, the beauty and nobility of certain slow movements—these are something special in the whole range of baroque literature.

Op. 3 falls into three segments: There are four concertos each for solo violin, for two violins, and for four violins (with an obbligato cello called for twice in each of the last two categories). The size of the ripieno group varies in these performances, and continuo instruments are adjusted accordingly: Sometimes it is a single harpsichord, sometimes a pair, sometimes organo and theorbo or organ and bassoon. And while the continuo part is never pushed too boldly forward, the subtle presence of these differing timbres adds an extra dimension to this fine recording.

Marriner and his players sail into the music as if it were being presented to the world for the first time. It is fresh, alert, dramatic, elegant. Marriner allows nothing in the score to escape him, and a crescendo that others may treat as a matter of course builds up here like a sunrise (the Adagio of No. 2 is a case in point). Rhythms are crisp and jaunty but never rigid—in the *Larghetto* of No. 2, for instance, the solo violins maintain a continuous flowing pace while giving due precision to their dotted figuration. And those incredible slow movements (Nos. 8, 9, 11, and 12) spin out like silver.

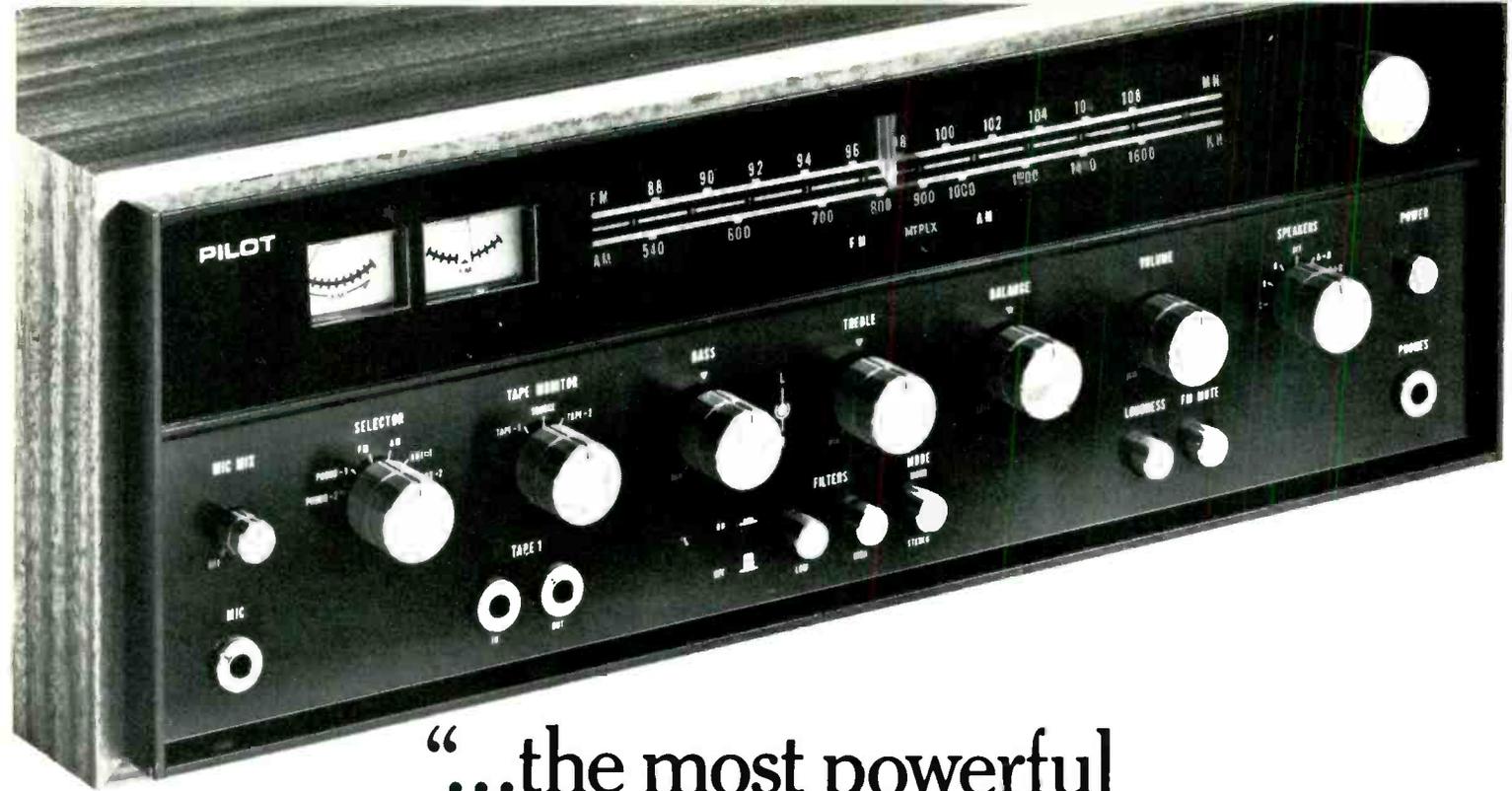
Tempos are generally fast, and one realizes in comparing them with the version of Nos. 1-4 by Baumgartner and the Lucerne Festival Strings, for instance, how wide a distance there can be between two interpretations of the word "largo" (Baumgartner's in No. 1 is about half the speed of Marriner's). But as is so often the case, one's own metabolism adjusts to the demands of a good performance, and Baumgartner's more sedate approach is still worth going back to on occasion. This is not true, I'm afraid, of the only current competing complete version, Rossi's on Vanguard Everyman: His concept is stodgy, and his soloists are simply not in a class with the competition.

Marriner's, make no mistake about it, is the showiest *L'Estro armonico* to date, but without a trace of the cheapness the word might imply. He brings out the full potential of the music, demonstrating in the process that the "showiness" was really all there on Vivaldi's pages to begin with. S.F.

**VIVALDI:** The Five Compositions on Christ's Passion. Aafje Heynis, alto; I Solisti di Milano, Angelo Ephrikan, cond. TELEFUNKEN SAWT 9590, \$5.98.

Stabat Mater: Sinfonia and Sonata, *Al santo sepolcro*; Two Introductions to the Miserere.

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about Vivaldi's dramatic works. The chronicles tell us that his church music and operas were greatly admired, and the few specimens that have been recorded show that he was just as inventive and adroit when writing for voices as for instruments.

The *Stabat Mater* recorded here is a somber yet rich composition that does justice to Jacopone da Todi's great poem. Much more can be made of these dramatic pieces than what we get from Aafje Heynis, the soloist. Concerted church music in the eighteenth century was part of the large family of dramatic music, the idiom closely resembling that of opera, but our alto is too cautious, too "devotional" (probably because of the old fear of sounding operatic), and won't let herself go.

The other vocal pieces in this recording are solo cantatas accompanied by organ and

strings. Both of them are fine compositions, and the introductory accompanied recitative in the second *introduzione* is stunning. What would Janet Baker do with such high intensity music! Heynis sings them well enough, but with little conviction; she is too tame.

In seventeenth- and eighteenth-century Italy, the old liturgic drama was revived and became a sort of oratorio. The *sepolcro* was one of these resuscitated species; it was performed in the church during Holy Week before a representation of the Holy Sepulchre.

Vivaldi wrote several admirable orchestral pieces that served as overtures for the *sepolcro*. The first of the two recorded here is indeed a remarkable work: The aimless strings of sequences that at times embarrass in the concertos are altogether absent; the music is concentrated, and highly dramatic in a quiet way.

Vivaldi coaxes extraordinary effects from his string orchestra to create a mood of mystery and otherworldliness: the harmonies are bold, at times ice cold then warming to broad baroque pathos. The second *sepolcro* is not an outstanding work.

The performances are very good, as is the sound, and the orchestra plays very well under Angelo Ephrikian. P.H.L.

## recitals and miscellany

**MATTHIEU AHLERSMEYER:** Portrait. Matthieu Ahlersmeyer, baritone; various singers, orchestras, and conductors. BASF KBF 21488, \$9.98 (two discs, mono; recorded 1932-44).

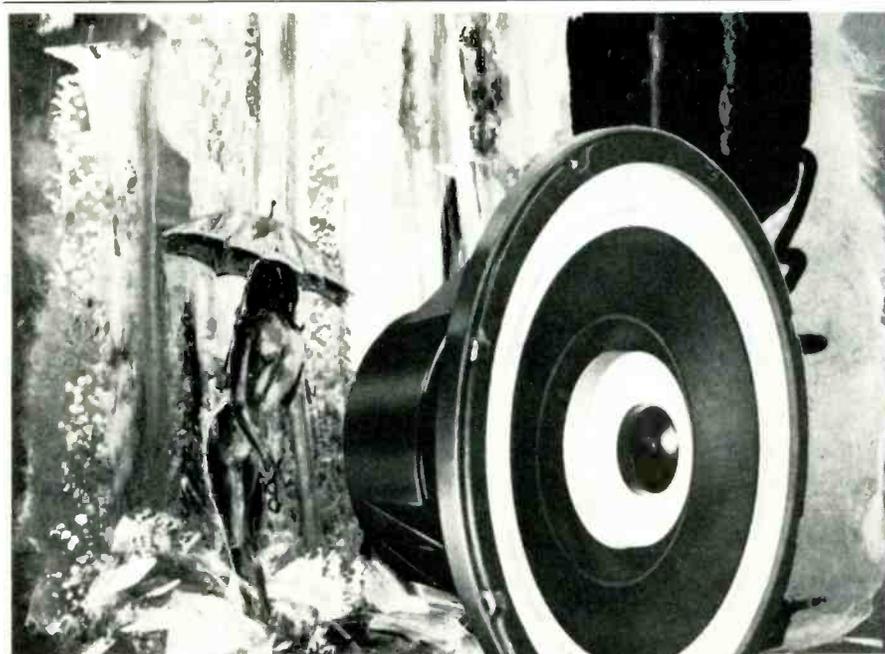
**MOZART:** *Le Nozze di Figaro*: Crudel, perché finora... Vedrò mentr'lo sospiro (with Maria Cebotari, soprano); Gente, gente, aiuto, aiuto (with Margarete Teschemacher, soprano; Cebotari, Paul Schöffler, baritone); Don Giovanni: Finch' han dal vino; Su! Svegliatevi da bravi! (with Eilfriede Weidlich, soprano; Gottlob Frick, bass); Deh vieni alla finestra; Glà la mensa è preparata (with Kurt Böhme, bass). **VERDI:** *Macbeth*: Fatal mia donna (with Elisabeth Höngen, mezzo-soprano); Perfidi! All'Anglo contro me v'unite. *La Traviata*: Di Provenza. Un Ballo in maschera: Eri tu, Don Carlo; Restate! Al mio regal cospetto (with Georg Hann, bass-baritone); Soccorso alla Regina (with Hann; Tiana Lemnitz, soprano; Margarete Klose, alto). **Otello**: Credo. **OFFENBACH:** *Les Contes d'Hoffmann*: Allez... Scintille, diamant. **GOETZ:** *Der Widerspenstigen Zähmung*: Es ist mir so, gewiss ich kannte ihn (with Frick); *Petruccio*, mach' jetzt dein Meisterstück (with Teschemacher); Mein liebes Weibchen, Komm (with Teschemacher). **PUCCINI:** *Il Tabarro*: Come? Non sei andato? (with Hildegard Ranczak, soprano; Peter Anders, tenor); Scórri, fiume eterno. **R. STRAUSS:** *Arabella*: Sie gibt mir keinen Blick (with Teschemacher). (All sung in German.)

**HELGE ROSWAENGE:** Portrait. Helge Roswaenge, tenor; various singers, orchestras, and conductors. BASF KBF 21485, \$9.98 (two discs, mono; recorded 1938-43).

**WEBER:** *Oberon*: Von Jugend auf in Kampf und Streit. **DONIZETTI:** *Lucia di Lammermoor*: Sextet (with various singers); *Faust*: Quel trouble inconnu... Salut, demeure chaste et pure. **BIZET:** *Carmen*: Flower Song. **VERDI:** *Il Trovatore*: Ah! si ben mio; Di quella pira; Che non m'inganno! Quel fioco lume? (with Hilde Scheppan, soprano; Marie-Luise Schilp, mezzo; Karl Schmitt-Walter, baritone). *La Traviata*: Che fai? Nulla. Scrivevi? (with Maria Cebotari, soprano). *Un Ballo in maschera*: Teco io sto (with Scheppan); Aida: Se quel guerrier io fossi... Celeste Aida; Pur il riveggo (with Margarete Teschemacher, soprano; Inger Karen, mezzo; Georg Hann, bass-baritone). **LEONCAVALLO:** *I Pagliacci*: No, Pagliaccio non son (with Scheppan, Hann, Schmitt-Walter). **MASCAGNI:** *Cavalleria rusticana*: Tu qui, Santuzza? (with Scheppan; Vera Schröder, mezzo-soprano). **PUCCINI:** *La Bohème*: Che gelida manina. *Tosca*: Recondita armonia; O dolci mani (with Hildegard Ranczak, soprano); Turandot: Nessun dorma. **R. STRAUSS:** *Der Rosenkavalier*: Di rigori armato. (All except Strauss sung in German.)

**MARIA CEBOTARI:** Portrait. Maria Cebotari, soprano; various singers, orchestras, and conductors. BASF KBF 21483, \$9.98 (two discs, mono; recorded 1938-44).

**MOZART:** *Le Nozze di Figaro*: Venite, inginocchiatevi; Canzonetta sull'aria (with Margarete Teschemacher, soprano); Giunse alfin il momento... Deh vieni, non tardar. **VERDI:** Luisa Miller: Nè giunge ancor (with Josef Herrmann, baritone; Hans Hopf, tenor); *Rigoletto*: Giovanna, ho dei rimorsi... E il sol dell'anima (with Elisabeth Waldenau, mezzo-soprano; Helge Roswaenge, tenor); *Tutte le feste*... Sì, vendetta (with Willi Domgraf-Fassbaender, baritone). *La Traviata*: Che è ciò?... Un di felice (with Roswaenge); Ah, fors'è lui... Sempre libera (with Walter Ludwig, tenor); Che fai? Nulla. Scrivevi? (with Roswaenge). **PUCCINI:** *La Bohème*: Sì, mi chiamano Mimì; *O soave fanciulla* (with Peter Anders, tenor); *Madama Butterfly*: Bimba dagli occhi pieni di malia (with Roswaenge); *Un bel di*. **R. STRAUSS:** *Salome*: Final Scene. *Der Rosen-*

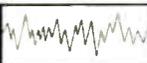


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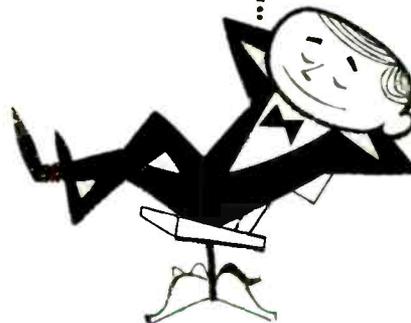
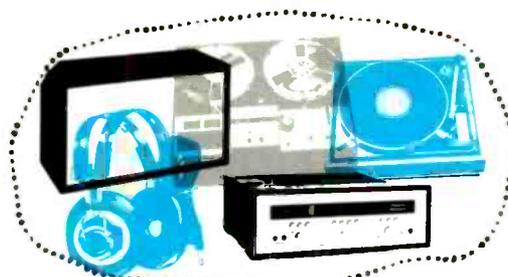
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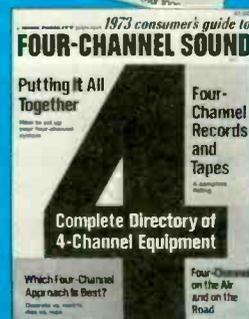
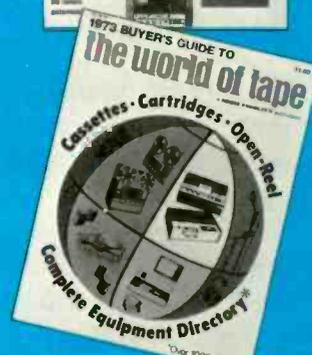
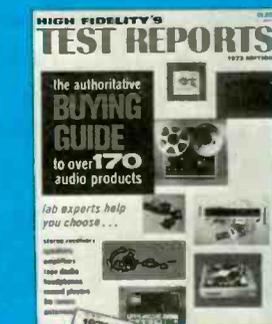
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kavaler: Marie Theres' ... Hab' mir's gelobt ... Ist ein Traum (with Tiana Lemnitz, soprano; Paula Buchner, mezzo). (All sung in German.)

BASF began its series of historical vocal recordings with discs of excerpts from *Car-men*, *Oiello*, and *Capriccio* (reviewed by Dale Harris in June 1973). These uneven *Querschritten* were followed by an awful *Andrea Chénier* disc. Now we have the first three in a promised series of two-disc "singer portraits." Of the three the Ahlertmeyer is for me by far the most interesting: He has been sparsely represented on LP, and he is simply a more interesting singer, vocally and interpretively, than the better-known Cebotari and Roswaenge.

Except for Ahlertmeyer's "*Scintille, diamant*" (recorded in Hamburg in 1932) and *Macbeth* excerpts (recorded in Vienna in 1944), all these recordings were made in Berlin, Dresden, or Stuttgart between 1938 and 1944—a grim era, to be sure. Preiser and BASF in particular have been giving us a generous sampling (sometimes *too* generous) of the abundant operatic recordings and broadcasts of Nazi Germany. Social milieu aside, the Forties were too late to capture Ahlertmeyer and Roswaenge in their vocal bloom—and Cebotari seems never to have had one, at least on records.

In the aforementioned "*Scintille, diamant*," the thirty-six-year-old Ahlertmeyer discloses one of the great lyric baritones: richly and evenly produced, dark and full in the lower register, opening with ringing freedom on top, the German text vividly articulated without disturbing the perfect legato phrases. I assume there is other material from this period: it would be most welcome.

By 1938 the tonal splendor was gone, but the voice remained sturdy—and the intelligence superior. Ahlertmeyer was a thoughtful singer at a time when German taste seems to have run more to the coarse extroversion of a Herrmann or Reinmar. His great specialties are well represented here: a side of Mozart, a side and a half of Verdi.

The 1938 *Marriage of Figaro* excerpts under Karl Böhm are from the complete performance available on Preiser (reviewed by Dale Harris in May 1973). Ahlertmeyer is a strong Count—authoritative without becoming overbearing or hysterical; the aria conveys a nice feeling of introspection. The 1944 *Don Giovanni* excerpts under Karl Elmendorff are undoubtedly also from a complete recording,

which *might* be worth resurrecting. Ahlertmeyer's Don, as heard here, is decently sung but curiously square—the German language certainly doesn't help; the five-minute chunk from the final scene is more filled out, though Böhm sounds more Fafner than Leporello.

The Verdi group offers extended glimpses of two distinguished characterizations. Ahlertmeyer's *Macbeth* and Posa. The *Macbeth* excerpts are from an "abridged recording" (that's how it's listed in *WERM*; I've never heard it) with the Vienna Philharmonic under Böhm, once issued on Urania. Both Ahlertmeyer and Höngen sing well and with sharp dramatic pointing: I'd like to hear the whole performance. I would guess that *Don Carlo* too was recorded substantially complete: We have here the whole Philip/Posa scene (vigorously done with Hann) and the great Act IV quartet. (The "*O don fatale*" on Top Classic's Klose portrait is presumably from the same performance.) Considering the cast—particularly Lemnitz and Klose—I'd like to hear more.

"*Eri tu*" is done with unusual restraint—very touching in its lyric, understated way. "*Di provenza*" comes off without incident; the "*Credo*"—which demands more power than Ahlertmeyer seems to have commanded—tempts him into some unfortunate bellowing.

That Ahlertmeyer could project rough-and-tumble passion is proved by the superb *Tabarro* excerpts. In the seething scene with Luigi and Giorgetta and in Michele's grim monologue he is all sonorous foreboding—surprisingly at home in the verismo milieu.

The complete Goetz *Taming of the Shrew* used to be on Urania. The opera, though devoid of originality, is far from negligible: The tunes are singable if second-rate, the characters tolerably well drawn. It may not be worth a new recording, in which case a reissue of the old one would do. The "*Es ist mir so*" duet features the robust young Gottlob Frick.

Ahlertmeyer sang a great deal of Richard Strauss (including the world premiere of *Die schweigsame Frau*), so the *Arabella* final scene has unquestionable documentary value. But I find nothing memorable in his work (perhaps we have been spoiled by the two complete recordings of the opera, in which the part of Mandryka is particularly well handled by George London and Dietrich Fischer-Dieskau), and Teschemacher as usual is no bargain to listen to.

There is not much I can say about Ros-

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waenge except that the voice doesn't appeal to me. It had some heft, and the recordings from the early- and mid-Thirties at least have a tonal beauty that was gone by the time of these recordings. He occasionally manages something resembling a true legato—the *Carmen* Flower Song is handled with surprising sensitivity. But compare the 1944 *Rosenkavalier* Singer's Aria with his earlier version to hear the decline in vocal maneuverability.

What you won't hear on either version (or almost any of his other recordings) is the slightest hint of taste: intelligence seems never to have figured in his artistry. In the *Ballo* and *Aida* scenes he frequently sounds as if he's doing a Richard Tauber impersonation; of

course Tauber confined his *echt Wien* portamentos and curlicues to his operetta performances. What Roswaenge needed was a conductor who wouldn't tolerate such nonsense: On the 1938 Toscanini BBC Verdi Requiem he sounds like a different singer, positively sober. That "*Ingemisco*" can stand with any.

For non-Roswaenge fans the chief attraction of this set is the substantial representation of the splendid Hilde Scheppan, possessor of a large, bright, flexible *spinto* soprano. Both the *Cav* and *Pag* scenes are from complete recordings (both with Roswaenge, Scheppan, and Georg Hann) once issued in Europe by Deutsche Grammophon. On the strength of Scheppan's contribution, it would be nice to

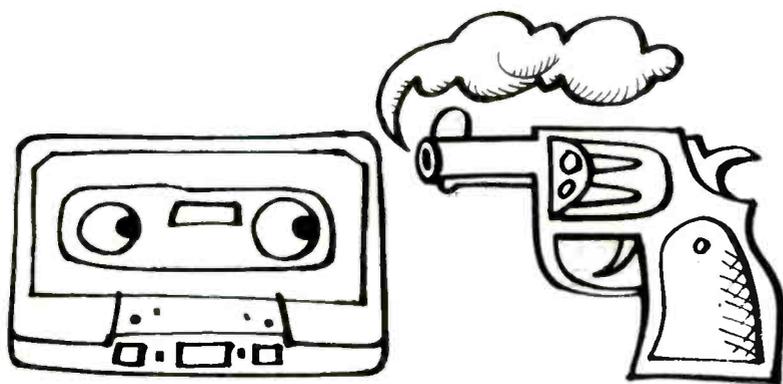
have both—especially the *Cav*. Roswaenge's other collaborators have less to offer. Hildegard Ranczak—so unimpressive in the *Tabarro* scene with Ahlersmeyer and Anders—is even less impressive in the *Tosca* scene, which is crude to the point of ugliness. I can respect Teschemacher and Cebotari without enjoying either.

Which brings us to Cebotari. Veterans of her performances speak glowingly of the personal charm she communicated; none of it has ever reached me through her recordings, which are lifeless. I'm not sure that her dramatic instincts were as dull as some have suggested; it seems rather that the colorless sou-bretteishness of the voice drastically limited the potential range of expression.

She could negotiate the coloratura writing of a part like Violetta with reasonable efficiency, but nothing more. Like Ahlersmeyer, she was closely associated with Richard Strauss. And the *Salome* scene does capture the girlish innocence that can make the opera that much more gloriously decadent. But we can hear that even more sharply projected in the Welitsch and Caballé recordings, coupled with voices that can make the music soar. The *Rosenkavalier* trio and concluding duet are dimly recorded, which is just as well: Cebotari's pallid Sophie is complemented by an even worse Marschallin (a very weak Lennitz) and Octavian.

The *Figaro* excerpts are from the same recording as the Ahlersmeyer final scene. The *Luisa Miller* too is available complete on Preiser (reviewed by Dale Harris in September 1972). For me, Cebotari's contributions to both are negligible. The remaining Verdi and Puccini recordings are reasonably familiar; they just don't sound to me like the work of a major singer.

The sound quality is variable, but never bad enough to detract from a good performance or good enough to make a bad one more listenable. BASF's packaging has improved considerably: Documentation is reasonably complete, and the notes are fully translated into English. There are still no texts. The records themselves could be better pressed: There is some warpage and breakup. K.F.



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**WILLI BOSKOVSKY:** Emperor Waltz (Music of Vienna, Vol. 3). Johann Strauss Orchestra of Vienna, Willi Boskovsky, cond. (Christopher Bickenbach, prod.) ANGEL S 36958, \$5.98. Tape: ● 8XS 36956, \$7.98; ●● 4XS 36956, \$7.98.

**JOHANN STRAUSS II:** Waltzes: Kaiser, Op. 437; Rosen aus dem Suden, Op. 388. **JOSEF STRAUSS:** Polkas: Künstlergruss; Allerlei. **KOMZÁK:** Archduke Albrecht March. **LANNER:** Jagd Gallop. **MILLÖCKER:** Der Feldprediger; Traumwalzer. **SUPPÉ:** Dichter und Bauer; Overture.

The mixture as before, and as efficacious as ever: a conductor unexcelled in authentic Viennese idioms presenting a discreet mix of standard favorites and immediately appealing novelties.

As in the two earlier volumes (reviewed in May 1972 and April 1973), the orchestra is probably the Vienna Philharmonic in all but contractually *verboten* name; and the recording is robust and open, if less warmly rich than that of Boskovsky's self-rival series with the undisguised Vienna Philharmonic for London. As usual, Boskovsky does better than most in revitalizing such familiar works as the

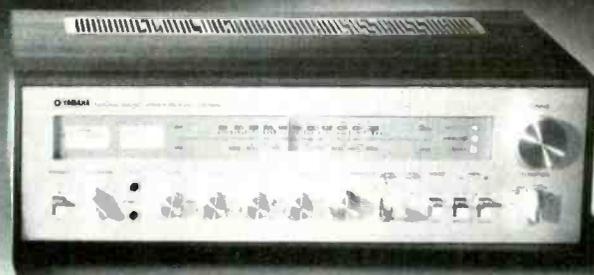
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two Strauss waltzes and Suppé overture. But of course the principal programmatic appeal lies in the amusingly high-stepping Komzák march, the bouncing Lanner galop, the vivacious Josef Strauss polkas, and the romantic if sometimes rather superficial Millöcker waltz—all of which are likely to be new to most American listeners. R.D.D.

**GABRIEL CHODOS:** Piano Recital. Gabriel Chodos, piano. Orion ORS 73122, \$5.98.

**BARTÓK:** Sonata for Piano. **BLOCH:** Visions and Prophecies. **FRANCK:** Prélude, Aria, et Final.

Comparison—Franck:

Demus

Mus. Her. MHS 1152

It would be difficult to imagine music with more unadulterated rhythmic drive and force than the first and third movements of the 1926 Bartók sonata. The first movement has all the energy and vitality of a miniature *Rite of Spring*, written however in a brilliantly pianistic idiom that could only be Bartók. The last movement, with its obsessive asymmetrical rhythms, perfectly captures the spirit of the Hungarian folk music that inspired it. Between these is a mysterious central movement, strongly recalling the second movement of the First Piano Concerto, built mainly around the alternation between a characteristic rhythmic pattern and a rising chordal motive.

Although he hits his accents strongly enough and displays outstanding pianistic gifts, Chodos performs the sonata in a surprisingly four-square manner. In the first movement, some of his lack of success seems due to

an overly deliberate tempo and a generally cautious approach to the music. But the main problem is the mathematical precision with which he dissects the music—even the ritards seem to have been figured out on a slide rule: this calculated lack of flexibility, instead of enhancing Bartók's obsessive dynamism, tends to emasculate it. By far the best version of the Bartók sonata, which has not really received the interpretations on disc it deserves, is the one by Istvan Nádás on Dover 5215 (mono).

Chodos identifies much more closely, it seems to me, with the nondynamic and occasionally Debussyesque style used by Bloch in his moody *Visions and Prophecies*, based on material from what I consider one of the composer's finest and most underrated works, *Voice in the Wilderness*. The essential element to be captured here is the often archaic atmosphere, and Chodos' use of pedal-created sonorities and his subtle playing of the work's frequent fourth chords evoke just the right feelings.

I liked Chodos' *Prélude, Aria, et Final* much better when I listened to it a second time. But I am still partial to the interpretation by Jörg Demus on Musical Heritage. The Franck piece is in many spots quite obviously the work of an organist who had a great time sitting at his instrument and listening to all the lovely chordal progressions he could invent, using his own highly distinctive brand of chromaticism. Transferred to the piano, which obviously does not benefit from the diverse timbres of the organ, this type of writing can sound like little more than an empty succes-

sion of pretty chords, and Chodos occasionally makes the *Prélude, Aria, et Final* sound just that way.

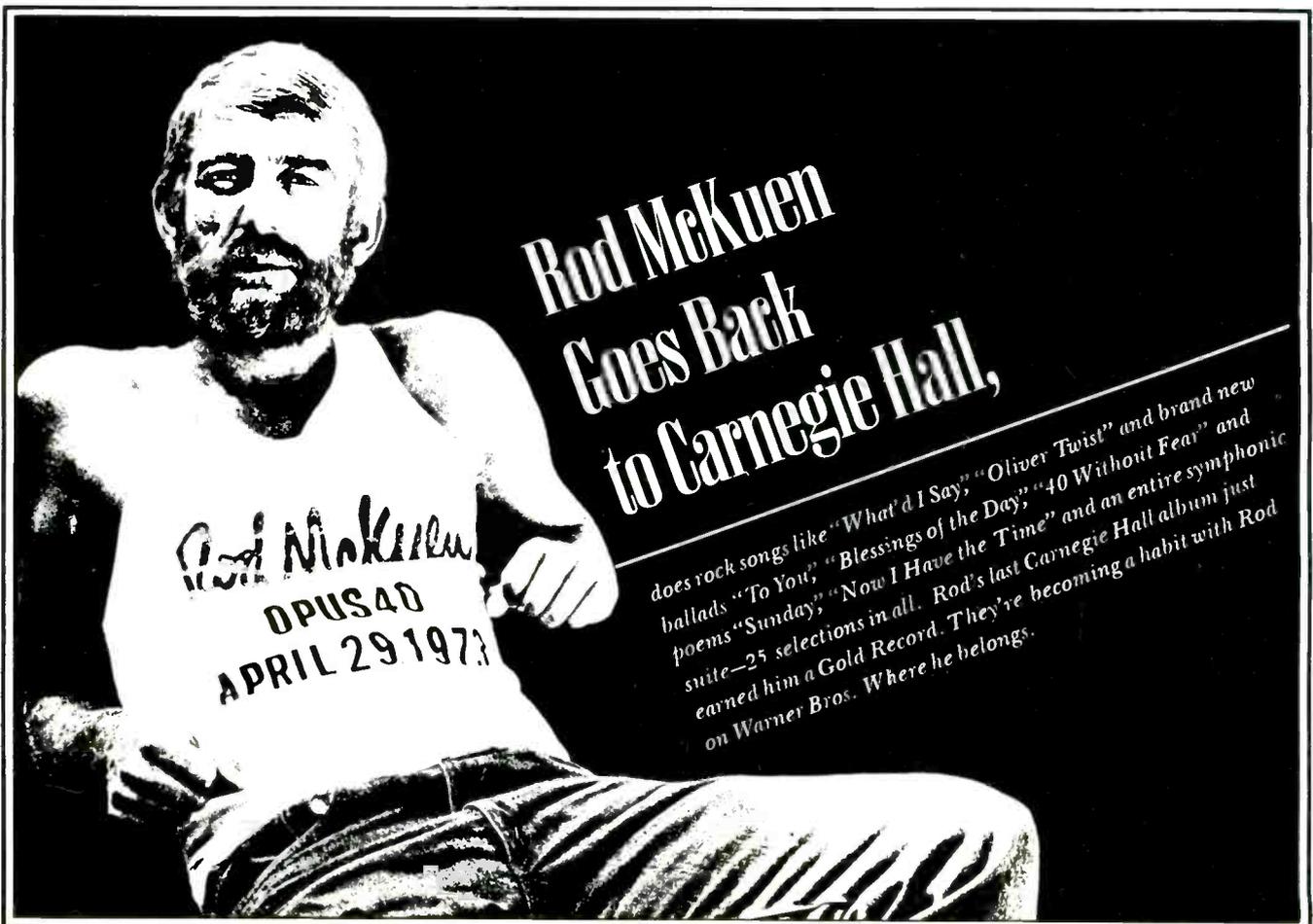
Yet the work contains as well a stirring, Romantic lyricism created from the harmonies (a typically Gallic procedure), and Demus, although perhaps a bit too energetic, dazzles the listener with the panache and sweep of his Byronesque conception. Chodos, on the other hand, creates a more equal balance between chord and theme: if he tends to plod at times, he nonetheless reveals aspects of the music not apparent in Demus' version, and the over-all effect has a great deal of vitality. Furthermore, Chodos has by far the better recorded sound; although somewhat hissy for a Dolbyized recording and marred by familiar pressing defects, it has extraordinary presence and depth.

R.S.B.

**MUSIC FROM THE COURT OF FERDINAND AND ISABELLA.** Early Music Consort of London, David Munrow, cond. ANGEL S 36926, \$5.98.

**ALONSO:** La tricoteta. **VERARDI:** Viva el gran re Don Fernando. **ALONSO DE ALVA:** Ut queant laxis. **ESCOBAR:** Virgen bendita; Sumens illud. **MILAN:** Fantasia XI; Aquel caballero. **MUDARRA:** Claros y frescos rios; Tiento. **ANCHIETA:** En memoria d'Alexandre. **SANTA MARIA:** Fantasias I, XI, and XXV. **DESPREZ:** In Te Domine. **CABEZON:** Diferencias sobre la gallarda milanese. **ORTIZ:** Recercada IV and VII. **ENCINA:** Triste España. **ANON.:** El cervel; Donde se sufre; Sola me dexaste/Minno amor; L'amor donna; Guarda donna; Ave virgo; Dios ti salve; Jançu janto.

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probably a ten-century-old melody they knew from childhood; still these first discoverers of our continent must have been musical men. What kind of music might they have heard before they embarked on their perilous adventure? More to the point, what might they have heard when they returned and were received at the magnificent court of the reigning sovereigns, King Ferdinand and Queen Isabella?

David Munrow and his highly talented Early Music Consort of London give us a glimpse of music at the Spanish court around the turn of the sixteenth century in this vibrant recording. If one is to believe Munrow—and despite the fact that he cheats a bit on dates, he convinces me completely—Spanish music at the time of Columbus was on the one hand

hearty, robust, and somewhat primitive, and on the other elegant and elegiac.

The sprightly *entrada* of the three opening numbers featuring the “haut” of outdoor instruments of the Consort is a good example of the lively spirit that pervaded the court, as are several later enthusiastic instrumental sets on the program. Balanced against this are the fastidious *villancicos* and the precisely crafted instrumental variations that must have appealed to the more sophisticated members of the courtly audience. In fact, one of the most attractive features of this recording is the superb programming. Munrow uses relatively slim material to create four- to six-minute groups of two or three similar pieces each and then arranges these ensembles in well-balanced con-

trast to afford the listener maximum interest. A good example of this blend of unity and variety is a stunning group essentially for the countertenor, which opens with a courtly song *Ave virgo* accompanied by an ensemble of delicately played krummhorns, followed by Escobar's elegant hymn *Sumens illud* sung alternately with the chant. The group closes with an ensemble reading of another courtly *villancico*, *Dios ti salve*, sung by countertenor and tenor accompanied by two krummhorns.

There are so many outstanding individual contributions I cannot help mentioning some of them. (Unfortunately Angel does not list the participating members of the Consort on the labels, so I hope I am crediting the appropriate artists.)

Countertenor James Bowman (?) sings with exquisite style; he is especially fine in Alonso de Alva's splendid setting of Guido's favorite hymn, *Ut queant laxis*, and Escobar's moving *Virgen bendita sin*. The firm even phrasing of tenor Martyn Hill (?) in Mudarra's *Claros y frescos rios* or his superbly executed ornaments in Milan's *Aquel caballero* should not go unmentioned. Munrow's instrumentalists have always been of the highest caliber. Surely those are James Tyler's nimble fingers picking out the sculptured phrases on the Spanish lute or *vihuela de mano*. And isn't the lyrical recorder player of Diego Ortiz's seventh *Recreada* Munrow himself? But who is the excellent gambist on the other set of Ortiz variations, the sensitive viol and krummhorn players, the enthusiastic performers on sackbut and shawm?

The recording engineers have, I am happy to say, matched the high level of the performance and programming. A bright, lively, spacious sound is evident throughout. The historical notes are lively and highly informative, although the promised Spanish texts and English translations were missing from my sealed package. If you've enjoyed David Munrow's earlier efforts—and who hasn't?—you're likely to have a good time with this one. S.T.S.



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**B THE WANDERING MUSICIANS: FLEMISH COMPOSERS IN RENAISSANCE ITALY.**  
Boston Camerata, Joel Cohen, dir.  
TURNABOUT TV-S 34512, \$2.98.

**CICONIA:** Ut per te omnes; Lizadra donna; O felix templum. **A. DE LANTINS:** In tua memoria. **DUFAY:** Quel fronte signorille. **GHISELIN:** Helas hic moet. **COMPÈRE:** Scaramella. **DESPREZ:** Scaramella. **ISAAC:** Un di letto; Donna di dentro. **ARCADELT:** Il bianco e dolce cigno. **RORE:** Non gemme d'oro. **MAINERO:** Four Dances. **Waelrant:** Vorria morire. **LEJEUNE:** O vilanella. **Willaert:** O bene mio.

Here is a must for every Renaissance enthusiast, an attractive selection—differing considerably from the run-of-the-mill early-music sampler—in fine performances by a relatively new and thoroughly professional ensemble able to compete with any other group around. Most of the pieces are new to disc or at least unfamiliar. Except for Isaac's rowdily popular *Donna di dentro* none of them could be called old chestnuts. The musical quality is consistently excellent and the fare varied enough to provide both aural and intellectual contrast.

The “wandering musicians” of the title are the *oltremontani*, the Flemings who came from beyond the mountains to dominate the musical scene in Italy. About half the first side of the record is devoted to Johannes Ciconia, a composer who doesn't loom too large in most

# ... its 'fairy godmother' smokes cigars & wears a beard.

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historical surveys but who wrote some uncommonly pretty music. Despite his adherence to the quite rigorous style of the early fifteenth century, this native of Liège wrote some remarkably cheerful melodies. His basic tunefulness even pervades such devices as the hiccup hocket: for example there is a lovely section in the motet *Ut per te omnes* where the division of the melody between two voices actually seems to enhance its shape. Arnold de Lantins' soft melting fauxbourdon setting of *In tua memoria* is followed by an exquisite Italian song by Dufay. *Quel fronte signorille*, whose lovely soprano melody discreetly accompanied by two instrumental voices must have diverted Italian princes as much as it beguiles us today. Ghiselin's Flemish *chanson* and the two Scaramella settings finally give the instrumentalists a chance to show off.

The highlight of the second side are three Italian madrigals from the so-called classic age of the madrigal, before it became the vehicle for intense expressivity and word-painting under composers like Monteverdi. This is marvelous music, with beautifully balanced crystalline phrases, elegantly simple and simply elegant. Surprisingly, it has been difficult to find much of this repertoire on recordings, especially if one is looking for a performance that reveals rather than distracts from the classic beauty of the music.

Arcadelt's *Il bianco e dolce cigno* was one of the most famous pieces of its century: Madrigalists quoted it, instrumentalists wrote variations on it, seemingly everyone sang it, but this is the first adequate recording I have heard. Cipriano da Rore—the divine Cipriano, as he was known in those days—learned a lot from Arcadelt, as the clean phrases of his *Non gemme d'oro* reveal. Hubert Waelrant, another Fleming but one best known to scholars for the peculiarities of his motets, is represented by a very attractive madrigal, *Vorria morire*. The arrangement for two lutes in addition to the four voices gives a fuller and more varied sound with great success, but the full forces of the group used in Willaert's *O bene mio* tend to overwhelm the musical substance with the sheer weight of the sound.

The performances are, as I have said, stunning. Welcome as such quality would be in any circumstances, it is particularly encouraging in a group with so many new faces. Joel Cohen, an exceptionally musical as well as knowledgeable performer, here realizes the promise of his earlier recording of Adam de la Halle. Many of the names of the Boston Camerata have changed since then, and I hope that the present group will stay together for some time, especially the vocalists, who combine individual talents to form a smooth and flexible sound. Cohen has the taste and ability to become a distinguished conductor of this repertoire and the imagination to add that little bit of piquancy where some flavor is needed. For example the scoring of Mainero's *Ungarescha* for voices singing "la la la" accompanied by the jangling of a Jew's harp is a stroke of genius.

Only Turnabout's chintzy packaging, which scorns the desperately needed texts and provides little information about this unusual selection, detracts from the excellence of the whole. A marvelous record for anyone who likes Renaissance music and, at this price, a real bargain.

S.T.S.

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# the lighter side

reviewed by

MORGAN AMES

ROYAL S. BROWN

R. D. DARRELL

HENRY EDWARDS

MIKE JAHN

JOHN S. WILSON

**\* ALEX HARVEY:** True Love. Alex Harvey, songs and vocals; strings and rhythm accompaniment; Jimmie Haskell and Michael O'Martian, arr. *The Liberation; Goodbye Miss Carolina; The Sweeter It Grows*; six more. CAPITOL ST 11188, \$5.98.

For some reason Capitol Records stopped sending me its product years ago. So I knew little about Alex Harvey till this album fell in my door from a more direct source.

Alex Harvey is an artist whose sweetness shows directly through his vocal chords in a style that is both soft and ragged, pained and glad. Whatever he feels, he can share. His country humor comes quietly through in *Makin' Music for Money*, in which the artist comments on his agent's values. I suspect that Harvey is about as much a simple country boy as Sam Ervin is a simple country lawyer.

But Alex Harvey is at his best when writing about the love of a man for a woman, as the album title suggests. He knows the value of writing about love simply. The most touching song in the set is *I Like to Hear the Rain*. "I like to hear the rain when you're locked inside

my arms./but you know that you will always have a key.../I like to hear the rain when our bodies are both one./and I know you're safe from any storm...." There is something irresistible about a song in which a man writes protectively about a woman.

Harvey likes to write songs about writing songs. When you stop to think about it, it is a subject that can be pivoted into a hundred durable directions. *You Don't Need a Reason (A Reason to Sing)* is as much a party as it is a song.

The album is ably supported by such musicians as James Burton, Larry Carlton, King Errison, Ronnie Tutt, and Michael O'Martian. The playing is a little slick at times, but nobody's perfect.

Alex Harvey feels good out here, so he probably feels the same in there too. As a reviewer I find myself appreciating more and more those artists who work in the sunlight, even when they are sad. M.A.

**CHIP TAYLOR'S LAST CHANCE.** Chip Taylor, lead vocals and arr.; instrumental and vocal accompaniment. (*I Want The Real Thing; Son of a Rotten Gambler; I Read It in Rolling Stone*; eight more. (Chip Taylor, prod.) WARNER BROS. BS 2718, \$5.98.

Chip Taylor is a Yonkers, New York-born country-song writer who has produced a number of hits for other people, most notably the captivating *Angel in the Morning* for Merrilee Rush and the goofy *Wild Thing* for the Troggs. On this disc, Chip is presumably making the kind of music he wants to make, and that music is basic, soothing, coaxing country music sung caressingly and arranged to emphasize Pete Drake's compelling steel guitar.

Even within the rigid context of the country song, Taylor has been able to invent some fresh melody lines. Nevertheless, the subjects he has chosen to write about are not sufficiently exciting to make me regard this effort as more than a pleasant diversion. Two songs, for example, *I Read It in Rolling Stone* and *101 in Cashbox*, deal with the music business; the *Cashbox* song even begins with an amusing, "campy" spoken preface by Chip, during which he discusses his early days in the "biz." But most composer/performers are hung up on the "biz," and they have written about it ad infinitum. We hardly need yet another dissertation on the difficulties of the songwriter's chosen profession. During *I Wasn't Born in Tennessee*, the composer intrudes a snatch of Merle Haggard's *Okie from Muskogee*. The device still maintains a certain charm, but it too has been overworked by other writers.

Taylor may have the potential to be a heavyweight writer, but that potential will not be fulfilled if he continues to write about lightweight subjects. H.E.

**\* CHRIS JAGGER.** Chris Jagger, vocals and piano; vocal and instrumental accompaniment. *Handful of Dust; Let Me Down Easy; Going Nowhere*; ten more. (John Uribe and Chris Jagger, prod.) GM RECORDS GML 1003, \$5.98.

The twenty-five-year-old younger brother of Rolling Stone Mick Jagger has gone into rock, done it with style and energy, and in all made a

smashing debut. And he has done it by singing types of music not at all like that of the Rolling Stones, in a voice not at all like that of his brother.

The album is not without faults, the principal one being Jagger's inexperience in rock recording, which shows up as a certain uncomfortable feeling on the ballads. But in rock-and-roll he sings magnificently, and I suspect this will become his trademark. Best is *Let Me Down Easy*, a rocker, but *Going Nowhere*, a ballad, comes off quite well. M.J.

**\* ETTA JAMES.** Etta James, vocals; instrumental accompaniment. *Leave Your Hat On; Sail Away; Yesterday's Music*; six more. (Gabriel Mekler, prod.) CHESS CH 50042, \$5.98. Tape: ● M 8033-50042, \$6.95.

Making her debut in 1960, Etta James was hailed as "the new Dinah Washington." Etta more than lived up to this advance billing by working soulful wonders with such searing blues tunes as *All I Could Do Was Cry* and *My Dearest Darling*, in addition to socking home such hits as *Something's Got a Hold on Me* and *Pushover*. Between 1960 and 1964, she landed nineteen tunes on the charts; in 1965, with Sugar Pie DeSanto, she added two more chartbreakers to her trophy collection; between 1967 and 1969 four more were chalked up. Both her fans and Etta James initiates will probably hie themselves hence to their local record stores in order to purchase this new collection of vocal gymnastics. "Etta James" is a most impressive disc.

Here, Etta delivers a razor-edged gospel and rhythm-and-blues set in which she allows her gravel-lined voice to break into vocal lines of surging power replete with enough orgasmic breathing along the way to charge the most sullen sexual motors. She sings three Randy Newman tunes—*Sail Away*, *Leave Your Hat On*, and *God's Song*—and her vocalism takes the composer/performer's sarcastic, precocious lyrics and transforms them into impassioned statements on man's condition, values, and needs.

Etta's performance of Otis Redding's *Just One More Day* is both an emotional explosion and a demonstration of controlled frenzy that almost matches Otis's own spine-tingling performances. In addition, Etta transforms Tracy Nelson's *Down So Low* into a gospel chant that completely rivets one's attention.

The production values on this disc, produced by Gabriel Mekler (formerly of the Full Tilt Boogie Band), attempt to duplicate the sound Norman Whitfield created for the Temptations on cuts like *All the Way Down*; but for the most part Mekler has let an exemplary group of musicians, including bassist Chuck Rainey, play a clean set of basic r & b arrangements. Not much more is needed

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**ROBERTA FLACK:** *Killing Me Softly*. Roberta Flack, vocals, keyboards, and arr.; orchestrated by Eumir Deodato, Alfred Ellis, Kermit Moore, William Eaton, and Don Sebesky. *Jesse*; *When You Smile*; *Conversation Love*; five more. (Joel Dorn, prod.) ATLANTIC SD 7271, \$5.98. Tape: ● TP 7271, \$6.98; ●● CS 7271, \$6.98.

Music is not a boxing match in which we have Miss Roberta Flack in one corner and some bluegrass band in the other, in which Hank Mancini or Johnny Cash has to struggle with Led Zeppelin for anything. The glory is the way in which so many styles coexist, even intermingle, and still retain their own essence.

One of the finest essences in recent years is that of Roberta Flack, a lady who started at the top edge of her talent and grew up and out from there. It says a great deal for both the record industry and the public that Miss Flack has had such solid success. The better she gets, the more people love her. That blows a hole in the lowest-common-denominator theory. Artists who care can pop right through that hole and greet the audience on their own terms. The main prerequisite is knowing how to be real and what to be real about. Miss Flack understands this. She knows how to be super-musical and supersimple at the same time without making a big deal out of either.

Miss Flack has proven an excellent judge of material, both tried and untried. One of the best moments of this set is Leonard Cohen's much-recorded, much-discussed *Suzanne*. Indeed, a film has just been spun out of the song. It has always struck me as a fascinating piece of music, if only I could stay awake through the whole thing, for it is so long and so homely. Damned if Roberta didn't figure out a way to fix its musical problems, thereby doubling the intensity of its lyric. The solution has to do with doubling up the tempo underneath the legato melody line, yet keeping it spare, using an excellent rhythm section. No other version touches this one.

Miss Flack shows her foxiness again with the arrangement of *Killing Me Softly* by simply beginning with the chorus instead of the

verse, so that those first few words hit the listener between the eyes. Five'll get you ten that's what made it a hit.

Foremost among the new material here is Eugene McDaniels' *River*, a song as pure and flowing as its title—a natural. Two songs are by Ralph MacDonald and William Salter (who wrote the hit *Where Is the Love*). One is *When You Smile*, simultaneously fresh and old-timey, and the other is the rousing *No Tears* featuring Roberta's mellow background singers.

Miss Flack is a lady who cannot resist a good ballad, and the more it hurts the gooder it is. This time it is an old standard by James Shelton called *I'm the Girl*, in which the heroine is the classic victim of love.

*Jesse* is by Janis Ian, a young girl with an old soul who had some hits a few years ago. Miss Flack's version is intense but a bit long for me.

Jacketmongers will note that there are few music credits on the album other than composers and arrangers. The rhythm section is not named, nor soloists nor background singers. No doubt a lot of noses are out of joint over this seeming lack of attention. Indeed I used to feel that everyone who burped on the date should get a credit if he did it well. The trouble is that artists have a way of ripping each other off for background support in this extremely competitive business. Leaving off names is a mild attempt at self-protection. Artists have been known to lose whole bands practically overnight, even though the money is the same. I must add that of all artists I have seen in concert, the two who are most generous toward and appreciative of surrounding musicians are Roberta Flack and Quincy Jones.

This is my favorite Roberta Flack album so far. M.A.

**ARTHUR GARFUNKEL:** *Angel Clare*. Arthur Garfunkel, vocals; vocal and instrumental accompaniment. *Traveling Boy*; *Down in the Willow Garden*; *I Shall Sing*; *Old Man*; *Feuilles-Oh/Do Space Men Pass Dead Souls on Their Way to the Moon?*; *All I Know*; *Mary Was an Only Child*; *Woyaya*; *Barbara Allen*; *Another Lullaby*. (Arthur Garfunkel and Roy Halee, prod.) COLUMBIA KC 31474, \$5.98. Tape: ● CA 31474, \$6.98; ●● CT 31474, \$6.98.

When Simon and Garfunkel split up two years ago, Garfunkel went into the movies and subsequently appeared in *Catch-22* and *Carnal Knowledge*. Now he has returned to music, and following the example of his former partner Paul Simon has released a solo album. "Angel Clare" is an exceptionally pretty album, with smooth singing, likable melodies, and no surprises. Garfunkel's voice is a bit thin and precious when heard alone, and he compensates by overdubbing vocal tracks until the singing takes on some aspects of a fairy choir.

Garfunkel didn't have Paul Simon songs this time, so he chose from what was available by an assortment of composers: Paul Williams, Van Morrison, Randy Newman, and Jimmy Webb among them. All these are quite good, but alas relatively unimpressive lyrically. At least Simon's lyrics had a sort of wit about them.

In all, "Angel Clare" is another pretty record. For some, this is enough. M.J.

**MORMON TABERNACLE CHOIR:** *Sings Stars and Stripes Forever and Other Favorite Marches*. Mormon Tabernacle Choir; Columbia Symphonic Band, Arthur Harris, arr. and cond. *Stars and Stripes Forever*; *King Cotton*; *anchors Aweigh*; ten more. (Thomas Frost, prod.) COLUMBIA M 32298, \$5.98. Tape: ● MA 32298, \$6.98; ●● MT 32298, \$6.98. Quadriphonic: MQ 32298 (SQ-encoded disc), \$6.98; MAQ 32298 (Q-8 cartridge), \$7.98.

Among the millions of records turned out over the years, those that achieve sheerly godawful badness probably are as rare as, if not rarer than, the masterpieces of merit. The disc that can exert so high (or abysmal) a degree of horrid fascination that it becomes hysterically funny is perhaps the rarest of all. Hence my glee in announcing the discovery of a worthy successor to such monstrosities as the great Wagnerian Heldentenor Melchior's *I Vant Vat I Vant Ven I Vant It*; the greatest of all tenors Caruso's *Over There*; and the cruelly embarrassing vocal recitals of Florence Foster Jenkins.

To be sure, it's only a bit silly to hear a group (sounding like a tiny percentage of the Mormon Tabernacle Choir's 375 membership) of obviously ladylike ladies and gentlemanly gentlemen trying their best to sound like stout-hearted men singing along with—or thanks to amplification well above—a military band blaring out familiar marches. Only the *Navy Hymn* with Dykes's "Eternal Father" text sounds at all appropriate. And while Peter J. Wilhousky's tear-jerker disarrangement of *The Battle Hymn of the Republic* is horrendous enough, it is now weatherbeaten by the years that have passed since the Choir first made it a mass-public best-seller.

No, what makes this release truly and uniquely preposterous are the texts fabricated to fit the seven Sousa marches featured here: the program eponym, *King Cotton*, *El Capitán*, *Semper Fidelis*, *Washington Post*, *Thunderer*, and *Liberty Bell*.

Actually, the original notion may have made some sense: Sousa himself included vocals in the original scores of some of his marches, and it would have been interesting to hear those versions. But, instead, entirely new texts have been concocted (with or without the

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aid of a computer) by one Charles Burr in collaboration with Thomas T. Frost (surely not the producer himself, who should know much better!). And the nature of these texts' mélange of jingoism, religiosity, and sheer inanity is impossible to believe without hearing. And since the Mormon choristers, despite their closeness to the microphones, sensibly endeavor to be as unintelligible as possible the drivel they are given must be read to be fully appreciated. For example, let me quote briefly, in the same all-caps typography of the double-folder jacket-liner copy, from the *King Cotton* text:

THIS HUMBLE CLOTH  
IMMUNE TO MOTH  
HAS SERVED THE NATION  
SINCE ITS CREATION  
AND FLIES ABOVE  
THIS LAND WE LOVE—  
OUR FLAG, THE RED WHITE AND BLUE.

PERHAPS WE CHOOSE  
THESE WORDS TO USE  
FOR WOOL IS CARDED  
AND THEN DISCARDED.  
THOUGH MUCH MAKE WE  
SYNTHETICALLY  
GOD'S COTTON ALWAYS WAS HERE!

Harris conducts the small vocal ensemble and a fair-sized pickup but obviously pro band with unflagging vigor and consistently hard-rushed tempos (intent on getting the agony over as soon as possible), and the recording is appropriately powerful. Of the tape editions, I've heard only the cassette, which falls a trifle short of matching the disc's transparency and sharp-edged highs. There are quadriphonic versions, too, but the thought of having these drivel-apotheoses in all-around surround sound is just more than I think I ever can bear. R.D.D.

**DANNY KORTCHMAR:** Kootch. Danny Kortchmar, vocals, guitar, bass, and drums; William Smith, vocals, piano, and organ; Jim Horn, flutes, recorder, and saxophones; Doug Richardson, saxophone; Abigale Hanes, vocals. *Put Your Dancing Shoes On; You're So Beautiful*; seven more. (Danny Kortchmar and Robert Appere, prod.) WARNER BROS. BS 2711, \$5.98. Tape: ● M 82711, \$6.97; ●● M 52711, \$6.97.

"I didn't make this album to show everybody what hot stuff I was in the studio," Kortchmar says. Well, he succeeded. Hot stuff this isn't. It is merely a pleasantly rhythmic jog-along with no great tunes and few memorable performances. Kortchmar, the guitarist who has shown so much promise while backing James Taylor and Carole King, should have done better on this debut solo recording. The best tune, *You're So Beautiful*, is a soul ballad that repeats the title so often you wonder if the singer isn't trying to convince himself of the fact. M.J.

**STEPHEN STILLS AND MANASSAS:** Down the Road. Stephen Stills, guitar, keyboards, bass and vocals; Dallas Taylor, drums; Chris Hillman, guitar, bass, mandolin and vocals; Joe Lala, congas, timbales, percussion and vocals; Al Perkins, pedal steel guitar, guitar and

banjo; Fuzzy Samuel, bass and vocals; Paul Harris, keyboards; vocal and instrumental accompaniment. *Isn't It About Time; Rollin' My Stone*; eight more. ATLANTIC SD 7250, \$5.98. Tape: ● M87250, \$6.98; ●● M57250, \$6.98.

Stills has been financially successful with a kind of folk rock that is a bit Buffalo Springfield, a bit Crosby, Stills, Nash & Young, and a bit exciting. "Down the Road" isn't up to last year's double-disc release "Manassas" (Atlantic SD 2-903), but it's still fairly interesting, with competent performances but a lack of interesting material. The increasing use of Latin percussion doesn't change anything. M.J.

**WAR:** Deliver the Word. Howard Scott, guitar, percussion, and vocals; B. B. Dickerson, bass, percussion, and vocals; Lennie Jordan, organ, piano, Arp violins, synthesizer, timbales, percussion, and vocals; Harold Brown, drums, percussion, and vocals; Papa Dee Allen, conga, bongos, percussion, and vocals; Charles Miller, clarinet, alto, tenor, and baritone sax, percussion, and vocals; Lee Oskar, harmonica, percussion, and vocals. *H2 Overture; In Your Eyes; Gypsy Man*; four more. (Jerry Goldstein, prod.) UNITED ARTISTS UA-LA 128 F, \$5.98. Tape: ● UA-EA 128 G, \$6.98; ●● UA-CA 128 G, \$6.98.

This seven-man group is not afraid to take its time. The playing time of a typical War cut is six or seven minutes, and it is not surprising to find an eleven-minute track on this new disc.

A series of extended instrumentals, these jazzy rhythm-and-blues improvisations combine plenty of soulful vocalism with a collection of simplistic lyrics and depend upon good old-fashioned repetition for their effect. Over and over again, War makes the same musical statement, building ever so slightly, the group attempts to sweep up the listener in these re-statements until there is nothing you can do but nod your head, tap your toe, and even begin to dance if you're the uninhibited type.

When this technique works, War becomes an overpowering experience. However, you must allow yourself to indulge in this sophisticated manipulation of one's most primitive responses. Even though musical skill abounds, this music is basically uninteresting and the mind can easily wander away. The musical effects, occasionally invigorating, are for the most part neither compelling nor intrinsically interesting. Only Lee Oskar's harmonica has enough originality to make me consider War deserving of careful inspection. Nevertheless, there are hundreds of thousands of people who have no trouble giving this successful musical operation the benefit of a large stylistic doubt. H.E.

**HANK WILSON:** Hank Wilson's Back, Vol. 1. Leon Russell, vocals; vocal and instrumental accompaniment. *Roll in My Sweet Baby's Arms; I'm So Lonesome I Could Cry; Six Pack to Go; Battle of New Orleans*; nine more. (Leon Russell, Denny Cordell, J. J. Cale, and Audie Ashworth, prod.) SHELTER SW 8923, \$5.98.

Why Leon Russell decided to record country music using the *nom de disque* Hank Wilson is unexplained. That he did so, however, is for-

tunate. Russell has a voice appropriate to old-style country music such as that sung by Hank Williams and Jimmie Rodgers. He is best on the old standards, especially the up-tempo ones like Lester Flatt's *Roll in My Sweet Baby's Arms*. His performance on slow weepers such as *I'm So Lonesome I Could Cry* is weak. Russell has a wry, humorous tone, and one must assume much the same feeling was behind this entire recording. He doesn't do well on weepers, and should have stuck either to fast numbers or to slow absurd ones such as George Jones's *The Window Up Above*. In all, Russell does succeed in providing a valuable break from the stream of slick, unfunny "new" country music coming from Nashville.

M.J.



**MORGANA KING: New Beginnings.** Morgana King, vocals; instrumental accompaniment. *You Are The Sunshine of My Life*; *Jennifer Had: As Long As He Will Stay*; six more. (Vince Mauro, prod.) PARAMOUNT PAS 6067, \$5.98.

Those who love fine singing will be at a loss to find fresh ways to express their enthusiasm now that Morgana King has left her self-imposed retirement and recorded a new album. "New Beginnings" is a thrilling and joyful experience. It illustrates that real intelligence and remarkable vocal artistry can create art from the singing of contemporary pop songs—and in this case the art is hot and cool at the same time. Morgana King may very well be the world's most spine-tingling singer.

Here she sings the most recent of songs—material by Stevie Wonder, Kenny Rankin, Paul Williams, and Leon Russell—and each one is treated with seriousness and delicacy and a desire to communicate the song's essence.

Backed sparingly, Morgana is allowed to take her four-octave range and swoop up, down, and all around the basic melody lines of these songs. The improvisations are used with the discipline that has always highlighted Morgana's performances: as part of Morgana's unique interpretations. The interpretations shine.

It's no wonder that a composer feels honored when Morgana elects to do one of his songs. She gives a caressing freshness to everything she chooses to sing.

Welcome home, Ms. King!

H.E.

## theater and film

**CLASSIC FILM SCORES FOR BETTE DAVIS.** National Philharmonic Orchestra, Charles Gerhardt, cond. (George Korngold, prod.) RCA RED SEAL ARL 1-0183, \$5.98. Tape: ● ARS 1-0183, \$6.95; ●● ARK 1-0183, \$6.95.

**STEINER:** Now, Voyager; Dark Victory; A Stolen Life; In This Our Life; Jezebel; Beyond the Forest; The Letter; All This and Heaven Too. **KORNGOLD:** The Private Lives of Elizabeth and Essex; Juarez. **WAXMAN:** Mr. Skeffington. **NEWMAN:** All About Eve.

RCA might well have called this release "The Classic Film Scores of Max Steiner, Vol. 2"; with the exception of four short cuts, the entire album is devoted to Steiner compositions.

What's more, the general quality of the Steiner selections recorded here is several cuts above the better-known works on RCA's official Steiner album. "Now, Voyager" (ARL 1-0136).

Certainly, the *Beyond the Forest* suite contains some of the most grippingly dramatic and emotionally charged scoring you're apt to hear from any film composer (and it offers a short, classic example of vintage "train" music). And some of Steiner's best waltzes (the Vienna-bred composer wrote a plethora of them) can be heard here, including the *Jezebel* theme and the somewhat lugubrious, slow waltz that opens the *Stanley and Roy* section of the *In This Our Life* suite. I was also greatly impressed with the *Dark Victory* suite, from its moody *Judith's Theme* to the immensely effective—and highly tearjerking—*Resignation*.

In addition, an all too short (and, for some strange reason, apparently rescored) excerpt can be heard from one of Alfred Newman's best scores. *All About Eve*. An even more important piece, worth perhaps the entire price of the disc, is Franz Waxman's *Forsaken* theme (from *Mr. Skeffington*), a masterpiece of the kind of cinematic gloom and drama that Waxman excelled in.

For all this, I must admit I was ready to play Frisbee with this disc when, upon playing it for the first time, I was immediately hit with the Warner Bros. fanfare and the *It Can't Be Wrong* pop tune from *Now, Voyager*, already recorded on the album of that title in this series. There is likewise a repeat, from the all-Korngold "Sea Hawk" disc (LSC 3330), of *Carlotta's Theme* from *Juarez*. It is this kind of blatant commercialism that is helping degrade RCA's otherwise worthy classic-film-score series. The company could atone for this indulgence by devoting two or three discs each to such composers as Waxman, Rozsa, and Herrmann. R.S.B.

**HEAVY TRAFFIC.** Original soundtrack recording. Original score by Ray Shanklin and Ed Bogas; Sergio Mendez and Brazil '66; Merl Saunders; Dave Brubeck Quartet; Chuck Berry; Isley Brothers. *Scarborough Fair*; *Twist and Shout*; *Take Five*; *Angie's Theme*; *Heavy Traffic*; *Maybelline*; *Cartoon Time*; *Ten Cent Philosophy*; six more. FANTASY 9436, \$4.98.

*Heavy Traffic* is the second X-rated feature-length animated film by Ralph Bakshi, who directed the earlier *Fritz the Cat*. The soundtrack for *Heavy Traffic* depicts the business and variety of New York life, as does the film. There is easy-listening calm from Sergio Mendez, rock-and-roll frenzy from Chuck Berry and the Isley Brothers, and witty, sophisticated jazz from Brubeck and Merl Saunders. These elements are combined magnificently. The "Heavy Traffic" LP has a fine flow to it. I have no idea what the film itself is like, but if it's as good as the soundtrack, it must indeed be a worthy picture. M.J.

**VISIONS OF EIGHT.** Original motion picture soundtrack recording. Composed and conducted by Henry Mancini. RCA ABL 1-0231, \$5.98. Tape: ● ABS 1-0231, \$6.95; ●● ABK 1-0231, \$6.95.

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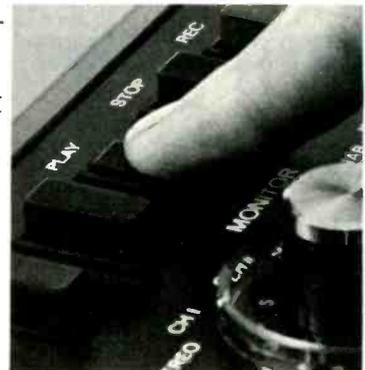
By 300 milliseconds, the brakes have been released, the pinch roller is in contact with the capstan shaft, the tape lifter retracted, the playback muting removed and the motors have come up to operating speed.

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while. As might be expected from a composite film dealing with the Olympics and handled by eight different directors of eight different nationalities, an unusually wide gamut of musical moods and styles were called for. Thus this soundtrack disc offers infinitely more variety than is usually to be found, particularly these days.

*Ludmilla's Theme*, for instance, offers a typical example of movie-music-poignancy-nostalgia—typical, but handled with exquisite subtlety by Mancini. On the other hand, the floating, deep-focus, Francis Lai sounds of the *Pretty Girls* cut could only have been written to accompany the slick, color-photo effects that are a decided trademark of recent cinema, and it is the kind of music that Mancini also handles with consummate skill and taste. But the disc also features some less obviously cinematic scoring, particularly on the first side, which includes, besides the two pieces just mentioned, the intriguing electronic effects of *Spaced Out*, the  $\frac{7}{8}$  rhythms of *Warm Up*, the almost static lyricism of the strings and harpsichord in *Soft Flight*, which starts out ever so much like the Prelude to *Lohengrin*, and the almost (I repeat almost) Prokofievian wit of *The Race*.

Side 2 is something of a letdown—I can do beautifully without the pseudo Leonard Bernsteinisms of *Salute to the Olympians*, for instance. But this side does contain a differently scored reprise of *Ludmilla's Theme*, and the *Olympic Village* cut is nice in a traveloguish sort of way. R.S.B.

**LIVE AND LET DIE.** Original motion picture soundtrack recording. Composed and conducted by George Martin. Title song by Paul and Linda McCartney; Paul McCartney and Wings, vocals. UNITED ARTISTS UA-LA 100 G, \$6.98. Tape • UA-EA 100 H, \$7.98; • UA-CA 100 H, \$7.98.

Well, this time composer John Barry has abandoned the sinking James Bond ship along with Sean Connery (Barry stayed around for *On Her Majesty's Secret Service*, one of the most underrated of the Bond films, even sans Connery). Not that Barry's services would have saved this awful movie. But they might at least have provided us with an outstanding soundtrack album.

For this most recent 007 flick, the producers turned to the former Beatles and used ex-music-director George Martin for the main background music and Paul (and Linda) McCartney for the title song. At least Martin does a creditable job remolding different segments of Monty Norman's James Bond theme, although I object once again to the excessive electronic pollution in the orchestrations. In the *Bond Meets Solitaire* cut, Martin comes up with an exceptionally good theme (frequently reused) and some striking harmonic progressions.

But oh, that title song! Barry's title songs—*From Russia with Love*, *Goldfinger*, *Thunderball*, and the haunting *You Only Live Twice*, to name the best—used to come on and sweep you right into the bigger-than-life mood of the films. The McCartneys' song, on the other hand, sinks well below the general level of *Live and Let Die*, which is pretty hard to do. Besides the general inappropriateness of the style to what should be the James Bond atmosphere (even with Harlem overtones), the incredibly and ludicrously juvenile lyrics have

all the punch of a nursery rhyme sung by the Andrews Sisters. To wit: After the male voices arrive at the conclusion that when you (who me?) were young, "you used to say live and let live," a namby-pamby group of females comes on and sings—are you ready for this?—"You know ya did, you know ya did, you know ya did." That's class.

Besides the McCartney and Martin contributions, the disc—which is quite well engineered—contains some New Orleans sounds.

R.S.B.

## jazz

\* **RUBY BRAFF:** And His International Quartet Plus Three. Ruby Braff, trumpet; Sam Margolis, tenor saxophone and clarinet; Jerry Dodgion, alto saxophone and clarinet; Dick Hyman, piano; Howard Collins, guitar; Milt Hinton, bass; Dottie Dodgion, drums. *This Year's Kisses*; *Swan Song*; *I Ain't Got Nobody*; seven more. CHIAROSCURO 115, \$5.98.

\* **RUBY BRAFF AND ELLIS LARKINS:** The Grand Reunion. Ruby Braff, cornet; Ellis Larkins, piano. *Fine and Dandy*; *Easy Living*; *Ain't Misbehavin'*; seven more. CHIAROSCURO 117, \$5.98.

One of the major mysteries of life to me is why Ruby Braff has labored in semi-obscurity for the past twenty years. His melodically inventive, mellow-toned, Armstrong-based cornet and trumpet playing were already highly developed when he reached New York in the Fifties. The only real change since then has been a refinement and a deepening in his playing.

He has been recorded infrequently but—aside from such commercial inanities as an album of tunes that included the names of various countries—almost always with provocative brilliance, providing soulfully subtle backing for Teddi King, dueting with Ellis Larkins, or leading a marvelous small band in arrangements by Bob Wilber of songs associated with Billie Holiday. Yet with all this Ruby has worked only sporadically, most frequently with George Wein's Newport combos or as a bit of background color for Tony Bennett's concerts. Despite this neglect, Ruby has lost nothing in his playing and has, if anything, grown.

Now, suddenly, there are two discs to remind us of what a talent this is. The "Quartet Plus Three" album (split, quite logically, between quartet and septet performances) is a marvelously revealing collection that shows how inventive and subtly colorful Braff can be on such familiar standards as *All Alone* and *I Know That You Know*, how appealing he can make an unfamiliar original, *With Time to Love*, and how successfully he transforms Mary Lou Williams' bebop hit, *Lonely Moments*, to his own swinging terms. He rides through these pieces with the extremely comforting support of Dick Hyman, Milt Hinton, and Dottie Dodgion along with occasional helpful reed contributions by Jerry Dodgion and his long-time associate from Boston, Sam Margolis.

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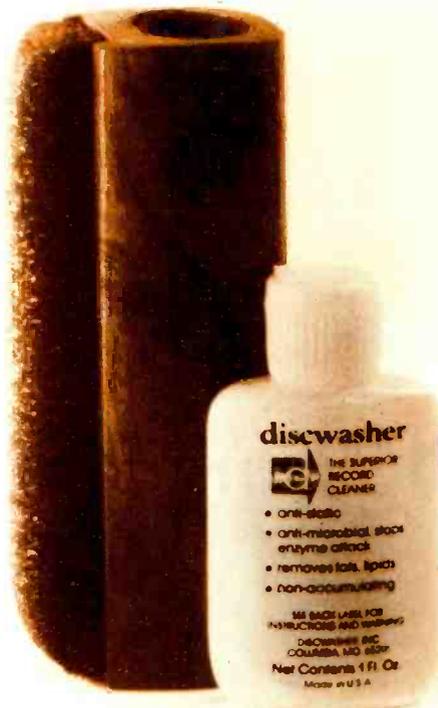
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duets Braff made with Ellis Larkins in 1955—delicate, gentle, reflective performances in which Braff's essentially hot approach is sometimes subdued by Larkins' dewy softness. J.S.W.

\* **HERB ELLIS-JOE PASS:** Jazz/Concord. Herb Ellis and Joe Pass, guitars; Ray Brown, bass; Jake Hanna, drums. *Good News Blues; Georgia; Happiness Is the Concord Jazz Festival*; six more. CONCORD JAZZ 1, \$5.50 (Concord Summer Festival Association, Box 845, Concord, Calif. 94522).

With guitar teams apparently in the ascendant—*vide* Barnes/Pizzarelli, Barnes/Ryerson, Puma/Wayne, and several duos of a more ad hoc nature—the teaming of Herb Ellis and Joe Pass is of more than passing (so it's a pun) interest.

Tying together two such swinging guitarists suggests a problem: Who is to take the subordinate role? The apparent intended solution: neither. Ellis, however, projects the stronger musical personality and tends to dominate when they are playing with their rhythm section. Ray Brown and Jake Hanna. Unaccompanied, however, they tighten up and form a brilliant balance that produces the best segments on a disc that is, over-all, a delightful experience.

Two high spots are their inventive, unaccompanied versions of *Honeysuckle Rose* (slow and slinky) and *Love for Sale* (with a hair-raisingly angular rhythm riff). But they show off their virtuosity with equal success in a pair of swinging quartet numbers. *Look for the Silver Lining* and Coleman Hawkins' *Stuffy*, on which the foursome lopes along in relaxed fashion until the two guitars take off on their own in fascinating chase and unison passages. J.S.W.

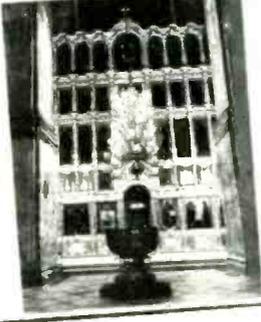
\* **EARL HINES:** An Evening with Earl Hines. Earl Hines, piano and vocals; Tiny Grimes, guitar; Hank Young, bass; Bert Dahlander, drums; Marva Josie, vocals. *Perdido; La Rosita; Lil Darlin'*; sixteen more. CHIAROSCURO 116, \$11.96 (two discs).

The past few years have seen such a flood of Earl Hines releases—newly recorded material, reissues, and sessions held back from the market for years—that not even so consistent a performer could be expected to produce something of special interest every time. In fact Hines's problem is compounded by the remarkably high level of performance he has maintained throughout this rash of discs: It's easy to become blasé about one more Hines release. So it's good? There are a dozen others just as good.

That's why this seemingly unprepossessing two-disc set, recorded at Dinkler's Motor Inn in Syracuse, comes as a dazzling revelation. This is not only superb Hines, but it is Hines in one of his happiest recorded settings since the big-band discs on Bluebird more than thirty years ago. It is, by and large, made up of Hines's standard current club performance with the added—and very important—element of Tiny Grimes on guitar.

Hines does not really need any rhythmic impetus when he is playing, but Grimes contributes a special lift to the backgrounds and

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Therefore, what it correctly reproduces should be identical to the original production. And *identicalness* isn't a matter of taste.

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Okay. We know. The ear is less precise than the eye. And in the case of loudspeakers, it's usually impossible to compare the reproduction and the live original side by side. Furthermore, the speaker is only a single link in a whole chain of reproducers. But these



**Seductively Distorted Reproduction**

problems only complicate the matter without changing the basic principle. *The reproduction is either right or wrong. Two different-sounding reproductions can't both be identical to the original.*

The common fallacy is to call the reproduction wrong only when it's obviously unpleasant (fuzzy or shrieky highs, hollow midrange, etc.). But what about a pleasingly plump bass, lots of sheen on the high end, and that punchy or zippy overall quality known as "presence"? Equally wrong. And, because of the seductive "hi-fi" appeal, much more treacherous.

To glamorize the original that way amounts to having a built-in and permanently set tone control in your speaker. For some program material it can be disastrously unsuitable. Like the funhouse mirror that makes everybody look tall and thin, it's great for short and fat inputs only.

At Rectilinear, we design speakers to approach facsimile reproduction of the input as closely as is technologically possible. We restrict the "taste" factor



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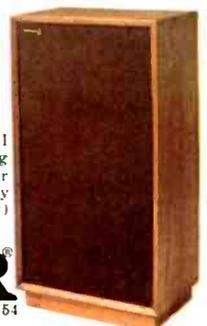
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he provides a variety and balance—playing solos that are as polishedly swinging as Hines's—that Hines alone cannot achieve. And when he cuts loose on his own *James Street Blues*, we are hearing one of the great jazz originals at his best.

But along with this is Hines himself, responding warmly to the presence of Grimes and an appreciative audience, working his razzle-dazzle magic on old favorites such as *All of Me* and *Boogie Woogie on the St. Louis Blues* and showing off a recently developed version of *Marie* that is a showcase for all the Hines hallmarks. There are, of course, a few songs by Marva Josie, who still sings best when she can be seen, and by Hines himself, including a surprisingly effective rendition of *My Ship*. This set is a topnotch representation of Hines in the Seventies that is not likely to be surpassed right away. J.S.W.

**BARON VON OHLEN QUARTET:** The Baron, Steve Allee and Claude Sifferlen, keyboards; John Von Ohlen, drums; Mary Ann Moss, vocals. *Bessie's Blues*; *Pee Wee*; *Eleanor Rigby*; eight more. CREATIVE WORLD 3001, \$5.50 (Creative World, Box 35216, Los Angeles, Calif. 90035).

John Von Ohlen made his reputation as a drummer with both Woody Herman and Stan Kenton, providing the rhythmic engine that drove both those musical juggernauts. So when he forms a "quartet," one might anticipate a small-group variation of that big-band drive. But not so. The instruments in this quartet are two keyboards, a voice, and Von Ohlen's drums. Even more surprising, with this seemingly limited potential, the group turns out a very varied set of performances that skillfully mix the color possibilities of electric and acoustic piano, organ, and wordless vocalizing. The only really standard elements on this disc are Von Ohlen's drumming and Mary Ann Moss's singing of lyrics.

The key to the group's basic sound can be found in such pieces as Gary McFarland's *Runaway Heart* and Thad Jones's *It Only Happens Evertime*, where Miss Moss's voice is used in unison with one of the pianos, much as Jackie Cain and Roy Kral combine voice and electric piano, or when Von Ohlen's whistling takes the voice line on Gene Perla's *Ter-giversation*. This quartet, however, is basically instrumental (as opposed to the vocal Cain/Kral combo), and the focus is normally on Steve Allee and Claude Sifferlen at the keyboards. The quartet already has a good mixture of material—waltzes, blues, standards, jazz compositions by Wayne Shorter and John Coltrane as well as Perla. It's not quite enough to fill out a full LP—the second side runs thin—but what they have is definitely their own in both sound and style. J.S.W.

**DON CHERRY AND THE JAZZ COMPOSERS ORCHESTRA:** *Relativity Suite*. Don Cherry, trumpet, conch, voice, and percussion; Charles Brackeen, Carlos Ward, Frank Lowe, and Dewey Redman, reeds; Sharon Freeman, French horn; Brian Trentham, trombone; Jack Jeffers, tuba; Leroy Jenkins, Joan Kalisch, Nan Newton, Pat Dixon, and Jane Robertson, strings; Carla Bley, piano; Selenę Fung, ching; Charlie Haden, bass; Moki Cherry, tambura; Paul Motian, percussion;

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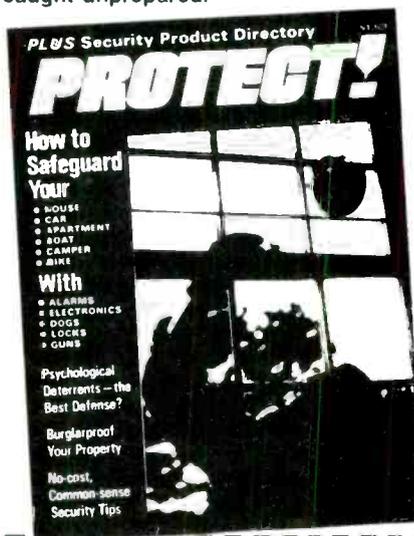
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Ed Blackwell, drums. *Tantra; Desireless; March of the Hobbits*; four more. JCOA 1006, \$4.85 (JCOA Records, 6 W. 95th St., New York, N.Y. 10025).

Don Cherry, who was a regular member of the ground-breaking Ornette Coleman Quartet from 1958 to 1961, is one of the few members of the jazz avant-garde that followed Coleman's arrival who has gone on to create music that was not dependent on shrieks and squeals. His music has become very melodic, rich in exotic colors, and full of whispers, chants, compelling rhythms, and glowing ensembles.

"Relativity Suite," developed over a period of two years on commission from the Jazz Composers Orchestra, is a warm, full-bodied expression of Cherry's current musical outlook—a mixture of Eastern, African, and jazz ideas, using strings, reeds, voices, a horn section that, aside from Cherry's trumpet, is an unusual combination of French horn, trombone, and tuba, and a wide choice of percussion instruments.

He has managed to pull all these elements together so that no one style or section sticks out like a sore thumb. In the process, he has subordinated, on this recording, some of the ensemble effects that could be heard during a week-long series of open rehearsals of the piece that were held in December 1972 at New York University. The result is more solo emphasis than one heard then.

For records, where the atmospheric presence of the live performances is missing, this may be just as well, although the only soloists who have a chance to stand out—aside from Cherry—are Charlie Haden on bass, Carla Bley, whose piano is also a strong, rolling rhythm instrument throughout much of the work, and Carlos Ward, who makes the most of a brief but moving bit on alto saxophone.

J.S.W.

## in brief

**THE BEST OF THE CHAMBERS BROTHERS.** FANTASY 24718, \$9.98 (two discs).

This "Best of" album is not really a "greatest hits" collection but the best of the Chambers Brothers before they recorded *Time* in 1967 and, for a time thereafter, enjoyed national stardom. Even though there are plenty of lively moments on this two-record set, most of these performances are forgettable. H.E.

**BLOOD, SWEAT & TEARS: No Sweat.** COLUMBIA KC 32180, \$5.98. Tape: ● CA 32180, \$6.98; ●● CT 32180, \$6.98.

The packaging of this disc is a delight: BS&T is seen invading and then taking over a steam-bath. Most amusing! Concentrating on extended, brash solos, emphasizing the wah-wah guitar, this supergroup is as professional as ever and funkier than usual. There is no inspiration on the disc, however, to match the inspiration of the disc's jacket art. H.E.

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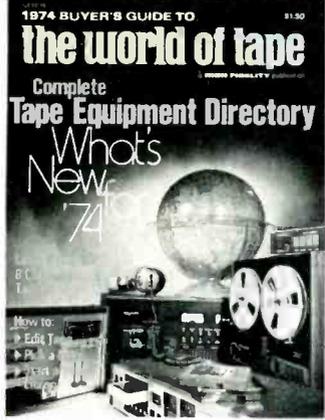
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control over this rock septet's screeching guitars. El Rocho makes an auspicious recording debut. This group is one of those versatile all-playing, all-singing, all-writing ensembles, and only the occasional lapses in lyric-writing mar the finished product. There's plenty of quality here; it shouldn't take too much longer for that quality to fall into place. H.E.

**SOPWITH CAMEL.** KAMA SUTRA KSBS 2063, \$5.98.

This disc is a reissue of the first and only Sopwith Camel album, one of 1967's big sellers because of the group's huge hit, *Hello Hello*. This tune was a prime example of "vaudeville rock." Hurricane Smith, Elton John, and Gilbert O'Sullivan have recently proved that this campy music still has its partisans. Nevertheless lightning usually doesn't strike twice. H.E.

**JANIS JOPLIN: Greatest Hits.** COLUMBIA KC 32168, \$5.98. Tape: ● CA 32168, \$6.98; ●● CT 32168, \$6.98.

This album is the perfect introduction to the awesome vocal power of the late Janis Joplin. These eleven tracks are whirlwinds of energy and power but also demonstrate that Janis had not recorded enough to both harness fully her vocal energies and learn to choose the most suitable material to apply those energies to. H.E.

**COUNTRY JOE McDONALD: Paris Sessions.** VANGUARD VSD 79328, \$5.98.

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**ALBERT HAMMOND: It Never Rains in Southern California.** MUMS KZ 31905 \$4.98. Tape: ● ZA 31905, \$6.98; ●● ZT 31905, \$6.98

The title song of this LP is an absolute delight. None of Hammond's other songs measure up; perhaps they are too involved with the adolescent concerns of rock-and-roll. Still, he can write a thoroughly fresh ballad. H.E.

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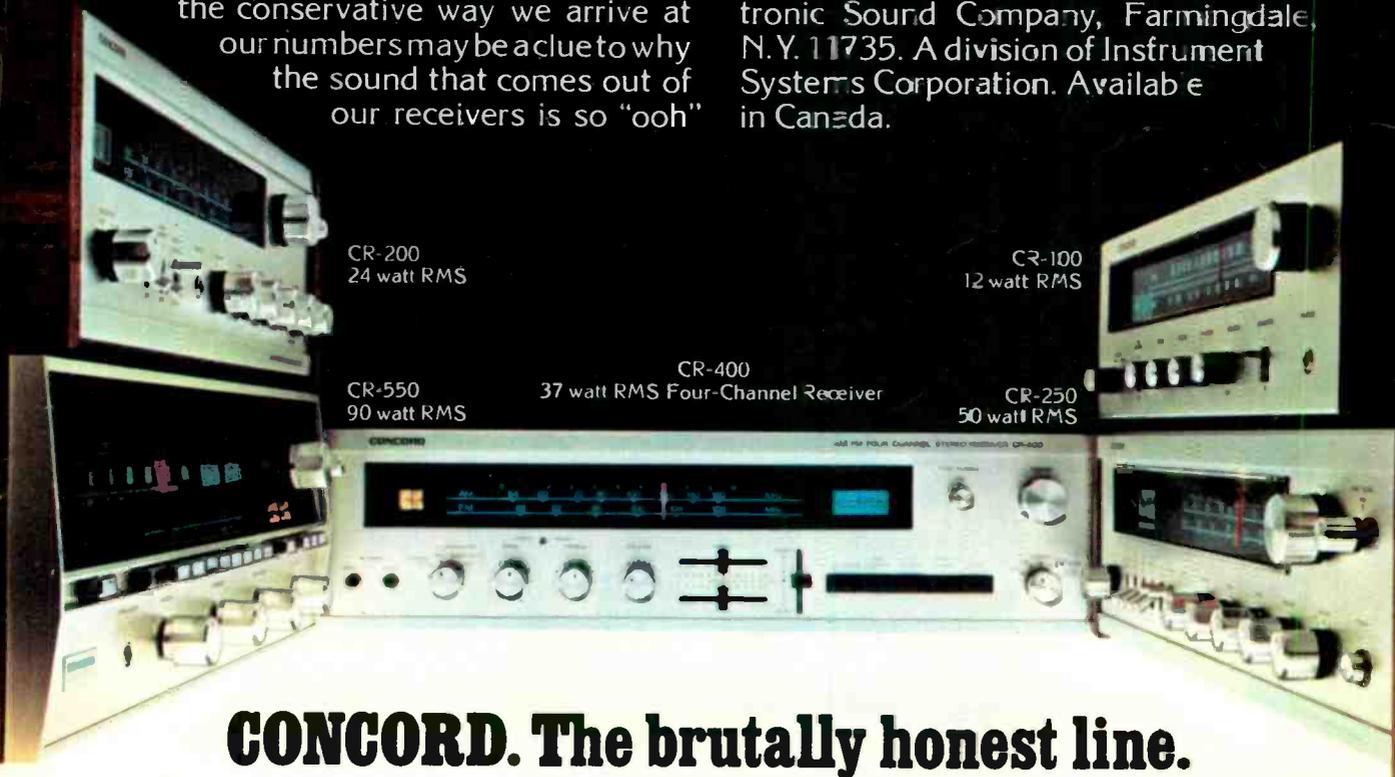
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