

Stereo Review

AUGUST 1971 • 60 CENTS

SPECIAL SPEAKER ISSUE



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-420 converter is all 2-channel el.

two channels of amplification needed to convert from 2 to 4-channel. And it provides the input and output facilities, plus the controls you need.

What's more, the TX-420 provides you with a high-fidelity source of 4-channel program material: a built-in 4-channel, 8-track cartridge player.

And, in addition, the TX-420 will extract 4 channels of information from 2-channel program material, using the exclusive Fisher 2 + 2 decoder system.

How compatible is the TX-420?

The new unit is compatible with any existing 2-channel stereo equipment, whether it's a receiver, an amplifier, a compact or a console. As for quality, the new Fisher is comparable with the other Fisher amplifiers and receivers on the market, which means it's as good as anything you can buy. (People who are using the converter with other than Fisher equipment may discover that the two channels they're adding sound better than the two they started with.)

What about power?

The TX-420 has plenty of power: 50 clean watts, to be exact. It will drive your two rear speakers as loud as you'd ever want to, without any sign of stress.

What about controls?

The converter has a full complement of controls, including bass and treble, balance and volume, loudness contour, plus tape monitoring facilities and front-panel headphone jack.

Incidentally, the bass and treble controls are of the Baxandall variety. They cost a little more to include than the kind a lot of other manufacturers use in their equipment, but are worth it. At normal settings, the controls affect only the extremes of the frequency range, leaving the midrange untouched.

Now, for the 4-channel, 8-track cartridge player.

Fisher has included a 4-channel, 8-track player in the new converter for a number of very good reasons.

First of all, it's the most practical source of true 4-channel. It plays 8-track cartridges with several 4-channel programs on each cartridge. And there's quite a repertoire of cartridges available, from rock through pop to classical. (It will also play the standard 8-track stereo cartridges.)

The 8-track stereo player in the TX-420 is built to Fisher standards. So wow and flutter are extremely low. Frequency response is 50 to 12,000 Hz, which compares favorably even with open-reel machines. And it's extremely versatile. It will play one program after another, repeat one program as long as you want, or you can skip to whatever you want to hear.

The Fisher 2 + 2 decoder system. 4 channels out of 2.

A switch activates a special circuit that lets you create 4 channels out of 2-channel material. The circuit extracts ambience information from the channels that you otherwise couldn't hear,

and feeds it into the two rear channels. This information, which represents the sum of the reflected signals from the original recording source, enhances the stereo effect. The result is as close as you can get to true 4-channel sound, without actually starting with four separate signals.

4 rock channels or 4 classical channels?

Since not all 2-channel material is recorded the same way, you want some flexibility when you create 4 channels out of 2. So Fisher provides a 2-position Classical/Popular control that gives you two choices: You can add the 2 extra channels at a reduced volume level, simulating the acoustics of the concert hall. Or you can have all 4 channels at about the same volume level, giving the new information equal importance with the standard 2 channels. This latter position might be more suitable for the reproduction of rock music.

The Fisher TX-420 is like insurance.

Now that the Fisher TX-420 exists, you can hold on to your old 2-channel stereo system, if you like. Or you can even buy new 2-channel stereo equipment.

Whatever you do, you now have the assurance that your 2-channel stereo equipment is no longer obsolete.

The Fisher
We invented high fidelity.





Introducing the Fisher TX-420 and tape player. It converts stereo into true 4-channel

4-channel has come a long way since last year, when Fisher introduced the world's first 4-channel receiver.

Audiophiles now agree that 4-channel sound is an even more dramatic improvement over stereo than stereo was over mono.

Other manufacturers are starting to get on the bandwagon. There will be more and more 4-channel equipment. More 4-channel source material. And eventually, 4-channel may replace 2-channel entirely.

Which brings us to the important question, "What's going to happen to all the 2-channel equipment that people now own?"

In a sense, that equipment has been obsolete since last year. Because it's been impractical to attempt converting your 2-channel system to 4-channel. (Conversion meant doubling everything you now own, so that starting from scratch with a 4-channel receiver made more sense.)

But now, 2-channel stereo is no longer obsolete.

At Fisher, we've given this problem a lot of thought. And we decided to come out with a piece of equipment that would let the audiophile make full use of his 2-channel equipment, while converting to 4-channel.

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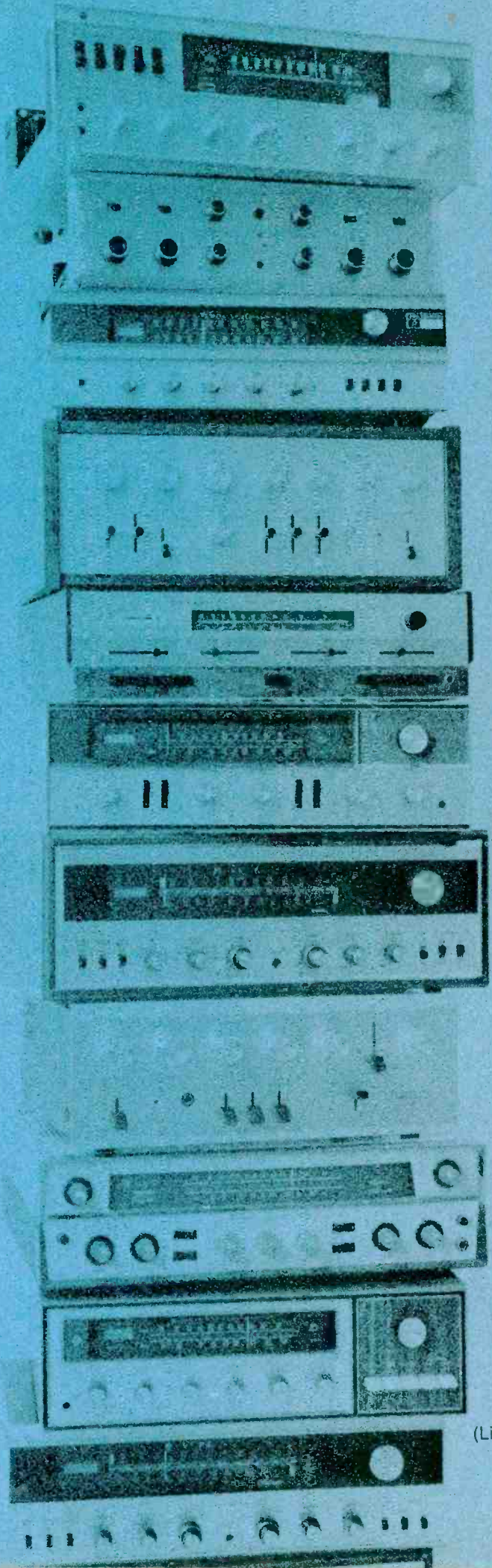
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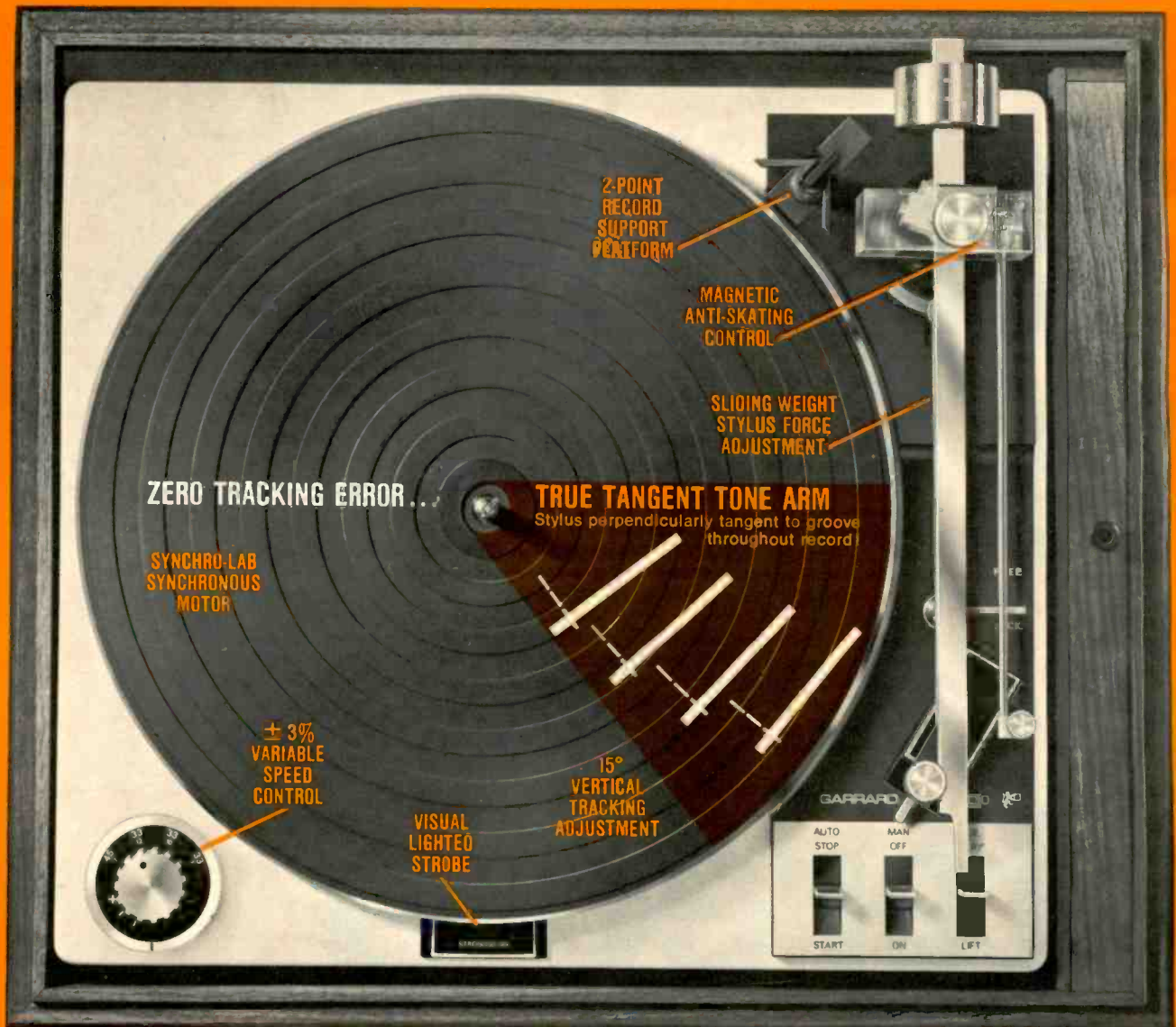
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Stereo Review

AUGUST 1971 • VOLUME 27 • NUMBER 2

THE MUSIC

THE BASIC REPERTOIRE	
<i>Prokofiev's Violin Concerto No. 2</i>	MARTIN BOOKSPAN 43
THE NIGHT RUBINSTEIN PLAYED BRATISLAVA	
<i>A previously unpublished account of a late-Romantic rout</i>	MORIZ ROSENTHAL 50
LAWRENCE WELK	
<i>A long way from the Hotsy-Totsy Boys</i>	ROBERT WINDELER 58
MICHAEL TIPPETT'S <i>THE MIDSUMMER MARRIAGE</i>	
<i>Is it "the greatest English opera since Dido and Aeneas"?</i>	BERNARD JACOBSON 84
THE ROLLING STONES: A PROMISING GROUP	
<i>An unusual view of their album "Sticky Fingers"</i>	DON HECKMAN 98

THE EQUIPMENT

NEW PRODUCTS	
<i>A roundup of the latest high-fidelity equipment</i>	14
AUDIO QUESTIONS AND ANSWERS	
<i>Advice on speaker shopping</i>	LARRY KLEIN 20
AUDIO BASICS	
<i>Amplifier Distortion</i>	RALPH HODGES 24
TECHNICAL TALK	
<i>Testing Outdoor Speakers; Hirsch-Houck laboratory tests of the Marantz Model 1200 integrated amplifier, the Dual 1215 automatic turntable, and the Scott 387 AM/stereo FM receiver</i>	JULIAN D. HIRSCH 27
HIRSCH-HOUCK LABS TESTS NINE OUTDOOR SPEAKERS	
<i>A topical survey appropriate to the summer season</i>	JULIAN D. HIRSCH 44
INSTALLATION OF THE MONTH	
<i>Fingertip Stereo</i>	RALPH HODGES 49
FREQUENCY-RESPONSE TESTS OF TYPICAL LISTENING ROOMS	
<i>A speaker designer investigates actual home installations</i>	ROY F. ALLISON 55
POWER RATINGS OF LOUDSPEAKERS	
<i>A few pointers on an important specification</i>	DAVID STEVENS 60
TAPE HORIZONS	
<i>What Happened to the Highs?</i>	CRAIG STARK 108

THE REVIEWS

BEST RECORDINGS OF THE MONTH	63
CLASSICAL	69
ENTERTAINMENT	91
STEREO TAPE	103

THE REGULARS

EDITORIALLY SPEAKING	WILLIAM ANDERSON 4
LETTERS TO THE EDITOR	8
GOING ON RECORD	JAMES GOODFRIEND 38
ADVERTISERS' INDEX	108

COVER: PHOTOGRAPH BY BRUCE PENDLETON; DESIGN BY BORYS PATCHOWSKY; EXECUTED BY WALTER BACZYNSKY IN THE MANNER OF THE FRENCH PRIMITIVE PAINTER HENRI ROUSSEAU, LE DOUANIER, REGIMENTAL BANDSMAN AND TEACHER OF MUSIC.

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EDITORIALLY SPEAKING

By WILLIAM ANDERSON

THE VESPA QUADRASONIC SPEAKER

IT WILL come as no surprise to close followers of new developments in audio matters that the central topic of the Seventies, at least as far as equipment is concerned, is apparently going to be multi-channel sound production in one conformation or another. Those who have them can re-run their memory tapes from the late Fifties for a slightly delayed replay of just what *that* means, for we will almost certainly be subjected to much the same barrage as the one that accompanied the ushering in of the stereo era—the proliferation of processes (and of names to go with them), the fusillades of claims and counterclaims, the orphaned equipment that will be outmoded almost before it reaches the market, and perhaps, if we're lucky, a Battle of the Giants that will determine whether Discrete or Matrixed will be chosen as the Only Emblem of the True Faith.

The subject of quadrasonics was first broached in this column in September 1969 in connection with Vanguard's introduction of its "Surround Sound" four-channel (discrete) tapes. I commented at that time that I had heard the future and that it worked. As prophecies go, not bad, for the whole concept has done nothing but heat up ever since. Labor pains and, later, growing pains are the usual obligatos to the birth, growth, and development of any technology, and we have been reporting on these in STEREO REVIEW over the past two years as they became newsworthy. A veritable flood of announcements has flowed through these sensitive corridors recently, however, indicating that the four-channel idea has reached what might be called the Plateau of Adolescence, a bit of high ground that will perhaps permit us a glimpse of the Land of Maturity. We are currently, therefore, gathering together everything we know and can learn about quadrasonics/phonics for a special topical issue in October, a progress report that will probably withstand the test of time for at least a month or two.

Oddly enough, despite the intense activity in the areas of recording, playback, and amplification of multi-channel signals, I have heard scarcely a woof or a tweet about it from the loudspeaker end of the chain, save for a few letters from cantankerous readers who have decided the whole thing is a plot by the speaker manufacturers. This came to my mind (as most things do) while I was quite otherwise engaged a few weeks ago—prizing last year's wasp nests out of the ceiling corners of my garage. It was a near thing, but I did *not* run from the garage in an Archimedean passion yelling "Eureka!" I merely made a mental note that the answer to the problem of an extra pair of speakers for quadrasonic playback might very likely be a pair of small units mounted in the rear ceiling corners of the listening room, and I hereby offer that suggestion to any manufacturer who has ever fancied himself just the type to build the better mousetrap, as well as to those of our more accomplished audiophile readers whose constructive talents are up to the task. Corner speakers have certainly been run up by various hands in the past, but what I propose is a far cry from the ugly looking and uglier sounding monstrosities that are linked in my mind with cold, wet dawns and grim, grey orderly rooms.

Taking considerations of decor into account (as the distaff side has warned me we must), the speakers would be small and triangular, perhaps with a slightly concave face made of molded plywood or plastic. Whatever the material, they should preferably have a finish that will take paint easily so that they can be painted into their corners (and thus into invisibility) by their users. They should also be carefully designed technically; no mere squawk box in new packaging will do. Quadrasonic ambiance relies heavily on the higher frequencies, which are directional, so the angle of placement of the speaker in its enclosure is perhaps critical. The interaction of the speaker with its most important adjacent surface—the ceiling—should also be taken into account. It won't be easy, but I would guess that the speakers should be designed to retail for no more than \$50 a pair. And finally, since my generosity knows no bounds, I will even volunteer to christen them: the Vespa Quadrasonics, in honor of the wasps that inspired the design.



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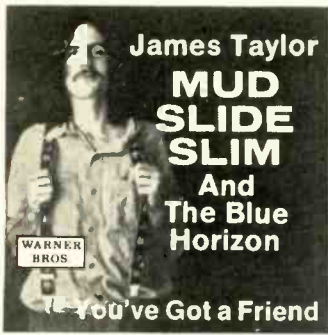
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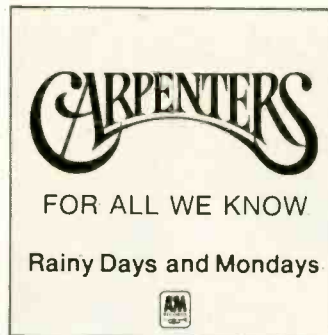
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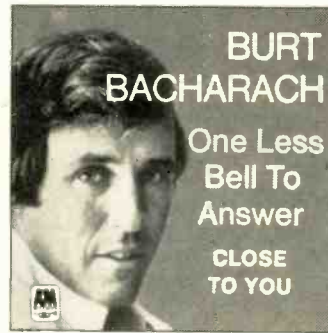
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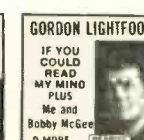
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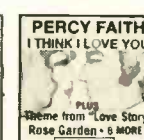
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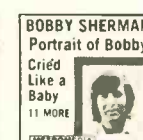
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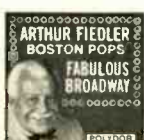
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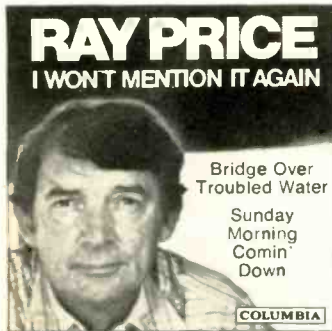
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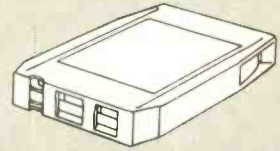


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LETTERS TO THE EDITOR

Edgard Varèse—American Composer?

● Judging by its most recent article in the American Composers Series (Edgard Varèse, June) STEREO REVIEW appears to be scratching around for "American" composers to write about. Although Varèse "considered himself an American composer," as Mr. Salzman points out, this doesn't necessarily make it so. Schoenberg and Hindemith, by virtue of their eventual American citizenship, may have called themselves American composers, but not I, nor Mr. Salzman, nor anyone else would probably be able to accept this.

Varèse didn't come to this country until he was nearly thirty-two. No matter what sort of aesthetic rejuvenation he experienced after he came here, his musical training was acquired in Europe. He was influenced by European composers and some non-Western elements. He continued to give his compositions French titles, and he probably thought out his problems in his native language. The fact that he influenced many American composers does not by itself make him American. Otherwise Nadia Boulanger would also be American. Ernest Bloch, for example, was born in Switzerland but found himself in Paris at twenty-three and in the U.S. at thirty-five. Most musicologists consider him a Swiss composer, even though he wrote a symphonic poem called *America*. And how about Frederick Delius? Do the *Florida Suite* and *Appalachia* make him an American composer? He spent the last forty-seven years of his life in France and spoke German in his household, yet he's always referred to as an English composer.

The nationality of a composer doesn't matter when you consider music as a universal language, but if you are going to label composers "American," you should at least confine yourselves to those who received their training here, received inspiration for most of their music from the American scene, and projected its aura in their music.

BERNARD A. DUPONT
Providence, R. I.

Mr. Salzman replies: "I can assure Mr. DuPont that STEREO REVIEW is not 'scratching around' for American composers to write about. It was I who conceived the article and, after considerable discussion, persuaded the editors that Varèse could rightly be considered for inclusion in the American Composers Series. A list of artists who came to this country when al-

ready mature would include, in addition to Varèse, Victor Herbert, Hans Hofmann, Lionel Feininger, Willem De Kooning, Eero Saarinen, Jacques Lipschitz, and dozens of others, all normally considered part of the mainstream of American art. If Mr. DuPont's three criteria—training, inspiration, and 'aura'—are the standards for judging this rather academic question, then Varèse easily qualifies on the last two of them. I know of American-born Boulanger pupils who make it on none of the three!"

Ionisation

● Apropos the Edgard Varèse retrospect in the June issue of STEREO REVIEW, it might interest your readers to know that Orion Records is issuing Columbia's 1934 world premiere recording of Varèse's *Ionisation*, performed under the direction of the work's dedicatee, Nicolas Slonimsky, with the following "all-star" cast: Henry Cowell, piano; Paul Creston, percussion; Roy Harris, unidentified instrument; Wallingford Riegger, bass drum; Carlos Salzedo, Chinese blocks; William Schuman, lion's roar; and Edgard Varèse, siren (specially obtained from the New York Fire Department).

Other works (all world premieres, of course) included in this new release (Orion ORD 7150) are pieces by Charles Ives and Carl Ruggles and some South American chamber music featuring Nicolas Slonimsky at the piano. The album is reissued through the courtesy of CBS Masterworks Division.

GIVEON CORNFIELD
Director, Orion Records
Los Angeles, Cal.

Varèse

● The editors acknowledge with gratitude the assistance of Mrs. Edgard Varèse in preparing Eric Salzman's article on the composer for publication (June). We regret very much that we overlooked giving Mrs. Varèse credit for the photographs and other illustrative material (pp. 56, 58, 64, and 67) she so kindly lent us.

Part of the Classical Problem?

● How self-righteously STEREO REVIEW laments the "crisis" as record companies increasingly turn away from the classics and toward the far more lucrative market of rock, schlock, folk, and hoke. STEREO REVIEW itself has begun to pander to this same market, not only

with extensive features about the latest "troubadours" but with actual offers of samplers of their already over-broadcast recordings (instead of far more needed and worthwhile samplers of outstanding classical recordings, particularly of less familiar music).

STEREO REVIEW may defend this sell-out as broadening its coverage, democracy in action, or simply (and more honestly) as boosting circulation. Whichever you choose, recognize that STEREO REVIEW has now become a shareholder in the blame for the "classical crisis."

MICHAEL P. SCHULMAN
Toronto, Canada

The Editor replies: "We have met the enemy," said Pogo, 'and they are us!' Hardly. We find it impossible to share Mr. Schulman's adversary view of the relationship between the fine and the folk arts in music. They are, on the contrary, warp and woof of the same fabric; far from being antagonists, they need each other, they are mutually reinforced by their very differences. STEREO REVIEW has for years implemented these ideas in its pages by presenting a balanced coverage of all music. That this balance (and even minor shifts within it) is not to the taste of all we freely admit: we are regularly and roundly scourged ('panderers!', 'trend merchants!', 'moldy figs!', 'squares!', 'irrelevant snobs!') from all sides, which is a matter of considerable gratification to us all. If the record industry were as fair-minded as we are, perhaps there would be no classical crisis. Mr. Schulman apparently wants us to be a 'classical book,' something we have never been. We hope, when he comes to know us better, that he will like us as we are.

"Pandering, selling out," and other brickbats aside, Mr. Schulman is right about one thing: our circulation most certainly is up (100 per cent in the last five years). We like to think this represents a vote of confidence in our editorial policies. Magazines do not belong solely to their owners and editors; they belong to the people who read them as well. Editors who arrogantly presume that they have a divine dispensation to preside, like philosopher kings or benevolent despots, over the minds of their readers often prove their intellectual superiority by presiding over the dissolution of their publications instead.

"Mr. Schulman's charge that we are 'shareholders in the blame for the classical crisis' might bear a little more weight if, instead of devoting a whole issue (twenty-nine solid pages) to the subject in February, we had, like the rest of the world, simply ignored it. Ah, well; we hope Mr. Schulman enjoyed the June-issue classical sampler of the 'less familiar music' of Edgard Varèse."

Multi-Channel Listening

● The interesting article "Multi-Channel Listening" by Ralph Hodges in the April issue of STEREO REVIEW provokes several comments. First, it does "work" in the sense of affording pleasing results, for whatever reason. Second, I do think that the greatest perceived effect results from the fact that the sides are augmented while the direct center is not and that this is of more importance than the "ambiance." Thus the ears detect seemingly greater volume from the "wings" without loss of directional effect. This does seem to increase spread and spaciousness. Third, I do not see why phasing of rear to front speakers should have much effect, as sounds from the two sets arrive at the ears out of phase anyhow, after traversing a fairly

(Continued on page 10)

Playing records with some cartridges is like listening to Isaac Stern play half a violin.



The trouble with some stereo cartridges is that they don't offer even reproduction across the entire musical spectrum. In the important upper audio frequencies, some cartridges suffer as much as a 50% loss in music power.

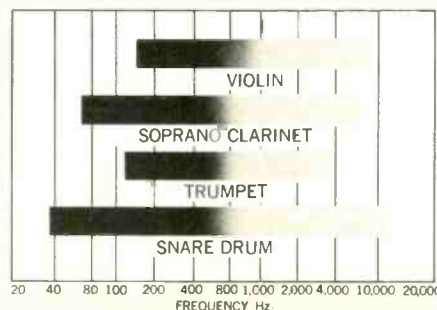
So, there's a lack of definition in the reproduction of violins, as well as clarinets, oboes, pianos, the organ and other instruments which depend on the overtones and harmonics in the upper frequency range for a complete tonal picture.

The Pickering XV-15 cartridge delivers 100% music power 100% of the time. Which is why we call

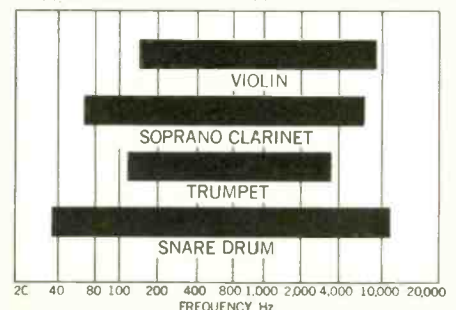
it "The 100% Music Power Cartridge." At 100% Music Power, all the instruments are distinct and clear, because the XV-15's have no music-robbing output drop anywhere in the entire audio spectrum.

Pickering XV-15 stereo cartridges are priced from \$20.95 to \$65.00, and there's one to fit anything you play records with. For more information write: Pickering & Co., Inc., 101 Sunnyside Blvd., Plainview, Long Island, New York 11803.

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large and random number of wave lengths, especially in the important mid-ranges. This is, of course, a different thing from the phasing of the front speakers to each other, which produces directional stereo.

ROBERT S. HATCHER, Rear Adm., USN
Monterey, Calif.

Mr. Hodges replies: "To take Admiral Hatcher's points in order, starting with the second, I think there is considerable substance to the 'side effect' theory, particularly for stereo recordings that have been processed for mono compatibility or have had artificial reverberation added. Certainly difference-signal content is not predictable from recording to recording, and it may or may not make sense for rear-channel use in any given instance. However, this hypothesis also suggests that any signal from the rear speakers—attenuated front-channel information or even a sum signal—would be as satisfactory in all cases. We have not found this to be so. On the third point, I think that, for a roughly four-square speaker arrangement, phasing the rear channels to their corresponding front speakers is quite the same thing as phasing the front speakers to each other. My experience has been that in-phase side pairs help to provide at least the illusion of a stable side image. Furthermore, since the rear speakers are mutually out of phase, the tendency for a double-mono image to form directly between the rear speakers is reduced."

● Concerning Ralph Hodges' article on multi-channel listening, I tried it with a second stereo amplifier for the rear channels, making one alteration in the hook-up. Since the rear amplifier is a stereo unit, I dispensed with the transformer (which would be needed to derive the difference signal for a mono amplifier in the rear), connected the front and rear amplifiers with ordinary audio cables, and wired the rear speakers to the rear amplifier as was shown in the first diagram in the article. The stereo amplifier in the rear provides more flexibility and control of the rear speakers. The results were quite beyond my expectations. Thanks for the article.

ANTHONY J. CAPATO
New York, N. Y.

Mr. Hodges replies: "Mr. Capato's alternative hook-up is a good one, and might prove more convenient for some readers. The rear amplifier's balance control cannot be used to adjust the relative levels of the rear speakers, but for installations that don't require this, there is no problem."

Clay-Foot Fetishists

● William Anderson's editorial "Clay-Foot Fetishists" (May) is a much-needed reminder of the pervasive irrationality of today's society. The fact that the word "democracy" means government by the people has been extended to suit political, philosophical, and now artistic ideologies. The crux of his article, the unfortunate (depending how you look at it) fact that all men are born different, is nothing but a reaffirmation of the goals and purposes of STEREO REVIEW. A magazine devoted to commentary on, and criticism of, any particular sector of the society does tend to reinforce the natural process of intellectual selection of the gifted few.

In this context it is really unfortunate that the normally excellent Noel Coppage saw fit to introduce into his review of rock in 1970 ("A Bad Year for Rock," May) phrases such as

"ominous rumblings of the political right wing," "the news about rock is bad [because] . . . Peter Yarrow [was] convicted and jailed . . ." These rather biased political opinions have nothing to do with the substance of the article and are indeed ominous rumblings of what we may expect when the clay-foot fetishists are let loose in the musical world.

EGGERET SCHIOTZ
Saugus, Mass.

The Editor replies: "Mr. Schiotz has made a dizzying logical leap from the subject of my May editorial to Mr. Coppage's ruminations on the rock scene. Surely it is bad news of a wholly apolitical kind when a leading practitioner of an art is convicted and jailed for anything short of treason. 'Ominous rumblings' may indeed come from either the political right or the political left, as Mr. Schiotz seems to imply, but it was not Mr. Coppage's intention to summarize, in a musical article, all the extremist tendencies abroad in the country at present, only to set down a brief headline history of a single year. Rumblings on the left have become so commonplace as scarcely to require headlines; rumblings on the right, which we have not heard in some time, more easily seize the attention. It is good to be alert in defense of our principles, but we should first make sure they are being attacked."

Record Defects

● I extend a grateful handshake to John Eargle for his straightforward article about "Record Defects" (June). Until recently, I was a member of the silent majority who keep their disturbed mouths sealed about the recycled, unfilled, blistered, stitched, off-center, and untrackable warped recordings they receive. I was enjoying my newly-bought poor recording of Crosby, Stills, Nash and Young's "Four-Way Street" when the sound suddenly stopped. I quickly jumped up and inspected my system to find my Dual 1219 turntable struggling to turn the motionless disc, which had seized my Shure V-15 cartridge by means of a very nasty hole. My stylus and I find gas bubbles irritating, but these new "gas craters" simply turn us off!

JIMMIE STEVES
San Antonio, Tex.

● I have just finished reading the article "Record Defects," and it has succeeded in drastically changing my ideas and opinions about record quality. Previous to reading the article, I couldn't understand why I came across so many defective records. Now, considering the intricacies of the record-pressing process, I don't understand how I can ever come across anything but defective records!

LUDWIG LAUDISI
Flushing, N. Y.

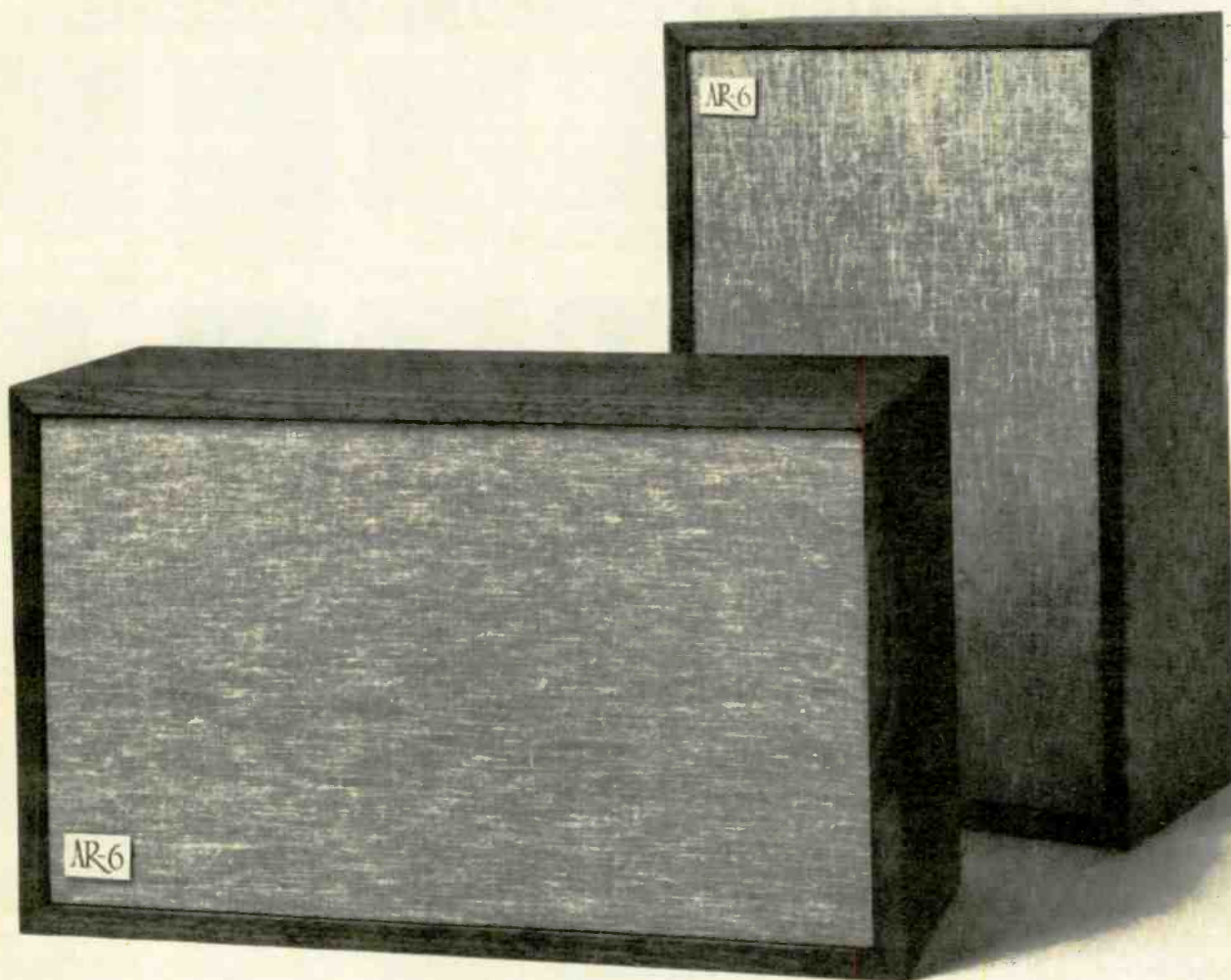
Bruno Walter Society

● Admirers of the art of the late Bruno Walter will no doubt be interested to learn that a Society has been formed to perpetuate his memory. The Society, incorporated as a non-profit educational foundation, maintains a sound archive, plans to distribute radio programs on Walter for broadcast over educational stations, and has issued a number of private recordings, both operatic and orchestral. Inquiries should be addressed to: Secretary, the Bruno Walter Society, 14 Newbury Street, Boston, Mass. 02116.

FREDBRICK J. MAROTH, *President*
The Bruno Walter Society
Boston, Mass.

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(2 record set)
Atlan LP, 8TR, CASS



66838 ELTON JOHN
11-17-70
Uni LP, 8TR, CASS



66760 JAMES TAYLOR
Original Flying Machine
Eupho LP



33184 OIONNE
WARWICK Very
Dionne
Scept LP, 8TR, CASS



66738 NEIL DIAMOND
Tap Root Manuscript
Uni LP, 8TR, CASS



68023 WOODSTOCK
Two
(2 record set)
Cotil LP, 8TR, CASS



67517 THREE OOG
NIGHT Golden
Biscuits
Ounhi LP, 8TR, CASS



48801 JAMES GANG
Thirds
ABC LP, 8TR, CASS



50506 BUFFY
SAINTE-MARIE
Wanna Be A Ballerina
Vangu LP, 8TR, CASS



33179 OIONNE WAR-
WICK I'll Never Fall
In Love Again
Scept LP, 8TR, CASS



41217 BERT KAEMP-
FERT Orange Colored
Sky
Decca LP, 8TR, CASS



33185 JOSEPH & THE
AMAZING TECHNICOLOR
DREAMCOAT
Scept LP, 8TR, CASS



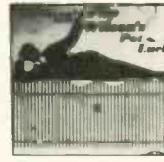
38373 IKE & TINA
TURNER Workin'
Together
Liber LP, 8TR, CASS



33093 IAN & SYLVIA
Greatest Hits
(2 record set)
Vangu LP



44214 FOUR SEASONS
2nd Gold Vault
of Hits
Phili LP, 8TR, CASS



33108 FLIP WILSON
Pot Luck
Scept LP, 8TR, CASS



44776 FERRANTE &
TEICHER
Music Lovers
UniAr LP, 8TR, CASS



44761 BOBBY GOLDS-
BORO Watching
Scotty Grow
UniAr LP, 8TR, CASS



33092 BEST OF BUFFY
SAINTE-MARIE
(2 record set)
Vangu LP



44384 PAUL MAURIAT
El Condor Pasa
Phili LP, 8TR, CASS



44383 MYSTIC MOODS
Country Lovin' Folk
Phili LP, 8TR, CASS



75002 JACKSON 5
Maybe Tomorrow
Motow LP, 8TR, CASS



66782 BILL COSBY
When I Was A Kid
Uni LP, 8TR, CASS



66827 BRASS MONKEY
RarEa LP, 8TR, CASS



34526 PATTON
Original Soundtrack
TweCe LP, CASS



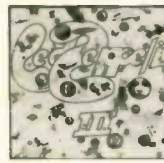
42989 EL CHICANO
Revolucion
Kapp LP, 8TR, CASS



33186 GUESS WHO
In Canada
Scept LP, 8TR, CASS



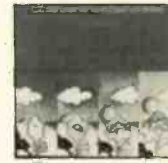
33134 B. J. THOMAS
Greatest Hits Vol. 1
Scept LP, 8TR, CASS



42780 LED ZEPPELIN
III Atlan LP, 8TR, CASS



21551 BEETHOVEN
Piano Sonatas
Yorks LP, 8TR, CASS



44773 VENTURES
New Testament
UniAr LP, 8TR, CASS



33182 SUSAN SINGS
SESAME STREET
Scept LP, 8TR, CASS



28082 TREASURY OF
GREGORIAN CHANTS
Yorks LP, 8TR, CASS



33183 B. J. THOMAS
Most Of All
Scept LP, 8TR, CASS



65793 BREWER &
SHIPLEY Tarkio
KamSu LP, 8TR, CASS



33099 P.O.D. BACH
The Stoned Guest
Vangu LP, 8TR, CASS



42784 STEPHEN STILLS
Atlan LP, 8TR, CASS



44757 BEST OF
GORDON LIGHTFOOT
UniAr LP, 8TR, CASS



65775 VERY BEST OF
LOVIN' SPOONFUL
KamSu LP, 8TR, CASS



21537 TCHAIKOVSKY
1812 Overture
Yorks LP, 8TR, CASS



67519 STEPPENWOLF
Gold
Ounhi LP, 8TR, CASS



21633 RED ARMY
ENSEMBLE
Yorks LP, 8TR, CASS



42988 ROGER WIL-
LIAMS Love Story
Kapp LP, 8TR, CASS



37833 ROO MCKUEN
In The Beginning
Sunse LP, 8TR



65784 MELANIE
Leftover Wine
Budda LP, 8TR, CASS



65796 CAL TJADER
Tjader-Ade
Budda LP, 8TR, CASS



21597 RIMSKY-KORS-
AKOV Scheherazade
Yorks LP, 8TR, CASS



33065 JOAN BAEZ
David's Album
Vangu LP, 8TR, CASS

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—Pendulum	Fanta	4.98	1.96
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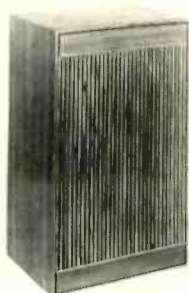
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NEW PRODUCTS

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Hartley Zodiac II and III Speaker Systems



● HARTLEY has two new speaker systems of the bookshelf type: the Zodiac II and Zodiac III. The Zodiac II is a two-way system (8-inch woofer crossing over at 2,000 Hz to a 4-inch mid-range/tweeter) with a frequency response of 40 to 18,000 Hz. The manufacturer recommends that amplifiers with at least 15 watts per channel output capability be used with the system; power-handling capability is 30 watts program material. The Zodiac III is a similarly styled three-way system with an 8-inch woofer, 4-inch mid-range, and a 2-inch cone tweeter. Its fre-

quency response is 38 to 20,000 Hz, and it can be used with amplifiers that can deliver at least 20 watts per channel. Power-handling capability on program material is 50 watts. The system's crossover frequencies are 2,000 and 8,000 Hz. Both of the Zodiac models have a nominal 5-ohm impedance. They are available in teak- or rosewood-finished cabinets. Dimensions are 18 x 11½ x 8½ inches (Zodiac II) and 20 x 12 x 8½ inches (Zodiac III). Prices of the systems: under \$100 and \$135, respectively.

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Teac A-1250 Stereo Tape Deck



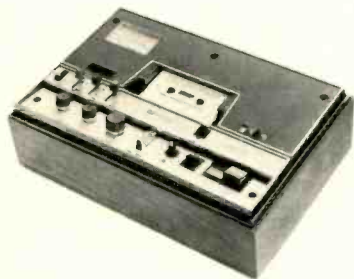
● TEAC has introduced two new open-reel two-speed (7½ and 3¾ ips) stereo tape decks of similar design and specifications: The A-1230 and the automatic reversing A-1250 (shown). Reverse operation of the A-1250 is triggered by sensing foil applied to the tape. Both have three-motor transports with solenoid switching, and three tape heads. These are in the conventional erase-record-playback configuration on the A-1230. The A-1250 has a combination erase/record head and separate playback heads for each direction. (Recording is possible only when the tape is moving from left to right.) The transport controls include a fast/pause/play lever that stops tape motion without disengaging the record mode, and selects fast-forward or rewind, depending on which of the tape-direction pushbuttons has been depressed. Separate line and microphone recording-level controls that permit input mixing are concentrically mounted for the two stereo chan-

nels, and a switch is provided to increase the strength of the 100-kHz bias signal for improved recording with low-noise high-output tapes. Both decks are equipped with an automatic-shutoff

Frequency-response specifications for the A-1230 and A-1250 are 40 to 18,000 Hz ± 3 dB (7½ ips) and 40 to 12,000 Hz ± 3 dB (3¾ ips). Wow and flutter are 0.08 and 0.1 per cent for the higher and lower speeds, respectively, and the signal-to-noise ratio is 50 dB. Speeds are correct within ± 0.5 per cent. The front-panel headphone jack is suitable for use with low-impedance phones, and a source/tape switch facilitates off-the-tape monitoring while recording. Screwdriver adjustments for reel-table height are readily accessible. The two decks, fitted with walnut side panels, measure approximately 14 x 17¼ x 8 inches and weigh 37½ pounds. Prices: A-1250, \$449.50; A-1230, \$349.50.

Circle 145 on reader service card

Advent Model 201 Dolby Stereo Cassette Deck



● ADVENT's Model 201 stereo cassette deck, which supersedes the Model 200, has a new heavy-duty transport mechanism and redesigned electronics for low-noise operation and improved resistance to overload. The Model 201 also has built-in Dolby noise-reduction circuits that can perform both record and playback functions, or be switched out entirely for non-Dolbyized prerecorded cassettes. The use of standard-formula iron-oxide cassette tapes and chromium-dioxide tapes is provided for; the appropriate bias and equalization for the tape is selected with a lever switch on the transport. The Model 201 employs a single large recording-level meter that can be switched to read either of the stereo channels or the higher of the two. Dual input-level controls are used for preliminary setting of the stereo balance; a single knob then adjusts levels for both channels while recording is in progress.

The transport controls consist of two pushbuttons (PLAY, STOP) and a fast-forward/rewind lever, plus a locking pause control and a cassette-eject lever. A RECORD pushbutton is interlocked with the PLAY button. At the end of a cassette, the drive mechanism automatically disengages. Wow and flutter are 0.15 per cent (DIN weighted), and fast-forward/rewind time for a C-60 cassette is 45 seconds. The record-playback frequency response of the Model 201 with chromium-dioxide tape is 35 to 15,000 Hz ± 2 dB with a signal-to-noise ratio of 54 dB without Dolby. (The Dolby circuits reduce noise an additional 10 dB at the hiss frequencies.) A new record-playback head is used for decreased distortion at high recording levels, and the meter circuits are specially compensated to register high-level high-frequency signals that might cause tape overload. The Model 201

(Continued on page 16)

A film-maker talks about the V-M Professionals.

Joe Sedelmaier's prize-winning work appeared in film festivals in San Francisco, London, the Continent. His commercial TV work won awards in New York and Cannes. He sound-tested our new speakers.

"Let's open with pistol shots."

Good tone burst test. (He had recently recorded them, ricochets and all.) Shots came in quick succession, but the new speakers in our Professional series gave each a clean, whip-crack sound. We all flinched at the ricochets.

That's what good speakers are all about. Add nothing, leave nothing out. With ours, you hear the sound as recorded, not as interpreted by speakers.

"Let's try narration."

Model 93—Enclosure: airtight, infinite baffle. Speakers: 10" dynamic air suspension woofer with 4 lb. magnet, 28 Hz free air resonance; 4½" sealed back mid-range; 1" domed diaphragm, closed back tweeter. Frequency response: 37-22,000 Hz, 5 db ref 1000 Hz. System impedance: 8 ohms. Crossover: LC crossovers 12 db/octave; 1000 Hz, 5000 Hz. Power rating: 85 watts peak, 40 watts RMS. Separate mid-range and tweeter controls. Dimensions: 13½" h. x

Voice, especially a mellifluous baritone, is an excellent speaker test. No "tubby" sound, no thump or boom, because our speakers have no peaks in the upper bass frequencies.

"How about a sound track?"

A marvelous test, because it had speaking voices, vocal and instrumental music, and sound simultaneously, all in different perspectives. All the layers emerged, undistorted, undiminished, balanced just as they were mixed.

We planned it that way. Our new Professional Model 93 uses a domed tweeter with superb transient response, beautiful dispersion, and extremely low distortion. Mid-range is half-roll surround, self-contained enclosure design. And the acoustic

23" w. x 11½" d. Weight: 41 lbs.

Model 91—Enclosure: Same as Model 93. Speakers: 8" dynamic air suspension woofer with 35 Hz free air resonance, 3" sealed back tweeter with low mass voice coil. Frequency response: 40-18,500 Hz. System impedance: 8 ohms. Crossover: LC crossover: 12 db/octave, 1850 Hz. Power rating: 55 watts peak, 25 watts RMS. Individual tweeter control. Dimensions: 11¼" h. x 20" w. x 10" d. Weight: 28 lbs.

suspension woofer produces bass down to 30 Hz without doubling or distortion. The inductive-capacitive crossover network gives seamless transitions from lows to highs.

"Doesn't sound 'enclosed'."

Thank our computer. It worked out the best balance among the countless variables in speaker-enclosure systems.

If the Professionals can please a film-maker, musicians, recording engineers, sound technicians, people whose business is sound, we're confident they can make you very happy, too. For all the facts and figures, write: Professional Series, Dept. 74, P.O. Box 1247, Benton Harbor, Mich. 49022.

Made in Benton Harbor, Michigan by V•M Corporation.

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NEW PRODUCTS

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comes with a walnut base; its overall dimensions are approximately 14 x 9½ x 4¾ inches. Price: \$280. Because the cost of microphone preamplifiers commensurate with the Model 201's quality would be an imposition on those not interested in live recording, these facilities are not

built into the deck. Instead, a separate stereo microphone preamplifier is offered, designed to be powered from a jack provided on the deck; it has inputs for both balanced and unbalanced cable configurations. Price: \$20.

Circle 146 on reader service card

Kenwood KT-7001 AM/Stereo FM Tuner



● KENWOOD's new top-of-the-line tuner, the KT-7001, is an AM/stereo FM design employing crystal (FM section) and ceramic (AM section) filters as well as IC's and FET's. There are two tuning meters: a center-of-channel indicator for FM, and a signal-strength meter for both FM and AM that can be switched by means of a front-panel pushbutton to indicate multipath interference. Jacks on the panel permit connection of an oscilloscope as tuning aid and multipath indicator. Two switchable thresholds are provided for the FM interstation-noise muting, which can also be deactivated. The tuner's remaining controls are an output-level adjustment, a pushbutton for a multiplex filter to reduce stereo FM noise, and a mode selector with positions for AM, FM

auto, stereo FM only, and mono FM. Front-panel lights come on when the interstation-noise muting and multiplex filter are used. Specifications for the KT-7001 include an IHF FM sensitivity of 1.5 microvolts, 1-dB capture ratio, and better than 90 dB selectivity. Stereo separation exceeds 30 dB over the audio range, and the FM frequency response is 20 to 15,000 Hz +0, -1.5 dB. AM sensitivity is 15 microvolts, with selectivity better than 30 dB. The KT-7001's dimensions are 16¼ x 5½ x 11 inches; it is fitted with walnut end pieces. Price: \$279.95. The new KA-7002 integrated stereo amplifier (\$299.95), rated at 100 watts total continuous power into 8 ohms, is a companion unit to the tuner.

Circle 147 on reader service card

Restyled KLH Model Six Speaker



● KLH has introduced three new grille designs for its Model Six speaker system. Known as the Decorator Series, the new grille styles will help harmonize component stereo systems with other home furnishings. The M-6DW (left) has a walnut grille for modern settings, while the brass-screen M-6DS (center) and brass-mesh M-6DM (right) will accompany Mediterranean and Provincial decors, re-

spectively. Prices are \$144.95 for the M-6DW (\$149.95 in the West and South), and \$149.95 each for the M-6DS and M-6DM (\$156.95 in the West and South). The Model Six, a two-way system with a 12-inch woofer, is also available with its original grille cloth for \$134. The basic overall dimensions of the speaker system are 23½ x 12½ x 12 inches.

Circle 148 on reader service card

SAE Mark VI Digital Stereo FM Tuner



● SAE's latest product is the Mark VI stereo FM tuner with an electronic digital station-frequency readout calibrated in megahertz, and a built-in 3-inch oscilloscope to assist in tuning and minimizing multipath distortion. The digital-readout system is self correcting every sixtieth of a second; fast tuning sweeps across the FM band are therefore accurately tracked. The oscilloscope functions are selected by a three-position rotary switch (FM, AUDIO, EXTERNAL). When in the FM mode, the oscilloscope serves as a tuning and multipath indicator as long as the user's fingers are in contact with the tuning knob. When the knob is released the oscilloscope automatically switches to a display of the audio signal.

IHF sensitivity of the Mark VI is 1.6 microvolts, with harmonic distortion under 0.1 per cent for full modulation. The capture ratio is 1.9 dB, and image, i.f., and spurious-response rejection are all

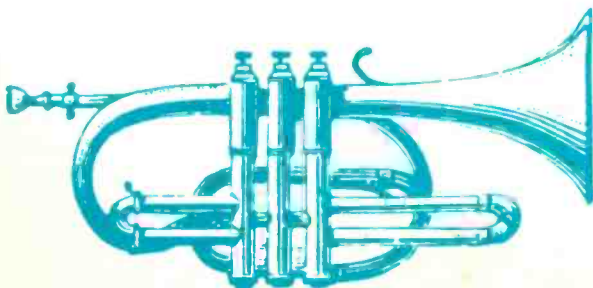
greater than 100 dB. Stereo separation is 40 dB at 1,000 Hz. The Mark VI's control facilities are unusually complete and include, besides the oscilloscope selector, an output-level control, interstation-noise-muting threshold adjustment, a rotary selector for reception mode (MONO, AUTO, STEREO), and intensity, focus, and trace-positioning controls for the oscilloscope. Four toggle switches turn the unit on and off, introduce muting and high-frequency blend for stereo-FM noise cancellation, and select the proper sensitivity for external signals to be monitored by the oscilloscope. There is a stereo-broadcast indicator light and a front-panel jack for dubbing onto tape. The unit has a brushed-gold anodized front panel and measures 17 x 5¾ x 10½ inches. The price of the SAE Mark VI tuner is \$950. A hand-rubbed walnut cabinet is available for \$30 additional.

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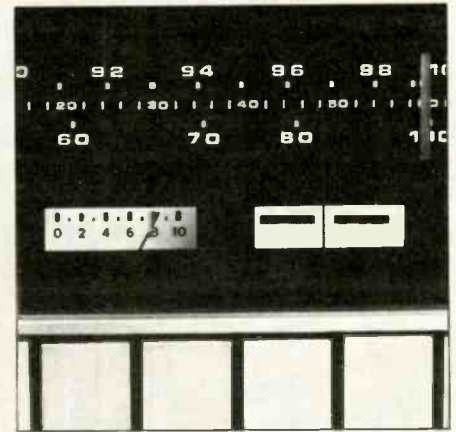
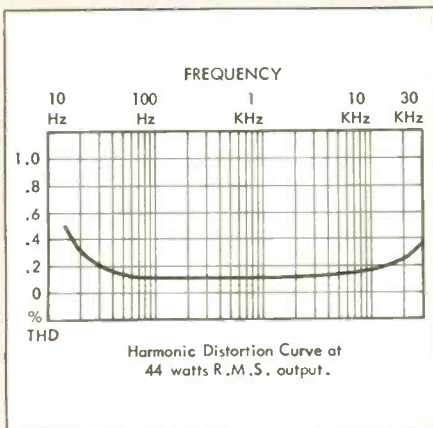
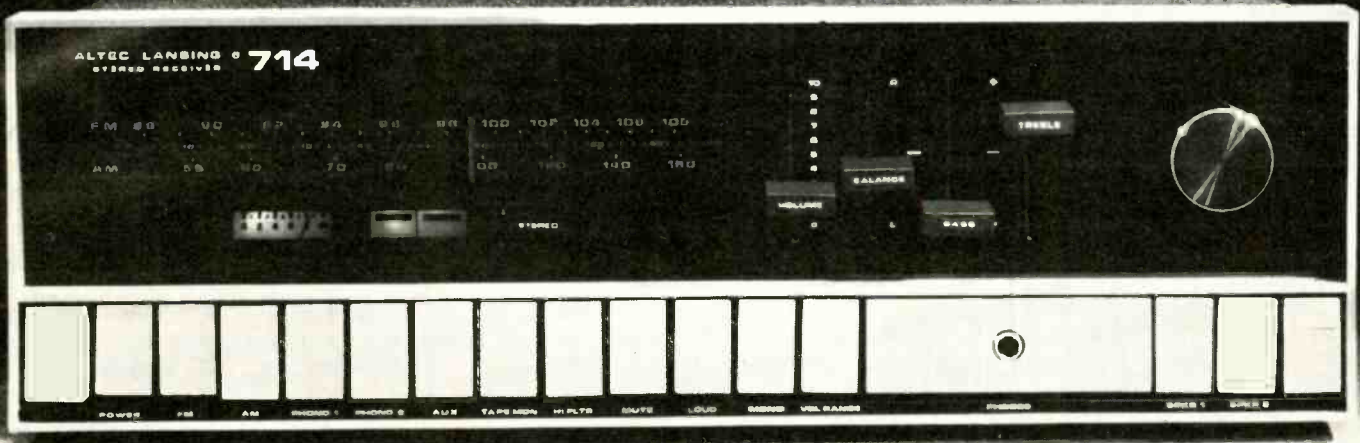
MULTI-CHANNEL SOUND: TWO (INEXPENSIVE) METHODS
TROUBADOUR KRIS KRISTOFFERSON * SCOTT JOPLIN'S
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With 44/44 watts RMS power at all frequencies from 15 Hz to over 20 KHz (at less than 0.5% distortion). Most receivers meet their power specifications in the mid-band but fall way short at the critical low and high frequencies. The above curve shows the typical low distortion at all frequencies from the new 714A receiver at 44 watts RMS per channel. For comparison purposes, we also rate the 714A conservatively at 180 watts IHF music power at 4 ohms. This means that the 714A will handle everything from a full orchestration to a rock concert at any volume level with power to spare.

With 2 crystal filters and the newest IC's. Ordinary receivers are built with adjustable wire-wound filters that occasionally require periodic realignment. And unfortunately, they are not always able to separate two close stations. So we built the new 714A with crystal filters. In fact, 2 crystal filters that are individually precision aligned and guaranteed to stay that way. To give you better selectivity. And more precise tuning. The new 714A also features 3 FET's and a 4 gang tuning condenser for high sensitivity.

And with a lot of other features like these. Separate illuminated signal strength and center tuning meters on the front panel. A full 7 inch tuning scale and black-out dial. The newest slide controls for volume, balance and treble. Positive-contact pushbuttons for all functions. Spring loaded speaker terminals for solid-contact connections.

Altec's new 714A AM/FM Stereo Receiver sells for \$399.00. It's at your local Altec hi-fi dealer's. Along with all the other new Altec stereo components — including a new tuner pre-amp, new bi-amp speaker systems and all-new high-performance music centers.

For a complete catalog, write to: Altec Lansing, 1515 South Manchester Ave., Anaheim, California 92803.

Built a little better.



CIRCLE NO. 5 ON READER SERVICE CARD

AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN *Technical Editor*



IN keeping with our annual Special Speaker Issue, my column this month will depart from its regular Q & A format. The questions are not those of individual readers, but represent a distillation of the many we receive asking our advice on speakers. The answers, as you will see, run on somewhat because the topics covered require—for full understanding—a little bit more than an in-a-nutshell treatment.

The first question is also the one most frequently asked:

Q. *How much should I spend for my speaker systems?*

A. The question is difficult to answer because I have found no direct correlation between the cost of a speaker and the quality of the sound it reproduces. A speaker may have a big voice coil or a little voice coil, a large cabinet or a small cabinet, high efficiency or low efficiency; no one of these factors by itself insures quality reproduction. What, then does determine quality? The answer, I'm forced to conclude, is the critical judgment—in effect, the taste—of the designer. I say "taste," rather than knowledge, because I have heard some abominable systems produced by companies with top-notch test facilities and highly trained engineers, and I have heard some fine systems produced by accountants and school teachers working in basement workshops. Of course, good speakers are most likely to be produced by someone who has the proper theoretical background, adequate test facilities, and a good ear.

Q. *Since you say that there is no direct correlation between price and quality in a speaker system, and since loudspeaker engineers have different ideas as to how a speaker should sound, what guidelines can a speaker shopper follow to achieve at least reasonable reproduction for the cash he spends?*

A. First of all, let me make clear our basic criterion for judging a speaker. Simply stated, we believe that it

is the function of a loudspeaker to provide an accurate acoustic analog of the electrical audio signal fed to it. In other words, a loudspeaker should have no character or sound quality of its own. It should not have "presence"; it should have "absence." It should sound "warm" only when the music embodied in the electrical signal being fed to it is warm, it should sound bright when the music is bright, and so forth. It, in itself, should be neutral. A little thought will show you why this should be. Insofar as a speaker has a sonic character of its own, it is going to add that character to *whatever* material it is reproducing. Sometimes the special coloration of a particular speaker may enhance the sound for a given individual on a given piece of music. But for most music, the speaker's contribution will probably be inappropriate and will degrade the reproduction.

Q. *How can I tell a good "neutral" speaker when I hear one?*

A. After years of critical listening, I still find it no easy matter to make instant and precise critical evaluations of a speaker system at an audio show or in a dealer's showroom. However, there are some techniques I've worked out that can be very helpful. In general, I find it easier to make evaluations if I'm listening to one speaker rather than to a stereo pair. However, when auditioning a single speaker in a showroom, one runs the risk of having its location influence its frequency balance between highs and lows. This can easily be checked by switching to the other member of the pair, which probably will not be installed in as advantageous (or disadvantageous) a location. However, when auditioning omni- or multi-directional speaker systems, it is necessary to listen to them as a pair in order to appreciate whatever special "spatial" qualities they may have.

An important aspect of a speaker system's bass performance is its freedom from spurious resonances. This can be tested simply by tuning in several FM stations and listening carefully to the various

announcers on the speaker(s) under consideration. One or two of the announcers may have naturally deep voices, but if every one of them sounds as if he were addressing you from the bottom of an oil drum, you can be sure that the loudspeaker under test (not the announcer) has a bass resonance peaking somewhere in the 100-Hz region. For some people this resonance provides a pleasant overlay of bass on classical material and enhances the beat on popular music, but the price paid is loss of upper-bass clarity and (usually) absence of genuine low bass. (In respect to the speaker's ability to reproduce low bass, check its reproduction of band 6, side 2 of STEREO REVIEW's Stereo Demonstration Record. Listen for a "solidity," a "thud" quality, rather than a boomy quality in the sound. The disc is available for \$5.98—see box on page 22.)

In regard to the high-frequency performance of a speaker system, a good test is to listen to recordings of music that includes cymbals or triangles (such as band 3, side 1 on the Stereo Demonstration Record). Try to isolate the ringing or shimmering sound that is typical of these instruments. You will probably have to listen carefully for this quality in several speakers before you can easily distinguish between those that have it and those that don't. While listening for shimmer, note the amount of record noise (hiss) present. You'll find that some speakers will have the shimmer plus a liberal helping of noise, and that some will have the shimmer without the noise. Emphasized hiss is usually the result of an irregularity in the speaker's high-frequency response, which may or may not audibly affect other aspects of its performance.

Another quality essential to good performance is wide dispersion—a speaker's ability to spread the high frequencies in a broad arc across your listening room. Without it, the sound will be closed in and localized at the speakers; with it, there is a superior stereo image and a sense of openness and airiness. You can make a fast check for adequate high-frequency dispersion by using the interstation noise of an FM tuner (you may have to switch off the interstation-noise muting and AFC to do this). Tune between two stations to get the interstation noise (it has a rushing, hissy quality) and stand directly in front of the speaker. Then, concentrating on the hissy quality in the sound, walk off to one side of the speaker system; at some point you will find that the hissy quality disappears. You will find the same effect on the other side of the speaker—and, depending on where the speaker is installed, the hiss will probably diminish also if you duck your head toward the floor. The wider the area covered by the very-high-frequency hiss, the better the high-frequency dispersion of the speaker system, and the more open and natural-sounding will be the music it

(Continued on page 22)



Music lovers, the times they are a changin'.

Only yesterday music lovers swore nothing could ever replace the reel-to-reel tape recorder for true high fidelity sound reproduction. They were right, of course.

Today, the buffs are changing their tune. Now Sony has the first and only stereo cassette tape deck that gives you the best of both worlds. Gives you the true fidelity of reel-to-reel with pop-in cassette convenience.

This major breakthrough has been accomplished by Sony's technical wizardry in their new 160 Stereo cassette deck. (Your Sony/Superscope dealer will be happy to explain the innovations). You'll also be interested to know that the 160 allows you to switch from standard cassettes to

the new advanced chromium dioxide cassettes for optimum high fidelity recording.

Price? Only \$199.95.

Or, if a tight purse string is holding you back, let your Sony/Superscope dealer turn you loose on the full line of great

Sony stereo cassette decks starting at under \$100

And for fun on wheels, take along the stereo cassettes recorded on your Sony deck at home and play them back in your car with the Sony TC-20 — the most powerful automobile stereo on the road. Just \$119.50. See the Sony stereo cassette decks for a change. At your Sony/Superscope dealer.

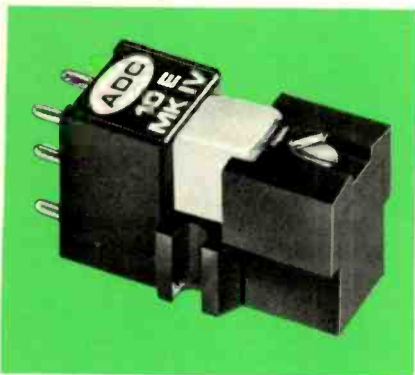
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NOW— THE ADC 10E MK IV



The latest version of the famous ADC 10E is better than ever, for it incorporates many of the refinements found in the acclaimed ADC 25 and 26. It takes full advantage of ADC's unique induced magnet system, where the heavy moving magnet found in most other high fidelity cartridges is replaced by a hollow tube weighing at least 60% less.

This arrangement also allows the generating system to be placed close to the stylus tip, thus virtually eliminating losses and resonances introduced by a long cantilever.

Coupled with the economies inherent in Audio Dynamics' latest manufacturing techniques, these features make the new 10E MK IV probably the finest value in high performance cartridges available today.

10E MK IV SPECIFICATIONS

Type . . .	Induced Magnet
Sensitivity . . .	4 mv at 5.5 cms/sec. recorded velocity
Tracking Force . . .	0.7 grams
Frequency	
Response . . .	10 Hz to 20kHz ± 2 db
Channel	
Separation . . .	30 db from 50 Hz to 12 kHz
Compliance . . .	35×10^{-6} cms/dyne
Vertical Tracking	
Angle . . .	15 degrees
Recommended Load	
Impedance . . .	47,000 ohms (nominal)
Suggested Retail Price . . .	\$50.00



AUDIO FOR AUDIOPHILES

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reproduces. This test should be made only after you have already established that the speaker's on-axis high-frequency response is everything it should be—if it is already short on highs, you may not notice any falling off at the dispersion limits.

For many speaker manufacturers, the mid-range is still a problematical area. In the past, a number of manufacturers (happily, they are fewer each year) deliberately set out to design speaker systems with 10 to 20 dB boost in the middle frequencies. On certain types of material this mid-range boost imparts a sense of projection, a front-row-center quality, to everything played. This is the so-called "presence" phenomenon, and it is a hindrance, not a help, in accurate reproduction. The overly bright and projected quality that comes from a boosted mid-range may be impressive on first listening, but it is accompanied by unfortunate side effects. Minor side effects are harshness and emphasis of high-frequency noise and distortion in the program material. A major side effect—for me, it can make a speaker unlistenable—is a kind of nasality or honkiness that accompanies and discolors everything the speaker is reproducing. I have worked out a simulated "live-vs-reproduced" technique that makes it possible for anyone to imitate—and to detect—this type of objectionable coloration.

First set up an FM tuner as you did for the high-frequency dispersion test. It should be tuned between stations with the AFC and muting circuits switched off. Then cup your hands over your mouth (as though you were trying to warm them with your breath) and make a loud "shhh" sound. Now remove your hands and make the some sound. Repeat several times until you hear the difference clearly. The hollow, rather nasal quality heard with your hands in front of your mouth is a good approximation of the nasal or honky quality associated with mid-range difficulties in a speaker. If you are in a hi-fi showroom, have the salesman switch among a number of speakers while you are listening to FM interstation noise. You will be able to pick out the speakers with the nasal quality rather quickly. And with practice you should be able to detect this same quality on music and voice if a speaker is particularly afflicted in this range. Remember that if a speaker is suffering either from bass boom or a honky mid-range, the effects will pervade *everything* coming through the speaker. For this reason, it is relatively easy to determine whether the fault lies with the speaker or with the program material.

Q. During a recent visit to a stereo showroom, I listened to several systems rated highly by Hirsch-Houck Laboratories and Consumer Reports. To me, they sounded very much inferior to some other speakers the dealer was showing. How can that be?

A. It is possible that your taste in sound is such that you do not like accurate reproduction. However, it may be that the audio salesman is deliberately fouling up the performance of the highly rated speaker. His motive for doing this is simple: he makes a larger profit on the other brands. His technique for downgrading the sound of a speaker varies from mis-adjustment of the system's mid-range and tweeter-level controls to knowingly demonstrating a defective sample.

Q. My dealer has some speakers in stock that he has had specially designed for him. Are these a good buy?

A. It should be easy to see how this question relates to the previous one. In general, it's best to avoid a dealer's house-brand private-label speakers unless objective test reports on them have been published. It is standard practice for a number of discount operators to sell a name-brand receiver with house-brand speakers, apparently at an enormous discount for the buyer. Actually, the dealer's profit margin on such combinations is as high or higher than on any "package" that includes name-brand speakers. This is true because the house-brand speakers have a much larger markup than the name brands. This is not to say that the dealer's own brands are automatically inferior, but you should be very careful when faced with such a choice. If at all possible, compare the sound of the house brand using the techniques described earlier with some well-reviewed name brands (those which have an adequate profit margin for the dealer) to see what the audible differences are.

Q. I don't have a "trained ear." Does it make sense therefore for me to buy a good speaker?

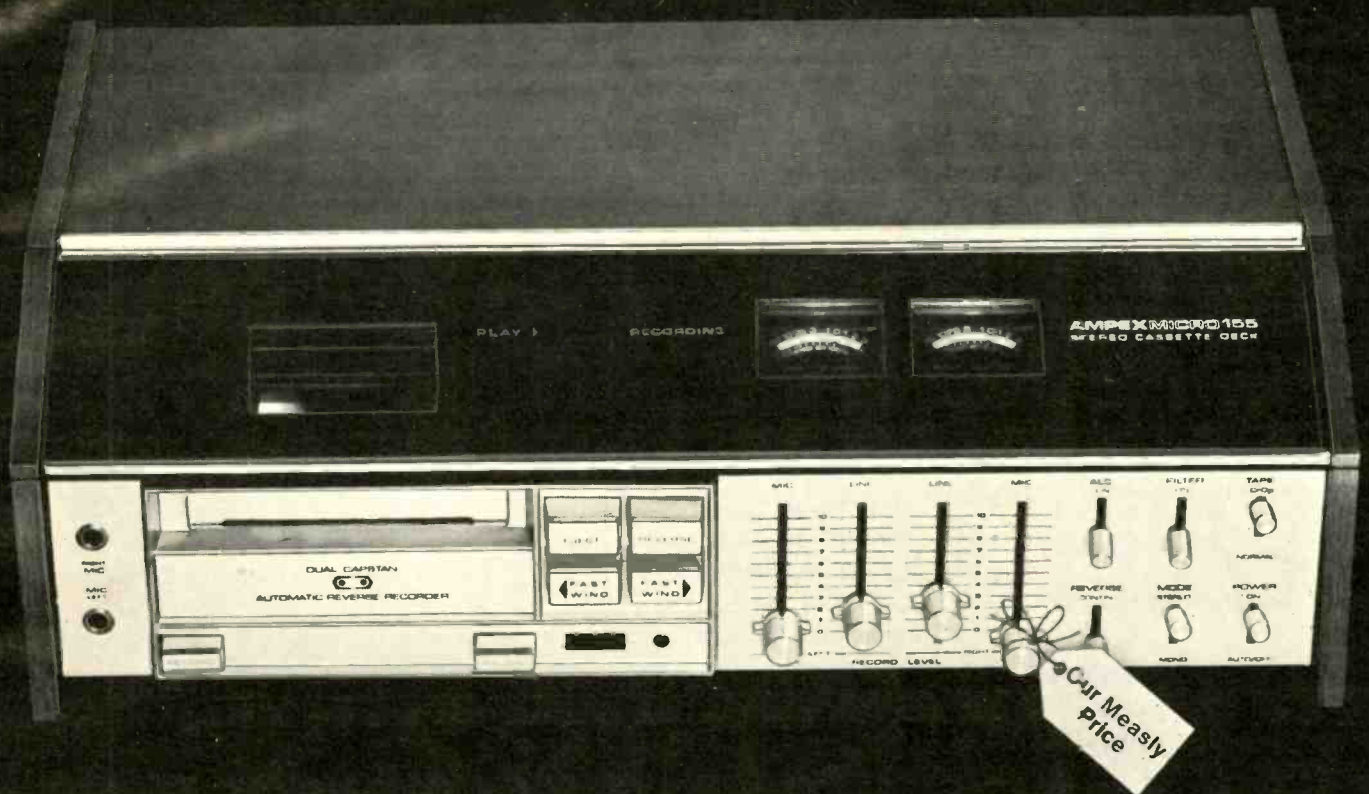
A. Don't be tempted to buy a cheap speaker just because you are not an experienced music listener. You'll find quickly enough that your ear *will* become trained, and that the speakers that lack a smooth frequency response will become irritating to listen to after a while.

MUSIC FOR SPEAKER LISTENING

Excerpts from twelve different—and sonically excellent—commercial discs are gathered together on STEREO REVIEW's own Stereo Demonstration Record, making it a handy tool for the speaker shopper. The disc is available in both 33½- and 45-rpm versions. To get your copy (postpaid), send \$5.98 (and a note stating which speed you want) to:

Stereo Demonstration Record
Ziff-Davis Service Division
595 Broadway
New York, N.Y. 10012
Outside the United States, the cost is \$8.00 postpaid.

Our Engineers Didn't Mind Spending Three Long Years Creating Ampex's Bi-Directional Head For The Micro 155, The World's Most Advanced Cassette Unit.



What Got Their Goat Was Our Measly Price Tag.

Put yourself in the shoes of the Ampex engineers. First, you spend three exhausting years and a half-million dollars developing the bi-directional head. The only cassette head in the world that can erase, play and record in *both* directions. And because there is but one Deep-Gap head for all modes, tape alignment is always perfect. It's the biggest recording breakthrough since the cassette itself. That's why Ampex had it patented. And included a three-year warranty.

Then you take this amazing head and build it into the Micro 155 stereo cassette deck.

You include four-source mixing for reel-to-reel versatility. You add a tape selector switch that adjusts bias and equalization when switching from standard to chromium dioxide

tape, which puts the 155's frequency response at a fantastic 40-15,000 Hz.

And solenoid assisted controls for faster, smoother operation.

Dual capstans for perfect head-to-tape interface in both directions.

Plus an Ampex/Starr slot-load system. Pause control. Repeat function. Automatic reverse. Automatic shutoff and eject. Hysteresis synchronous motor. Noise reduction switch. Automatic level control. Two lighted V.U. meters.

Then you design the most futuristic-looking tape machine in the industry. Because you feel that the best one should look uniquely different.

Finally, the time comes for the ultimate test. You slice a cassette into the machine and turn it on. You listen. And a tear comes to your eye. Because you're experiencing fidelity you never imagined could be achieved by a cassette machine. You've done it!

Then you hand it over to the marketing boys at Ampex. They look over your creation, the result of 36 months of blood, sweat and tears, and say "Hey, not bad. We should be able to move this baby at a ridiculously low price."

You walk out in a daze. Then you cry a lot. Don't those guys know what they've done? They've taken the world's most advanced cassette

machine and priced it so *anybody* can afford it. How can anyone appreciate the sophistication and versatility of the Micro 155 at such a measly price? Oh, well. Just hope that the man who buys this machine takes the time to learn about everything that went into it. Then he'll have a greater appreciation of everything he gets out of it.

AMPEX



THE SOUND IDEA PEOPLE



AT LAST!

A speaker system to satisfy everyone. **ULTRA I** A new concept in sound reproduction. This revolutionary direct reflecting transducer is the product of years of intensive design and testing. The **ULTRA I**, using nine full range, long throw, high compliance, low distortion speakers in a unique configuration which eliminates the use of any form of accessory controls or equalizing devices. In any room, large or small, bright or dull, a pair of **ULTRA I**'s will deliver a clean, transparent delicately balanced sound which can only be justly compared to the original live source.



Frequency Response: 20-20,000 Hz

Nominal Impedance: 8 Ohm

Power Handling: 5-200 Watts

Overall Size: 13"H, 23.5"W, 11.5"D

Weight: 35 Lbs.

Cabinet: Walnut

Warranty on the **ULTRA I**'s reflects our complete confidence in the speakers to withstand normal use. Warranty applies on parts and labor for five years.

The sound of the **ULTRA I** has never been achieved before at its prices.

You must hear the difference now for only \$399.95 a pair.

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Phone 416-921-7754

AUDIO BASICS

By RALPH HODGES



AMPLIFIER DISTORTION

AUDIO amplifiers are susceptible to numerous kinds of distortion, but the two that most frequently crop up in technical specifications are *harmonic* and *intermodulation* (IM) distortion. Both distortions come about because of an amplifier's inability to strengthen the signal without also changing, in some way, the shape of the waveforms that represent the program material. Distortion is objectionable because the departure from the original signal generates spurious signals that are irritating to the ear when present in significant amounts. Intermodulation distortion is usually considered to be more irritating than an equivalent amount of harmonic distortion because IM distortion consists of spurious frequencies that are not harmonically related to the frequencies in the audio signal that generate it. Harmonic distortion can sometimes masquerade as part of the overtone structure of a musical instrument; although the tonal "color" of the instrument is falsified, the listener has no way of knowing this except by direct comparison with a signal that is not distorted. But intermodulation distortion almost always sounds out of place.

In the laboratory, distortion is measured by sending essentially distortion-free test tones through the amplifier and determining what has been added to them by the amplifier circuits by the time the tones reach the amplifier's output. These spurious additions, the distortion, are then expressed as a percentage of the output signal. A single-frequency tone is used to test for harmonic distortion, and the distortion is whatever multiples of that frequency the amplifier introduces. For IM-distortion measurements two test tones are used—one low frequency and one high. The interaction of these two tones in improperly designed or overdriven circuits produces the distortion.

As our monthly Hirsch-Houck equipment tests reveal, modern amplifiers (and receivers) score pretty well in the distortion department. A figure of 0.5 per cent is considered acceptable, and most amplifiers are well below this over their normal operating ranges. High-fidelity amplifiers are deliberately designed to maintain very low distortion at any power level up to the limit of their output capabilities. When pressed beyond it they go into clipping (overdrive distortion), and distortion rises almost straight up, as can be seen in test curves for distortion vs. power output. This is normal, and defines the amount of power available from the amplifier. A characteristic that is *not* normal is the tendency of some amplifiers to show a rise in distortion at very low power levels. This fault, which was once common in transistorized designs, is well on its way to disappearing entirely, but it is safest to ascertain before you buy that distortion is under 0.5 per cent for a 0.1-watt output.

Another failing, particularly of receivers, is the inability to maintain low distortion when delivering a high-power, low-frequency signal. This comes about because most modern receivers are designed to be compact and inexpensive. Naturally this calls for compromise somewhere, and manufacturers find that low-frequency capability (which is relatively expensive to build in) is the logical place to make the sacrifice.

IF YOU DO ANYTHING WITH 1/4" TAPE, YOU CAN DO IT BETTER WITH REVOX.

- Automated broadcast operations
- Scientific analysis
- On location mastering
- Tone or time changing
- Audio tape quality control
- Electronic music synthesis
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- Electrocardiography
- Making calibration tapes
- Tape mastering with SELFSYNC
- Data storage from digital computers

And that's a simple statement of fact.

From the moment it was introduced, the Revox A77 was hailed as a recording instrument of unique quality and outstanding performance. The magazines were unanimous in their praise. Stereo Review summed it all up by saying, "We have never seen a recorder that could match the performance of the Revox A77 in all respects, and very few that even come close."

So much for critical opinion.

Of equal significance, is the fact that the Revox A77 rapidly found its way into many professional recording studios.

But what really fascinates us, is that the A77 has been singled out to

perform some unusual and highly prestigious jobs in government and industry. The kinds of jobs that require a high order of accuracy and extreme reliability.

Take NATO (the North Atlantic Treaty Organization) for example. When they wanted a machine to stand-ardize on, a machine that would lend itself to use in a wide variety of circumstances and most importantly, a machine that was simple to use, the logical choice was the Revox A77.

Or take the governmental agency that wanted an unfailingly reliable tape machine to register and record satellite beeps. The choice? Revox.

Or the medical centers that use

specially adapted A77's for electro-cardiographic recording.

We could go on and on (see accompanying list), but by now you probably get the point.

No other 1/4" tape machine combines the multi-functioned practicability, unfailing reliability, and outstanding performance of a Revox.

If you have a special recording problem that involves the use of 1/4" tape, write to us. We'll be happy to help you with it.

And if all you want is the best and most versatile recorder for home use, we'll be glad to tell you more about that too.

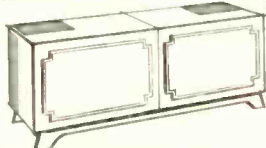
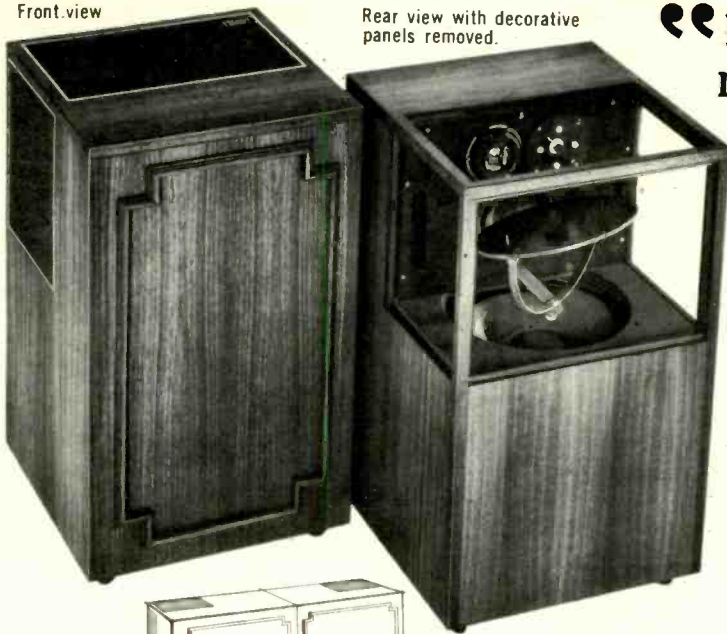


**REVOX
DELIVERS
WHAT ALL
THE REST
ONLY PROMISE.**

Revox Corporation
155 Michael Drive, Syosset, N.Y. 11791
1721 N. Highland Ave., Hollywood, Calif. 90028
In Canada: Tri-Tel Associates, Ltd., Toronto, Canada

Front view

Rear view with decorative panels removed.



Two W80As on a single optional pedestal.

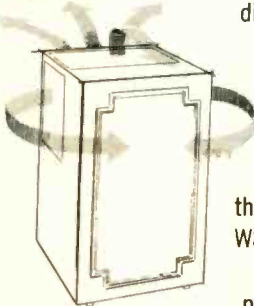
“Driven by a good amplifier or receiver, they must be ranked with the best reproducers available today...”

We auditioned a pair of W80A's in various positions and liked what we heard in all instances. They project a broad, natural-sounding acoustic front with ample "air" and "space" that lend a convincing note of realism to stereo playback ...the W80A is performing exactly as its designers intended it to.”

-High Fidelity, June 1971

Unlike any other speaker system available today, two W80As can be placed anywhere in a room, any distance apart or from a wall ... even together on an optional pedestal as a single-cabinet console ... and still preserve stereo perception and original tonal balance no matter where in the room you are listening. Here's why:

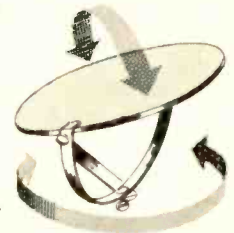
1.



The exclusive variplanular disc inside the cabinet provides a discreet amount of direct frontal energy which is projected from the top of the cabinet; omnidirectional energy from the sides and rear of the cabinet; and reflected sound, mostly from the rear and top of the enclosure. The W80A is therefore not just an "omni" or just a "reflecting" a forward-projecting speaker ... it is all three.

2.

Furthermore, the W80A is a "VARIFLEX", because the variplanular disc is also adjustable. The disc is easily set just once while the system is being installed, without tools or special instruments. There are numerous possibilities, to meet virtually every decor or physical requirement.

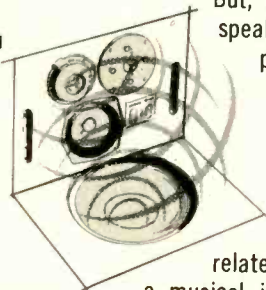


For example, setting the discs out-board widens the stereo sound, if you need to keep the two W80As close together.



Setting the discs toe-in prevents the hole-in-center problem, if the room requires placing the two W80As far apart.

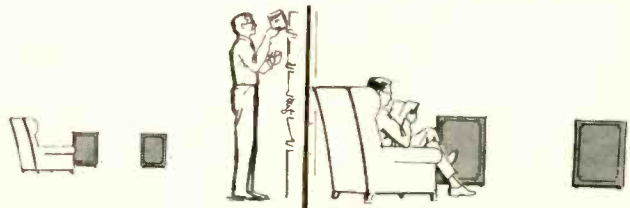
3.



But, unlike most other multi-speaker systems, the bass reproducer does not splatter its sound downward onto the floor, and the mid and treble speakers do not project in other directions. In the W80A, the fundamental tones and related harmonics, which give a musical instrument its identifying timbre and natural, realistic qualities, are reconstituted within a "mixing chamber" which contains the variplanular disc, so that the sounds of musical instruments enter the room as a whole, retaining tonal balance and further abetting stereo perception.

4.

So startlingly effective is the combination of the mixing chamber and its adjustable variplanular disc, that you can freely walk about the room, even sit directly in front of one speaker, and you'll always hear both stereo channels. The music, always stereo, will literally follow you!



The W80A VARIFLEX is a decorator's dream, and happily, practical in cost. At \$317.60 list each, it is more than a match for old fashioned speakers that are a lot bigger (the W80A is only 28" x 17 1/4" x 17" deep) and much more expensive.

For a complete catalog, write to Wharfedale Division, British Industries Co., Dept. T-31 Westbury, N.Y. 11590.

Wharfedale

VARIFLEX SPEAKER SYSTEM



TECHNICAL TALK

By JULIAN D. HIRSCH

● **TESTING OUTDOOR SPEAKERS:** When testing loudspeakers, we prefer to use an acoustic environment that is similar to the one in which the speaker usually operates. In the case of a conventional home speaker system, a more or less "normal" room is called for, rather than an anechoic or reverberant chamber. These chambers are specialized environments, very useful for the manufacturer and designer, but less so for our purpose of evaluating how a speaker system will perform in the home.

In the case of outdoor or "patio" speakers, it would seem logical to test them in the open air, and this is what we did for the survey article found elsewhere in this issue. Actually, an anechoic chamber would have been quite satisfactory (even preferable, since it would be free of unwanted environmental noises and ground reflections), but we experienced no difficulty in making frequency-response measurements out of doors.

One of the problems with an anechoic chamber is its inability to do its job (remain nonreflecting, that is) at low frequencies unless it is of enormous size. Open air, of course, has no such limitation. However, since outdoor speakers generally have little output below 100 Hz, they could be tested in any reasonably large anechoic testing chamber.

Unlike the sound from speakers located indoors, which is dispersed and reflected by room walls and other surfaces before reaching the listener's ears, sound from outdoor speakers generally reaches its audience via a direct path. We therefore abandoned our multiple-microphone technique in favor of a single microphone placed twenty-four inches from the speaker's front surface. We made frequency-response measurements on each speaker's axis, and at 30 and 60 degrees off axis, leaving the microphone position fixed and rotating the speaker for each test.

To achieve a standard testing condition, we placed each speaker on a stand about thirty inches above a

brick-surfaced patio, several feet from a wall, and facing outward into an open space with no reflecting structures for several hundred feet. In spite of the absence of walls and a ceiling, our test environment was not quite anechoic. Some of the sound was propagated downward, reflected from the brick surface, and finally reached the microphone after traveling about 5 feet farther than the direct wave. For frequencies at which the path difference was an odd multiple of half a wavelength, this produced a partial cancellation of the direct signal. Our sweep frequency-response measurement showed dips at about 130 Hz on all speakers (and sometimes other dips at 180 Hz) which were caused by this effect. With some of the speakers, reflections from other building surfaces to the side or rear of the test position may have influenced our results, but these effects were not so obvious because the cancellation took place at still lower frequencies, which were below the useful range of the speakers.

One way to avoid this problem would have been to bury the speakers in the ground, flush with the surface and facing upward. This technique, which was used by Acoustic Research at one time, causes the speakers to "see" a solid angle of 180 degrees, with a minimum of influence from surrounding objects. Of course it also has certain obvious disadvantages, compounded, in our case, by thoroughly rain-saturated soil, which discouraged us from using this approach.

The frequency-response test signals used were at a constant 2-volt level, corresponding to 0.5 watt into a nominal 8-ohm impedance (with one exception, all the speakers tested were rated at 8 ohms). The microphone output drove our graphic level recorder, which was set at the same gain level for all tests. This permitted us to compare instantly the relative efficiencies as well as the frequency-response characteristics of all the speakers. For comparison purposes, our reference speaker (which was calibrated in an

TESTED THIS MONTH

●
Marantz 1200 Integrated Amplifier
Dual 1215 Automatic Turntable
Scott 387 AM/Stereo FM Receiver

anechoic chamber) was also measured under identical conditions.

No other measurements were made, since low bass is not a factor in outdoor installations (without room walls to reinforce it, bass response is limited to frequencies above 100 Hz or so with all of the speakers). Harmonic distortion in loudspeakers is principally a problem at very low frequencies, well below the useful range of any of the outdoor speakers. Furthermore, the high efficiency of most of these units makes it unlikely that they will ever be driven into a nonlinear mode of operation.

However, we made side-by-side listening comparisons, operating the speakers in pairs on an open screened porch. We had little difficulty in grouping the speakers in order of overall sound quality, which

correlated quite well with the response curves—and, incidentally, with price.

Since none of the outdoor speakers were "installed" in the usual sense, we could not judge their ease of installation. Obviously, most of the soffit (under-eave mounting) types would require some carpentry skills, plus a certain amount of agility in installing the connecting cables. The larger horn-type speakers, which mount with "U" brackets, would have to be fastened with heavy bolts passing through the house wall, preferably with internal reinforcement, if that type of installation were chosen. These problems are minimized if the speakers are only temporarily out of doors and will be moved inside for the winter. Most of them can be used effectively as free-standing units.

EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

Marantz Model 1200 Integrated Amplifier



● THE Marantz 1200 is an exceptionally powerful, low-distortion integrated amplifier. Its direct-coupled complementary-symmetry output stages are rated at 100 watts per channel into 8 ohms, but it is relatively compact for a unit of its power: 15 $\frac{3}{8}$ inches wide x 6 $\frac{1}{8}$ inches high x 13 $\frac{3}{4}$ inches deep. It weighs 30 pounds. There are inputs for three high-level sources, two magnetic cartridges, and microphones. Outputs are provided for two pairs of speakers, which can be operated together or separately. The speaker-selector switch also silences all speakers for headphone listening via a front-panel jack. The mode selector can be set to feed either stereo input to both outputs, or sum them for mono listening, as well as provide normal and reversed-channel stereo. The tone controls are vertical sliders, separate for the two channels, with a slight detent action at their center positions. A "tone-control" switch by-passes all tone controls in one position and adds loudness compensation to the volume control in another, boosting both low and high frequencies at low volume. The two-position low-cut filter is effective at 50 Hz or 100 Hz; the high-cut filter can be switched to act above 5,000 or 9,000 Hz.

In the rear are the usual inputs and outputs, including two phone-plug microphone jacks. There is a center-channel preamplifier output with its own level control, and a two-position gain-control switch for the entire amplifier. Its purpose is to limit the power available from the amplifier to prevent damage to speakers with low power-handling capability. The preamplifier outputs and power-amplifier

inputs are brought out to individual jacks, normally connected by jumper plugs. The tape in/out jacks are duplicated by a DIN connector, and another pair of stereo phone jacks on the front panel permits a second tape recorder to be patched into the system. The speaker terminals are spring loaded and do not require the use of a screwdriver. There are one unswitched and two switched a.c. convenience outlets.

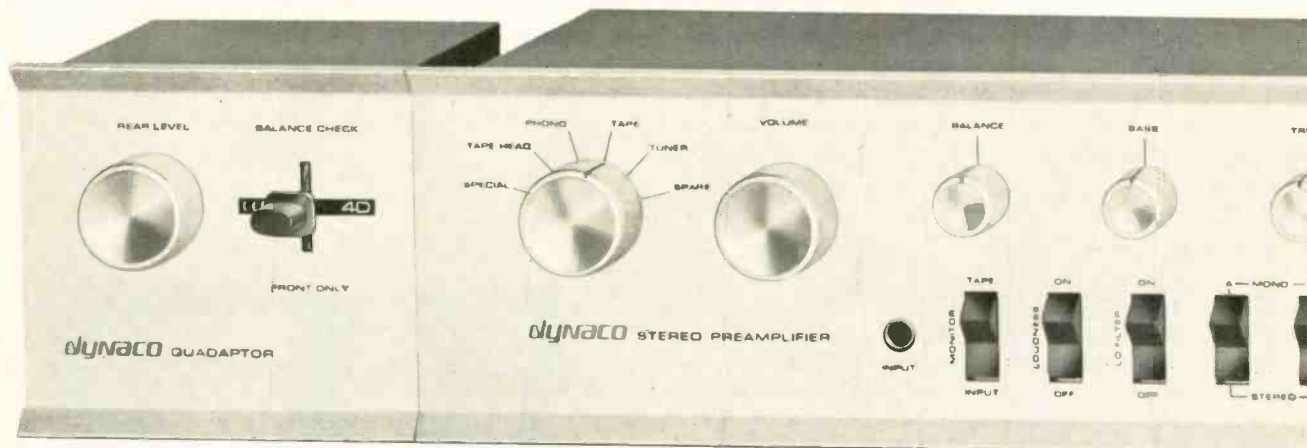
At the time of testing, no detailed technical specifications were available for the Marantz 1200. The styling and appearance resemble that of other Marantz products, with a satin-gold finish on panel and knobs. Its price is \$595, and an optional walnut cabinet is available for \$32.50.

● *Laboratory Measurements.* The Marantz 1200 proved to be the most powerful integrated amplifier we have ever tested. The power output at the signal-clipping level was 122 watts per channel into 8-ohm loads, 72.5 watts into 16 ohms, and a staggering 205 watts per channel into 4 ohms—all with both channels driven simultaneously. Equally impressive was the fact that the amplifier did not become unduly hot during extended full-power operation, and its protective circuits were never triggered, even when driven into hard clipping. Needless to say, it was unaffected by the roughest treatment we could give it. The 1,000-Hz harmonic distortion was typically between 0.01 and 0.02 per cent, and did not exceed 0.05 per cent from 0.1 to 90 watts. Just below the clipping point, at about 120 watts, the distortion was still only 0.1 per cent. The 1M distortion was under 0.02 per cent from 0.1 to 5 watts, rising smoothly to 0.1 per cent at 50 watts, 0.2 per cent at 100 watts, and 0.3 per cent at about 120 watts.

We selected a power output slightly below the clipping point for a reference power level (110 watts), although we later learned that the Marantz rating was 10 watts less. The real worth of the Marantz 1200 was graphically illustrated by the distortion curve, which was between 0.05 and 0.07 per cent from 20 to 20,000 Hz at full power. At half power, it was about 0.03 per cent, and at one-tenth power (a very respectable 11 watts) it was about 0.015 per cent

(Continued on page 30)

\$30* DYNACO QUADAPTOR



NEEDS NO NEW AMPLIFIER FOR 4-DIMENSIONAL SOUND

Connect the inexpensive Dynaco Quadaptor™ to your existing stereo amplifier (or receiver). Keep your present two speakers in front. Then add just two matched, eight ohm speakers in back. That's it. Now you can enjoy four-dimensional stereo—a significant increase in realism.

The Quadaptor™ provides four directions of sound from new material specifically recorded for the purpose. Equally important you can presently enjoy all the depth and concert-hall sound **already** on your existing stereo recordings but which have not been audible until now due to the limitations of conventional two-speaker playback. The manner in which the Quadaptor™ sorts out the four different stereo signals unmask this hitherto hidden information to utilize **everything** that has been present on your stereo recordings all along. The Quadaptor™ adds nothing to the recording. It is not a synthesizer. It brings out directional information which has previously been hidden in the recording.

The Quadaptor™ provides four-dimensional stereo from today's FM stereo broadcasts and tapes as well as discs. No modifications are required on **any** of your existing stereo equipment.

Most satisfying results are derived when high quality, full-range speakers are used in back, since it is faithful reproduction of all the audio frequencies that provides the greatest sense of spatiality. Fortunately, you do not have to spend a lot of money to buy good speakers. At \$79.95, the compact Dynaco A-25 provides highly accurate reproduction, so much so that the Stereo-ophile Magazine calls them "probably the best buy in high fidelity today."

Write now for the name of the nearest dealer where you can now hear the Quadaptor™ and four-dimensional stereo.

THE SIMPLE HOOKUP FOR 4-DIMENSIONAL STEREO

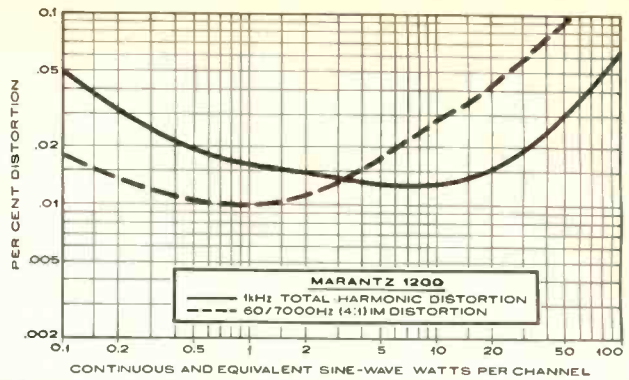
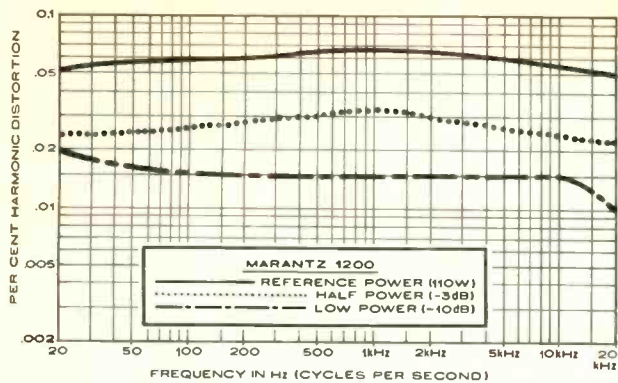
All four loudspeakers are connected to the Quadaptor™, which in turn is connected to the amplifier's (or receiver's) speaker outputs. No AC line voltage is required because the circuitry of the Quadaptor™ is passive.



*\$19.95 kit,
\$29.95 factory-
assembled.

DYNACO INC.

3060 JEFFERSON STREET, PHILA., PA. 19121

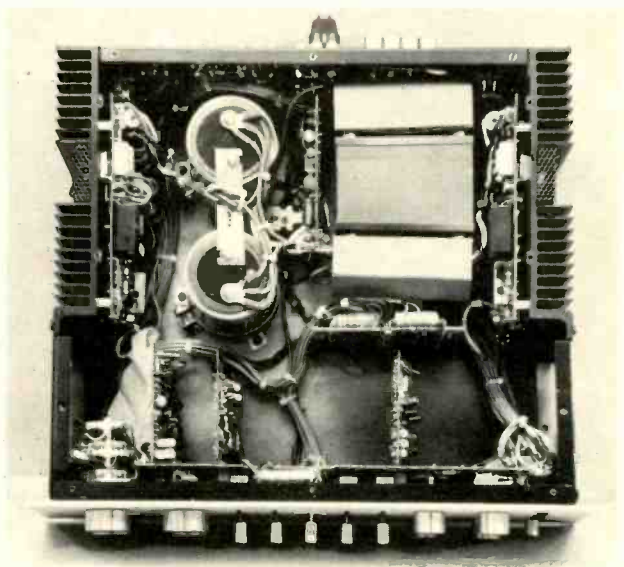


On power-vs.-distortion measurements (right), neither harmonic nor IM distortion reached 0.5 per cent until about 125 watts output.

across the full 20- to 20,000-Hz audible-frequency range.

The sensitivity at full gain for a 10-watt output was 48 millivolts on the high-level inputs and 0.52 millivolt on the phono inputs. The low setting of the gain switch reduced the gain by about 10 dB (a factor of 3). The noise level (inaudible) was unaffected by the switch setting, and was 76 dB below 10 watts on high-level inputs and 69 dB below 10 watts on phono inputs. Phono overload occurred at 81 millivolts, which is a very safe valve for any good-quality magnetic phono cartridge. RIAA phono equalization was within ± 0.5 dB from 30 to 15,000 Hz, as measured from the tape-output jacks. The tone controls appeared to be of the Baxandall type, with very listenable characteristics. Unlike many tone controls we have tested, their control action was quite uniform from center to either limit. The high- and low-frequency filters had disappointingly gradual slopes, reaching only 4 or 5 dB per octave within the audio band.

● *Comment.* The Marantz 1200 is a happy union of a truly "state-of-the-art" power amplifier with a highly flexible control preamplifier in a package no larger than many amplifiers with a fraction of its performance and power. There is really little that can be said about the performance of an amplifier such as this other than to refer to its impressive measured performance. Its sound is flawless, and we suspect few owners will ever use more than a small fraction of its power reserves. For driving low-efficiency speakers, particularly 4-ohm types or those requiring equalizers, it



The Marantz 1200's hefty power transformer, large power-supply filter capacitors, and heavy-duty heat sinks to either side of the chassis give evidence of the unit's power-output capability.

would have few peers except for some far costlier and bulkier preamplifier/power-amplifier combinations.

For more information, circle 156 on reader service card

Dual 1215 Automatic Turntable



● THE Dual 1215 is a three-speed automatic turntable with a mechanical vernier control that permits speed adjustments of ± 3 per cent centered on the nominal values of $33\frac{1}{3}$, 45, and 78 rpm. The 1215 closely resembles Dual's former Model 1212, which it replaces in the Dual line. The 1215 has been restyled to match the other cur-

rent Dual models, and some of its controls have been relocated slightly. In automatic operation, the maximum possible record stack has been reduced from ten to six. The only other visible difference in the 1215 is the rotating threaded counterweight, which we found easier to adjust than that of the 1212.

The cueing control has an undamped lift and a relatively rapid but damped descent. The arm has a flat plastic cartridge slide that is released by pushing back the metal finger lift. A plastic jig is supplied for positioning the cartridge in the slide. The arm rest has a positive lock. Interchangeable automatic and single-play spindles are supplied, as well as a large center-hole adapter for nonautomatic playing of 45-rpm records.

The Dual 1215, which is their lowest-cost model, is priced at \$99.50. An attractive wooden base, with walnut finish, is available for \$10.95. A dust cover is \$10.95 additional. A higher-cost base is also available.

(Continued on page 32)

PARTNERS IN EXCELLENCE:

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The Dual 1215's stylus-force adjustment (a knurled, calibrated ring on the pivot assembly) simultaneously sets the anti-skating compensation. The counterweight rotates for tone-arm balancing.

● **Laboratory Measurements.** Over the usual range of record radii from 2½ to 6 inches, the Dual 1215 had an exceptionally low tracking error. It was typically less than 0.25 degree per inch, reaching a maximum of 0.33 degree per inch at a 3-inch radius. The error was zero at about 2¾ inches. Tracking force was typically about 10 per cent higher than the indication of the dial on the arm pivot, which has a range of 0 to 5½ grams. There was very little change in force (less than 0.1 gram) from the first to the last record of a stack.

The arm of the 1215, like that of the 1212, has non-

adjustable anti-skating correction built in and coupled to the tracking-force dial. It was designed to be optimum—which it measured very close to—for a 0.6-mil spherical-tip stylus. We also checked the machine with an elliptical-stylus cartridge, and found, as expected, that though the anti-skating force applied was not sufficient for full correction, it was better than no anti-skating at all. The cueing system was free of lateral drift, but the lift had to be used carefully, as it was easy to jar the spring-mounted turntable.

Wow and flutter, which did not change significantly at the different turntable speeds, were 0.12 and 0.025 per cent, respectively, at 33½ rpm. Unweighted lateral rumble was -32 dB, and it was -29.5 dB including the vertical components. The latter figure fell to -53.5 dB with CBS RLL weighting. These are typical figures for a good-quality unit. The speed adjustment had a range of approximately +3, -2 per cent. The speed was unaffected by record load or by line-voltage changes from 100 to 130 volts. At 90 volts there was a barely detectable drop in speed. The change cycle required 11½ seconds, an average figure for automatic turntables.

● **Comment.** The Dual 1215, like other Dual models, is a very smoothly operating record player of excellent quality. As far as we could determine, its arm friction was low enough for satisfactory operation with a cartridge tracking at 1 gram. The finger lift had a good "feel," and the entire unit was mechanically silent, even during a change cycle.

For more information, circle 157 on reader service card

Scott 387 AM/Stereo FM Receiver

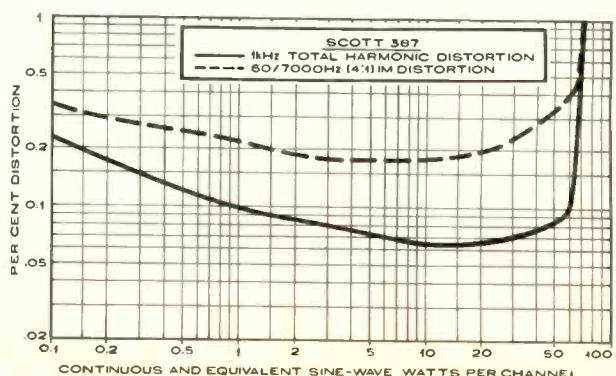
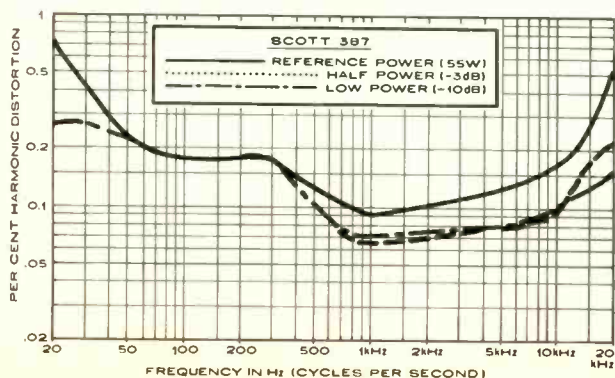


● THE new Scott 387 receiver is rated at 55 watts per channel continuous output into 8-ohm loads. The FM-tuner section employs IC's in its i.f. and multiplex sections, plus a six-pole crystal filter that provides excellent selectivity as well as permanent FM alignment. Correct FM tuning is indicated by the lighting up of the word PERFECTUNE next to the large, multicolor slide-rule dial (which blacks out when the receiver is off). The IC differential amplifier that operates the Perfectune lamp senses the correct tuning point more accurately than is normally possible with a zero-center tuning meter. An illuminated signal-strength

meter helps in orienting an FM antenna and also serves as an AM-tuning indicator. The AM i.f. amplifier also uses an IC and has a fixed filter rather than an i.f. transformer—two rather unusual features. High-reliability wire-wrap connections are used throughout, and all the active circuits are on eight plug-in printed-circuit boards. Authorized Scott service centers can rapidly substitute a correctly operating board for a defective one should the need arise. This is the basis for their "Modutron" service policy—free parts and labor for two years and a nominal exchange cost of \$10 per module at any later time.

The front panel has a full array of controls, including separate concentric bass and treble controls for the two channels, plus loudness and balance controls. In addition to FM, AM, phono, and a high-level EXTRA input, the 387 has rear-panel jacks that will accept a pair of dynamic microphones. A pair of front-panel tape-in and tape-out jacks parallel those in the rear. A row of push-on, push-off buttons controls the two sets of speaker outputs, FM inter-

(Continued on page 34)



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station-noise muting, high-cut filter, mono/stereo mode, tape monitoring, and loudness compensation. There is also a front-panel stereo headphone jack. In the rear, besides all the expected inputs and outputs (including the usual 300-ohm antenna terminals), there is a jack intended for a 75-ohm low-impedance coaxial cable. There is also a two-position phono-sensitivity switch.

The Scott 387 measures 17½ x 15 x 5½ inches, including knobs and the AM rod antenna. It is supplied with a black metal cover and weighs 26½ pounds. The price is \$359. A walnut enclosure is available for \$29.95.

● **Laboratory Measurements.** The audio amplifiers delivered 67 watts per channel at the clipping point (both channels driven) into 8-ohm loads with a 1,000-Hz test signal. Into 4 ohms, the output was 100 watts per channel, and into 16 ohms it was 39.5 watts. The harmonic distortion at 1,000 Hz was below 0.1 per cent from 1 to 60 watts and under 0.25 per cent from 0.1 watt to 65 watts. The IM distortion was well below 0.5 per cent from 0.1 watt to 65 watts. At the rated 55-watt output, the distortion was under 0.5 per cent from 25 to 20,000 Hz, and less than 0.2 per cent over most of that range. At lower power levels, the distortion was slightly less.

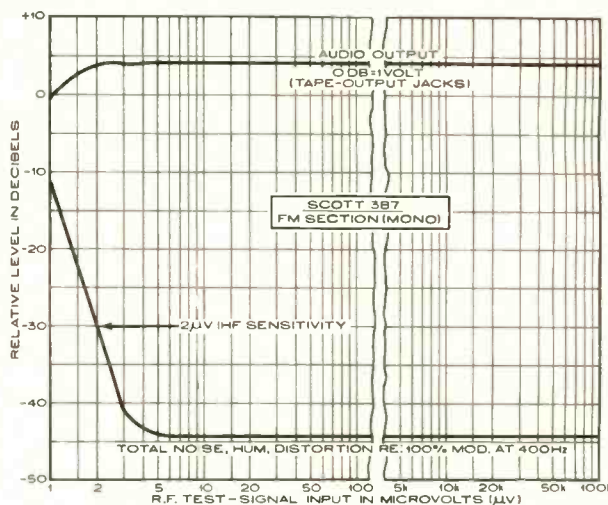
At frequencies below 1,000 Hz, our measurements were affected by 120-Hz power-supply ripple, which increased (but remained inaudible) at higher power levels. The actual harmonic distortion at lower frequencies was typically a small fraction of the measured values, but could not readily be isolated from the ripple, which, it should be repeated, remained inaudible throughout.

The tone controls and loudness compensation had conventional characteristics. The high-cut filter introduced a 6-dB-per-octave slope beginning at 2,000 Hz, which effectively gave FM and phono program material an "AM" quality. At the phono input, 1.5 or 3 millivolts (depending on the setting of the phono-sensitivity switch) was needed for 10 watts output. Since the corresponding overload levels were 29 and 58 millivolts, the 387 can handle the output of any modern phono cartridge without overload distortion. The noise was 70 dB below 10 watts on the high-level EXTRA input, and about 68 dB below 10 watts on the high-gain phono input.

FM sensitivity (IHF) was 2 microvolts, with limiting complete at 4 microvolts. FM distortion was 0.62 per cent at full signal—which is essentially at the residual level of



Unusual features of the 387's rear panel include phono-jack outputs for the main stereo speakers and a connector for the detachable a.c. line cord. The power transistors are normally covered.



our test equipment. The ultimate quieting was 70 dB below full modulation, and the AM rejection was 66 dB. The image rejection was 60 dB. All these figures essentially met or surpassed Scott's excellent specifications. Stereo FM separation was very uniform over a wide frequency range: about 30 dB from 100 to 3,000, and better than 20 dB from 30 to 15,000 Hz. A highly effective low-pass filter in the multiplex outputs removed 19-kHz and higher-frequency signal components while maintaining FM frequency response within ±0.5 dB from 30 to 15,000 Hz. The Perfectune indication exactly corresponded to correct tuning for minimum distortion and optimum stereo separation. The FM interstation-noise muting was excellent, operating with a slight "click," but without noise bursts.

● **Comment.** Although most of the design features of the Scott 387 can be found in other receivers, and one would not expect any obvious audible advantages from most of them, in this case the total effect seemed to exceed the sum of its parts. Everything felt right and worked right, from the noncritical tuning, aided by the Perfectune indicator (which we judge to be a real convenience rather than just a gimmick), to the transparently clean sound from FM or other sources at any listening level we could tolerate.

The 387 delivered distortion-free FM reception from signals too weak to move its meter, yet most of the forty-odd stations picked up on a single sweep of the dial drove the meter pointer nearly to the top of the scale. The AM performance was adequate, with pleasant sound quality and no whistles or "birdies," but it did not approach the tonal quality available on FM.

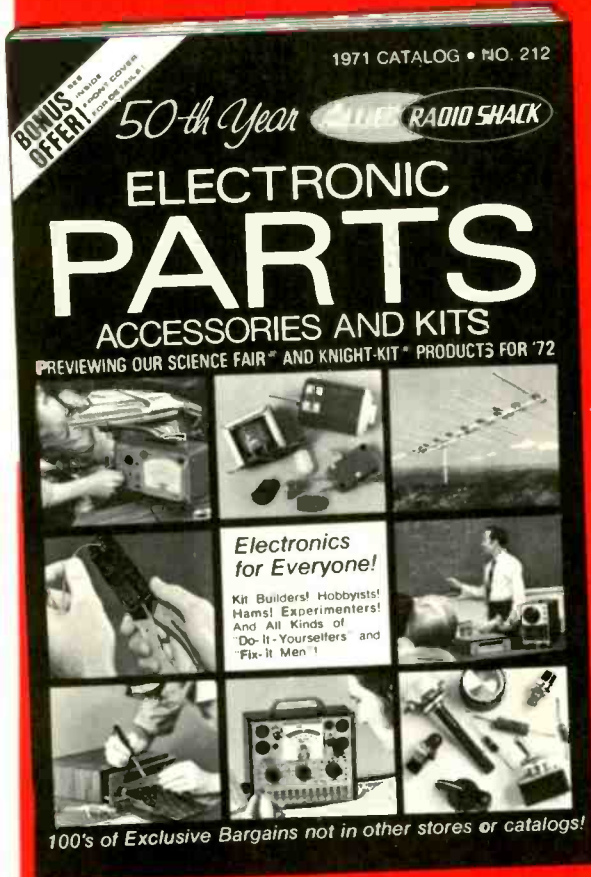
It is really quite difficult to single out any one aspect of the 387's performance for special mention. It did a thoroughly fine job in all respects, which suggests that the combination of many small improvements can lead to a genuinely outstanding final product selling at a truly bargain price. Most users will probably never be aware of the design effort that has gone into the Scott 387, but the results speak for themselves.

For more information, circle 158 on reader service card



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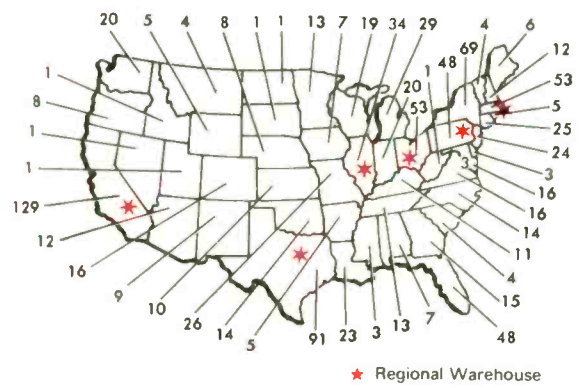


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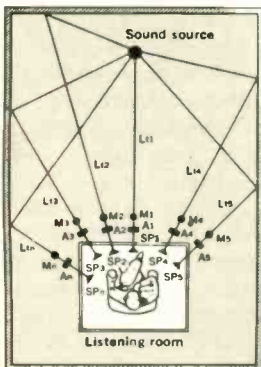
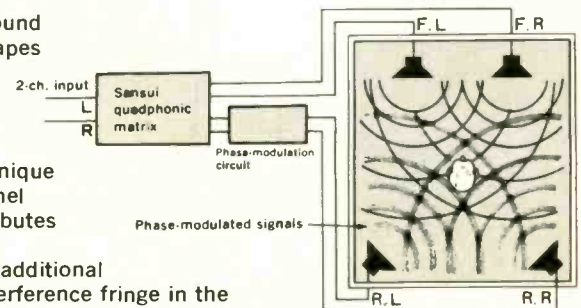
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GOING ON RECORD

By JAMES GOODFRIEND

Music Editor



BARBARIANS AND MUSIC

BAND one on a currently popular, generally esteemed, and widely selling LP by the English trio Emerson, Lake and Palmer is a composition called *The Barbarian*. The composers of the work, as given on the record jacket, are the three members of the group. In fact, the work is a loose arrangement for rock band of a composition for piano solo entitled *Allegro barbaro*, written by the Hungarian composer Béla Bartók in 1911. To the best of my knowledge, the original is still covered by copyright, which may explain why Bartók's name does not appear anywhere on the Emerson, Lake and Palmer record. That omission, it seems to me, does not make the matter any more legal, merely more underhanded. The legal problem, however, I am willing to leave to the lawyers and copyright owners; I am interested in another aspect of the case.

The idea that there is such a thing as a "mainstream of music" was articulated some years ago by Sir Donald Francis Tovey, although I am sure that music must have been thought of in that way many years, perhaps many centuries, before Tovey. The musical mainstream accepts tributaries, as do all mainstreams, receives the inflow and the influence of other musics, and assimilates them into itself. The tributaries lose much of their own character in being so absorbed, but they also, in varying degrees, change the character of the mainstream. Occasionally the mainstream gives birth to a new tributary, which then flows off by itself, picking up new characteristics and qualities until, at last, it wends its way back and rejoins the mainstream, adding to it what the tributary has picked up on the way.

For many centuries the mainstream of music was what we call folk music. Later, in the West at least, church music became the mainstream, and still later, the greater classical tradition, incorporating both sacred and secular music. Is classical music still the mainstream? I happen to think so—though it is obviously passing through a few bad decades just now—but

there are a number of people who apparently don't, among them Messrs. Emerson, Lake and Palmer.

It is in the nature of a musical mainstream that it treats what is fed into it as raw material, that it, for lack of a better word, "improves" it. I put it that way because it is far from self-evident that a classical work based on a folk song is necessarily "better" than the folk song. However, it *is* more complex, more sophisticated, more a work of art than a folk song is. The more successful such transformations are, the greater the work. The direction of the mainstream is determined by the greatest works, and in the history of classical music we have had a sizable number of great works of art.

There are many people today who have come into contact with little or no music apart from rock, and to them rock is the musical mainstream. It isn't so, and nowhere is that more evident than in what happens when rock musicians try to act as if their music *is* the mainstream. For many of them *are* acting that way in the apparent belief that a sufficient amount of pretense will make it so. It won't.

Emerson, Lake and Palmer's *Barbarian* is just that, a barbaric rape, not a new work of art. When one appropriates a piece of music to use as raw material one has the obligation to "improve" upon it. This is not improvement; this is merely stolen goods, badly handled. Blood, Sweat, and Tears' *Variations on a Theme by Eric [sic] Satie* is an attempt to do something new with Satie's piece (and at least it gives credit), but what a primitive and feeble attempt! It is not more sophisticated than Satie's original, it is far less so. Brian Auger's *Pavane* is what rock people call a rip-off. Had it been perpetrated on another rock composer instead of on Gabriel Fauré, a deceased, French, and largely out-of-copyright composer, the screams of outrage would still be resounding through the underground. Auger has merely adapted the instrumentation to fit his own forces, doubled the

tempo, and added an underlying rhythmic figure, all of which combines to show only that he does not know the meaning of the word "pavane." Curved Air's *Vivaldi* is no "improvement" on Vivaldi; it is merely a mindless parroting of a segment of his music, by no means the most interesting segment, and not *more* aesthetically complex than the original, but less so.

A disclaimer: rock as music is not under attack here. It has been, for a number of years now, a healthy musical stream in itself, and, as a tributary, it has already contributed certain of its own characteristics to more serious music. Exactly how much influence it will eventually have on the character of the mainstream remains to be seen, but that is partly because the direction of the mainstream is so uncertain just now. Rock, like any other musical genre, includes some very fine, strong, original music, and a lot of very bad, feeble, derivative music. But what I am criticizing here is not the music of rock but the pretentiousness of it.

And that pretentiousness is not confined to rock. It is evident in all musical appropriations when the appropriator, through naïveté or cynicism, makes the music less than it was before. Last year there was a pop single, which achieved a certain commercial success, called *A Song of Joy*. A number of not very intelligent disc jockeys, who did not recognize the choral finale of Beethoven's Ninth Symphony, thought that the singer, Miguel Ríos, or somebody associated with him, was some very great songwriter. Apparently the arranger, Waldo de los Ríos, and the producer, Rafael Trabucchelli (the disc was made in Spain by Hispavox), felt that they were on to a good thing, for now we have an entire album of rip-offs entitled "Sinfonías—Waldo de los Ríos," and a single from the album, *Mozart 40*, is, at the moment, number five on the pop charts in Britain.

We might do well to think of how long it took the world to produce both a Mozart and the conditions under which Mozart's music would be possible. We might also ponder the incredible workings of genius that could take what might have originally been a simple folk-dance tune and build from it the magnificent artistic structure that we know as the first movement of Mozart's Symphony in G Minor. And then we might think how a couple of pretentious panderers have exercised all their talents to make it into a simple and simple-minded folk-dance tune again.

You can say, as the liner-note writer does, that "some of these crystal-clear melodies have been greatly enhanced." You can say, as he does, that Waldo de los Ríos and Rafael Trabucchelli are "two wonderfully gifted and sensitive men." You can say it's art. You can say it's popularization. I say it's barbarism and I say the hell with it.

AUGUST 1971

How new Memorex Recording Tape shattered glass and why it will make your favorite music sound better.

To shatter glass with the human voice, a singer must reach and hold the pitch it takes to make a given glass vibrate. That pitch must then be projected with enough volume to vibrate the glass to its shatter point.

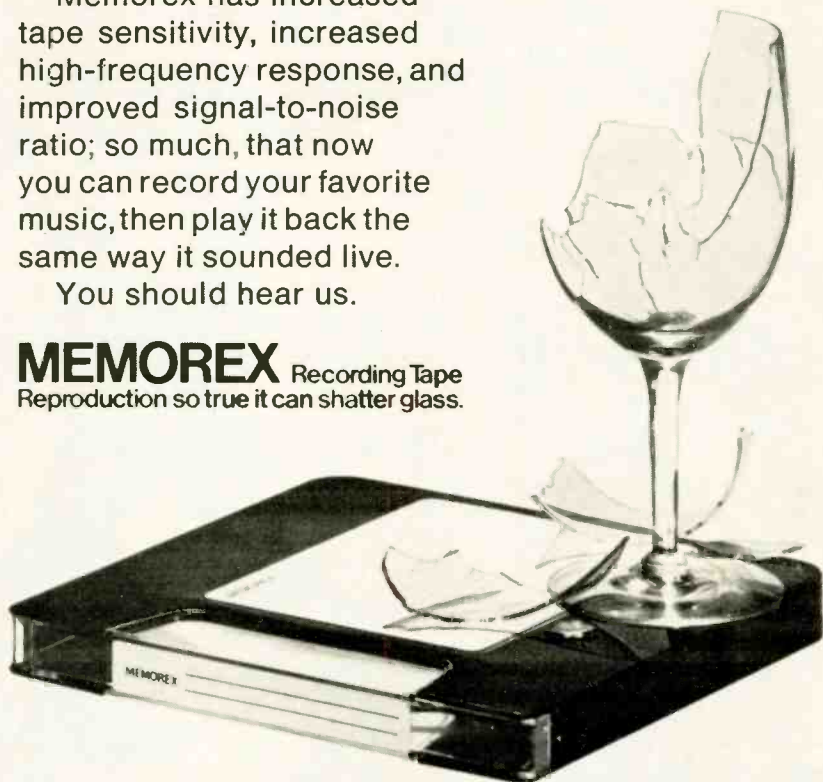
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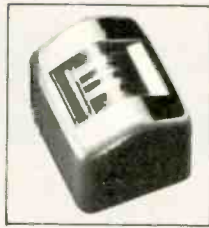
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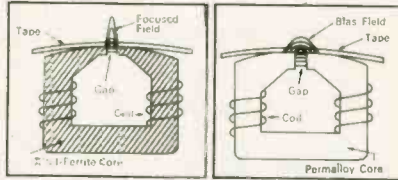
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150,000 hours means if you were to use AKAI's GX HEAD for 8 hours every single day of the year, it would last you for over 51 years! If you were able to play your tape recorder continuously without stopping for a single minute, this GX HEAD is guaranteed for a service life of little over 17 years! That's why you can really call this GX HEAD a "wear free" lifetime possession. In case this head should become faulty before 150,000 hours of use, it will be replaced free of charge.

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You won't have to clean the GX HEAD as often as conventional heads. Its core is made of single crystal ferrite, and the inner circumference of the head shield is mounted and set in glass. As a result, the GX HEAD is "dust free" from magnetic tape dust. Thus, sound quality is not affected even under excessively high temperatures and dense humidity. Wear

and abrasion are almost completely eliminated and greater tape motion stability is assured because of the high degree of glass and crystal ferrite hardness.



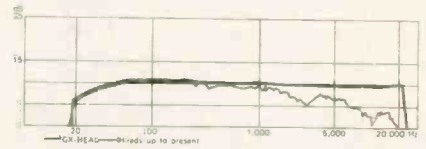
GX Head

Heads up to present

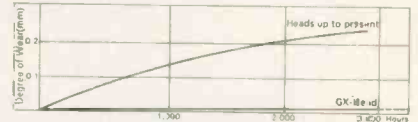
GX HEAD guarantees preeminent recording

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The sharply contoured shape of the GX HEAD permits low frequency signals to be recorded smoothly without distortion. 20 to 30Hz super low frequencies can be recorded and played back with maximum stability.

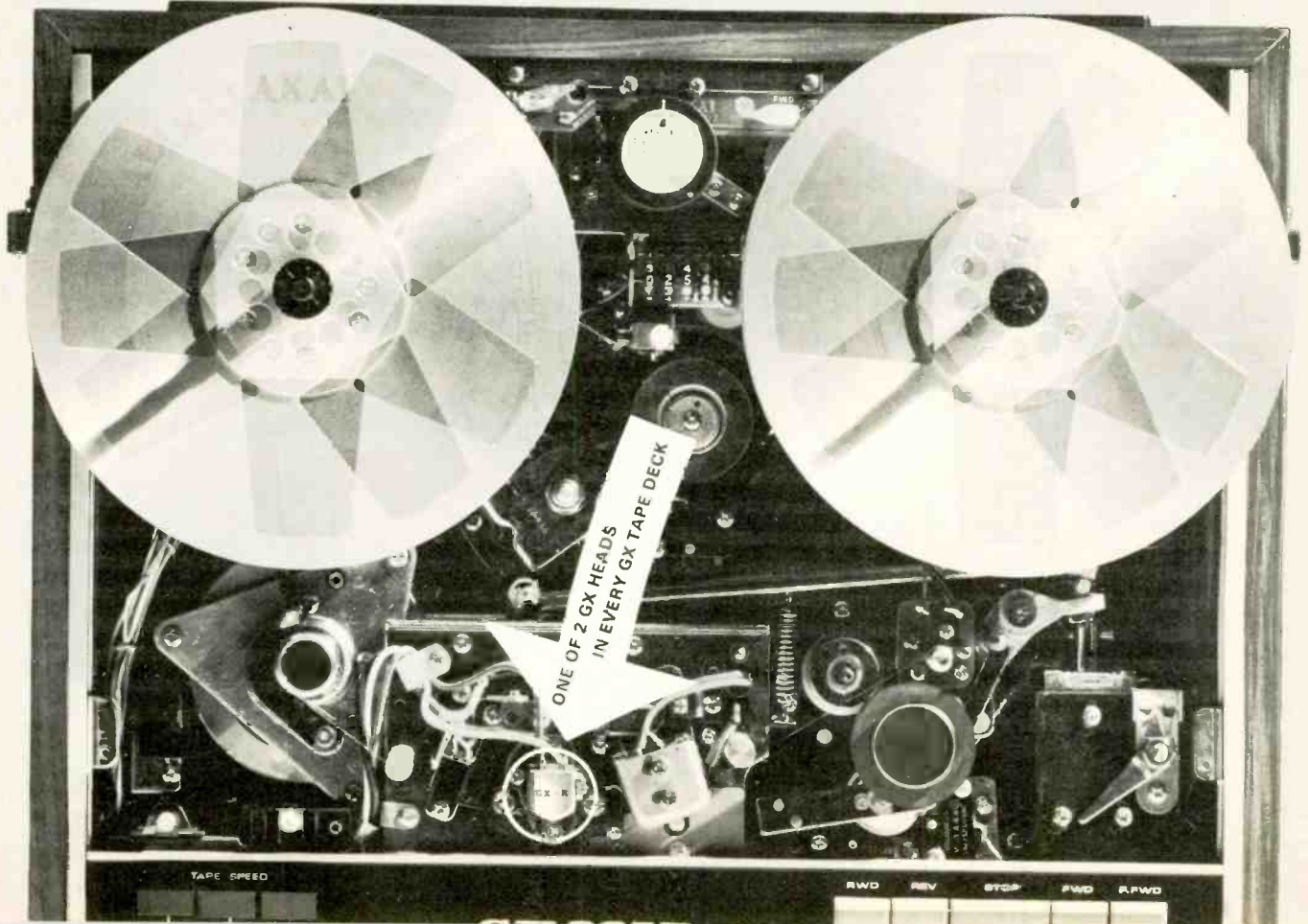


Change in the Characteristics of Frequency Response due to Adhesion of Dust (using tape of inferior quality at 40°C (104°F), 85% humidity).



Comparison of Degree of Wear

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GX-220D Stereo Tape Deck

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GX-280D Stereo Tape Deck

Features 3 heads including 2 GX Heads, 3 motors including a 2-speed servo-control outer-rotor motor for direct capstan drive and two 6-pole eddy-current outer-rotor motors for supply and take-up reel drive, automatic continuous reverse with sensing tape, manual reverse, automatic stop/shut off, pause button with lock, SRT button for use when using AKAI Super Range Tape, sound-on-sound button, and remote control socket for optional Remote Control Unit RC-16. The two 7-inch reels can be completely covered with an optional plastic dust cover.



GX-365D Professional Stereo Tape Deck

Features 3 heads including 2 GX Heads, world's only automatic continuous reverse (Reverse-O-Matic), sensing tape reverse, 3 motors including a hysteresis synchronous 3-speed motor for capstan drive and two 6-pole eddy-current outer-rotor motors for supply and take-up reel drive, automatic volume control (Compute-O-Matic), magnetic brake, automatic stop/shut off, instant stop/pause control, SRT button for use when using AKAI Super Range Tape, remote control socket, and sound on sound, sound with sound, sound over sound.

AKAI's GX-220, GX-280 and GX-365 Stereo Tape Recorders are also available.



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Prokofiev's Violin Concerto No. 2

IN the early Thirties, after an extended period of self-exile in the West following the Bolshevik Revolution, Serge Prokofiev decided to return to Russia to stay. In the aftermath of this decision he directed his attention to two new works simultaneously—a ballet on the Romeo and Juliet legend and a violin concerto. The stimulus for the composition of the concerto has been explained by Prokofiev himself:

In 1935 a group of admirers of the French violinist (Robert) Soetens asked me to write a violin concerto for him, giving him exclusive rights to perform it for one year. I readily agreed since I had been intending to write something for the violin at that time and had accumulated some material. . . . I began by searching for an original title for the piece. . . . but finally returned to the simplest solution: Concerto No. 2. Nevertheless I wanted it to be altogether different from No. 1 both as to music and style.

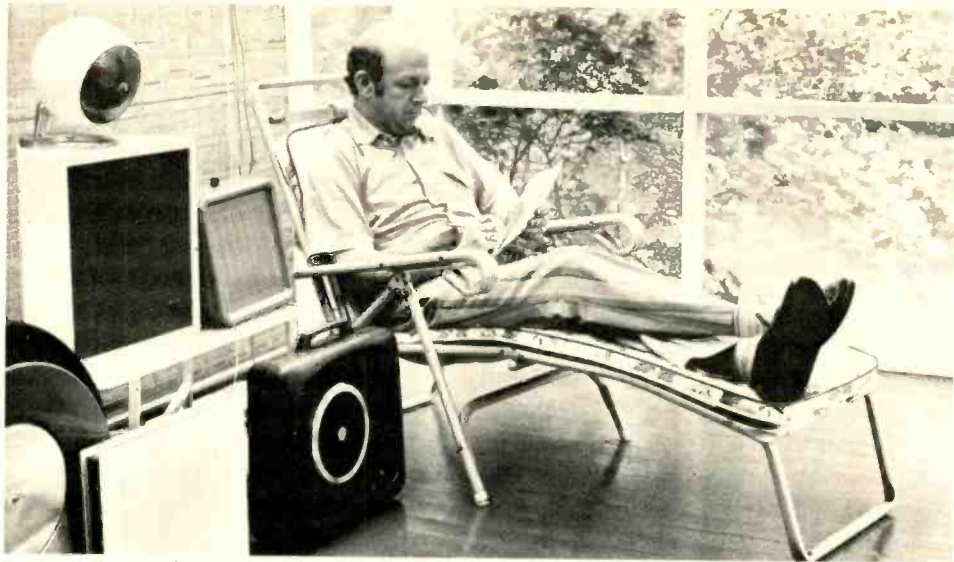
In this purpose Prokofiev succeeded admirably. The first of his two concertos for violin had been composed during the years 1916-1917, at about the same time as the *Classical Symphony*, but it is totally unlike that musical reminiscence of the form and substance of eighteenth-century symphonic thought: it is instead an audacious score, full of *diablerie* and grotesque effects. The Second Violin Concerto is a much more lyrical score than the first, with fewer harsh timbres and a more restrained and delicate tonal palette. The first two movements of the second concerto are much less extroverted than anything in the first, possessing a meditative quality that is occasionally interrupted by romantic outbursts. Only in the final movement does Prokofiev unleash the fiery side of his temperament and provide music of flashy brilliance and abandon. Nevertheless, the whole piece has much more Russian-national flavor than the first concerto.

The Violin Concerto No. 2, in G Minor, was performed for the first time on December 1, 1935, at an International Society for Contemporary Music (ISCM) concert in Madrid. The soloist was Robert Soetens, and Enrique Fernández Arbós conducted the Madrid Symphony Orchestra; Prokofiev was in the audience. The concerto was not performed in this country until two years later, on December 17, 1937, when Jascha Heifetz played it in Symphony Hall, Boston, with Serge Koussevitzky and the Boston Symphony Orchestra. A few days later, Heifetz and Koussevitzky recorded the concerto in one of the most memorable of pre-LP recording ventures.

The album of three 78-rpm discs introduced this marvelous work in a brilliant performance to worldwide audiences; and in 1950, or thereabouts, the Heifetz-Koussevitzky collaboration was reissued on a ten-inch microgroove disc (RCA Victor LCT 6) that had an all-too-brief life before it was withdrawn. Toward the end of the decade, Heifetz once again recorded the G Minor Concerto with the Boston Symphony Orchestra, this time with Charles Munch conducting (RSC LSC 2314). As in the earlier performance, the elegance and patrician splendor of Heifetz's personality, along with his incomparable technical perfection, made him the ideal interpreter of the piece. Munch and the Boston Symphony are the most sympathetic of collaborators, and the sonic reproduction, though the stereo is early, still stands up nicely. This is unhesitatingly my first recommendation among all the currently available recordings of the concerto.

OF the others, three couple the First Concerto with the Second (the Heifetz coupling is the Mendelssohn Concerto): Nathan Milstein (Angel S 36009), Ruggiero Ricci (London CS 6059), and Isaac Stern (Columbia MS 6635). For my taste, Stern's is the most successful of the three, very nearly equaling Heifetz's supreme achievement, and he has the superb support of Eugene Ormandy and the Philadelphia Orchestra. Both Milstein and Ricci offer performances that are less dominated by the strength of the soloist's personality. The Oistrakh performance with Alceo Galliera conducting the Philharmonia Orchestra (Angel S 35714) has some stunning moments, but it is rather too episodic in its treatment. The performance from Czechoslovakia by Ladislav Jasek with Martin Turnovsky conducting (Artia S 713) is dutiful, without any distinguishing virtues or defects.

The two remaining recordings—by Itzhak Perlman (RCA LSC 2962) and Henryk Szeryng (Mercury SR 90453)—have more in common than just identical couplings (the Sibelius Concerto). Both are highly polished and unruffled performances that strike me as just a little too careful and refined—more abandon would have made them more stimulating and a greater challenge to the supremacy of Heifetz. Perlman's, incidentally, is the only reel-to-reel tape version currently available (RCA TR3 5029, 3¾ ips).



Outdoorsman Julian Hirsch relaxes in situ after a bout of speaker testing.

Hirsch-Houck Labs Tests **NINE OUTDOOR SPEAKERS** By **JULIAN HIRSCH**

HAVING just begun to taste again the summertime emphasis on outdoor living, with its barbecues, hammocks, and insect repellents, we are perhaps inevitably led to consider the place of music in this seasonal milieu. In the July issue we examined the world of portable FM radios, which are fine for those on the move but may leave the stay-at-home music lover a little less than satisfied. It is easy (and pleasant) to conjure up a vision of oneself relaxing under a shady tree, listening to music faithfully reproduced—perhaps even in stereo—on a lazy summer's day. Fortunately, it is neither difficult nor expensive to convert this ideal vision into reality.

What is needed first is a program source, and this can be supplied either by running speaker wires from the living-room music system, from a separate receiver, or even from a tape recorder with built-in playback amplifiers. If you choose to use a separate program source for outdoor music, thereby avoiding the annoyance of having to go into the house repeatedly to select a program or adjust volume, it need not be as powerful or expensive as your regular indoor facility. Outdoor speakers are quite efficient, and only a couple of watts are needed from the amplifier for a volume level that could easily make you unpopular with your neighbors. Also, outdoor speakers are rather less sonically refined than their indoor counterparts, and are less likely to benefit from the special qualities of a powerful amplifier. Which brings us immediately to the subject at

hand, the "outdoor" speaker. If you have a covered porch or patio, you *could* use ordinary indoor speakers. However, there is always the risk of moisture damage, if only to the cabinet finish. Also, most good compact speakers intended for indoor use are relatively inefficient, and out in the open, without the acoustic assistance of the enclosed volume of a room, they require a lot of power—perhaps more than is available from your present amplifier or receiver—to produce a comfortable listening level. For general outdoor use, where there is little or no protection from the elements, it is advisable to use a speaker designed especially for that purpose. Many manufacturers produce such speakers, at prices ranging from about \$10 on up to beyond \$100. For this report we evaluated nine outdoor speakers from eight different manufacturers. (All outdoor-speaker manufacturers we could uncover were invited to submit samples for test, but not all of them responded.)

An outdoor speaker must, first and foremost, be weatherproof. This can be managed either by using special cones and treating all metal parts to prevent damage from moisture, or (in addition) by so designing the unit physically that the entry of direct rainfall is prevented. Some speakers are designed for permanent installation, either by being bolted to a suitable structure or (in some cases) by being installed under the overhanging eaves of a roof (so-called "soffit" mounting). Others are lightweight portable units, with carrying handles and adjustable stands that per-

mit their being mounted on horizontal or vertical surfaces. Most outdoor speakers, however, although designed to withstand ordinary outdoor temperature and humidity variations, should not be left unprotected and exposed to rainfall for extended periods.

With ordinary home systems, speaker efficiency is of relatively minor importance, since the room volume is usually small and powerful amplifiers are readily available. Out-of-doors, however, a speaker is not given an acoustical assist by an enclosed room, and its sound may have to cover a large area. High efficiency is clearly a desirable attribute for an outdoor speaker, especially if it is to be driven by an amplifier of modest power (say, under 30 watts per channel). As for power-handling capability, the ratings given in the accompanying test reports were supplied by the manufacturers. If you expect to drive your speakers with a powerful amplifier, it would not be amiss to protect them with fuses.

Since outdoor speakers are necessarily limited in size and weight, high efficiency requires a sacrifice of bass response—few of these speakers have any significant output below 100 Hz. Propagating low bass in

an open area without the aid of walls and corners is difficult at best. At the higher frequencies, absorption by grass or foliage takes its toll rapidly with increasing distance from the speaker. The designs of many outdoor speakers make no special provision for extended high-frequency response, relying on a single driver to cover the full frequency range. Some of the more expensive models are two-way systems with a horn or cone tweeter. Their augmented high-frequency output extends their "hi-fi" coverage over a greater distance, but it can also easily unbalance their sound for close-up listening. Fortunately, most of the speakers tested were amenable to tone-control correction, and they often benefited from bass boost.

Some of the higher-price speakers are obviously designed for commercial use in shopping centers, country clubs, and the like. They are relatively bulky and have a rather business-like appearance that may not blend well with yard decor. On the other hand, a fairly large house with suitable landscaping and architectural details could accommodate these speakers unobtrusively, and they did produce the best sound in our tests.

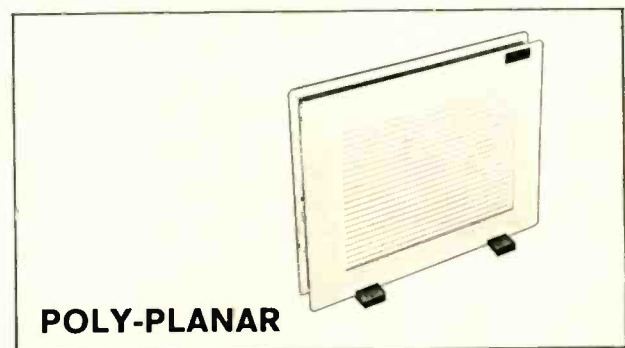


MAXIMUS RSM

- The Maximus RSM is unusual in its physical design: it is an 8-inch diameter sphere in which is contained a 6-inch driver. It is mounted on a short metal stand, and a ball-and-socket joint permits it to be oriented across a wide angle. The whole unit weighs 4 pounds, 13 ounces, and it comes with its own cable. Power-handling ability is 20 watts music power. The RSM can be placed on a shelf or table, or hung on a wall or under the eaves (the preferred location for best bass response). The cone is weather-proofed, the enclosure fully sealed. The unit is available in five colors: blue, green, black, red, and silver. Price: \$49.95.

The Maximus RSM, on-axis, had a gradually rising response above 1,000 Hz, with output falling off below 160 and above 12,000 Hz. The response was fairly uniform from 160 to 1,100 Hz. Off-axis, there was the expected fall-off of output at middle and high frequencies. The RSM was about 5 dB less efficient than most of the other speakers tested, but still considerably more efficient than our reference "indoor" speaker. According to its manufacturer, the Maximus can be expected to provide adequate sound coverage over an area of about 200 square feet (outdoors); we agree. Its sound was not unlike that of the other

smaller speakers—somewhat lacking in bass and a trifle bright. But since it lacked prominent peaks, the Maximus was easier to listen to, and its modern shape and the choice of colors are probably factors in its favor.



POLY-PLANAR

- The unique Poly-Planar speakers, manufactured by Magitran, are flat radiators molded from light polystyrene foam. The magnet and voice coil are embedded in the plastic material, thus producing a total depth of less than 2 inches. The G401P is an unmounted speaker designed to be installed in a wall or under-eave soffit. It measures approximately 16¼ x 13¼ x 1½ inches and weighs only 2 pounds, 5 ounces. The E41 is basically the same unit, but it has louvered plastic covers on front and rear surfaces and walnut feet for free-standing operation. It is about ½ inch thicker than the G401P and weighs 23 ounces more. Cable is supplied with the E41, and both speakers are rated for 25 watts maximum continuous input. Their prices are \$18.95 and \$23.95, respectively.

We tested both models and found them to be identical. Their frequency response was somewhat irregular, with reduced output below 200 and above 5,000 Hz, although

there was a substantial measurable output as far down as 50 Hz. In sound quality they were slightly harsh, but less so than the Utah speaker (see next page). In a soffit installation, built into a wall, or housed in a cabinet, somewhat better bass response would be achieved, since the bass cancellation from the rear radiation would be eliminated.

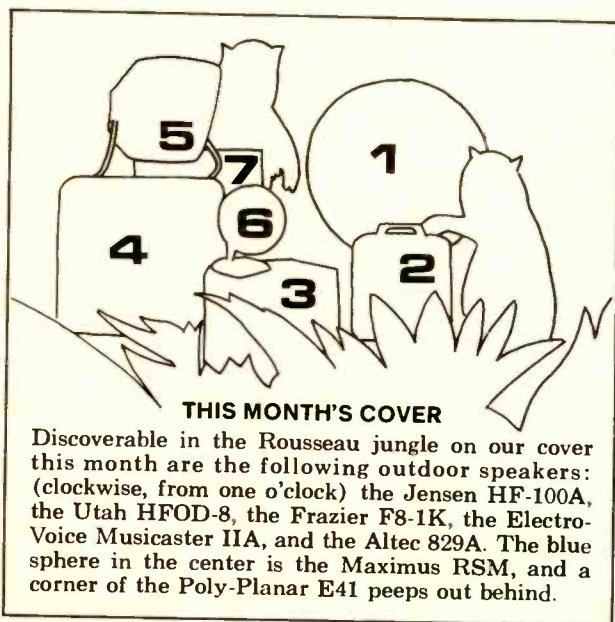


ELECTRO-VOICE SONOCASTER I

● The E-V Sonocaster I was designed to be a truly portable speaker system. In its rugged plastic case (about 17 x 16¾ x 5¾ inches) with integral carrying handle, it resembles a piece of luggage and weighs only 8 pounds. It has an 8-inch weather-proofed cone driver with a 2½-inch "whizzer" cone. There is a mechanical crossover between the two cones at 6,000 Hz. Power-handling ability is specified as 30 watts peak. Price: \$24.95.

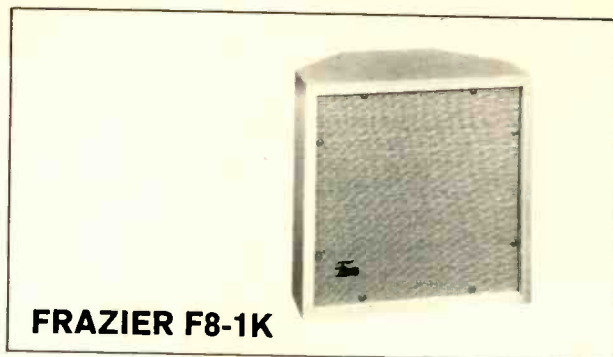
Over most of its frequency range, the Sonocaster I had a relatively smooth response. The output fell off below 300 Hz, but was measurable down to 70 Hz. There was a substantial peak (of about 10 dB) at 11,000 Hz, and the useful upper limit was about 15,000 Hz. Over much of the high-frequency range, the output 30 degrees off-axis was about 10 dB below the on-axis levels.

The Sonocaster's sound quality was quite good—noticeably smoother than that of the Utah and Poly-Planar—but with less low- and high-frequency content than the more expensive speakers. The design of the Sonocaster I makes it a simple matter to carry it from recreation room to patio, giving it more year-round utility than a permanently installed outdoor speaker would have.



THIS MONTH'S COVER

Discoverable in the Rousseau jungle on our cover this month are the following outdoor speakers: (clockwise, from one o'clock) the Jensen HF-100A, the Utah HFOD-8, the Frazier F8-1K, the Electro-Voice Musicaster IIA, and the Altec 829A. The blue sphere in the center is the Maximus RSM, and a corner of the Poly-Planar E41 peeps out behind.



FRAZIER F8-1K

● The Frazier F8-1K Patio Speaker is the only one of this group whose physical styling—off-white speckled finish—might permit it to blend into the decor of an informal living room. It is a compact (but surprisingly heavy—18 pounds) wooden enclosure with a narrow ducted port. Dimensions are approximately 15¾ inches square by 8¾ inches deep. Its design permits free-standing installation, 45-degree wall mounting against either of its two angled rear sides, or corner mounting at wall or wall-and-ceiling junctions. The Frazier F8-1K is a two-way system, with an 8-inch woofer and a 3½-inch cone tweeter. Although the drivers are weather-proofed, the wooden cabinet would seem to make a protected, under-eave installation the most appropriate for outdoor use. Rated power-handling capacity of the Frazier system is 15 watts program material. Price: \$49.75.

In a free-standing position, the low-frequency output of the Frazier speaker fell off below 150 Hz, but was quite uniform from there to 800 Hz. There was considerable upper-mid-range irregularity, and a large on-axis peak of some 13 dB at about 11,000 Hz. Off-axis, the peak was lower, but overall response was still uneven.

The sound quality of the Frazier F8-1K was quite pleasing, closely resembling that of the Altec 829A, but with a slightly warmer, more solid character. The measured high-frequency peak was not particularly evident in listening tests, since it was well above the frequency range at which the ear is most sensitive.



UNIVERSITY CLC

● The University CLC (and most other speakers of similar or higher price) is a commercial-sound (public-address) system that is adaptable for home use. Its circular aluminum enclosure, 22¾ inches in diameter and about 12¾ inches deep, houses an 8-inch direct-radiator driver with a small "whizzer" cone for improved high-frequency output. The rear radiation from the woofer is horn loaded, emerging around the periphery of the bell-shaped housing. An adjustable "U" bracket permits the speaker to be mounted vertically or horizontally and angled as required to cover

the listening area. The system weighs 13½ pounds, and it has a power-handling capacity of 30 watts of program material. The consumer net price of the University CLC is \$80.72 (cable included).

The CLC, from perhaps 500 Hz to its upper limit of about 14,000 Hz, had the same amount of frequency-response irregularity and directional beaming as most of the outdoor speakers we tested, although its overall efficiency was among the highest in the group. Its output was from 10 to 20 dB greater at most frequencies than the lower-priced speakers we tested. Below 500 Hz, where all the other speakers began to drop off appreciably, the University CLC maintained a strong output, which was fully sustained down to about 150 Hz and then fell off rapidly below that frequency. In the 150 to 300-Hz range, its output was 10 to 20 dB stronger than *any* of the other speakers tested.

All this was apparent in the listening tests, in which the CLC subjectively had the best bass in the group, well balanced with the mid-range and higher frequencies. It was a very easy speaker to listen to, quite free of the strident, hollow sound quality that characterizes so many public-address speakers.

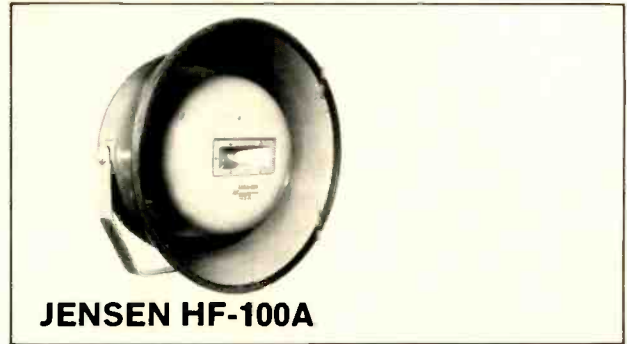


ALTEC 829A

● There were no specifications accompanying the Altec unit we received for test, and we can therefore only comment from our own observations. The 829A is housed in a brown plastic molded case (14 x 13½ x 11 inches), fully enclosed, and equipped with a chromed metal stand that is adaptable for free-standing installation or for hanging on a wall. Weight is 8¾ pounds, and there is an 8-inch driver. The price is \$85.

The on-axis frequency response of the Altec 829A was the smoothest of any of the speakers tested, measuring ±6 dB from about 200 to 14,500 Hz. We have avoided being this specific about most of the other speakers because there is some danger that such data might be misinterpreted (most of them had a total variation of 17 to 24 dB over a similar range). None of the other speakers came close to the axial-response smoothness of the Altec 829A. Off-axis it was another story, with a typical 15-dB loss above about 5,000 Hz at angles of 30 degrees or more to the speaker axis. This was accompanied by considerable frequency-response irregularity.

In its sound quality, the Altec 829A clearly ranked with the more expensive speakers in this testing. Its sound was slightly constricted, but the bass (which rolled off below 200 Hz) could be boosted to very satisfying levels with amplifier tone controls without any sign of distress from the speaker. Although it has an "outdoor" look, the 829A has a cut-out in its case that affords a hand grip for carrying, and it is small and light enough to be easily moved to an inside location.



JENSEN HF-100A

● The Jensen HF-100A is a single-fold horn containing an 8-inch driver facing the inside of the circular aluminum shell, which is 24⅜ inches in diameter and 11⅜ inches deep. Jensen states that a phase-inverting bass-reflex port is placed near the horn throat to improve low-frequency efficiency. There is a crossover to a horn-loaded tweeter at 2,000 Hz. The HF-100A is a 16-ohm system—the only one in our tests—with a rated power-handling capacity of 25 watts. Its weight is 23 pounds.

The HF-100A was the only speaker in this group to use full horn loading over its entire frequency range (the others are back-loaded horns, with direct front radiation from the woofer except at the lowest frequencies). Like the other public-address speakers, it is fitted with a tilt bracket for wall or upright mounting. A pre-attached cable is supplied. Price: \$97.50.

The average frequency response of the Jensen HF-100A was quite uniform (with the expected irregularities) from 250 to 15,000 Hz. The off- and on-axis response curves had the same general shapes, but above 500 Hz the off-axis curves were at a 5 to 15 dB lower level. The low-frequency output sloped downward at a rate of 12 dB per octave below 300 Hz.

Subjectively, the Jensen HF-100A had very good bass output, falling between the E-V Musicaster IIA and the University CLC in this respect. Its highs were not quite the equal of the E-V's, but were quite similar to those of the University. We felt that the HF-100A had the best sound of the group, however, and without the need for extensive tone-control corrections. When required, the Jensen responded well to tone controls, though these were needed to a much lesser degree than with the other speakers tested.



UTAH MOD-8

● The Utah MOD-8 outdoor speaker has an 8-inch cone driver that has been treated to resist moisture. It is installed, together with a level control, in a ventilated (louvered front) steel case 11 x 11 x 5¼ inches, and the whole weighs 5½ pounds. The front is angled so that it faces downward into the listening area when the speaker is

mounted on a wall or under a roof overhang. Power-handling ability is specified as 20 watts peak. The speaker comes with a 25-foot cable attached; price is \$11.95.

The Utah (available from Lafayette) has a thin, rather "peaky" sound, which we judged to be the least pleasing of the speakers tested. The frequency-response curve explained what we had heard: the low-frequency output dropped off rapidly below 300 Hz, and there was a peak (on axis) of about 10 dB in the 2,500 to 6,500-Hz region. Off the speaker axis, the frequency response was reasonably smooth, and the useful upper limit was about 12,000 Hz. However, the upper mid-range peak was always audible when listening to the speaker.



ELECTRO-VOICE MUSICASTER IIA

● The E-V Musicaster IIA is a back-loaded horn with a 12-inch cone driver and a mechanical crossover to a small "whizzer" cone at 4,000 Hz for high frequencies. There is also a horn-loaded, compression-type tweeter that operates above 3,500 Hz. The bass horn is molded of glass-filled

polyester 21½ inches square and 8½ inches deep. Low frequencies are reinforced by rear radiation emerging around the edges of the square horn opening. E-V rates the power-handling capability at 30 watts of program material.

At 31 pounds, the E-V Musicaster IIA was the heaviest of the speakers tested. It is fitted with a rugged mounting bracket that allows the speaker to be tilted over a wide angle for the desired sound coverage. The shape of the horn also permits it to stand free without additional support. The Musicaster IIA sells for \$91. Electro-Voice also offers, for \$72.50, the Musicaster IA, which is identical to its big brother except for the omission of the horn-loaded tweeter.

The Musicaster IIA had the smoothest bass and mid-range response of any of the speakers tested—within ± 3 dB from 90 to 1,200 Hz, on axis. At higher frequencies the axial output rose at a rate of about 6 dB per octave, and the average output (disregarding the usual peaks and dips of about ± 7 dB) was quite uniform over the full frequency range at 60 degrees off-axis. The on-axis output remained strong to at least 17,000 Hz.

In listening quality, the Musicaster IIA was strikingly different from the other speakers. It had *highs*—a real, extended high end that could hold its own with some of the best home speaker systems. Close up, it tended to sound over-bright, although its low end was also exceptionally good. The fact that the average high-frequency output was a good 10 dB above the bass and mid-range levels certainly accounted for this. On the other hand, it responded well to bass boost, and delivered a caliber of "hi-fi" sound on the screened-porch testing site that should satisfy any but the most obdurate of audio purists.

SUMMARY AND COMMENTS

IN listening quality, we would rank the E-V Musicaster IIA, Jensen HF-100A, and University CLC at the top of this group of speakers. Individual preferences and differences in installation doubtless would play a large part if one had to choose among these three units, so their listing is arbitrary and in no particular order of excellence. If used indoors, none of them would be serious sonic competition for any of the better compact speaker systems in the \$50 to \$100 price range. On the other hand, the speakers sound much better out-of-doors than an examination of their response curves would seem to indicate. We can account for this partly by citing the special acoustical—and psychoacoustical—environment provided by the Great Outdoors.

If you have been considering moving your regular speakers to the porch for summer listening, remember that, when driven by the same signal level in our tests, the top three outdoor speakers delivered from 10 to 25 dB more output (depending on the frequency) than the usual acoustic-suspension bookshelf system. You may not be able to get enough "sock" from your indoor speakers used outdoors even at high volume settings. On the other hand, one of the more powerful portable FM radios (see the July is-

sue) such as the Tandberg or the Nordmende models would do well with the better outdoor speakers.

As noted in some of the reports, the smaller, less-expensive speakers often lack the "punch" and clarity of the larger ones, and therefore require more amplifier power. However, we feel that they *all* deliver sound commensurate in quantity and quality with their prices, and consequently are good values.

Most outdoor speaker installations are probably mono. We tried some of our test speakers in stereo pairs, and with excellent results. This naturally caused us to wonder whether a four-channel system might be able to restore a reasonable sonic ambiance to the acoustically "dead" outdoors. Yes, indeed it does! In fact, on a screened porch, open on three sides, we were able to generate all the sense of spaciousness and excitement that four channels can lend to indoor listening. We used two matrix systems (the Dynaco and E-V types) and also played four-channel, eight-track tape cartridges; the results were excellent. The high efficiency of the speakers permitted us to use a tape-cartridge player with only 5 watts output per channel, and we achieved what seemed like thunderous volume levels without approaching the amplifier's limits.



INSTALLATION OF THE MONTH

FINGERTIP STEREO

A DESIRE for stereo within easy reach inspired the installation of Richard Packer of Salt Lake City, Utah. The cabinet is normally placed in front of the living room sofa, where it doubles as a coffee table. As Mr. Packer explains, "We wanted the controls at our fingertips and not across the room."

A front panel with solenoid latches swings down to reveal the principal components, which are approximately at lap level for someone on the sofa. The tape deck, a Teac A-6010 with automatic reverse, is the system's main program source, and it is used extensively for dubbing discs played on a slide-out Pio-

neer PL-31D turntable, a model not currently available in the United States. The hub of the installation is a Sansui 5000A AM/stereo FM receiver. Its two tape-monitoring paths are used for the Teac and for the insertion of the equalizer (not shown) for Mr. Packer's Bose 901 stereo speaker system. The switching complex at the left turns on whisper fans for ventilation and lights to illuminate the lower section of the cabinet. (This section, revealed when the doubly hinged front panel folds down a second time, contains storage space for microphones, headphones, and other accessories, as well as a drawer with room for eighty 7-inch tape reels.)

Another of the switches at the left turns on colored lights behind the planter, visible here but actually located across the room from the sofa. And in the future Mr. Packer plans to install a lift motor to raise the tape deck to its vertical position.

Despite the apparently sybaritic approach to listening with a minimum of effort, Mr. Packer's installation is not used merely for pleasure. He is employed in broadcasting and uses the equipment in connection with his work. For relaxation he turns to classical music, pops, and old favorites. —R.H.



THE NIGHT RUBINSTEIN PLAYED BRATISLAVA

A rare account of an Anton Rubinstein recital by his contemporary Moriz Rosenthal makes it clear that recapturing the Romantic era in all its stylistic extravagance is more than a simple matter of keyboard pyrotechnics

Rubinstein was caricatured (by Linley Sambourne) in Punch as a pianistic demon following an 1881 tour of England. His opera Il Demonio had been presented at Covent Garden that same year.

MORIZ ROSENTHAL, in addition to being a world-famed piano virtuoso at the turn of the century, was also a modestly celebrated epigrammatist. Among the most charming of his epigrams was his definition of stage-fright as "the only lucid moment in a pianist's career." It is typical in its old-fashioned concision and in its gentle tinge of malice for the profession of which he was himself so great a representative.

A student and disciple of Liszt as well as of Karl Mikuli and Rafael Joseffy (Chopin's famous pupils and editors), Rosenthal belonged to a world so far away that it is hard to realize that he died only in 1946 at the age of eighty-four. He made his debut in 1876 and became most famous for his grand style and the sweep and power of his technique. His career was at its height from 1890 to 1920. He is therefore badly represented on discs, and there is no record of the monumental works for which his style was so formidably apt, such as the Schumann *Fantasy*. The only long works he ever recorded were done when he was so far past his prime that he refused to permit their release during his lifetime. We must be content with the elegance of some Chopin mazurkas and études and his dazzling transcriptions of Strauss waltzes recorded in the 1920's.

I knew him only during his last years, from 1939 till his death, and he was unfailingly courteous and good-humored to the child of eleven that I was when I first played for him. "I have a slightly different idea of this piece," was



Bettmann Archive

the way he greeted what must have been a disastrous rendition of a Chopin mazurka, and he walked slowly to the keyboard to play it himself with his small but still incredibly powerful hands.

It was always a shock to me to realize that here before me was the friend of Brahms and Strauss. Once when I played the Brahms Handel Variations for him, he stopped me with the question "Why do you begin this variation faster?"

"Because it is written *più mosso*," I replied.

He got up and peered at the music intently. "Ah," he said sadly, "Brahms let me play his music any way I liked, and I am afraid I took advantage of him. But you must play what is written."

This approach to music is evident in the delightful account that follows, in which Rosenthal describes a recital by the great Anton Rubinstein. There is a wonderful supporting cast, including Liszt and Theodor Leschetzky (the famous Viennese piano teacher with whom Moriz Rosenthal's wife studied). As does no other essay I know, it tells us what a recital in the 1880's was like, how it was played, and the critical opinion of the musicians present.

Most significant is the description of Rubinstein's interpretation of Chopin's B-flat Minor Sonata. The third movement in particular, point for point (except for one detail), could be a description of the famous Rachmaninoff recording of this work. We are dealing here, then, with a specifi-

cally Russian tradition, and one that evidently shocked Liszt and Rosenthal. What they reproached Rubinstein for was the imposition of an exterior "poetic" program, extraneous to the music, and this, too, is still part of the great Russian tradition.

This essay by Rosenthal, written in the earlier years of this century (when he also began an autobiography) shows that the "freedom" of playing of the pianists of the nineteenth century needs considerable nuance and redefinition to be properly understood. There has actually been little

change: there were great pianists like Rubinstein then who freely altered the text of the music, as there are today, and there were others equally great who believed in fidelity to the composer's score. But our pigeon-holing isn't completely satisfying: Liszt's attitude toward this practice changed radically during his lifetime. Moreover, it must be remembered that artists always treat the music of their contemporaries with greater freedom than music of the past—which is not to say that contemporary composers are ever very happy about this

—Charles Rosen

IN 1885 a memorable concert took place in a city that was not yet called Bratislava. It was still the historic Pressburg where Empress Maria Theresa, before her wars with Frederick the Great, appeared before the Hungarian parliament pleading for help, and where the valiant Hungarians, in exuberant enthusiasm, broke into the heroic shout: "We shall die for our queen." It was in Pressburg that Johann Nepomuk Hummel was born in 1778, the man who—with his splendid Sonata in F-sharp Minor—thought himself worthy of a contest with Beethoven. Now, in the loyal city of his birth, a monument was to be erected to him, and Anton Rubinstein had agreed to contribute to it in a concert that would include his monumental piano playing.

One fine morning [in Vienna] my friend and guardian, Ludwig van Boesendorfer the Piano Mogul, as Bülow called him, asked me: "Would you like to go to Pressburg with me this afternoon? Rubinstein is going to play there for the Hummel monument, and (here his voice sank to a pianissimo whisper) *Liszt is also going to be at the concert!*" Overjoyed, I accepted and hurried home to rummage in the drawers of old desks until I found a letter of introduction addressed (in Cyrillic characters) "To Anton Grigorievitch Rubinstein" and signed "Ivan Turgenev."

I had met Turgenev, together with Saint-Saëns and Gounod, at the Paris home of that most musical of all singers, Mme. Pauline Viardot-García, when I played for her as a so-called child-prodigy and brought her the compliments of Franz Liszt.

Armed with my letter of introduction and an overnight bag, I picked up Boesendorfer at his study on the Herrengasse and drove to the East Terminal where we found Rubinstein in a first-class compartment. The titan of the piano greeted us with kindness and took some pains to make room for us in the compartment, which was virtually stuffed with admiring traveling companions. He then read with interest the letter from Turgenev (who had recently died), all the while asking questions about my concerts in Petersburg and my studies with Liszt. From his subsequent remarks, I learned that he, of course,

admitted Liszt's enormous merits of technique, brilliance, and pianistic virtuosity, but conceded him less musical quality in general.

In Pressburg, Rubinstein was led in triumph by the Monument Committee to the Hotel Palugyai, while Boesendorfer and I stayed at the railway station to wait for Liszt, who was coming from Budapest. When the master put his snow-white head out of the compartment window and waved to us, Boesendorfer exclaimed enthusiastically: "Now comes the King!" And I, who had traveled with Rubinstein from Vienna to Pressburg, was now riding with Liszt, whose good will touched me as we drove from the station to his quarters.

Reflecting on Liszt's conduct toward Rubinstein, I feel that it was an act of magnificent kindness and *esprit de corps* that he, at the age of seventy-three, undertook the four-hour trip from Budapest to Pressburg, spent the night in unfamiliar surroundings, and returned the following day to Budapest—he did all that to hear Rubinstein and to show his admiration. But not everybody seemed to feel likewise. I overheard two elderly gentlemen saying that Liszt would now hear, for once, a rival of equal or possibly even superior rank. But Liszt had merely to appear in the hall to be overwhelmed by hundreds of shouts of "*Eljen*" [Hungarian: *Viva!*] and enthusiastic cheers.

AFTER a short while, the evening's lion, Anton the Great, stepped out on the stage, flanked by six trusty musicians, for Hummel's Septet was to open the evening. After this came the Sonata for Four Hands by Hummel, in which Rubinstein left the treble part to his boyhood friend Leschetizky while he limited himself to the bass. "Limited" is perhaps the wrong word, because here Rubinstein showed himself, even more clearly than in the preceding Septet, not just as the *master*, but rather as the *despot* of the music and the piano. Boesendorfer whispered to me uneasily, "Is there a treble part in the world that could hold its own against this 'orchestral' bass?" Rubinstein, indeed, tore so mightily into the keyboard with his lion's claws that Leschetizky, in the treble, was only



Moriz Rosenthal, author of this revealing critical note on Rubinstein's recital in Pressburg, was a Polish-born piano prodigy.

visibly at work, not audibly. One saw him playing as if his life depended on it, but one did not hear him.

During the following intermission, which was planned as a "calm before the storm" (the storm being Rubinstein's solo performance), Leschetizky bitterly reproached his friend Boesendorfer for what he erroneously believed to be an inadequate treble on the piano. I remembered that Boesendorfer, red-faced, bowed at every new rebuke but made no reply. He probably made allowance for Leschetizky's grief over the unfortunate outcome of the piano-four-hands expedition, and he knew that Rubinstein would now make the treble sound and sing. The first of the solo pieces was the Suite in D Minor by Handel, one of the climaxes of the evening. I still recall the steely tone of the aria, the grand declamatory style of the variations, the magnificent octaves of the left hand (added to the original by Rubinstein), and also the atrociously speeded-up finale which Rubinstein treated as a "grand *stretta*." Leschetizky remarked wittily to me after the piece: "What technique you must have to mess up the finale that way!"

With a lion's leap Anton Grigorievitch next attacked the trembling gazelle of Mozart's A Minor Rondo. He played it with a much too turgid tone, but technically and musically it was beautiful, with innumerable fine details; it earned him a series of loud bravos from Liszt, who came from the virtuoso epoch when no consideration for the composition itself restrained any applause during a performance. And then came the Sonata in C-sharp Minor, the so-called "Moonlight Sonata" of Beethoven.

The faces of Rubinstein and Beethoven resembled each other amazingly, but, as I said to Leschetizky, Rubinstein looked *more* Beethovenian. And what went on at the piano? Did Rubinstein know that the sentimental name "Moonlight Sonata" did not origi-



The reputation of the Russian composer-pianist Anton Rubinstein was based primarily on his prodigious powers of interpretation.

nate with Beethoven, but with Ludwig Rellstab, a poet and an enemy of Chopin? It appeared that he did, because "glowing radiance" seemed to blaze from the keyboard; the dynamics didn't sink below a *mezzo forte* at first, kept to an undifferentiated *piano* in the second movement, and burst all bounds in a truly volcanic finale. In Chopin's B-flat Minor Sonata, which followed, Rubinstein used a very different approach. In the first movement, where the hero grabs fate by the throat, Rubinstein oddly enough played with an intimate, poetic style. (This strange musical interpretation was explained to me seven years later when Rubinstein told me, over dinner at the Hotel Hauffe in Leipzig, that in the first [demonic!] movement of the B-flat Minor Sonata he found Heine's poem of the young page and the queen! It was a good example of how destructive a poetic program can become for supreme music.) He played the second movement, the scherzo, phenomenally, both technically and intellectually; the trio in G-flat major was virtually the conception and execution of a genius. And then came the funeral march, to which all of us were feverishly looking forward. But—what was that? This was not Chopin! Four crashing B-flat minor chords in the deepest bass region of the piano! Were they perhaps funeral knells? But there was no time for solving puzzles, since the Funeral March had already started in a distant *pianissimo*, which then swelled through *piano*, *mezzo forte*, *forte*, and *fortissimo* with an orchestral power. The funeral procession came to a halt. A melody of pious childhood faith rose (how dreadfully it is betrayed in the inferno tragedy of the fourth movement!), and then again the Funeral March, but now in triple *fortissimo* which descended uniformly, all too uniformly, gliding into *piano* and *pianissimo*. No doubt this was a funeral cortège passing. And once again four merci-

less B-flat minor chords, a proclamation: *tragoedia finita est*. After that the hushed horror of the unison finale! Strange and incredible as it may seem, Rubinstein did not master it technically. Once more he had invented for himself a rather external program ("the wind over the graves"), although the extreme economy of chromaticism in this movement contradicts such an interpretation. Protected by this program and under the cover of thick pedaling, he let the tones fall pell-mell in wildly convulsive crescendos. The result: unparalleled delight on the part of the audience. In fact, a musician sitting next to me informed me that for the first time he had understood this usually unpalatable movement!

I believe, however, that Rubinstein must have immediately realized the nature of this wholesale blunder, because without announcement he canceled four further pieces by Chopin listed in the program, among them the *Barcarolle*, Op. 60 (that bible of a new high romanticism!), for which he substituted a series of his own compositions, concluding them with his *Valse allemande*. What he presented here in glorious tone, daring virtuosity, and grandiose musicality (one is not a great composer for nothing) was simply unprecedented. It was a pianistic and musical champagne orgy which I remember to this day with delight. There were cheers from the audience and then an encore of Liszt's *Étude de concert* in D-flat major, played with a virtuosity which miraculously (and quite deceptively) covered the misinterpretation of the occasionally intimate and perfumed mood. Liszt expressed himself about it, as he did at

The Romantic habit of referring to a great musical artist such as Liszt as "the master" seems somewhat overblown today, but it was not at all out of place in an era which took musical lineages seriously. Moriz Rosenthal, for example, was the pupil of Liszt, Mikuli, and Raffael Joseffy (left), who was in turn a pupil of Moscheles, Tausig, and Liszt . . . etc. The Pressburg affair was intended to honor favorite son Johann Nepomuk Hummel (right), another pianist-composer, who studied with—Mozart.



Int. Piano Library



Bettmann Archive



Franz Liszt, seemingly, taught practically everybody; Theodor Leschetizky taught Paderewski and Artur Schnabel, among others.

times, somewhat enigmatically, mixing words that showed various degrees of praise: "Splendid, superb, quite good, hm, hm!"

The concert was followed by a banquet, during which Rubinstein made a speech, saying roughly the following: "Did you ever see a private drilling before a field marshal? All the time I could not rid myself of the feeling that I was the private. The field marshal is and remains Franz Liszt!" Everybody rose from his seat. There were embraces, kissing of hands, amorous glances from beautiful women, scenes of sincere frenzied enthusiasm *à l'hongroise*.

The next day Rubinstein returned to Vienna, while Liszt remained in Pressburg. I called on the master in the morning, and he subjected Rubinstein's program to a thorough, but generally benevolent criticism. He found fault with Rubinstein's having compressed four sonatas (he included Hummel's Septet in this group because of its length and sonata form) into *one* program. With charming urbanity he continued: "I don't have to tell you that the Chopin Sonata, especially the Scherzo, was the high point of the concert. The interpretation of the Funeral March was full of effects, but quite superficial, and by subordinating the contents to an arbitrary dynamic principle, it became musically less interesting than it would have been had he followed Chopin's carefully considered nuances. Toward the end of the march a *diminuendo* could be better justified even *before* the entry of Chopin's corresponding specification."

I volunteered: "The grief is lost in sleep?"

"Something like that," said Liszt, nodding. "You are coming to Weimar again this summer, aren't you?"

"With the greatest pleasure!" I exclaimed.

While taking leave I thought: "Never again will coincidence or life make it possible for me to see and

speak to Liszt and Rubinstein in the same room!" Yet, contrary to all probability, the rare case repeated itself soon afterwards, and I was able to greet the Pressburg triumvirate of Liszt, Rubinstein, and Leschetizky, and Brahms as well, at *one* festive banquet table, and I was permitted to sit again at Liszt's side!

After the memorable evening in Pressburg, I heard Rubinstein again in about thirty public concerts and several times in private. The general opinion was that Rubinstein sometimes played divinely and sometimes all too humanly, depending on his mood or even his whim. This judgment is wrong. The greatness of his playing depended, in large measure, on his choice of program. He had in his repertoire some 180 pieces, a number of which he had mastered to perfection, while in the others he was sometimes severely handicapped by technical considerations. If there was a large number of such "dangerous" pieces on the program, the result was a bad evening. His tone was always extraordinary, about three times as large as that of Hans von Bülow, for example, and many other cautious pianists. His powers of persuasion, his abilities of enhancement, and his triumphant re-entries of the main themes worked to thrilling effect. He was like a great battle leader of Napoleonic audacity. But suddenly a cloud would drift in front of the telescope, and when it moved past you saw instead a Russian cavalry general charging up a steep hill and trampling a lot of delicate blossoms under the hoofs of his horses.

Above all, Rubinstein's playing was orchestral. His most intimate effects were achieved in the small Schumann pieces and in the *Moments Musicaux* of Schubert. His Chopin was drawn with too inflated a line, and technically, as well, it was anything but perfect. He lacked the ethereal *pianissimo*, and he also lacked the necessary fidelity to the composer, whose melodic ornamental passages were frequently changed by Rubinstein. But I shall never forget his A-flat Major Polonaise, which he played with an unprecedentedly heroic power of expression. There you heard revolution, death-defying audacity, cavalry clashes, battle, and proclamation of future victory.

After Pressburg, my path crossed Rubinstein's at Dresden and Leipzig, and he attended my concerts in both of those cities. In Dresden, after the final item on my program, he climbed onto the stage, shook my hand, and said loudly enough for everybody in the hall to hear it: "Quite memorable!" Joseph Hofmann reports that Rubinstein told him: "I never knew what technique was until I heard Rosenthal."

Rubinstein was underappreciated as a composer. It was taken as a joke and retailed as such that Rubinstein considered himself to be first a great composer—and a great pianist only second. The most re-

markable thing about this is that he was correct in his self-assessment. Themes of grand and songful character kept flowing to him in amazing abundance. His numerous chamber music works, operas, symphonies, oratorios, lieder, and, last but not least, his piano compositions, colored by a characteristic Oriental splendor, all bear witness to this gift. In triumphant consciousness of his melodic wealth he once allowed himself to utter the following phrase: *Si j'avais cultivé la presse, on ne parlerait pas de Brahms, ni de Wagner.*" (If I had cultivated the press, no one would talk of Brahms nor of Wagner.)

I SAW him for the last time during a walking trip to the Italian lakes. I arrived with my friend Max Breitenfeld in Bellagio on Lake Como, at the hour when the sun slowly loses its glow. The picturesque scenery—the lake with its purple radiance—enchanted me so much that I decided to stay on for a few weeks. I inquired of the hotel manager whether he could get me a piano from Milan. "Certainly," he said. "Another pianist is staying on the other side of the lake, in Cadenabbia, and he also ordered a piano for himself." "What is his name?" I asked curiously. The answer was: "Anton Rubinstein."

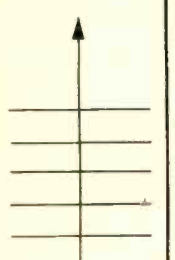
We were electrified. "What ferry can we take to get across?" "Unfortunately," said the manager, "there are no more ferries today." But here my determination became overpowering.

"Listen," I said to my friend, "I want to get to Rubinstein *today*. You row the hotel's boat, I'll take my bathing suit and put my clothes in the boat. You row straight to the Grand Hotel in Cadenabbia, and I'll swim across." "Isn't it too far?" my friend asked apprehensively. "It is an hour and a half," said the manager. Within fifteen minutes we were on our way to Cadenabbia; we arrived around 9 P.M. After dressing appropriately, we asked to be announced to Rubinstein, who received us most graciously.

After a brief conversation Rubinstein asked me: "Why is your hair all wet?" I told him of my swimming feat, which seemed to interest him enormously. "Indeed, a second Leander!" he exclaimed in his pleasant bass voice.

We took our leave most cordially, and the next morning I sent my card to Rubinstein with this dedication: "*Leandre à son Hero.*" Soon afterward I heard that Anton the Great, through a severe attack of angina pectoris, had been summoned to the immortal heavenly symphony orchestra.

The foregoing essay was made available to us by Charles Rosen through the kindness of Mrs. Oscar Kanner, a cousin of Moriz Rosenthal and the widow of his stepson. Originally written in German, it has been freely translated by Fritz A. Kuttner.



FREQUENCY-RESPONSE TESTS OF TYPICAL LISTENING ROOMS

Many measurements have been made of concert-hall acoustics, but here, for the first time, a speaker designer presents a group of response curves obtained by testing actual home installations

By Roy F. Allison, Vice President, Acoustic Research, Inc.

MOST OF US listen to recorded music in small rooms—small, that is, in comparison with the environment in which the live performance probably took place. But although there is an extensive technical literature on the acoustical properties of concert halls, little or no research has been done on the acoustic properties of the home listening environment. No one, so far as I know, has published the results of actual tests designed to show how rooms in a typical dwelling affect the sounds produced—or reproduced—in them.

Recently Acoustic Research undertook a project designed to measure several characteristics of the sound fields produced by loudspeakers in normal listening rooms. We hoped that objective field data on real-life listening situations would help to answer the question: What do people who buy high-fidelity loudspeakers and place them where they will fit best in their living rooms actually hear when they put on a record and sit in their favorite chairs? And, just as important for our purpose, *why* do they hear what they do?

First we had to determine which aspects of a loudspeaker system's measured performance are significant in determining the perceived frequency response, and which (if any) are not. We made measurements at several locations in each of eight real-life rooms. They were the music listening rooms—the living or recreation rooms—of eight AR-3a own-

ers in the Greater Boston area. Neither the speaker systems nor the furnishings were moved for these tests; the only thing changed was the level-control settings for the mid-range and tweeter units. These were turned to maximum so that all the speakers functioned as essentially identical reproducers and the measurements could be compared directly. The rooms, and the speakers' locations in them, were therefore the only variables in the test. The rooms we tested varied substantially in size, shape, and "liveness" (the tendency to reflect rather than soak up sound). Both music and $\frac{1}{2}$ -octave noise signals were used as test material. We made recordings of the sound fields both monaurally (using a random-incidence microphone) and binaurally (with a dummy head having a wide-range microphone at each ear-canal entrance).

The most significant findings of the tests were:

- The sound that reaches the listener first—the sound traveling directly from speaker to ear—was found to have no special significance in determining the tonal balance or frequency response heard by the listener. The direct sound does, of course, play a major role in telling the listener the *direction* from which the sound comes, and the ear's localization of instruments within the stereo image is primarily dependent on it. But, in the perception of frequency balance and response, the direct sound is important only insofar as it contributes to the total sound field at the listener's ears, and this includes both the direct sound and the sound reflected to the listener by the room's surfaces.

● In all the rooms tested, the reverberant field was substantially greater in strength than the direct sound at all normal listening locations; therefore, the frequency balance perceived by listeners was that of the reverberant field. The reverberant field is composed of reflections of the sound emitted by the speaker system *in all the directions in which it radiates*.

Thus, for loudspeakers with wide dispersion of energy, the direct radiation at any particular angle is of little importance in determining how the system will sound in normal room environments. Instead, it is the total acoustic power output of the speaker system, as modified by the room's "frequency response," that has, for better or for worse, by far the greatest influence.

WHAT factors are at work to determine the frequency response of an average room? Perhaps a few specific examples of living rooms (chosen from those we have tested) and their effects on frequency response would be informative. These are shown in the accompanying curves and floor plans. In each case I have subtracted the acoustic power response of the speaker systems (their "omnidirectional" fre-

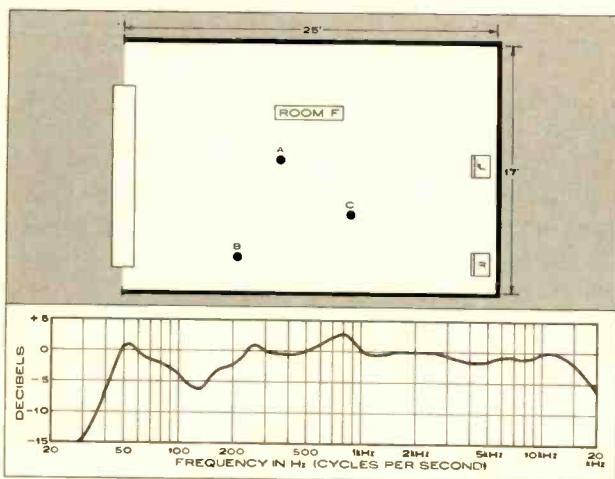


Fig. 1. The frequency-response curve taken at location C in room F tested flattest of all, but the sparsely furnished, hard, reflective room was a little "bright" for pleasant music listening.

quency response, so to speak) from the room-and-speaker curve, so that the frequency-response variations are those of the room itself at the particular listening location shown in the room floor plan. Speaker locations are also identified in the floor plan by L (left) and R (right).

The best high-frequency response, as well as the flattest overall response, was found at one location in room F (Fig. 1). This is a large room with mostly hard, reflective surfaces that absorb little acoustic energy. It is sparsely furnished; there isn't even an area rug on the floor. Thus the strong high-frequency reinforcement is not surprising.

At the other listening locations in the room there was little variation in high-frequency response. We found the same thing to be true of all the rooms tested. Only if the microphone was put very close to one of the speaker systems (within 3 feet) did the response above 1,000 Hz change significantly. Below 1,000 Hz individual room modes (standing waves) became noticeable and in some cases produced large variations in low-frequency response at different test-microphone and listening locations in the room.

Sharing honors with room F for the liveliest of those tested was room B (Fig. 2). Its high-frequency response is also well maintained. It too is furnished sparingly. But, in contrast to F, it has extremely poor bass response—the worst of the lot. This is not caused by the room's smaller size, but by the way it is built. There are very large openings in the room, and the wall construction is not nearly so substantial as that of room F. Both of these conditions cause absorption of low-frequency energy. Stereo imaging is poor in both of these rooms, and neither provides what I would judge to be a comfortable acoustic environment. But music played in room F does not sound really unpleasant, while in room B it is distinctly so.

Room H (Fig. 3) had the greatest bass response of all. It is a long, narrow room with the speaker systems located on high shelves, close to the ceiling and

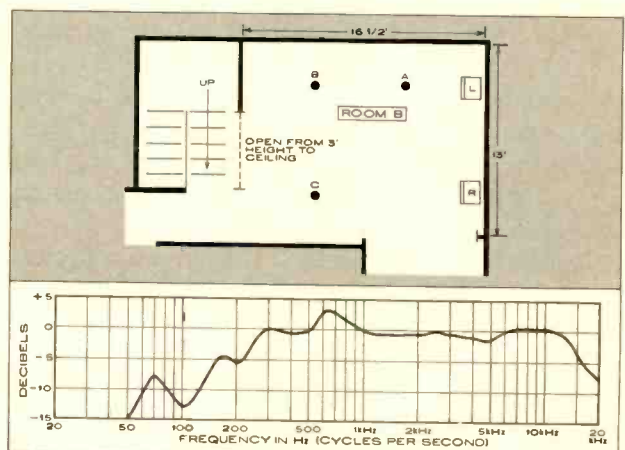


Fig. 2. Room B, measured at location C, was also quite lively at the mid and high frequencies, but inadequate in bass response owing to large window and door openings and "flexible" walls.

in the wall corners. Except for the exaggerated bass, the room is excellent for sound reproduction. Simply relocating the speaker systems would surely produce a superb listening situation.

The "deadest" listening position was found at location B in room T (Fig. 4). This room is not furnished in an unusually "overstuffed" manner, and the sound at other locations is quite good. But it

happens that a very thick and heavy wall hanging is suspended directly behind the listening chair at B, and no high-frequency energy is reflected from the wall behind the chair.

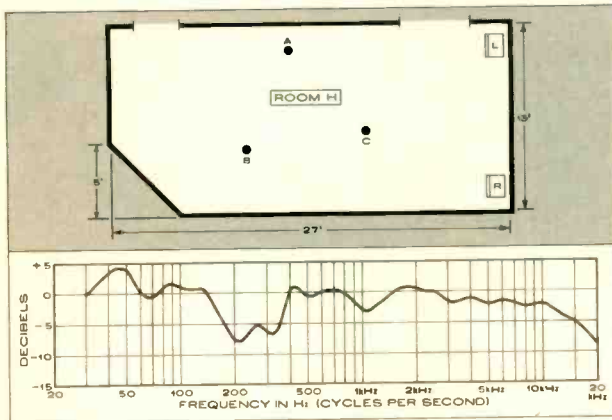


Fig. 3. Response of room H at location C. The rise in the low-bass response could probably be rectified by moving the speakers away from the wall-ceiling junction where they are installed.

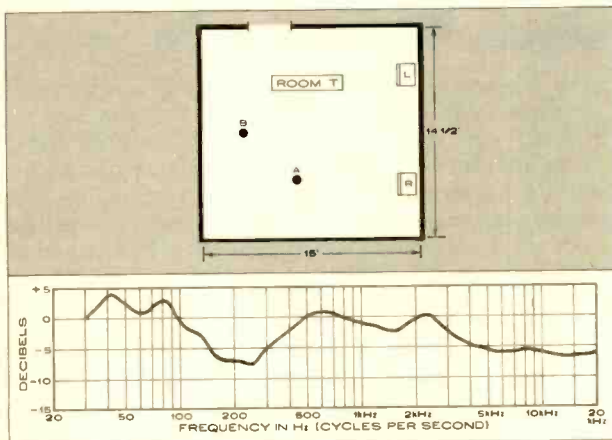


Fig. 4. Room T, as measured at location B, shows severe loss of high frequencies resulting from absorption by a thick rug hung on the wall opposite the speakers behind the couch (position B).

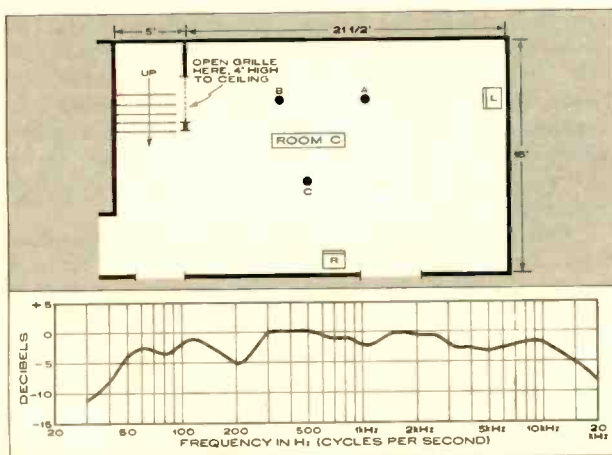


Fig. 5. Room C, measured at location C, yielded a curve that was closest to the composite average of all the rooms tested. The author judged the sonic balance in this room to be excellent.

The room closest to acoustical average was room C (Fig. 5). Note that it is similar in layout to room B, but the speaker systems are placed differently. Also, the furnishings are more typical and the house is built in a sturdier fashion.

The averaged frequency response of *all* normal listener locations in the eight rooms tested is shown in Fig. 6. As expected, there is a downward slope at the high-frequency end because most furnishing materials have greater energy absorption at higher frequencies. The dip at 200 Hz is also predictable. It is a cancellation caused by the first wall reflection from directly behind the speaker, and is an effect common to all direct-radiating speaker systems. The general mild depression of low frequencies, however, was not expected in the averaged curve. It can be caused only by energy absorption by large surfaces such as walls, ceilings, and floors. It seems that the average room's structural boundaries have insufficient stiffness for full bass reinforcement; they flex under high acoustical pressures, permitting the lows to pass through the walls rather than build up in the room.

Incidentally, the results of these tests provide little support for the proponents of narrow-band "room equalizers." Room compensation above 1,000 Hz, if required, is easily and accurately obtained by adjustment of mid-range and tweeter-level controls, and/or the treble tone controls on amplifiers. We found that the frequency-response aberrations below 1,000 Hz, caused by standing waves in the room, were quite different from one location to another. Correction for one location would usually make the response worse for a listener in the next chair.

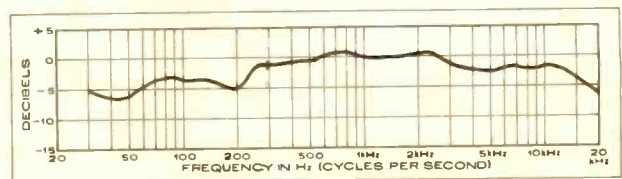


Fig. 6. The averaged frequency response of eight listening rooms measured in twenty-two normal listening locations. Responses of the speakers have been subtracted from room curves in all cases.

The variation of high-frequency response was quite small in these rooms. One would expect larger differences if speaker systems with more directional high-frequency radiators were used. In fact, a few tests with such narrow dispersion systems showed this to be true. Our test results indicated that more liberal use of bass tone controls than is common, together with careful experimentation with speaker-system location, would undoubtedly produce a general improvement in low-frequency smoothness and balance for the average home music listener.

Lawrence Welk

—a long way from the Hotsy-Totsy Boys

By ROBERT WINDELER

HE WAS on the golf course when the holocaust came— but at least he owns the golf course. Lawrence Welk was testing his 15 handicap on the “Champagne Fairways” of the four-hundred-acre Lawrence Welk Country Club Mobile Village near the retirement community of Escondido, California, even as the American Broadcasting Company was announcing its plans for the 1971-1972 television season in New York. ABC released its pledge list as a Fifties college fraternity might have (the losers weren’t notified—ever): the list of winners was posted, and for the first time in sixteen years (seventeen TV seasons), Lawrence Welk and his musical family were not on it. So it wasn’t the network that called him off the fairway; UPI newsmen, not ABC, told Lawrence Welk it was all over.

“It was a shock because it’s been more than twenty years since I’ve been fired from anything,” said the man who was President Eisenhower’s favorite bandleader (he played at the second inauguration). Now, three days after the cancellation, Welk is in his office at ABC in the eastern reaches of Hollywood. On the sound stage next door his company of forty-five is rehearsing to tape an hour-long show in the series that has outlasted all but Ed Sullivan’s and Lucille Ball’s. The show has several months to go, and the company can’t let their disappointment show on screen, but in the office it’s another matter. The fresh-faced kids who sing and dance and the veteran orchestra members alike come in to receive reassurance—and to give it. Welk stands just over six feet tall in his maroon golf slacks and white polo sweater; he has a deep Southern California golf tan and his own slightly steeled brown hair. Welk is fatherly (he has just celebrated his sixty-eighth birthday but looks years younger), as he has always been, and assures them that something will come along, he knows it will.

“I have great confidence in our musical family; I’m very happy with them. I feel that with a fair chance we’ll hold our share of the audience.” That audience has been holding pretty steady at ten and a half million homes, two and a half persons to a home, for quite a few years now. But



even Welk would admit that it’s mostly the old folks, “mothers number one, fathers number two, and then real little kids who stay home and watch TV Saturday night.” Those are just the *Saturday Evening Post* people the networks don’t want to bother advertising to any more. Welk understands this, and that the FCC has ordered a cutback in network-originated shows generally. But he and his chief sponsors, J.B. Williams Co. (Geritol, Serutan), also understand that the audience is out there, deserted because of all three networks’ attitudes toward their buying power, and still wanting Welk’s distinctive style of music. The second call off the golf course had been from the Geritol people who were sticking with Welk and the champagne music no matter what.

“When you have both a sponsor and a musical organization like we have, you’re in a pretty sound position,” said Welk. “I don’t feel the roof caving in.” Small wonder. Within weeks after the network cancellation Welk and his representative for sixteen years, the equally successful Don Fedderson (producer of “My Three Sons,” “Family Affair,” and “The Smith Family”), had put together a “Lawrence Welk Network” of over three hundred stations for syndication—an industry record. Furthermore, the show is timed to begin right after the last ABC broadcast “so that the weekly Lawrence Welk show will continue without cessation,” as Fedderson said.

“Our other business has improved each year—recordings, one-nighters, Lake Tahoe,” says Welk. He has made one-hundred fifty-three record albums, and spends three weeks of the summer touring one-night concerts (“We try not to go to the same part of the country every year”) and another three at Tahoe. And most Saturday nights, even when the TV show isn’t being taped, Welk and his musicians perform at the Hollywood Palladium for dinner and dancing for thousands upon thousands of fans. It’s \$4 a person to get in the door, and food and drink is extra.

Welk characterizes his musical organization—or “musical family,” as he prefers to call it—as “something people

outside of it may not understand—the four things we have are enthusiasm and soundness and strength and character. People in our organization don't live just for themselves, they live for each other. When we travel, all one-hundred forty-five of us go together; we operate along a family basis. When anyone is down for any reason, the others come to their aid. I stay close to our people and their problems. I don't push myself on them, but they can come to my office, the studio, phone me or come to my home if they want to at any time. This system has worked wonderfully for both sides."

"Lawrence," as he insists on being called by everyone, even mediates divorces when necessary. There are no contract disputes because "we have no contracts at all. If someone wants to leave, we help them. I *have* fired people, but I will take all the routes I can before I do fire someone or let them leave. I turn them over to someone else, to talk to them and see if we can work it out."

The most famous Welk leave-taking was of course that of the Lennon Sisters, after twelve years on the show. For more than two years fan magazines have been speculating on the reasons for the breakup, but none of the principals has ever really talked about it. Welk says simply, "They wanted to have their own show. I really didn't want them to leave. We understand that certain people have an agent or someone who thinks he can get them under contract and make a lot of money for himself, and he comes along and does it. I turned the Lennons over to Ted Lennon, their uncle. He was the best man to try to talk to them, but he couldn't talk them out of it."

"I have never wanted to be the richest man in the world," says Welk, while denying one published report that he is the second richest man (upward of \$25 million) in show business after Bob Hope. "I'm happy if I just get along well. I would retire right now if it were just for myself. But this is my family, and when trouble is brewing—like right now—I can't think of leaving them."

Welk's other family consists of his wife of forty years, Fern, a one-time nurse. They live in splendid seclusion in the Santa Monica Mountains near their two married daughters, son Larry, Jr., and his wife, a former champagne lady. The senior Welks have nine grandchildren. There is another home in Palm Springs, which they visit only three or four times a year, and a mobile home in the complex at Escondido. Welk belongs to three socially important golf clubs, and between them and his own he plays two or three times a week, occasionally in amateur tournaments.

Welk and his company recorded with Dot from 1961-1967, "but it was mostly based in New York, and I felt I'd be able to do better with a company based out here." So when Randy Wood decided to start his own Ranwood Records in Hollywood, Welk and company were on board, "with no yearly guarantees like we had at Dot, just a fair percentage of the profits." Welk owns part of Ranwood, which produces and distributes the records for Welk's Telekew Productions. Larry, Jr., is a vice-president of the Ranwood organization.

A record of the songs from the musical revival *No, No, Nanette* (reviewed in this issue) is Welk's one-hundred fifty-fourth, and by his, his company's, and Ranwood's account (based on advance orders) the best and most successful. Welk, after all, has always had the nostalgia audience. He plays a dub of *Tea for Two* and does a little dance around the office as if leading the band once more. The song lends itself to Welk's unique bubbly bounce, sounding more like *Champagne for Two*, and Welk is pleased.

"We don't do as many records as we used to, but we sell more. Now we make four a year—we used to make twelve." Some of the biggest have been "Love is Blue," "Winchester Cathedral," "Waltzes," "Galveston," and "Memories." Welk's only hit single, *Calcutta*, came a few months after he joined Ranwood, and in his view justified the move in itself.

"We have the same type of audience we always had; we lose them when they become teenagers. But within our group we have no generation gap. They don't come in like I'm the Big Boss. Sharing is a very important thing, and I don't mean just profit sharing—sharing of yourself. I'm a great believer that it's not just the money. In our nation we're concentrating too much on money and not on doing a good job. We don't start the reality of development soon enough in this country, putting responsibility on somebody's shoulders early. To push people, to make people work, is not the thing, but to get a seed planted that will let them see their goal and work toward it. I knew I wanted to be a musician when I was four years old."

Welk was born in Strasburg, North Dakota, the sixth of eight children of German-speaking immigrants from Russia, and "nobody was poorer than me. On the farm I used to get ten cents a year for spending money—*ten cents a year!* I would change the dime into pennies to make it last longer." But he borrowed an accordion from a brother "and that's how I got my fingers going." He had only three years of grade school, under Ursuline nuns, but worked until he was twenty-one on his parents' five-hundred-acre homestead farm, with occasional accordion playing at local weddings, barn dances, and church socials. He bought his own rhinestone-studded mail-order accordion and took his one piece of formal musical education: a correspondence course in piano-tuning. "If I'd had a chance to go to school instead of having to go through life with only three years of grade school, maybe I could have hit the big time ten or twenty years before I did."

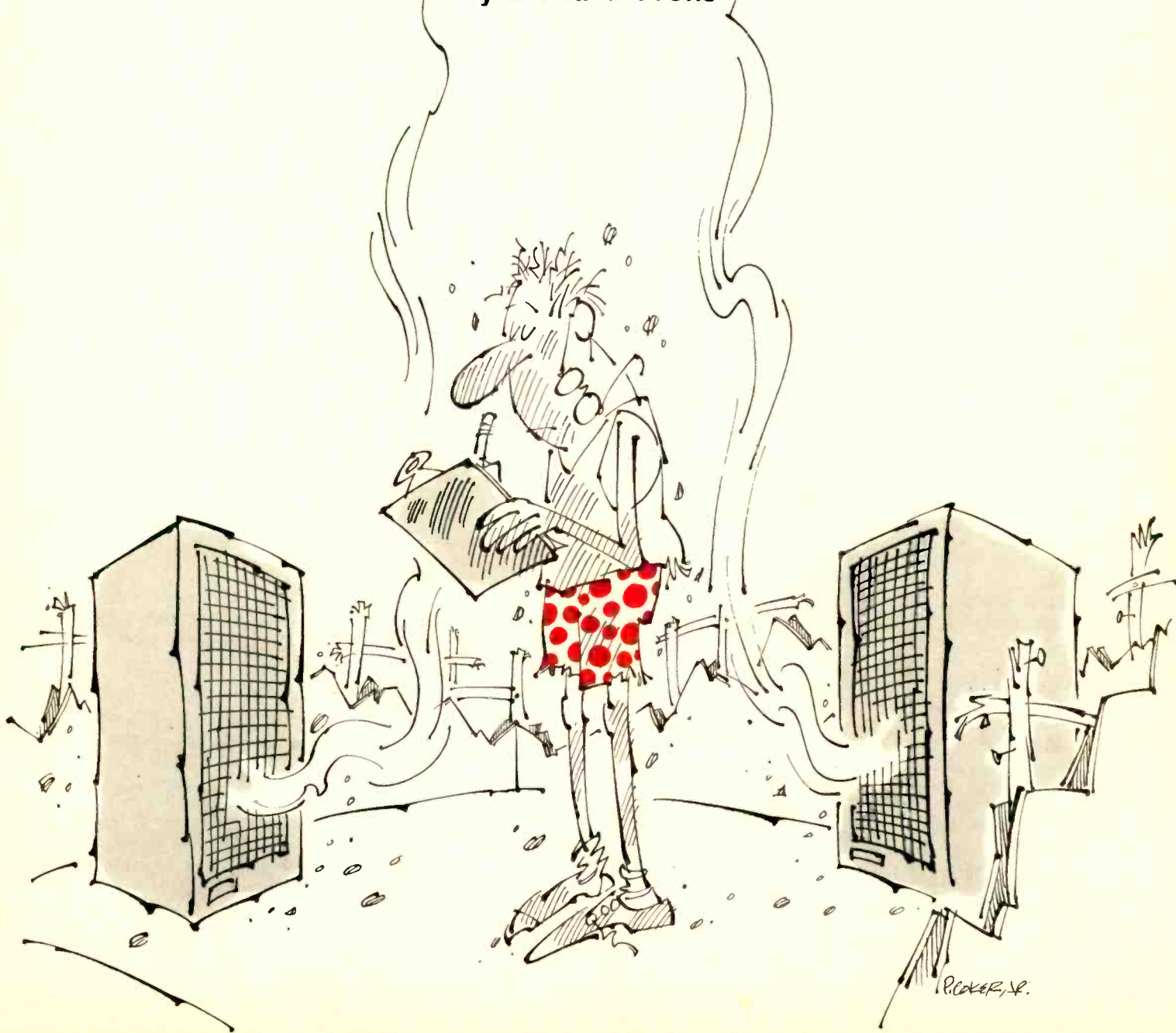
SINCE 1927, when he formed his first band, a six-piece group called "Lawrence Welk's Hotsy-Totsy Boys," he has relentlessly pursued his own brand of music (he was once fired from a band because the other musicians complained he was off-key and drowning them out). New songs are welcome. "It's a matter of all of us listening to all the new songs—the kids come in with their guitars and play for me." Although he says popular music has become saner and quieter recently, the romantic beat of the 1930's, he believes, "is what the people understand. Champagne music puts the girl back in the boy's arms—where she belongs."

Despite his propensity for putting his name on everything, Welk is a shy man who doesn't like the spotlight directly on him. That's why he surrounded himself with his musical family in the first place ("We don't ever hire stars; we make our own"). "I'm not an outgoing man," he says. But whatever it is, he commands the loyalty of his family as surely as he does that of his audiences. His secretary, Lois Lamont, joined him in 1945 at \$35 a week, his manager has been around for twenty years, and deputy Myron Floren is a twenty-year veteran of the Welk organization.

The only thing Welk hasn't done that he would like to do "make a world tour one of these days, show the rest of the world what our America and our music is like. But basically, I'm not looking forward to doing anything different from what I've already done. I'm contented. I sleep at night."

POWER RATINGS OF LOUDSPEAKERS

By David Stevens



THERE is no such thing as a perfectly efficient machine; there is, it appears, a physical law against it. To be more precise: we cannot devise a machine which will put out, in some useful alternate form, *all* of the energy that is put in to run it. Some of the energy put into the device or machine is always wasted and is transformed into heat. In the case of an amplifier driving a loudspeaker, *most* of the electrical energy delivered by the amplifier is dissipated as heat.

However, this waste of energy should not be thought of as something to worry about—at least there is no need to think of it in that way these days. Power can be obtained comparatively inexpensively from an amplifier, and using an inefficient speaker, despite its power losses, is not necessarily wasteful. In the hands of a skilled speaker designer, efficiency can be traded off for extended low-frequency response or small enclosure size, for example. In every case, however, lost energy is converted into heat, and this is why a speaker designer must be concerned with power ratings.

It is not always made as clear as it might be that there are *two* power ratings for every speaker. One refers to the minimum amount of power a speaker requires from the amplifier if it is to perform at a desired sound level. The other refers to the maximum amount of power a speaker can take (and for how long) before it is physically damaged. Obviously the two ratings have to be related in some way—it would hardly be sensible, for example, to design a speaker that would blow out before a required volume level could be reached. The situation is complicated by the fact that there appears to be no universally agreed-upon standard for rating either a speaker's minimum power requirements or its maximum power-handling capabilities. And although both subjects deserve discussion, it is the latter factor that concerns us here.

To understand how a power-handling rating can be assigned to a speaker, it is first necessary to understand how a speaker uses power. A light-bulb uses power too—continuously and at the same level. But a speaker system's use of power depends on the music or speech it is reproducing. Most of the time, the average power fed to a speaker is surprisingly low, but it can jump to as much as ten times the average for brief peaks when called upon to reproduce loud chords or transients. The "average" power level of a music signal fed to a loudspeaker is defined as the wattage value of a continuous test tone that generates the same amount of heat in the speaker's voice coil. Here an analogy may help. If you were to move your hand rapidly back and forth through a candle flame, the heating of your hand would depend on

the average distance between it and the flame, and not on how close the hand came to the flame for brief periods. If you move quickly enough, you may even pass your hand right through the flame without any discomfort.

Fortunately, for most music, peak-power demands are of very short duration, and fairly high-level peaks can be present without resulting in high continuous or average power levels. On ordinary recorded classical material the loudest peaks of music will represent a power level about ten times that of the average power used. This is the first important quantity which needs to be known before a power rating can be assigned to a speaker system.

The efficiency of a speaker or speaker system is determined by that percentage of electrical power taken from the amplifier that finally emerges as sound—or, in other words, acoustical power. Typical efficiency figures for modern speaker systems range from 0.25 per cent upward, with some manufacturers of large horn-type systems claiming efficiencies as high as 50 per cent at certain frequencies. The efficiency of a speaker system obviously affects the power required to drive it. We also need to know how many *acoustic watts* the speaker system will be required to deliver into the air. Then, if we know the speaker's efficiency, we can calculate the amplifier power (in electrical watts) required to drive it to a particular level (in acoustical watts).

STANDARD texts on acoustics differ, though not greatly, in their estimates of acoustic-power requirements. If we accept as a requirement a sound level of 100 dB, the appropriate formulas indicate that we will need a power output from the speaker system of about 0.5 acoustic watt to achieve that level in a typical (3,000 cubic feet) listening room. If we use speaker systems of 1 per cent efficiency, we would need an amplifier capable of delivering 50 watts. With 1 per cent of the 50 watts converted into sound, we would then get our 0.5 acoustic watt without strain. For stereo, this means an amplifier capable of delivering 25 watts per channel cleanly and without distortion. (Note that this is the requirement for volume peaks; when playing this music at realistic sound levels, the power delivered to the speaker would average perhaps 5 watts.)

When we turn the situation around and look at it from the standpoint of speaker safety, we can see where the trouble might easily begin. If we design a speaker system that is completely adequate for music reproduction in the above example, it needs to have a *continuous* power rating of only about 5 watts. If the speaker cones are capable of moving the distance required to reproduce the peaks, the duration of

such peaks will hardly ever be long enough to threaten burn-out of the speaker's voice coil. However, the amplifier must be able to deliver much more than 5 watts to the speakers, for, as we have seen, it will at times be pumping 50 watts into the speakers. Unfortunately, it will also do the same thing *continuously* if (for example) a shielded cable plug comes loose or is inserted into a jack when the volume is turned up all the way. An ungrounded shielded lead in a high-gain input can cause the full rated power of the amplifier to be delivered to the speakers, damaging or destroying them in the process.

Heat is not the only danger presented to loudspeakers by excessive power levels. Woofer cones, which must perform long back-and-forth motions in reproducing low frequencies, can be driven beyond their limits of excursion, straining the mechanical suspensions that anchor them to their frames. The risk of damage to the cone suspension is much less today than it once was, thanks to more rugged, more elastic materials. Another hazard—that of the voice coil's twisting in its magnetic gap or being thrown out of it entirely—rarely occurs with modern speakers except under conditions of real abuse (flicking the phono stylus with the finger tip when the volume control is wide open, for example). Woofers can be overdriven during use, but fortunately they tend to protest audibly well before any damage can be done, first with rapidly increasing distortion, then buzzing, and finally with a harsh "blatting" noise as the voice coil repeatedly strikes the bottom of the magnetic gap. Unless the overload is abrupt and severe, woofers tend to give the listener ample warning—in time to turn down the volume control.

There is danger, of course, in using high-power amplifiers, but it is something with which the demanding listener will have to live. Some precautions can be taken to reduce the risk, however, beginning with the choice of an amplifier. The *minimum* power rating of an amplifier to be used with a given pair of speakers is that which will provide enough power to produce concert-hall sound levels in a typical living room at any frequency of interest. (We have already seen above how such a figure can be derived if speaker-system efficiency is known.)

The *maximum* safe power rating of an amplifier—safe for the speakers, that is—is one that is not more than about ten times the safe continuous-power rating of the speaker system. (A "continuous" rating is one that applies for an indefinite period of operation.) But a word of caution: test tones and some forms of music (particularly rock, electronic music, and organ music) can make considerably greater demands on the speaker system than orchestral scores. In these cases, the listener will have to be careful not

to exceed the speaker's power rating—either by not listening at extreme volume levels or by installing fuses to protect the speaker systems. In these days of more and more powerful transistor amplifiers, fusing is essential. Some manufacturers have speaker-line fuses built into the amplifier in addition to those devices used to protect the circuits of the amplifier. However, the amplifier's speaker fuse is meant to protect the speaker against output-transistor short-circuits rather than excessive drive conditions.

DETERMINING the safe power limit for a speaker system can be a problem in itself, for the standards are nearly as variable as those which have been encountered in amplifier power ratings in the past. One audio catalog, for example, lists these specifications, taken from different pages and products:

"Rated at 10 watts."

"25 watts program material."

"Power handling capacity of 25 watts."

"Power Capacity: 50 watts IHF."

"20 watts integrated program material."

"5 watts peak."

"Handles 35 watts of audio power."

To have any real meaning, a rating would have to say how much power the speaker can handle continuously, for how long, and at what frequency. The last point is important because, in two- or three-way systems, not all of the drivers may be capable of handling the same amount of power. An example of a useful rating would be the following hypothetical loudspeaker-system specification:

Power-handling capacity: 9 watts continuously, 20 to 20,000 Hz, for any period of time; 15 watts for 30 seconds, same bandwidth; 175 watts for 1.5 seconds, same bandwidth. XG-3 fuse recommended.

Such a rating clearly informs the user that he may play orchestral music indefinitely driving a 90-watts-per-channel amplifier into clipping on peaks.

Using proper speaker fuses with a high-power amplifier is as important as having a spare tire in one's automobile. The cost is so low, and the protection provided is so essential, that there is no justification for not doing so. Most speaker-system manufacturers, though they may not advertise their fusing recommendations, nonetheless will usually provide the information upon request. With the ready availability of relatively low-cost, high-power amplifiers, it seems unlikely that speaker-system designers will find it necessary to increase the efficiency of their designs. Their approach is more likely to be an attempt to make speakers which can dissipate even greater amounts of power safely, especially in view of the greater power requirements of some of today's popular music.

STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT
BEST OF THE MONTH



CLASSICAL

PAGANINI'S CHALLENGING CAPRICES FOR SOLO VIOLIN

Two virtuoso performances trace the creative flights of a remarkable musical mind

THE Paganini Caprices for solo violin are easy to take one Caprice at a time, but *in toto* they can be a chore. Not only are they hard to play, they are, quite frankly, hard to listen to (except for violinists, of course), and they are even hard to write about. It is generally conceded that these twenty-four Caprices constitute a remarkable compendium of violin virtuosity. Essentially studies not merely concerned but *obsessed* with technical challenges, they are also imaginative flights of a singularly creative musical mind. There are many among the twenty-four in which even non-violinists must find delight, and for all their virtuoso exhibitionism, the Caprices contain enough real musical meat to have attracted the likes of Liszt, Schumann, Brahms, and Rachmaninoff to feast on them.

On the other hand, one wonders how much fun is offered to the non-fiddler by, say, Caprice No. 6 (in which the solo instrument splits into a flute-imitating upper line above the mournful drone of its lower companion) when not even the most expert violinist can combine the two into a really pleasing sound? Or take Caprice No. 23, in which a first-rank virtuoso is sure to dazzle you initially with the purity of his running octaves; but how long will you stay dazzled during seven minutes of such relentlessly unvarying virtuosity?

In any case, the Paganini Caprices have arrived with a vengeance: all twenty-four of them, as played by Paul Zukofsky, are freshly available from Van-

guard; and what I regard as the more interesting half of the bunch, as recorded by Steven Staryk, have arrived on a single disc from the Musical Heritage Society. Both of these artists belong to the "younger" generation, yet both are already distinguished orchestral veterans and teachers, Zukofsky at the New England Conservatory of Music, Staryk at Oberlin College.

Fortunately, neither of them looks upon the Caprices merely as so many opportunities to display digital velocity. Their playing meets all virtuoso challenges without sacrificing either intonation or articulation. Played in this manner, the special subtleties of these works—dynamic contrasts, changes of bowing, inner voices, and accentuations—are properly re-

vealed, thereby enhancing the musical interest. Zukofsky has studied the original manuscripts and apparently observes certain repeats that make for a fuller presentation of some of the Caprices than any they have received in previous recordings. His playing is stunningly accurate: the difficult octaves and tenths in Caprice No. 4, for example, are executed with total purity, the horn call which opens Caprice No. 18 in the high reaches of the G string makes a remarkable effect, and it is topped off with an *Allegro* in which the evenness of the staccatos is almost literally breath-taking. Nor does the humor Paganini contrived in Caprice No. 15—those diabolically clever contrasts of bowings



PAGANINI IN LONDON
Drawing by Daniel Maclise, c. 1831



PAUL ZUKOFSKY

STEVEN STARYK

and dynamics—escape this perceptive artist. Anyone wanting a complete version of Paganini's twenty-four will therefore find Zukofsky's performance of them extremely rewarding.

Steven Staryk, in his disc for Musical Heritage Society, matches—and occasionally even tops—Zukofsky note for note. The slightly brisker tempo Staryk adopts for Caprice No. 9 (*La Chasse*) heightens the virtuosity of his perfectly executed flute-horn imitations, and the strength and purity of the double stops in No. 17 are, if possible, even more startling in Staryk's performance than in Zukofsky's—the tone appears to be richer and favored by a closer pickup in recording.

Yes, these works are difficult; and yes, they require the closest kind of attention. But both artists' achievements here are superb, and either will amply repay attentive listening. I have already expressed in these pages my virtually boundless admiration for Staryk's playing. In spite of his outstanding track record as a former concert master of the Royal Philharmonic, the Concertgebouw, and the Chicago Symphony, he is still not sufficiently known. Zukofsky is well known as a champion of avant-garde violin literature; here he proves that he is a man for all musical seasons.

George Jellinek

PAGANINI: *The Twenty-four Caprices for Solo Violin, Op. 1 (complete)*. Paul Zukofsky (violin). VANGUARD CARDINAL VCS 10093/4 two discs \$11.96.

PAGANINI: *Twelve Caprices for Solo Violin, Op. 1 (Nos. 1, 2, 5, 9, 13, 14, 16, 17, 19, 20, 21, and 24)*. Steven Staryk (violin). MUSICAL HERITAGE SOCIETY MHS 1122 \$2.99 (plus 65¢ handling charge, from the Musical Heritage Society, Inc., 1991 Broadway, New York, N. Y. 10023).

ANTONIN DVOŘÁK'S FOUR PIANO TRIOS

Romantic and Classic elements are in beautiful balance in the Beaux Arts' performances for Philips

ANTONIN DVOŘÁK wrote six piano trios, but he apparently destroyed two of the early ones. Philips Records and the Beaux Arts Trio now bring us a disc containing the remaining four. The first

THE BEAUX ARTS TRIO:
Isidore Cohen, violin;
Menahem Pressler, piano;
and Bernard Greenhouse,
cello





FRANK SINATRA: still that remarkable communication

three are large-scale four-movement works in a rich Classic/Romantic manner. Opus 65 has been described as betraying a strong Brahmsian influence, but it is not that much more Brahmsian and hardly less detectably Dvořák than the other two. The earlier extant works of Dvořák show his mature musical personality very well, and, in the chamber music particularly, the parallels with Brahms would seem to have been there almost from the first.

The "Dumky" Trio, the last of these four, was written in 1890-1891, and Dvořák toured Europe with it himself (with two colleagues) just before his departure for his American sojourn. Nobody, not even Dvořák's Czech commentators, seems to be quite sure just what, musically speaking, a "Dumka" is. Dumky, at any rate, are more than one, and the Op. 90 Trio is in fact a suite of six of them. Each has a typical alternation of reflective, song-like slow sections with others set to dance-like fast tempos. The piano-trio form was and remains (why?) a popular medium for salon music in a neo-folk idiom. But this is not quite gypsy tea-room music; it is all on the highest artistic level and, even with the energetic outbursts of fierce Slavic gaiety, a reflective mood dominates. Perhaps "ballads" would be an appropriate translation of the title—there is something bardic about the style, and a "literary" Dumka was a kind of heroic folk tale. But however it is described, the "Dumky" Trio is an original and highly attractive work and, for the not-yet-confirmed late-Romantic chamber music lover, it probably makes a good introduction to Dvořák's essays in the trio form.

Certainly these performances and recordings make an ideal introduction to any and all of these pieces. I

cannot imagine a more beautiful balance between the Romantic and Classic elements than is realized here, and the sound picture is warm, clear, and full of that quality of presence so essential to chamber music.

Eric Salzman

DVOŘÁK: *Piano Trios: in B-flat Major, Op. 21; G Minor, Op. 26 (1875-76); F Minor, Op. 65 (1883); "Dumky," Op. 90 (1890-91)*. Beaux Arts Trio. PHILIPS 6703015 three discs \$17.94.

ENTERTAINMENT

THE MAN WHO LOVES TO SING

Is Sinatra's latest for Reprise actually his swan song or merely another beginning?

NORMALLY, when a man retires, he gets a gift. Frank Sinatra, never what you'd call a conventional observer of the social graces, does it the other way around. He probably has enough gold watches already anyway—even his horses at Hialeah have gold watches. So he has chosen this ripe occasion for a little *auld lang syne* of his own, giving the rest of us a farewell token of thanks in his new (last?) Reprise album "Sinatra & Company." I, for one, couldn't be more pleased, because the gilded tonsil is at the top of his lately somewhat fractured form.

One side of the disc is a cornucopia-full of tropical delights, relaxed and subtle and quietly swinging with the songs of Antonio Carlos Jobim (the King of Bossa Nova makes a few impromptu appearances himself, bopping gently in Portuguese while strumming his guitar in the background). This artistic wedding has worked well before, of course, and it does again. The happy weaving in and out of Jobim's voice and guitar with Sinatra's cool, sophisticated, hands-in-pockets casualness makes for some rare and cherishable musical moments—such as, for instance, the low note on *Wave*, when Sinatra lets the bottom drop out of his voice for the third syllable of the word "to-ge-ther"; or the way Eumir Deodato's strings lead the vocal line up the stairs to bed on the dreamlike *This Happy Madness*.

Side two is equally mellow, if slightly uneven in the quality of its material. The songs aren't great ones, but brushed with the expected luster of Don Costa's arrangements they almost seem so. Nonetheless, *Close to You*, I'm afraid, has had it, John Denver's now over-sung *Leaving, On a Jet Plane* deserves a decent burial (which Sinatra gives it), and two songs by Paul Ryan (*I Will Drink the Wine* and

Sunrise in the Morning) sound like rejects from Dean Martin's Las Vegas sleepwalking act. On the plus side, however, *Bein' Green* has a naïve sweetness about it that reminds me unexpectedly of an Emily Dickinson poem, and *Lady Day*, a sweeping tribute to Billie Holiday, is a song full of pain and wisdom sung with pensive compassion by a sober, reflective Sinatra. His communication in this song—as well as others in the album—is really remarkable, and makes me suspect that he's not really retiring at all. All that guff in the newspapers is merely his way of letting everyone know he's through playing games, that from now on he's going to spend his time doing only the things he loves to do. Frank Sinatra loves to sing, and "Sinatra & Company" is merely another beginning.

Rex Reed

FRANK SINATRA: *Sinatra & Company*. Frank Sinatra (vocals); Antonio Carlos Jobim (vocals and guitar); Eumir Deodato and Don Costa, arr.; orchestra, Morris Stoloff cond. *Drinking Water; Someone to Light Up My Life; Triste; Don't Ever Go Away; This Happy Madness; Wave; One Note Samba; I Will Drink the Wine; Close to You; Sunrise in the Morning; Bein' Green; My Sweet Lady; Leaving, On a Jet Plane; Lady Day*. REPRISE 1033 \$4.98, © M 81033 \$6.95, © M 51033 \$6.95.

MICHEL COLOMBIER'S FEAST FOR THE EARS

Wings, his grand-gesture "pop symphony" on the A & M label, is a melomaniac's delight

MICHEL COLOMBIER's "pop symphony" *Wings*, just released on the A & M label, is a splendid mess, and that's the truth. But if you know that I also consider Elizabeth Taylor, combination pizzas, the Paris Opera House, and the writings of Thomas (not Tom) Wolfe to be splendid messes as well, then perhaps you will have a clearer idea of just what I mean. *Wings* is a vital, chaotic, often stirring, sometimes looney work which should no more be called a "pop symphony" than Colombier should be called an innovator for trying to create a major piece by blending a jazz band, a full symphony orchestra, and soloists into a significant whole. The work follows in the fine, breezy tradition of Ibert's *Divertissement*, Poulenc's *Les Mamelles de Tirésias*, and perhaps Satie's *Parade*, but what is new about it is that Colombier has done it specifically for the recording medium.

With the expert assistance of Herb Alpert, Colombier gathered two pop orchestras, one in the States



MICHEL COLOMBIER: in a fine, breezy tradition

and the other in France, what sounds like an enormous symphony orchestra (French), and five soloists, vocalists, and instrumentalists (American), and deployed them on a broad musical canvas that seems to encompass everything but *la plume de votre tante*. The lyrics (by Paul Williams) aren't quite up to Colombier's grandiose conception, but then, I think, perhaps only those of a surrealist poet on the order of Guillaume Apollinaire would be.

Individual sections of the symphony are labeled *Freedom and Fear, Earth, Thalassa, Doesn't Anybody Know?, etc.*, and I would be lying if I told you that I really have much idea of what is supposed to be going on. But I am telling you the truth when I say that I haven't had as good a time listening to anything in months. Alpert has outdone himself in providing a production job as grand as anything I've heard since the first bright Angel recordings of the new French National Orchestra. The jazz sections are equally impressive sonically.

I know that parts of *Wings* are meant to be taken rather seriously, but I think the whole thing stands or falls on the basis of its being a dazzling recording *per se*, which to me it definitely is. You may find yourself more responsive to the musical inflections of the work, but I'm sure you'll also share my delight in the sheer glorious sound of it all.

Peter Reilly

MICHEL COLOMBIER: *Wings*. Bill Medley, Lani Hall, Paul Williams, Herb Alpert, Vermetta Royster (soloists); Paul Williams (lyrics); unidentified orchestras, Michel Colombier (composer, orchestrator, and conductor). A & M SPX 4271 \$5.98.



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CLASSICAL

Reviewed by DAVID HALL • BERNARD JACOBSON • GEORGE JELLINEK • IGOR KIPNIS
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BEETHOVEN: *Christ on the Mount of Olives*, Op. 85. Cristina Deutekom (soprano); Nicolai Gedda (tenor); Hans Sotin (bass); Bonn Theater Chorus and Bonn Philharmonic Chorus; Orchestra of the Bonn Beethovenhalle, Volker Wangenheim cond. ANGEL S 36696 \$5.98.

Performance: Vital
Recording: Good

Beethoven's *Christ on the Mount of Olives*, despite its late opus number, dates from 1803, when the first version of *Fidelio* was taking shape in the composer's mind. It is not a major work, but it is fascinating for its anticipations of Beethoven's later large-scale vocal writing, especially *Fidelio*, of course. The long orchestral introduction and the dramatic recitatives for Christ, eloquently sung by Nicolai Gedda, seem to this listener to be cut from the same cloth as Florestan's great aria, and likewise the tremendously florid aria for the Seraph, "Preist, preist des Erlösers Güte," looks forward to Leonore but back to Constanze's big moments in Mozart's *Entführung aus dem Serail*. I don't admire *Christ on the Mount of Olives* as I do the *Missa Solemnis* or *Fidelio*; but as a Beethoven student, I certainly want the music in my library as a case study in the development of Beethoven's style of dramatic writing for the voice.

I haven't heard the much-praised Ormandy disc of *Christ on the Mount of Olives*, but I can say that this performance from Bonn is immensely vital, very clear and brilliant in its sonics, and highlighted on the vocal side by Gedda's eloquence and by Sotin's splendidly bluff characterization of Peter. Dutch soprano Cristina Deutekom is a brilliant vocalist, but a bit steely in tone, especially in the duet with Gedda, "So ruhe denn mit ganzer Schwere." I should imagine her as a natural for certain Richard Strauss operatic roles. To sum up: good performance, good sound, but essentially a record for Beethoven and oratorio addicts.

D.H.

BORODIN: *Prince Igor*. Ivan Petrov (bass), Prince Igor; Tatiana Tugarinova (soprano), Yaroslavna; Vladimir Atlantov (tenor), Vladimir; Artur Eizen (bass), Prince Galitsky; Yelena Obraztsova (mezzo-soprano), Konchakov-

na; Aleksander Vedernikov (bass), Khan Konchak; Aleksander Laptev (tenor), Ovlur; Valery Yaroslavtsev (bass), Skula; Konstantin Baskov (tenor), Yeroshka; others. Orchestra and Chorus of the Bolshoi Theater, Moscow, Mark Ermler cond. MELODIYA/ANGEL SRCL 4116 four discs \$23.92.

Performance: Imperfect but authentic
Recording: Substandard

This is a complete *Prince Igor*, the first in stereo to restore the often-omitted third act. This in itself is significant. Though the act is

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MAUREEN FORRESTER
Opulent voice, musical phrasing

not very strong musically, and is not entirely by Borodin (Glazounov completed the orchestration and even some of its writing from the composer's sketches), it is part of Borodin's original sketch, and so it must be respected. Needless to say, it adds to the understanding of the plot, though even with the act restored the opera remains episodic.

So we have a potentially significant set here, but it is pretty well compromised by some ill-balanced technical production. The strings are often shrill, climaxes occasionally distorted, orchestral details blurred, principal singers spotlighted in an unrealistic fashion—the whole thing is decidedly not up to today's standards technically.

Musically, this is a typical Bolshoi effort, strong on ensemble values and radiating intimate knowledge of the score on the part of all concerned. (The conductor and many of the principals were on hand when I saw the Bol-

shoi staging of this opera in Montreal four years ago.) Chorus and orchestra are excellent. Handicapped by the inferior sound, the conductor cannot always clarify the tumultuous scenes of the first act, but Act Two, which is by far the most impressive part of this lengthy but only intermittently brilliant opera, is set forth with a fine sense of structure and an impressive command of its alternating moods.

The title role's *tessitura* is too high for Ivan Petrov, whose voice seems to have lost much of its bloom, but his characterization succeeds in conveying the Prince's dignity and melancholy spirit. Gifted with a more malleable voice of lighter timbre, Vedernikov creates a fierce and colorful Konchak (I think the casting of these two parts should have been reversed). Eizen seems perfectly cast as the lustful Galitsky. Tenor Atlantov is less impressive here than he was in the complete *Eugene Onegin* produced by the same label. His outpouring of rich tone makes him sound like a Russian Franco Corelli, and his inattention to the niceties of phrasing is also reminiscent of his Italian counterpart.

Mezzo Obraztsova frequently impresses one with her powerful voice, despite her spread tone and occasional lack of subtlety. Unfortunately, I cannot offer extenuating words for Miss Tugarinova's excruciating singing. The smaller roles are done in characteristic Bolshoi style, with emphasis on earthiness, flavor, and atmosphere.

There is a good synopsis with the set, and helpful notes by James Ringo, including a clarification of the roles of Rimsky-Korsakov and Glazounov in the completion of this flawed but fascinating opera which, were it not for the dedicated efforts of these friends, would never have seen publication. But that recorded sound!

G.J.

RECORDING OF SPECIAL MERIT

BRAHMS: *Four Serious Songs*, Op. 121. **WAGNER:** *Wesendonck Lieder*. Maureen Forrester (contralto); John Newmark (piano). LONDON STS 15113 \$2.98.

Performance: Beautiful
Recording: Excellent

One generally associates Brahms' somber, pes-

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CIRCLE NO. 7 ON READER SERVICE CARD

simistic *Four Serious Songs* with the dark baritone or bass timbres of a Hans Hotter or an Alexander Kipnis, but this extraordinarily beautiful performance by Maureen Forrester renders any preconceived preference irrelevant. Her voice, a true contralto, flows with a smooth opulence that is further enriched by her innately musical phrasing and attention to textual nuances. From the tonal point of view, the *Wesendonck Songs* are no less satisfying, nor is the kind of passion they call for—a stark contrast to the subdued resignation of the Brahms songs—wanting in this performance. But Miss Forrester must sing these songs in keys lower than those in which Wagner conceived them, and this, for some, may interfere with listening pleasure.

The piano accompaniments are fine, and the sound, deriving from masters produced in the artist's native Canada, is excellent. *G.J.*

BROWN: *String Quartet* (see LIGETI)

DVORÁK: *Piano Trios—complete* (see Best of the Month, page 64)

FAURÉ: *Élégie for Cello and Orchestra* (see LALO)

FOSS: *GEOD for Orchestra* (1969). Buffalo Philharmonic Orchestra, Lukas Foss cond. CANDIDE CE 31042 \$3.98.

Performance: Excellent
Recording: Excellent

Lukas Foss describes his *GEOD* as "a music without beginning or end, without development, without rhetoric, without 'events'." To achieve this, he has divided a large orchestra and a chorus into four groups, each playing (or singing) a differentiated kind of material, each with its own conductor who takes cues from a fifth, or principal, conductor. The various strands of music emerge, disappear, and combine with others, in a constantly changing atmospheric panorama which, on this recording, lasts approximately forty minutes. For the recording, the principal conductor's job was taken over by the mixer in the recording studio (in this case, operated by the composer) and the dynamics of the four prerecorded bands of musical sound were controlled by the turning of dials. Thus, "the composition was realized in the electronic studio," says Foss, though "*GEOD* is not electronic music."

I find this an extremely interesting work, setting out in a direction that has a particular fascination for me since I have to some extent explored it in my own *Panels I*. It holds, I think, immense potential and promise. Foss's *GEOD* is certainly only one of many words that will be said in this genre of experimental language. It is full of attractions and sensations which gently tweak the mind and the ears.

Most of Foss' materials consist of textural constructions—overlapping string clusters, overlapping woodwind patterns, chance-formations of various kinds, overlapping sustained chords in the brasses—with the strongest melodic element being provided by bits of twelve American folk songs, or old popular songs, which float through the cloud-like sonorities in a manner strongly reminiscent of Charles Ives. Indeed, *GEOD*, because of these melodies and their evanescent background, reminds one a great deal of an extended, augmented *Housatonic at Stockbridge*, with its interweaving string dissonances and the modal melody which penetrates them. Whether *GEOD* would give this same impression when French,

Italian, or Israeli folk songs were used, I don't know. (Foss specifies that the twelve songs should come from the country in which the piece is being performed at the time.)

GEOD is a very sensitive piece, with a low decibel level and no bombast whatsoever. Its mood is mesmeric. This, I'm sure, was Foss' intention, for he says in the liner notes that he hopes "the listener will become quiet inside." This listener does. *L.T.*

GEMINIANI: *The Enchanted Forest*. Maurice André (trumpet); I Solisti Veneti, Claudio Scimone cond. MUSICAL HERITAGE SOCIETY MHS 1118 \$2.79 (plus 60c handling charge from the Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: Colorful
Recording: Good

Francesco Geminiani's music for *The Enchanted Forest*, a pantomime spectacle after a poem by Tasso, was first presented in Paris in 1754. The story, which takes place in Armida's magic forest near Jerusalem, deals with the Crusaders and the efforts of the Devil and his forces to vanquish them. There are witches, fire, bleeding trees, monsters, incalculable odds—all of the things that the French loved to see on their stages. The music, with few exceptions, is devoid of obvious dramatics, but it is a very fine work, and richly scored (the trumpet is featured only in the second part; otherwise, in addition to strings, there are flutes and horns). The music is typically French in its style; it is also a most colorful score, far more so than most of this composer's music to be heard on discs. The performance here is equally colorful, but because of a less detailed recording or perhaps of less articulation in the orchestral phrasing, it does not have the clarity of the only previous recording, made by the Milan Angelicum Orchestra under the direction of Newell Jenkins (Nonesuch H 71151), who discovered the score. In orchestral playing and precision, however, the Solisti Veneti are preferable. The recording is commendable. *I.K.*

HANDEL: *Orlando*. Sofia Steffan (mezzo-soprano), Orlando, Graziella Sciutti (soprano), Angelica; Bernadette Greevy (contralto), Medoro; Carole Bogard (soprano), Dorinda; Marius Rintzler (bass), Zoroastro; Martin Isepp (harpsichord continuo); Vienna Volksoper Orchestra, Stephen Simon cond. RCA LSC 6197 three discs \$17.94.

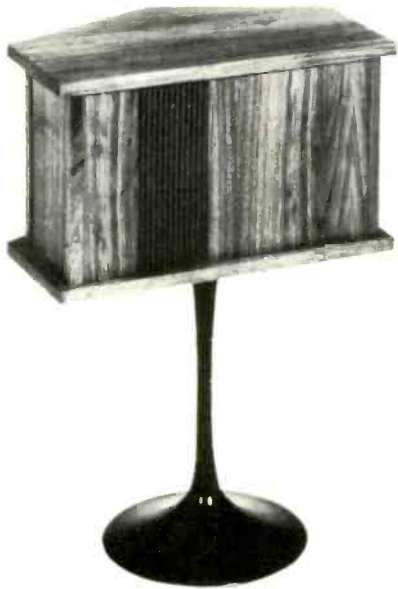
Performance: Competent
Recording: Good

This is a first recording, and nearly complete, of one of Handel's most colorful operas. *Orlando* was written in 1732, the time when the composer was just becoming involved with oratorio. The cast is small: two lovers, Medoro and Angelica; the shepherdess Dorinda, who loves Medoro; Orlando, the mighty hero who is dissuaded from pursuing his heroic activities by his uncontrollable love for Angelica; and a Sarastro-like character, Zoroastro, who magically manipulates the others and who sets everything right in the end. It is an opera with the usual lavish scenic effects, such as a group of spirits carrying off a mountain, people descending from clouds, chariots being driven through the air, and a horrid cavern being transformed into a beautiful palace. Even without the visual aspect, however, the score is stunning.

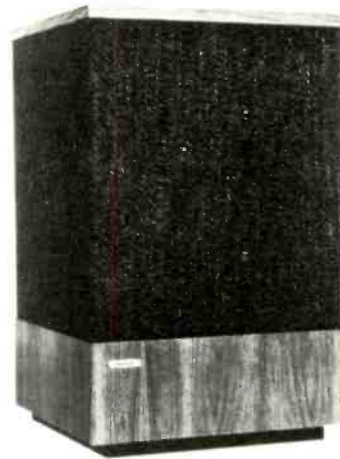
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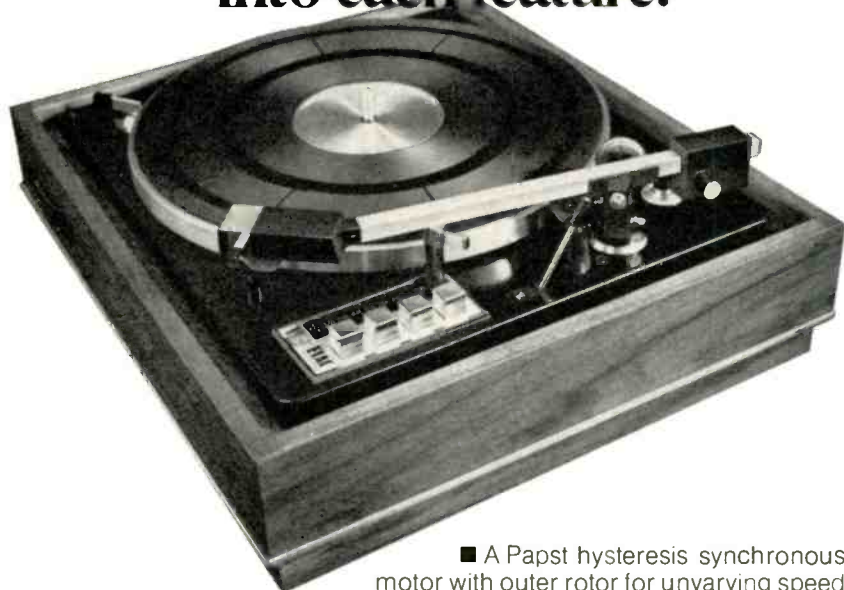
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appreciation that this, one of Handel's greatest operas, has at last been put onto discs (only a few excerpts with Deller had previously been available). Yet, in many ways this is not an ideal performance. In the first place, Sofia Steffan, who sings the original alto castrato part of Orlando, possesses anything but a mellifluous voice, especially when she is belting out fortés; at least for me, it is a voice that grates, aside from its being rather devoid of color. Of the remaining ladies, only Carole Bogard as the shepherdess is a real delight; her understanding of characterization and pacing, especially in recitatives, is unfortunately only too rarely matched by the rest of the cast. Graziella Sciutti, in spite of some evidence of vocal uneasiness, does well with the part of Angelica, but the Irish contralto Bernadette Greevy sounds too much rooted in the old oratorio tradition. The Zoroastro, Marius Rintzler, is adequate vocally, but I can imagine the role's being sung more sonorously and nobly. Martin Isepp, the continuo harpsichordist whom I have criticized before in the Handel Society recordings for being over-elaborate in his realizations, seems much of the time to hold his extravagances in check here; only on occasion do his scales and other passage work become predictable and detract from the action. To be sure, he is imaginative, but there is also the question of fitting. In this respect, too, there are moments when the harpsichord balance *vis-à-vis* the cast and orchestra seems quite realistic by stage standards, and it is here that the work he does is most enjoyable. At other times, apparently in other takes, the harpsichord suddenly looms large in perspective.

This acoustic ambiguity also pertains to the vocal soloists, each of whom seems to sing from within his or her own audio ambience. This, of course, is the result of separate mixing, which is necessary in this kind of production; but the way it was done here is anything but convincing.

Regarding matters of Baroque style, a good many performance-practice essentials are adopted, such as cadenzas, *da capo* embellishments, *et al.* They are very mildly done, however, for the most part, and whoever is responsible for providing the performing parts has yet to learn that there are many unwritten cadential trills that should have been added, both to the vocal and the instrumental scores. Stephen Simon's direction is adequate but not distinguished by much feeling for the opera's rhythmic vitality and atmosphere. Part of the trouble is the Vienna orchestra, which doesn't seem to be capable of making this music bounce; bass lines sound leaden all too often, a group of notes of equal value all being given identical weight and accent. Still, this is at least an adequate performance, and those willing to overlook what this work might have sounded like under better circumstances will be glad to have the album to add to their Handel collection. The recording is clean, and complete texts and translations are included. I.K.

RECORDING OF SPECIAL MERIT

HAYDN: *Symphony No. 22, in E-flat Major* ("Philosopher"); *Symphony No. 39, in G Minor*; *Symphony No. 47, in G Major* ("Palindrom"). English Chamber Orchestra, Raymond Leppard cond. PHILIPS 839796 \$5.98.

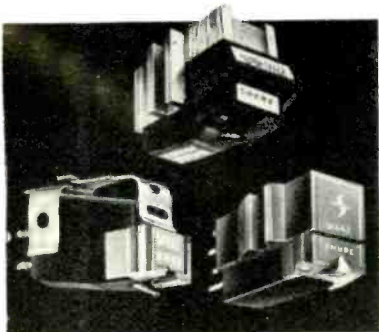
Performance: Exceptional
Recording: Superior

(Continued on page 74)

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Lohengrin, *Tosca*

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Of these three symphonies written between 1764 and 1774, only No. 47 does not seem to be currently available. Its subtitle, not an "official" one according to the Haydn thematic index, refers to the *Menuet al Rovorso* which is the work's brief third movement. In both the first minuet and its trio, Haydn plays a musical game by having the material go forward and then continue by going backward exactly. It's a cute musical parlor trick; but the other two symphonies, the G Minor *Sturm und Drang* work and the marvelous "Philosopher," are really the standouts of the disc. The playing matches them. In fact, I would not hesitate to name this as one of the best Haydn symphony recordings I know. The style is impeccable; there is a harpsichord continuo, complementing but never obtruding—the way it should be done. The horns throughout are sensational—but then all the orchestral playing is gorgeous, with sharp, pointed, nervously energetic fast movements and wonderfully lyric, beautifully phrased slow ones. This level of Haydn performance is rare, and I fervently hope that Raymond Leppard will continue with more of the symphonies. Could Philips be persuaded to let him do a complete cycle? I need only add that the sonic reproduction is unusually good. I.K.

KÁLMÁN: *Die Czárdásfürstin* (high-
lights). Liselotte Maikl (soprano); Hans Stro-
bauer and Olaf B. Jensen (tenors); Vienna Op-
eretta Choir; Orchestra of the Vienna State
Opera, Josef Drexler cond. CBS INTERNA-
TIONAL S 52032 \$5.98.

Performance: Good
Recording: Good

Die Czárdásfürstin (*The Gypsy Princess*) is Emmerich Kálmán at his best, and this import disc offers forty-six minutes of its beguiling score, more than twice the music contained on the other current alternative, Odeon 6074. The singers are good, the performances spirited and idiomatic. Lively and transparent stereo sound contributes to the pleasing overall effect, though the percussive elements are stressed too much for my taste. On the debit side, the total absence of annotations and the less-than-perfect tape editing may be noted. G.J.

RECORDING OF SPECIAL MERIT

KODÁLY: *Psalmus Hungaricus*, Op. 13. La-
jos Kozma (tenor); Brighton Festival Chorus,
Wandsworth School Boys' Choir, and London
Symphony Orchestra, István Kertész cond.
The Peacock (folk song for unaccompanied
male chorus); *Variations on a Hungarian*
Folk Song, "The Peacock." Chorus of the
London Symphony Orchestra and London
Symphony Orchestra, István Kertész cond.
LONDON OS 26186 \$5.98.

Performance: Splendid
Recording: Splendid

The music of Zoltán Kodály has always been overshadowed by that of his Hungarian contemporary Béla Bartók. And that is as it should be, for Bartók cast a shadow long enough to cover a great many composers of whatever nationality. Nevertheless, Kodály was a musician of importance, and his opulent, glowing music has virtues which are too often passed over because they do not shout.

The *Psalmus Hungaricus* was the first of Kodály's works to penetrate to the "outer world"—outside Hungary—and it is a beauty. Working with a grand ensemble of symphony

orchestra, chorus, and boys' choir, he created a work which on a surface level impresses one with its adroit handling of masses of sound and with its dazzling orchestral color, and on a less superficial level transfixes the listener from time to time with subtle surprises of detail—deft and original harmonic modulations, elegant melodic passages, and profound though often understated humanistic observations. This is a work which, once heard, one wants to hear again and again. Its performance on this recording could not be more sumptuous and elevated.

Kodály's *Peacock Variations* are more familiar. They are less searching musically, but no less handsome in sound. And the presence on this disc of the unaccompanied male-choral version of the folk song on which the *Variations* are based adds a very nice touch. L.T.



EMMERICH KÁLMÁN
His Czárdásfürstin still beguiles

RECORDING OF SPECIAL MERIT

LALO: *Cello Concerto in D Minor*. SAINT-
SAËNS: *Cello Concerto No. 1, in A Minor*,
Op. 33. FAURÉ: *Élégie for Cello and Or-
chestra*, Op. 24. Leonard Rose (cello); Phila-
delphia Orchestra, Eugene Ormandy cond.
COLUMBIA M 30113 \$5.98.

Performance: Beautiful
Recording: Beautiful

LALO: *Cello Concerto in D Minor*. SAINT-
SAËNS: *Cello Concerto No. 1, in A Minor*,
Op. 33. FAURÉ: *Élégie for Cello and Or-
chestra*, Op. 24. Maurice Gendron (cello);
Monte Carlo Opera Orchestra, Roberto Benzi
cond. PHILIPS 6500 045 \$5.98.

Performance: Uninspiring
Recording: Fairly good

Saint-Saëns' A Minor Cello Concerto has remained, for most of our lifetimes, one of the tiny handful of "favorite" concertos for stringed instruments. In just two years, it will be a century old, and it's a credit both to the music and to great performers that it has kept its bloom so well. Leonard Rose, on this recording, ranks with the greatest. He and Ormandy blaze their way through all three movements with the warm insouciance bred of long acquaintance with and firm belief in the music's affable songfulness. Their sense of drama

(Continued on page 76)

Do you ever wonder what happens to your records when you play them?

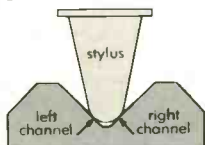
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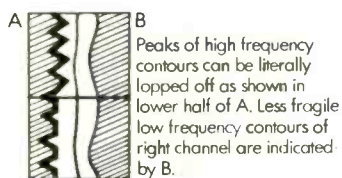
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Some other factors that affect tonearm performance include its over-all length (the longer the better), its dynamic balance, and the position of the cartridge in the tonearm head (affects tracking error).

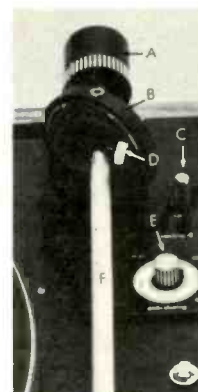
Still more to consider.

And while the tonearm is performing all these functions, other things are going on.

For example, the record must rotate at precisely the right speed, or pitch will be off. The motor must be quiet and free of vibration, or rumble will be added to the music. The platter must weigh enough for its flywheel action to smooth out speed fluctuations. And, of course, the stylus must get to and from the groove as gently as possible.

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is strong, and flowing sonorousness carries through every measure.

The Lalo D Minor Concerto (also ninety-eight years old), though a less impressive work than the Saint-Saëns, is still a very good representative of its epoch. Its craftsmanship is clean, but it lacks some of the muscularity which distinguishes the Saint-Saëns concerto, and some of the special *esprit* which has made Lalo's own *Symphonie espagnole* such a durable favorite of violinists and audiences.

The least familiar of these three works, Gabriel Fauré's beautiful *Élégie*, is a piece which has endeared itself to me: so simply constructed and so delicately poised in sentiment is it that very few works from the Romantic repertoire bear a close resemblance to it. It is, in many ways, the truly perfect elegy: restrained, succinct, and elegant.

Rose and Ormandy are at their absolute peak for the whole of this recording. The orchestra sounds gorgeous; the engineering is splendid. To say more (though I'm tempted to go on) would simply be redundant.

Philips has been producing records with the Monte Carlo Opera Orchestra directed by a variety of conductors and with a number of different soloists. While the orchestra sounds better on this disc, under Roberto Benzi, than it did in an earlier recording of the Ravel Piano Concertos with Alceo Galliera conducting, there is again a general aura of expressive vagueness and technical laboriousness. The Monte Carlo Opera Orchestra still sounds like a rather sluggish instrument, with slightly sick woodwinds. If one distinguishes between the good qualities of musicianship displayed by the soloist and the conductor and the generally neutral effects they manage to achieve here, there seems to be an unexplained discrepancy. Gendron, though hardly a passionate or a "flashy" cellist, gives every evidence here of being a fine interpretive musician. So does Benzi. I can only conjecture, therefore, that the two men may have been laboring under special difficulties posed by the orchestra. In any event, there is nothing in these performances which would lead me to choose them in preference to the Columbia release. L.T.

DOUGLAS LEEDY: *Entropical Paradise I & II: White Landscape; The Harmonarium; Star Engine; Doria*. Six Sonic Environments created on the Moog Synthesizer and Buchla Modular Electronic Music System. SERAPHIM SIC 6060 three discs \$8.94.

Performance: Electronic
Recording: Does it justice

A couple of years ago I tried to interest someone in the recording biz in the idea of an environmental recording (I was into environments at that time, and working on a sonic one for an ecological exhibit for the American Museum of Natural History). Since then, Atlantic has had great success with its environmental records, and Seraphim's entry in this new and burgeoning field—by the West-Coast composer Douglas Leedy and using both of the pioneering sound synthesizers—comes complete with a quotation (unsolicited and unapproved) from me on the front cover.

Now I don't think that I'm the sort of fellow who begrudges someone else's success at using something he thought of "first"; the truth is, these ideas are in the air, and the only important question has to be how they are used. I'm afraid, in this case, not to any notable purpose. Each of Leedy's environments is pre-pro-

(Continued on page 78)

STEREO REVIEW

Hisssss


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Concord Mark IX

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gramed—that is, with the aid of such handy gadgets as sequencers, random voltage, and white noise-generators, they will produce indefinite small variations on a pre-chosen, limited repertoire of sounds. Compared with natural environments, these are at once too eventful and not eventful enough: too eventful because the rather limited repertoire of changes occur and recur in sudden bursts and disappearances. This is rather more like dramatic events, such as wars or thunderstorms or music, and not much like most natural environmental events—such as growth, sunset, seasons—which flow in broad, cyclical patterns. But they are not eventful enough because of the lack of richness; scarcely more than one or two patterns of events recur with small variations. Any nature recording better reflects the subtle web of interacting energies which constitute even the poorest of the earth's ecological units.

I have to add that the set contains one very pretty two-part musical invention called *Doria*—something on the Terry Riley line, with a drone that appears and disappears with great subtlety. I also have to add that “entropy” is, properly, the inverse function of the amount of energy available to a system; it is also an expression of the certainty or precision of a given system. Total entropy is not a beautiful Doug Leedy environment in beautiful dynamic ecological equilibrium, but total disorder, inertness, nothingness, oblivion, nonexistence. *E.S.*

LIADOV: *From the Apocalypse, Op. 66; From Days of Old, Op. 21; Baba Yaga, Op. 56; The Enchanted Lake, Op. 62; Kikimora, Op. 63; Eight Russian Folk Songs, Op. 58; A Musical Snuff Box, Op. 32.* U.S.S.R. Symphony Orchestra, Yevgeny Svetlanov cond. MELODIYA/ANGEL SR 40159 \$5.98.

Performance: Workmanlike
Recording: Bright

The generation that followed Tchaikovsky and Moussorgsky in Russia produced a goodly number of lesser masters, among whom a special favorite of mine is Anatol Liadov (1855-1914). The three fairy-tale evocations *Baba Yaga, The Enchanted Lake,* and *Kikimora,* plus the orchestral setting of eight Russian folk songs, add up to barely more than a half-hour of music. Yet each is truly a minor masterwork of poetic sensibility, Swiss-watch workmanship, and welcome brevity. Slightly less successful are the more ambitious evocations of the Revelation of St. John and of medieval Russia—*From the Apocalypse* and *From Days of Old,* respectively. *A Musical Snuff Box,* which concludes this splendidly assembled Melodiya/Angel package, is a perennially delightful bon-bon.

The performances are, one and all, spirited and brightly recorded; but Yevgeny Svetlanov is neither virtuoso nor poet in his performances, and one needs to be both to bring these works off to their finest effect. Long-gone recordings of Toscanini (*Kikimora*), Koussevitzky (*The Enchanted Lake*), Stokowski and the Philadelphia Orchestra (Eight Russian Folk Songs), and Igor Markevitch (*From the Apocalypse*) come to mind in this connection. Nevertheless, in the absence of another disc offering all three of the fairy-tale pieces in up-to-date stereo sound (Perlea's Vox packages does not fill the bill), I'll be holding onto this recording. *D.H.*

LIGETI: *Second String Quartet.* **BROWN:** *String Quartet.* **WOLF ROSENBERG:**

Third String Quartet. La Salle String Quartet. DEUTSCHE GRAMMOPHON 2530 092 \$6.98.

Performance: Excellent
Recording: Excellent

This disc is another round of new quartets written for, dedicated to, and premiered by the Cincinnati-based La Salle Quartet, which has achieved a rather remarkable reputation for pioneering new music in an old medium. All three of these works are striking, but the Ligeti is the most remarkable. It is, curiously enough, the most traditional both in its formal plan—five clearly marked movements with the traditional character headings—and in its use of references to the past—from Beethoven to Bartók, never specific, always just beneath the surface. The last movement seems almost like a throwback to the Bartókian Forties and Fifties, just barely reinterpreted in contemporary terms! Never mind; it is a beautiful and mov-

DGG/Castagne



GYÖRGY LIGETI
A beautiful, moving string quartet

ing piece. The La Salles do their usual fine job, and they are very well recorded, too. *E.S.*

RECORDING OF SPECIAL MERIT

MOZART: *Idomeneo.* Richard Lewis (tenor), Idomeneo; Léopold Simoneau (tenor), Idamante; Sena Jurinac (soprano), Ilia; Lucille Udovick (soprano), Electra; James Milligan (bass-baritone), Arbace; William McAlpine (tenor), High Priest; Hervey Alan (bass), Voice of Neptune; Glyndebourne Festival Chorus and Orchestra, John Pritchard cond. SERAPHIM SIC 6070 three discs \$8.94.

Performance: Excellent
Recording: Very good

This set, which appeared here first in 1958 on the Angel label, is now being issued on Seraphim at a bargain price; however, it is also the first time that this performance has been made available here in stereo (it is *not* electronic stereo), and, as such, it competes most favorably with the recent Philips version with Colin Davis conducting. Three members of the cast are outstanding—Richard Lewis, Léopold Simoneau, and Sena Jurinac—and in this one respect the present version is slightly superior to the Philips recording. Of course, the latter is much more effectively recorded (the Seraphim

is good but less vivid), and Colin Davis invests this great score with more rhythmic verve and personality than his counterpart, John Pritchard. The Glyndebourne version does have some cuts, mostly in the recitatives, and it includes Mozart's later version of the Act III love duet, "*Spiegarti non poss'io*"; the Davis version has fewer cuts and the earlier duet. The Seraphim set benefits from the several years of Glyndebourne stage performances behind it; the production displays great nobility and the kind of restrained passion that reminds one so much of Gluck, an apt comparison for this great *opera seria* of 1781 (*Orfeo* dates from twenty years earlier). Mainly, however, it is the exquisite singing of the principals that makes this such a fine set, and one that can be recommended with enthusiasm. Texts and translations are provided. *I.K.*

MOZART: *Serenade No. 9, in D Major (K. 320, "Posthorn"); Serenade No. 6, in D Major (K. 239, "Serenata notturna").* Berlin Philharmonic, Karl Böhm cond. DEUTSCHE GRAMMOPHON 2530082 \$6.98.

Performance: Euphonious
Recording: Excellent

Marvelously polished orchestral playing and Karl Böhm's characteristically suave directorial touch may be enough to make this coupling the first choice for many collectors. Personally I prefer a more pointed, somewhat less sumptuous approach to Mozart, with a stronger accentuation of those recurring subversive elements in harmony or instrumentation that Colin Davis refers to as "the poison notes." For this reason I prefer both Davis' own piquant performance of the "*Serenata notturna*" on Seraphim and Marriner's on Argo; and though I have not been able to find a copy of Böttcher's Turnabout disc, which offers the same coupling as Böhm's, my experience of Böttcher's work suggests that, if this particular combination of pieces is what you want, his version may be worth ferreting out.

Böhm is just a shade too pretty, too bland. He glosses over the *appoggiaturas* as if embarrassed by the dissonances they encode, and the total effect is of generalized eighteenth-century charm rather than Mozartean individuality. For all that, it must be admitted that the incidence of "poison notes" in both pieces is comparatively low, so the approach is less inappropriate than it would be in the greater symphonies or concertos. And since the playing is impeccable and the recording crisp and lovely, you can safely pick this disc if you like Mozart played this way. *B.J.*

NIELSEN: *Symphony No. 4, Op. 29 ("The Inextinguishable").* New York Philharmonic, Leonard Bernstein cond. COLUMBIA M 30293 \$5.98.

Performance: Wayward
Recording: Lack depth illusion

This may be a minority opinion, but for me Leonard Bernstein has not been lucky with his recorded performances of the Carl Nielsen symphonies. His brilliant reading of the Fifth was marred by excessive room reverberation, which also caused obtrusive over-balancing of the snare drum part in the first movement; his super-charged treatment of the Third Symphony ("*Espansiva*") with the Danish Royal Orchestra seemed penned in by Copenhagen's Odd-Fellow Palæet, the recording location. Regrettably, what I feel to be the failure of his
(Continued on page 80)

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latest Nielsen reading, that of the stormy and intense Fourth Symphony, stems from interpretive misapprehension. The Wagner-Tchaikovsky style simply won't do—meaning excessive dynamic stresses at points of climax or cadence, slowing up of tempos to underline a dramatic point already implicit in the music, and so forth. Listening to either the Markovitch performance on Turnabout or the Martinon on RCA will drive home the point for most. If I were to single out what I found to be the most objectionable episode in the Bernstein performance, it would be the excessively loud treatment of the canonic section that prefaces the final eruption of the timpani duel in the last movement. Here one should almost have to strain to perceive the musical texture, the result being that the eventual orchestral outburst achieves a truly shattering impact. Bernstein's treatment here simply defuses the effect.

The New York Philharmonic follows directions in the best professional manner. The recorded sound has ample impact, but seems curiously "flat" in its lack of depth illusion, and rather hard in tone. *D.H.*

RECORDING OF SPECIAL MERIT

PADEREWSKI: *Concerto for Piano and Orchestra, Op. 17; Fantaisie Polonaise for Piano and Orchestra, Op. 19.* Earl Wild (piano); London Symphony Orchestra, Arthur Fiedler cond. RCA LSC 3190 \$5.98.

Performance: Dazzling
Recording: Good

I was given the Felicia Blumental Turnabout disc of Paderewski's lushly romantic Piano Concerto for review not long ago, and I complained that what this music needed was the likes of a fireball soloist like Earl Wild or Raymond Lewenthal. As luck would have it, this RCA disc turned up for review, and I'm happy to say that it is all I could have hoped for. The lyrical outpouring of the young Paderewski comes through in fine style, and Earl Wild delivers all the glittering passage work that one could ask for in flawless style. However, the real dazzler is the bonus item, the nineteen-minute *Fantaisie Polonaise*, a real firecracker if ever there was one. The performance by Mr. Wild, with Fiedler's able backing and first-rate engineering, is absolutely smashing. As you may have gathered, I thoroughly enjoyed this record! *D.H.*

PAGANINI: *Caprices for Violin* (see Best of the Month, page 63)

RECORDING OF SPECIAL MERIT

PAGANINI: *Violin Concerto No. 5, in A Minor.* Franco Gulli (violin); Angelicum Orchestra, Milan, Luciano Rosada cond. *I Palpiti: Theme and Variations in A Major, Op. 13; Caprices: Op. 1, No. 16, in G Minor; No. 17 in E-flat Major (for solo violin); Cantabile in D Major.* Franco Gulli (violin); Enrica Gulli Cavallo (piano). MUSICAL HERITAGE SOCIETY DRM 110 \$1.99 (plus 60¢ handling charge from the Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

Performance: Elegant
Recording: Excellent

Originally recorded by Angelicum in Italy, this disc appears to be a reissue of material previously on Decca 710081. Only the solo part of this concerto was completed by Paganini; the

orchestration, commissioned by the Accademia Musicale Chigiana of Siena, is the work of Federico Mompellio, identified in the annotations as a "noted Paganini scholar." It was Franco Gulli, the present interpreter, who gave the concerto's first performance, in Siena in 1959.

This is a characteristic Paganini "fun" piece, and if you like this sort of thing (and I most certainly do) you know what to expect: a long and elaborate opening movement reminiscent of the changing moods of Italian opera, a slow movement that virtually dissolves in sweetness, and a perky Rondo, which, in this case, is a steal from Paganini's own *La Campanella* (Violin Concerto No. 2). Melodic ideas cavort in joyous profusion, enough to keep a tunesmith busy for years of carefree plagiarism. Gulli is a masterful violinist, with a silken tone and impeccable technique. He plays both the concerto and the more familiar encore pieces lovingly and with total control. A warm, reverberant sound surrounds the whole happy enterprise. *G.J.*

PROKOFIEV: *Sinfonia Concertante, Op. 125.* Mstislav Rostropovich (cello); Royal Philharmonic Orchestra, Sir Malcolm Sargent cond. SERAPHIM S 60171 \$2.98.

Performance: Beautiful
Recording: Excellent

This recording presents a stunning performance of a Prokofiev work which, more or less justifiably, I'm afraid, has been "neglected" by the Western musical world. Rostropovich introduced the *Sinfonia Concertante* to the United States when he toured here in the Fifties, and there is one other recording listed in the Schwann catalog. But I have not seen the work programmed in the past decade.

On the surface, there are many reasons why this piece should be very appealing. It is intensely melodious, studded with many of Prokofiev's most attractive stylistic trademarks, and elegantly turned in terms of craft. However, at least to my ears, many of the melodies sound bland and conventional, and too much of the orchestral fabric seems routinized and by-the-yard. Since the *Sinfonia Concertante* was the composer's last work (Op. 125), it is possible that the spiritual pallor that afflicted others of his late works is in evidence here. The fact that the piece is a reworking of material used in an earlier Cello Concerto (Op. 58) may also have bearing on the case. In any event, it is something of a lovely disappointment. But, being a devotee of Prokofiev's music, I'm still glad to have such an exemplary performance in my library. *L.T.*

RECORDING OF SPECIAL MERIT

PROKOFIEV: *Visions fugitives, Op. 22; Sarcasms, Op. 17; Sonata No. 5, in C Major, Op. 135.* Yekaterina Novitskaya (piano). MELODIYA/ANGEL SR 40164 \$5.98.

Performance: Stunning
Recording: Gorgeous

Brace yourself for a pleasant jolt! Here is the American recording debut of a Soviet pianist who is the most astonishing young keyboard artist I've heard in years. In 1968 she won a landslide victory in the Queen Elizabeth Competition in Brussels, when she was barely seventeen. Now she's about twenty. And there is absolutely nothing she doesn't know or can't do, at least in the music of Prokofiev.

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(Continued on page 82)

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ers to achieve in that composer's piano music is the precisely correct quality of sarcasm which is so fundamental an ingredient in its special personality. Novitskaya has it down cold. Whether she is hammering away brightly in a dry, percussive bit of sassiness, or maneuvering a limp and devilish rubato, or turning the rhythmic balances of an oom-pah-pah passage upside-down and right-side-up again at will by absolutely inspired accentuations—whatever she does in these works, it is both pure Prokofiev and gorgeous piano-playing as well. I would say that she plays like a composer except that composers, though they understand their own music, seldom display such virtuosity and elegance. I'll have to say something simpler: she plays like a genius.

L.T.

RAVEL: *Daphnis and Chloë: Suite No. 2; Ma Mère L'Oye; La Valse*. Los Angeles Philharmonic Orchestra, Zubin Mehta cond. LONDON CS 6698 \$5.98.

Performance: Stylistically shaky
Recording: Excellent

I'd like to praise these performances more than I'm really able to. The Los Angeles Philharmonic is a fine orchestra, and conductor Zubin Mehta, on other occasions, has done fine things with it. In this case, too, he puts the ensemble through its paces with all the technical aplomb anybody could desire. The problem is one of style, that ineffable thing which is often most acutely noticeable in its absence.

Maurice Ravel, like Marcel Proust, was an indoor artist. Even his *Daphnis and Chloë*, which purports to be set in the fragrant open air, is a hothouse piece. *La Valse* certainly does not "describe" open-air dancing in a local park, and *Ma Mère L'Oye* evokes the pages of a children's storybook. These performances, though clean and energetic (Mehta favors rather fast tempos), miss much of the music's essential subtlety and its hyper-refinement. *Ma Mère L'Oye* strikes closest to the stylistic core. *La Valse*, a vaporous, surrealist piece if there ever was one, loses much of its mystery. With *Daphnis*, too, a lot of the almost magical sensitivity is missing. French music, if you'll pardon the pun, is never frank. These exceedingly forthright interpretations were bound, by their very nature, to leave true French sensuousness by the wayside.

L.T.

ROSENBERG: *Third String Quartet* (see LIGETI)

SAINT-SAËNS: *Cello Concerto No. 1, in A Minor* (see LAIO)

SATIE: *Les Pantins dansent; Tendrement; Ludions; Trois poèmes d'amour; Choses vues à droite et à gauche (sans lunettes); Quatre petites mélodies; Prélude de la porte héroïque du ciel; Le Piège de Méduse*. Mady Mesplé (soprano); Nicolai Gedda (tenor); Gabriel Bacquier (baritone); Yan Pascal (violin); Aldo Ciccolini (piano); Pierre Bertin, Hubert Deschamps, Joseph-Marie Falucci, and Marie Laurence (actors, in *Le Piège de Méduse*); members of the Lamoureux Concerts Orchestra, Aldo Ciccolini cond. ANGEL S 36713 \$5.98.

Performance: Stylish
Recording: Excellent

SATIE: *Trois morceaux en forme de poire; Trois mélodies; Trois poèmes d'amour; Quatre petites mélodies; Ludions; Je te veux; Tendrement; La Diva de "L'Empire";*

Choses vues à droite et à gauche (sans lunettes); Aperçus désagréables; En Habit de cheval. Elaine Bonazzi (mezzo-soprano); Milard Taylor (violin); Frank Glazer and Richard Deas (piano). CANDIDE CE 31041 \$3.98.

Performance: Songs superb, the rest adequate
Recording: Excellent

Much has happened in the Satie-recording field since 1967, when my former associate Stephen Cannon offered a solemn testimonial in this magazine to mark the hundred-and-first birthday of the man Debussy described as "this gentle, medieval musician, lost in our century." At that time, there were scarcely half-a-dozen discs of his music available. Now he fills more than a column of the Schwann catalog, and the piano music and the best-known ballets have been recorded several times over.

The two records now under review, though partly overlapping in the material they offer,

DGG/Fayer



RERI GRIST
Brilliant and appealing in Scarlatti

effectively close most of the remaining gaps in the Satie discography. The less expensive Candide release is the easier to sum up in terms of repertoire: it comprises the three original works for piano duet, the one work (*Choses vues* . . .) for violin and piano, and almost all of the songs—including three of the music-hall pieces (*Je te veux, Tendrement, and La Diva de "L'Empire"*). The Angel disc, which is entitled "The Irreverent Inspirations of Erik Satie," is less systematic and more varied. It couples about two-thirds of the songs with the tiny instrumental piece *Les Pantins dansent, the Prélude de la porte héroïque du ciel*, and, again, *Choses vues* . . ., and devotes an entire side to *Le Piège de Méduse*. This last is a delightfully surrealistic "lyric comedy in one act," written and composed by Satie in 1913. It provides a foretaste not only, as James Ringo's liner notes say, of Ionesco's "Theater of the Absurd," but also of the musical aesthetic of Stravinsky's *Soldier's Tale*, composed just a couple of years later for an almost identical group of instruments.

It is the songs that make the Candide release indispensable for collectors who aim at complete Satiety—not merely because they are almost all there, but because Elaine Bonazzi sings them with a tenderness and, at times, a touch of wicked sophistication that not even

her distinguished rivals on the Angel disc can match. The piano-duet pieces, on the other hand, have been better served in previous Angel releases by Aldo Ciccolini (playing, one might say, with himself), and the Angel version of the hilarious "Things Seen to Right and Left (without glasses)" is much more effective than the tentatively played Candide performance is.

If your French is good and you are at all attracted by the "strangely poignant nonsense" (Cannon's phrase) that characterizes Satie's literary style, you will have a ball with *Le Piège de Méduse*, which is acted with marvelous relish. Both records are excellent, and a blessed antidote to all that is pompous, overblown, or obscurantist in twentieth-century music.

Candide ought to be ashamed of itself for providing no printed texts. When the Angel disc was first released, no texts were enclosed because the company had not been able to obtain the rights to them. Those rights have now been secured, and future pressings of the Angel recording will include the text booklet—particularly valuable for *La Piège*, which is four-fifths talk. Those who bought copies of the initial pressing can obtain the texts by writing to Angel Records, 1750 North Vine Street, Hollywood, Cal. 90028.

B.J.

RECORDING OF SPECIAL MERIT

SCARLATTI, A.: *Cantata, "Endimione e Cintia."* Reri Grist (soprano), Endimione; Tatiana Troianos (mezzo-soprano), Cintia; Pierre Thiebaud (trumpet); Karl Scheit (lute); Mathias Siedel (harpsichord); members of the Hamburg Philharmonic State Orchestra, Mathieu Lange cond. DEUTSCHE GRAMMOPHON ARCHIVE 2533061 \$6.98.

Performance: Enterprising
Recording: Excellent

In 1705, the year this cantata for two voices and instruments was written, Alessandro Scarlatti was languishing in the not very illustrious post of assistant *maestro di cappella* at Santa Maria Maggiore in Rome. He was having a hard time, for no patronage seemed to be forthcoming and the production of operas had been severely curtailed by the moralistic attitude of the Pope. Scarlatti turned instead to chamber works, such as the present piece, a setting of the Greek myth of Endymion and Cynthia. In the relatively uneventful plot, Endymion, a shepherd, is taking a nap; the goddess of the moon, Selene (Cynthia), sees him, is enraptured, and lies down beside him, kissing his closed eyes. Endymion never wakes up, presumably so that Cynthia may always view him in this state. Out of this, Scarlatti has fashioned a cantata with the usual recitative and *da capo* aria sequence, each aria expressing basically one mood or "affect."

Some of the arias are a bit conventional, but there are others (unfortunately I can't refer to them by name, because the advance pressing had no annotations or texts) which are harmonically most impressive. An absolute knockout of an aria comes in the second half, here, Endimione has a concerto-like movement with a trumpet *obbligato* which reminds one not only of Scarlatti's own *Su le sponde del Tebro*, which also features some spectacular trumpet-soprano writing, but of the early nineteenth-century soprano and flute duets in Italian opera. These pyrotechnics have to be heard to be believed. Reri Grist, who sings this aria brilliantly, has a most appealing way with all of

(Continued on page 85)

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Michael Tippett's THE MIDSUMMER MARRIAGE

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By BERNARD JACOBSON



Philips Records

"THE greatest English opera since *Dido and Aeneas*" is a phrase likely to raise the hackles of fanciers of Benjamin Britten and to strike many others as the feeblest of compliments. But ever since I first heard Michael Tippett's *The Midsummer Marriage* in a radio broadcast of its first production nearly twenty years ago, I have thought of it in those terms. And now Philips' splendid Covent Garden recording, conducted by Colin Davis and financed with the help of the British Council and the Arts Council of Great Britain, confirms my feeling that *The Midsummer Marriage* is even more than that, that it stands with such works as Berg's *Wozzeck* and Janáček's *Makropoulos Affair* as one of the supreme operatic creations of our century. *Tosca*, which to my mind is Puccini's best work, was conveniently finished before the turn of the century and thus spares me the task of offering a comparative judgment; and the works of Strauss—such as I love *Arabella*, *Rosenkavalier*, and some of his other operas—seem to me to lack the depth of conception and consistency of taste that link Tippett's world with the vastly different ones of Berg and Janáček.

Of the two—*Wozzeck* and *Makropoulos*—the more apposite comparison of *Midsummer Marriage* is with *Makropoulos*. *Wozzeck* is an example, probably the greatest, of that Expressionistic Viennese art which operates at claustrophobically close quarters, stripping the veils off human behavior and evoking in the process a prevailing sense of anguish. By contrast, Janáček's ninth opera and Tippett's first have a rare and vital characteristic in common: the onlooker comes away from both of them with the consciousness that he has witnessed the making of a myth. In *Makropoulos*, the implications of Karel Capek's study of immortality and what it would mean to mortals are realized with a bittersweet vividness of response that must have been largely instinctive on Janáček's part. With Tippett, who is his own librettist, the mythopoeic quality is more conscious (which does not, I think, imply a value judgment either way), even though Tippett himself observes that "the more collective an artistic imaginative experience is going to be, the more the discovery of suitable material is involuntary."

Like his oratorio *A Child of Our Time*

(1944), which the librettist-composer headed with the words "the darkness declares the glory of light" from a line in T. S. Eliot's *Murder in the Cathedral*, *The Midsummer Marriage* is about enlightenment. The articulation of his story grafts modifying insights of Greek mythology onto the Zoroastrianism of *The Magic Flute*—which, Tippett acknowledges, his own apparatus closely resembles. Mark and Jenifer here are the "marvelous" couple, the Tamino and Pamina seeking enlightenment, and the "everyday" couple, Jack the mechanic and Bella the secretary, are likewise analogues of Papageno and Papagena. In place of Sarastro we have the clairvoyante Sosostriis (another Eliot echo and also, in her role as mediator between the natural and the supernatural worlds, the representative of the composer himself), and in place of Sarastro's Masonic temple staff, the Ancients. The crucially different figure is the Queen of the Night's opposite number—the businessman King Fisher, who is the heroine's "ranting father" in a tradition that goes back beyond Terence and Plautus, and who speaks at the same time for the prosaic forces of capitalistic enterprise. The enemy, which to Mozart was superstitious totalitarianism, has now shifted to the camp of materialist greed.

ISN'T all this, you may wonder, very obscure and pretentious for an opera, which is supposed to be a musical entertainment in the theater? Well, I would say first that the same criticism has often been leveled (along with the complementary one of frivolity!) at *The Magic Flute*, without much shadowing anyone's enjoyment of that literally wonderful work. Second, though there are weaknesses—mostly minor verbal ones—in Tippett's libretto, the universality of its story gives it a startling and surely imperishable relevance. *The Midsummer Marriage* was completed in 1952, yet there are overtones—blessedly unsuperficial—of today's struggle for women's liberation in some of Jenifer's lines in Act One, and similarly both the environmental crisis and the growth of the "military-industrial complex" are implicit in King Fisher's role.

And most important, Tippett, who "did not want to match the strangeness of the sto-

ry with obscurity in the music," has set his text with a warmth and brilliance of musical invention that perfectly mirror the ecstasies of the plot and cast a transfiguring glow over its difficulties. He is one of the few great non-neurotic musical masters of the past hundred years. This score brings the exuberant lyricism of his early style to its highest expression. It is a style that achieves abundance without obesity: the soaring lines proliferate with reckless fertility, but the joy of life that leaps from every page is underpinned by a bass of unflagging muscularity and vigor.

Colin Davis and his Royal Opera House forces have captured the heady liveliness of the work with a matching sense of delight, and the recording reproduces every nuance of color and balance with sparkling lucidity. The sessions were held during the 1970 Covent Garden run of the opera, and the result combines the polish obtainable only in studio conditions with the sense of dramatic reality that stems from "live" performance.

TIPPETT was present at most of the recording sessions, and in the face of his declaration that "the whole recording from my point of view is quite splendid," it may be presumptuous for a critic to offer any caveat. But I think he may one day come to regret the comparatively minor yet unsettling cuts (carried over from the stage production) which he defends at present; and I wish the roles of Mark and Jenifer had been more strongly cast. Alberto Remedios has an unremarkable tenor voice, and tends to be rather lazy in his articulation of dotted rhythms. Joan Carlyle's soprano, marred by a serious lack of solidity in its production, misses the radiance the music needs, and her habit of turning words like "I" and "light" into "oi" and "loit" doesn't help (this was surely a role for Heather Harper).

The rest of the cast, with the exception of the mediocre Ancients, is superb. Elizabeth Harwood and Stuart Burrows make a charming second couple, Raimund Herinx manages to combine musicianship with a suitably hectoring tone as King Fisher, and Helen Watts is an awesome soothsayer. The choral and orchestral work, paced throughout with marvelous flair and understanding by Davis, is impeccable.

Having carried off 1970's operatic honors with *Les Troyens*, Philips seems likely to do the same in 1971 with this equally valuable release. *The Midsummer Marriage* is a dazzling experience—at once contemporary and timeless, cognizant of darkness and productive of light. Its new accessibility on discs will change our picture of contemporary music, and may possibly alter the course of operatic history as well.

TIPPETT: *The Midsummer Marriage*. Alberto Remedios (tenor), Mark; Joan Carlyle (soprano), Jenifer; Raimund Herinx (baritone), King Fisher; Elizabeth Harwood (soprano), Bella; Stuart Burrows (tenor), Jack; Helen Watts (contralto), Sosostriis; Stafford Dean (bass) and Elizabeth Bainbridge (mezzo-soprano), the Ancients; David Whelan (baritone), Half-Tipsy Man; Andrew Daniels (tenor), Dancing Man; Chorus and Orchestra of the Royal Opera House, Covent Garden, Colin Davis cond. PHILIPS 6703027 three discs \$17.94.

this music. Tatiana Troyanos is a bit languid and colorless as the moon goddess, but otherwise acquits herself well. The accompaniment is excellent (trumpeter Pierre Thiebaud is splendid), and such stylistic features as embellished *da capos*, though somewhat conservatively done, are adopted. All in all, however, it's very much Miss Grist's show. Fine sound.

I.K.

RECORDING OF SPECIAL MERIT

SHOSTAKOVICH: *Symphony No. 14, Op. 135.* Phyllis Curtin (soprano); Simon Estes (bass); Philadelphia Orchestra, Eugene Ormandy cond. RCA LSC 3206 \$5.98.

Performance: Very fine
Recording: Very fine

"Give him the darkest inch your shelf allows!"—this dictum, applied to the writing of George Crabbe of *Peter Grimes* fame, applies in double measure to Dmitri Shostakovich's latest symphony, a cycle of eleven orchestral songs to poems of Lorca, Apollinaire, the nineteenth-century Russian poet Küchelbecker, and Rilke. All are on the same subject—death, as the end of individual joy and passion, the destroyer of aspiration and fulfillment, coming "like a thief in the night." Only in the Küchelbecker setting, a moving tribute to the steadfast integrity of the creative artist in the face of tyranny, does a ray of hope shine through this strange "requiem of an atheist." (Most poignant of all the settings is that of Apollinaire's *In Prison*, dwelling on the hellish indignity of prison and solitary confinement.) Though there are superficially extroverted moments, for example in the *Zaparozyan Cosacks' Answer* (Apollinaire), the vitality has a hollow ring. Not T.S. Eliot in *The Hollow Men*, not Benjamin Britten in the *Dirge* from his *Serenade for Tenor, Horn and Strings*, not Vaughan Williams in the final pages of his *Sixth Symphony*, not Goya in his darkest graphics and paintings—none of these project utter desolation in so grim an aspect as Shostakovich does here. It takes a strong spirit to endure this statement from one who appears to be the last of the major Russian symphonic masters. The score is dedicated to Shostakovich's British colleague and friend Benjamin Britten, and both the scoring—strings and percussion only, with soprano and bass soloists—and certain aspects of rhythm and sonority have a Britten-like ring to them. As befits music dealing with last things, we have here Shostakovich stripped bare, with none of the grandiose rhetoric and massive instrumental panoply of most of the preceding symphonies.

The present recording with Phyllis Curtin and Simon Estes, and Eugene Ormandy leading the Philadelphia Orchestra, is a splendid one in its own special terms, and beautifully recorded. The differences between this performance and the clearly authentic version from Soviet Russia on *Melodiya*/Angel would appear to stem from the different cultural milieus of the U.S.A. and the U.S.S.R. The American performance is lower-key, even downright tame, compared to the Russian—but it may wear better for some hearers. Simon Estes is most impressive in his vocal control—superior, I feel, to his somewhat beefy Russian counterpart. Phyllis Curtin's finest moment comes in the next-to-last song of Rilke's *Death of the Poet*, in which her vibrato-less delivery adds ineffably to the poignancy of the piece. Her Russian counterpart, however, captures far more vividly the hysteria of the *Malagueña*

(No. 2, Lorca), the utter bleakness of *The Suicide* (No. 4, Apollinaire), and the cruel irony of *Madam, Look!* (No. 6, Apollinaire).

Personally, I would not be without either of these two recorded performance, for they represent different cultural and psychological viewpoints. But be warned that the music itself is recommended only for the mature and strong of spirit.

D.H.

RECORDING OF SPECIAL MERIT

STRAUSS: *Ein Heldenleben, Op. 40.* Concertgebouw Orchestra, Bernard Haitink cond. PHILIPS 6500 048 \$5.98.

Performance: Excellent
Recording: Excellent

Ein Heldenleben was dedicated to the Concertgebouw Orchestra, and they play it as if they owned it. Strauss' mixture of ingenuity, grandiloquence, brilliant virtuosity, and bombast is generally too Germanic—visions of the Aryan *Übermensch* as *Kultur* hero—for my taste, but the Dutch manage to humanize it a bit. Haitink is everywhere in perfect control and the musicians and recording engineers can claim equal shares of the credit.

E.S.

TCHAIKOVSKY: *Symphony No. 4, in F Minor, Op. 36.* New York Philharmonic, Daniel Barenboim cond. COLUMBIA M 30572 \$5.98.

Performance: Good
Recording: Somewhat coarse and flat

Performed with conviction and discipline, the Tchaikovsky Fourth Symphony is one of the most exciting and stimulating works of the post-classical literature. It's the most closely argued and unified of the Tchaikovsky symphonies (I'm thinking not of the blaring "Fate" theme that opens the work and reappears in the finale, but rather of the four-note descending sequence that is the germ of the main theme for each of the four movements), and the scoring is magnificently effective and original from beginning to end. Fortunately, it has had an ample number of distinguished recorded performances—Mengelberg, Koussevitzky, and Constant Lambert in the 78-rpm era, Rafael Kubelik with the Chicago Symphony and Kurt Sanderling with the Leningrad Philharmonic on mono LP's, and in stereo, most recently, Lorin Maazel, Zubin Mehta, and Igor Markevitch.

As an interpretation, one backed by top-notch orchestral response, this newest version by the young pianist-conductor Daniel Barenboim belongs in the same distinguished company: there is drive, rhythmic precision, lyrical passion, and logic in the reading. But I feel that the recording has played it false in a courtious way; I sense no true *pianissimo* dynamics, and there is a disconcerting flatness of stereo perspective—the localization of instruments was apparent, but all seemed to be about the same distance from the microphone array. Listen, for example, to the *pianissimo* strings-and-timpani waltz episodes in the first movement; in normal acoustic perspective, the timpani would be just at the threshold of audibility, and that is certainly not the case here. A check of the same passages on four other recordings, mono and stereo, bore this out—to my satisfaction, at least.

Perhaps the most recent acoustic face-lifting of Philharmonic Hall is responsible for the lack of proper depth perspective in Columbia's New York Philharmonic recordings. It both-

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ered me in the Bernstein disc of Carl Nielsen's Fourth Symphony, and it troubles me here, especially because it mars an otherwise powerful recorded realization of a great symphony.

D.H.

RECORDING OF SPECIAL MERIT

VERDI: *Aida*. Leontyne Price (soprano), Aida; Grace Bumbry (mezzo-soprano), Amneris; Placido Domingo (tenor), Radames; Sherrill Milnes (baritone), Amonasro; Ruggero Raimondi (bass), Ramfis; Hans Sotin (bass), the King; Bruce Brewer (tenor), Messenger; Joyce Mathis (soprano), Priestess. London Symphony Orchestra and John Alldis Choir, Erich Leinsdorf cond. RCA LSC 6198 three discs \$17.94.

Performance: Good
Recording: Excellent

Perfection in a recorded *Aida* is again denied us, but RCA has given us a performance here that, if encountered in a theater, would probably leave most with a sense of satisfaction. And it comes to us in excellent sound (processed from eight-track tapes) and enhanced by the most up-to-date production techniques.

For me, the strongest and most consistently enjoyable singer in the cast is tenor Placido Domingo. His is not the bright clarion voice needed for an ideal Radames, and there are moments when its ring is insufficient for the big climaxes. But his singing is firm in tone, clean in intonation, and full of the reassuring quality of artistic rightness. Leontyne Price, in this, her second recorded *Aida*, leaves no doubt of her assured command of the role. There is a breathy, somewhat effortful quality to her singing in the first act, and the unsupported sound of her lower range calls attention to itself at times. But she handles her part in the Act Two ensemble most effectively and reaches impressive heights in the Nile Scene (where Domingo is also in top form), and her lovely pianissimos make a memorable contribution to a beautifully realized Tomb Scene.

Grace Bumbry delivers Amneris' recurrent sensuous phrase, "Ah! vieni amor mio, m'inebbria" in the opening of Act Two with noticeable unsteadiness, but she summons the power and passion for the later scenes. An artist of Miss Bumbry's stature, though, should take greater care to deliver the text accurately. Aside from some tightly produced top notes in the F to F-sharp area, Sherrill Milnes makes a very effective Amonasro. Hans Sotin is firm and sonorous as the King; as Ramfis, Ruggero Raimondi produces an uncommonly fine legato sound, but lacks the sonorous low notes and the sinister dignity for the judgment scene. The Messenger is weak, but the Priestess (Joyce Mathis) is first-rate.

If the totality of this *Aida* impresses me more than the sum of its parts, the difference is clearly attributable to Erich Leinsdorf. He offers the kind of leadership in which tight control still allows for a certain plasticity. He paces the second act too energetically, thereby losing some of its festive quality, and he fails to create all the tension the Amneris-Radames confrontation contains, but the haunting atmosphere of the Nile Scene and the unearthly aura of "O terra, addio" are nicely captured. There are fewer idiosyncratic touches—and more of Verdi—in his direction than many current interpreters allow us to hear. For those who value this, the present set will be preferable to its stereo alternatives, which offer singing on a comparable level, but conducting of a less self-

effacing kind. The excellent notes by British musicologist Charles Osborne, dealing with Verdi's role in shaping *Aida*'s libretto, focus on a less well-known aspect of Verdi's uncommon theatrical genius.

G.J.

WAGNER: *Wesendonck Lieder* (see BRAHMS: *Four Serious Songs*)

COLLECTIONS

MONTSERRAT CABALLÉ: *Great Operatic Heroines*. Verdi: *Otello: Willow Song; Ave Maria. Un Ballo in Maschera: Ma dall'arido stelo divulsa*. Donizetti: *Anna Bolena: Piangete voi? . . . Al dolce guidami*. Charpentier: *Louise: Depuis le jour*. Puccini: *Tosca: Vissi d'arte*. Montserrat Caballé (soprano); Barcelona Symphony Orchestra, Carlo Felice Cillario cond. RCA LSC 3209 \$5.98.

Performance: Imperfect diamonds
Recording: Good

RCA



PLACIDO DOMINGO
As Radames, artistically right

This is the tenth Caballé recital on the RCA label alone, not counting the soprano's complete opera recordings—impressive testimony to her industry as well as her marketability. I believe I have reviewed all the previous ones, and I see little need to enumerate Miss Caballé's many outstanding vocal and interpretive qualities once again.

However, as I have done on previous occasions, I am compelled again to deplore her frequently flawed intonation. This is particularly evident in "Depuis le jour," where a series of absolutely mesmerizing pianissimos are compromised by the kind of flapping that sends the listener tumbling from the peaks of enjoyment to the abyss of exasperation. The *Otello* and *Anna Bolena* excerpts show the artist near her best; the "Vissi d'arte" is somewhat superficial, the *Ballo* aria passionate but restrained by dragging tempos.

The recording was made several years ago on Spanish masters which were acquired by RCA. The orchestral contribution and the engineering are acceptable.

G.J.

CRISTINA DEUTEKOM: *Opera Arias*. Verdi: *Attila: Oh! nel fuggente nuovolo. I Lombardi: O madre, dal cielo soccorsi* . . . *Se vano è il pregare. La Battaglia di Legnano: Quante volte come un dono . . . a frenarti, o*

cor. La Traviata: E strano . . . Sempre libera. Rossini: *Armida: T'arresta infido . . . Se al mio crudel tormento*. Bellini: *I Puritani: Son vergin vezzoso*. Cristina Deutekom (soprano); Sona Ardontz (soprano); Guido Fabbris and William McKinney (tenors); Alessandro Madalena (bass-baritone); Chorus and Orchestra of the Monte Carlo Opera, Carlo Franci cond. PHILIPS 6500 096 \$5.98.

Performance: Uneven
Recording: Adequate to good

Praise first: the choice of program here is worthy. The selections from the three early Verdi operas are rarely encountered, and Rossini's *Armida* (1817) is even more esoteric. One of this opera's unique distinctions is a cast containing five tenors (!), of whom two are represented in the present excerpt.

Unfortunately, Miss Deutekom's controversial singing frequently diminishes my pleasure in her program-making. She has a strong voice of *spinto* quality with unusual coloratura agility, the highest notes of the range hold no terror for her, and she projects a considerable dramatic presence. But her tonal formation is uneven, she attacks notes from below, and her intonation is often precarious (the *Traviata* scene is downright damaging to her reputation). And there is the artist's unorthodox approach to *fiorture* to consider: she offers neither legato nor staccato but an individual mixture of both, an effect perilously similar to cackling. The Rossini scene, which would have otherwise been quite effective, suffers particularly from this kind of execution.

The subsidiary singers are adequate; the choral work is somewhat vehement and not too clearly defined under Carlo Franci's unsubtle direction.

G.J.

PLACIDO DOMINGO/SHERRILL MILNES: *Great Operatic Duets*. Puccini: *La Bohème: O Mimi, tu più non torni*. Verdi: *La forza del destino: Solenne in quest'ora; In vano, Alvaro, ti celasti al mondo. I Vespri Siciliani: Sogno, o son desto? Don Carlo: Dio, che nell'alma infondere. Otello: Si pel ciel marmoreo giuro!* Bizet: *The Pearl Fishers: Au fond du temple saint*. Ponchielli: *La Gioconda: Enzo Grimaldo, Principe di Santa Fior*. Placido Domingo (tenor); Sherrill Milnes (baritone); London Symphony Orchestra, Anton Guadagno cond. RCA LSC 3182 \$5.98.

Performance: Good, with reservations
Recording: Good

The memories these tenor-baritone duets evoke—shades of Caruso with Scotti or Amato, Gigli with De Luca or Ruffo, Bjoerling with Merrill—weigh heavily on these young artists. Both of them are abundantly endowed vocalists and musically performers. Their voices blend harmoniously, in performances that are conscientious and often very impressive. But the undertaking is not a complete success because it exudes the aura of the recording studio and not that of the theater. The singing is cautious, not fully involved, and without total dramatic identification.

Both artists are still at the stage of building their repertoires. They may know all the roles in question, but still lack the maturity that comes with interpreting "from within." As a result, just to mention two instances, the *Don Carlo* scene sounds quite mechanical and the duet from *The Pearl Fishers* rather bland, for all the fine vocal effort expended upon it. And much as I welcome the rarely encountered

(Continued on page 88)



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scene from *I Vespri Siciliani*—a stirring piece of music involving a confrontation between father and son—I do not feel that the singers realize all the drama inherent in this Verdi episode.

In general, the tenor's contribution is more pleasing because it is steadier in tone production. Sherrill Milnes has a voice of good quality and imposing resonance (though at this point of undistinctive timbre), but he occasionally strays from true pitch. Though marginal most of the time, these lapses are quite troublesome in "Invano, Alvaro."

Conductor Guadagno must share responsibility for the lack of theatrical excitement. The orchestra is also allowed to overpower the singers from time to time. *G.J.*

RECORDING OF SPECIAL MERIT

DIETRICH FISCHER-DIESKAU: *Haydn and Mozart Discoveries.* Haydn: *Un cor si tenero*; *Spann' deine langen Ohren (List und Liebe)*; *Tergi i vezzosi rai (Acide e Galatea)*; *Dice benissimo.* Mozart: *Warnung (K.433)*; *Ich möchte wohl der Kaiser sein (K.539)*; *Nach der welschen Art (La finta giardiniera, K.196)*; *Mentre ti lascio (K.513)*; *Così dunque tradisci (K.432)*; *Un bacio di mano (K.541)*; *Vedrò mentr'io sospiro (Le nozze di Figaro, K.492, revised).* Dietrich Fischer-Dieskau (baritone); Vienna Haydn Orchestra, Reinhard Peters cond. LONDON OS 26182 \$5.98.

Performance: Very good, with reservations

Recording: Excellent

If they ever start erecting statues to, and naming streets after, musicologists, I would like to recommend H. C. Robbins Landon as the first recipient of such honors. His tireless studies and discoveries have rounded out and, in many cases, changed our image of Haydn, whose stature as a pioneer, innovator, and musical creator of staggering versatility now looms larger than ever. Fortunately—perhaps thanks to Mr. Landon's persistence—recordings have followed the discoveries to a pleasing extent. And the end is nowhere in sight, as this delightful record bears witness.

The castle of Esterháza must have been the site of a permanent opera festival in Haydn's time. In addition to his own operatic efforts, which were numerous, Haydn often supplied "insertion arias" for other composers, sometimes to beef up a score and sometimes (one suspects) because he was the resident musical boss who just happened to have a good aria up his brocade sleeve. Four of these arias are on this record—Italian and German, comic and tragic—and they are fine examples of masterly vocal writing (often bravura-style) supported by witty and characteristically Haydnesque orchestral comments. Perhaps the operas of Haydn were too "occasional" to be a whole evening's entertainment nowadays. It is reasonable to believe, however, that recordings of highlights from *Il Mondo della luna*, *L'Inferdeltà delusa*, and others would reveal great riches.

Christopher Raeburn, an English musicologist, seems to have labored with Landonian zeal on behalf of the "unknown" Mozart in recent years, as the liner notes accompanying the present disc indicate. Some of the material is not entirely new to discs: "Mentre ti lascio" was recorded by Pinza, "Un bacio di mano" by Italo Tajo, and the German songs K. 433 and K. 539 by Elisabeth Schumann and Elisabeth

Schwarzkopf, respectively, though only with piano accompaniments. They are all more than welcome, however, in this excellently produced, zesty, and sonorous setting. In their different ways, the "serious" K. 432 and the exquisite, multilingually comic K. 196 are worthy additions to the recorded repertoire. Count Almaviva's aria from *Le nozze di Figaro* appears here in a heretofore unknown revised version (edited by Mr. Raeburn) for a high baritone. It is less effective than the one originally written, and, in any case, the higher tessitura was not conceived with Dietrich Fischer-Dieskau's range in mind.

And this brings me to the reservation I have about this disc. For Mr. Fischer-Dieskau deserves enthusiastic praise for undertaking such an enterprising and challenging program. Much of his work here is above reproach, and all of it is musicianly and dedicated. And yet, despite his fine command of the language, he sounds mannered in Italian, a circumstance fur-

Angel



DIETRICH FISCHER-DIESKAU
An enterprising program of "discoveries"

ther aggravated by his exaggerated accents, explosive tones, and severe strain at both extremes of the range. It is a credit to his interpretive art that the recital is still a success overall. Besides, for all the industry of the Landons and Raeburns, how would we listeners ever know how their discoveries sound if it were not for the intellectual power and astonishing productivity of Dietrich Fischer-Dieskau and others like him? *G.J.*

ANDRÉ KOSTELANETZ: *Concert.* Hovhanness: *And God Created Great Whales.* Sibelius: *From "The Tempest."* Skalkottas: *Three Greek Dances.* Weill: *Mack the Knife.* Glinka: *Jota Aragonesa.* Orchestra, André Kostelanetz cond. COLUMBIA M 30390 \$5.98.

Performance: Good enough
Recording: Good

For the most part, this is a pleasant "pops" concert, with selections of the sort one would expect to find on a Kostelanetz program. Nothing too brainy; everything rather pretty, or rhythmic, or both. In the Hovhanness piece (which gives the record its title), however, the level of taste drops woefully low. Not only is the piece poorly composed (or, more aptly,

"pasted together"), it is musically meretricious and vulgar. Anyone interested in whale "songs" would do better to get a recording of the real, unadulterated stuff. This is neither good music nor good naturalism. *L.T.*

RECORDING OF SPECIAL MERIT

MUSIC OF THE WAITS. Anon.: *Almande "Est-ce Mars."* Parsons: *Trumpetts.* Bassano: *Oy me, Oy me dolente.* Farnaby: *A maske.* Vecchi: *Saltavan ninfe.* Brade: *Canzon.* Adson: *Courtly Masquing Ayres à 6; Courtly Masquing Ayres à 5.* David Munrow, Bernard Thomas, Michael Oxenham, Don Smithers (recorders and crumhorns); John Sothcott and Francis Grubb (recorders); Tess Miller and Michael Morrow (crumhorns); Don Smithers (bass sordune and cornetto); David Munrow (racket, tenor curtal, and shawm); Peter Owen (cornetto); Alan Lumsden, Tony Moore, and John Pritchard (sackbuts); Roderick Skeaping, Penelope Howard, and Janet Lyman Hill (violins); Janet Lyman Hill (viola); Adam Skeaping (violone); Jane Ryan, Adam Skeaping, and James Tyler (viols); James Tyler (lute); Don Smithers dir. ARGO ZRG 646 \$5.95.

Performance: Colorfully entertaining
Recording: Superior

The waits were the English equivalents of the German *Stadtpeifer*, musicians who played a wide variety of festive, occasional, ceremonial, or just plain background music for both the court and the municipality. By the beginning of the sixteenth century (which is the source for this disc's repertoire), the usual wait ensemble consisted of six players, a broken consort of strings plus both loud and soft wind instruments, with one player proficient on several. The pieces, none of them particularly familiar except for the "Est-ce Mars" tune, are quite delightful, with the sound of the varied band coming through in a most flavorful and colorful manner. The quality of the recorded sound, furthermore, wonderfully enhances the vivacious spirit of the performances, and I would not hesitate to recommend this delightful disc to anyone who enjoys late Renaissance music. *I.K.*

RECORDING OF SPECIAL MERIT

LUCIANO PAVAROTTI: *Primo Tenore.* Rossini: *William Tell: O muto asil . . . Corriam! Voliam!* Bellini: *I Puritani: A te, o cara* (with Arleen Auger, soprano, and Herbert Lackner, bass). Donizetti: *Don Pasquale: Com'è gentil.* Boito: *Mefistofele: Giunto sul passo estremo.* Verdi: *Il Trovatore: Ah si, ben mio . . . Di quella pira* (with Gildid Flossman, soprano). Ponchielli: *La Gioconda: Cielo e mar.* Puccini: *La Bohème: Che gelida manina.* Cilea: *L'Arlesiana: È la solita storia.* Petri: *Maristella: Io conosco un giardino.* Luciano Pavarotti (tenor); Vienna Opera Orchestra and Chorus, Nicola Rescigno cond. New Philharmonia Orchestra and Chorus, Leone Magiera cond. LONDON OS 26192 \$5.98.

Performance: Good to remarkable
Recording: Good

This is a show-off kind of a recital, but it so happens that Luciano Pavarotti has a lot to show off. Above all, he has the top register to cope with the murderous tessitura of the *William Tell* and *I Puritani* scenes. For record collectors, the standard in these excerpts has been Giovanni Martinelli and Giacomo Lauri-Volpi. Pavarotti's achievements recall these illustrious

predecessors not only through the unforced brilliance of his tones but also through the clarity of his enunciation. (For those who like statistics, there are eleven high C's scattered throughout this recital, eight in the *Tell* excerpt alone, and the climactic note in "A te, o cara" is a C-sharp.)

But not all is acrobatic highjinks. "A te, o cara" is just as notable for its elegant legato line as it is for its C-sharp, "O muto asil" ends on a lovely *diminuendo*, and "Ah si, ben mio" has a serviceable trill. Pavarotti does have the tendency to linger on *fermate* longer than he should, but his staccato phrasing in "Di quella pira" is more meticulous than that of most tenors. And he resists the temptation to interpolate the B-natural in the Cilea aria in the manner of Gigli and Bjoerling.

His work in the familiar Donizetti, Puccini, and Ponchielli arias, and in the seldom-heard Pietri piece as well, is in the good Italian tradition, and elegantly expressive without reaching a consistently outstanding level. There is, unquestionably, room for improved interpretive abilities. But his voice is a superb instrument, and his artistry is impressive in its freedom from intrusive mannerisms. Messrs. Corelli and Bergonzi may take a dim view of that "primo tenore" designation, but they do have a mighty rival in Luciano Pavarotti.

London rates praise in presenting the *Trovatore* and *Puritani* scenes in their dramatic contexts with satisfactory supporting singers. The orchestral accompaniments are adequate; the recorded sound is not up to the highest level, but is acceptable. G.J.

RECORDING OF SPECIAL MERIT

TWENTIETH-CENTURY CHORAL MUSIC. Ives: *Serenity*. Johnston: *Ci-Git-Satie*. Shallenberg: *Lilacs*. Oliveros: *Sound Patterns*. Nono: *Sara dolce tacere*. Webern: *Entflieht auf leichten Kähnen, Op. 2*. Messiaen: *Cinq Rechants*. New Music Choral Ensemble, Kenneth Gaburo cond. ARS NOVA/ARS ANTIQUA AN 1005 \$4.98.

Performance: Excellent
Recording: Good

The New Music Choral Ensemble was formed and directed over a period of several years by Kenneth Gaburo at the University of Illinois. At the time (and unlikely as it may seem) Urbana, Ill., and its university formed one of the two or three leading contemporary-music centers in the country. Gaburo was able to develop a superb ensemble in a most musical, organic, and sympathetic manner. One collection of performances by this extraordinary group has already been issued by Nonesuch; here is another, even more wide-ranging in its contents and impact. The differences from one work to the next are astonishing. The Ives is a unison chorale; the Johnston, a rich pop-jazz piece in microtones (originally written for the Swingle Singers but, I believe, never performed by them); the Shallenberg, a sort of quiet, intense, lyric, expressionist music; the Oliveros, a far-out babble/vocal-noise piece; the Nono, classic European serialism; the Webern, slightly seasick late-Romantic chromaticism; the Messiaen, a brilliantly imaginative combination of French and imaginary Hindu. All of these are brilliantly performed by the group with a sense of style and communication that, far beyond the mere perfection of the performances of this difficult music, commands respect, admiration, attention, and involvement. The recordings are good, although the disc itself is noisy. E.S.

AUGUST 1971

a journey through the senses



David Starr earned piano when he was three, began composing at four. At twenty-one he was playing flute with the Chicago Symphony Orchestra. Chuck Hollins picked up a guitar one day and just started playing it. By the time he left Northwestern with his Creative Writing degree he was turning his poetry into music.

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ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by NOEL COPPAGE • DON HECKMAN • PAUL KRESH
REX REED • PETER REILLY

JAIME BROCKETT: *Jaime Brockett 2*. Jaime Brockett (vocals and instrumentals). *Saturday's Child*; *Down River*; *Taurian Canticle (Winter Ocean) for People and Dulcimer*; *If the Game Were Played with Pennies*; and four others. CAPITOL SKAO 601 \$4.98.

Performance: Whining
Recording: Okay

My boredom with this one stems from the fact that everything here smacks of a drug culture, and to me that's a pollution Jaime Brockett's kids will have to face shortly. Dropping back and snarling at the transgressions of one's elders can be a corruption as dangerous as a persistent war economy and the over-zealous use of DDT. Mr. Brockett has corrupted his power as an entertainer to influence his audience by his use of the giddy secretive language of the drug user. Laughing at the world from inside a joke only makes the outside world defensive. References to drugs are rampant throughout the liner notes and the songs, especially in Steve Martin's *Black Beauty*. *Morning Song for Sally* by J.J. Walker is a pretty song, but Jaime handles it nonchalantly and not very effectively. Otherwise there is truly nothing to hear but the low whine of hostility produced by too many trips. R.R.

"C" COMPANY FEATURING TERRY NELSON: *Wake Up America*. Terry Nelson (vocals); instrumental accompaniment. *The Battle Hymn of Lt. Calley*; *Wake Up America*; *Johnny Reb*; *Buffalo Soldiers*; *Wars and Wars*; *War Baby*; others. PLANTATION PLP-15 \$4.98.

Performance: Vomitous
Recording: Poor

As if all that badly-written pseudo-propaganda being published in magazines and cheap paperbacks exploiting the hell out of the Calley fiasco weren't bad enough, along comes a piece of trash called *The Battle Hymn of Lt. Calley*, an abortive attempt to make him a musical hero as well. Whatever his faults and virtues, he is definitely not "just another soldier from the shores of U.S.A." The disgusting lyrics "immortalizing" him are sung to the music of *The Battle Hymn of the Republic*. Need I say more? The other non-songs on this get-rich-quick gimmick of an album are equally appalling.

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- Ⓝ = four-track cartridge
- Ⓟ = eight-track cartridge
- Ⓢ = cassette

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo.

ing. Something called the "C Company" plays out-of-tune banjos while a Nashville monotone named Terry Nelson extols the virtues of killing off everything in sight in Vietnam and destroying Mussolini and Tojo (with a comparison between Hitler and Ho Chi Minh). There are other insults to Francis Scott Key and Thomas Jefferson, but why go on? Are you ready for an assault on the senses that informs you that a black cavalry outfit called the "buffalo soldiers" was so named because black soldiers reminded everybody of wild animals roaming the range? It is all execrable right-wing political hash with holier-than-thou narra-

Capitol



BOBBIE GENTRY
Getting better all the time

tion and routine musical hackwork. This album is guaranteed to make even hard-hats and hawks gag. R.R.

MICHEL COLOMBIER: *Wings* (see Best of the Month, page 66)

FANNY. Fanny (June Millington, Jean Millington, Nicoel Barclay, Alice De Buhr), vocals and instrumentals. *Come and Hold Me*; *I Just Realized*; *Candlelighter Man*; *Conversation with a Cop*; *Badge*; *Changing Horses*; and five others. REPRISE 6416 \$4.98, Ⓜ M 86416 \$6.95, Ⓢ M 56416 \$6.95.

Performance: Girls at camp
Recording: Good

Four fannies in jeans grace the cover—with one aggressive hand fanny-pinching the end fanny. Turn the album around and lo! the four fannies belong to four girls. Put the record on

and guess what? It's an all-girl band. There's June on guitar, Jean on bass, Nicoel on piano, and Alice (the fanny pincher) on drums. All of which reminds me of the days when Phil Spitalny and his all-girl band lit up the B movies, complete with Evelyn and Her Magic Violin. Lots of satin, taffeta, wedgie shoes, seamed stockings, upsweep hairdos, ruby lips, and orchids splayed across the left breast. In those days and in the movies of the period, the girls always traveled by bus, holding jam sessions on the move between cities. The music was corny, the girls were corny, and a good time was had by everyone. With all due respect to Women's Lib, times have changed for the worse. The girls are still corny, the music is still corny, but nobody has any fun.

The tempo is ordinary tippy-tappy rock-and-roll from ten years ago, with guitar rhythms and piano turns always intruding just when things threaten to get listenable. The vocals are funky, gritty, and mostly just plain silly. The songs are unspeakable. Fanny is a gimmick in search of talent to sell it. Ina Rae Hutton, where are you now that we need you? R.R.

RECORDING OF SPECIAL MERIT

BOBBIE GENTRY: *Patchwork*. Bobbie Gentry (vocals and guitar); orchestra, Larry Muhoberac arr. *Benjamin*; *Marigolds and Tangerines*; *Billy the Kid*; *Beverly*; *Mean Stepma Blues*; *Jeremiah*; *Belinda*; *Your Number One Fan*; and four others. CAPITOL ST 494 \$5.98, Ⓢ XT 494 \$6.98, Ⓢ XT 494 \$6.98.

Performance: Wistfully lyrical
Recording: Good

A wide variety of subjects makes up this musical patchwork quilt from Miss Gentry's winsome loom, and a charming potpourri of images it is, too. Nymph-like woodwinds and soft strings with an occasional spry whistle are worked into her backwoods ditties, adding a touching and tasteful motif to the weaving. Miss Gentry's voice gets better all the time. On *Billy the Kid*, she even becomes something of a musical-comedy star in the Lotta Crabtree tradition. *Beverly* is as sad and musically adroit a lament on wasted womanhood as I've ever heard (dig the rhythm changes, wafting in like a spicy aroma to denote a past in Beverly's life that had some happy moments). This album is like a photo album of faded portraits—some nostalgic, some funny, some ironic, some lachrymic—with many musical faces and many vocal attitudes. It is far and away the soundest and most mature work Miss Gentry has produced in a long time. With each new playing, I discover a new elegance, a new mood, a new hidden truth in the songs. Every song is different, every lyric is original. Bobbie Gentry's patchwork is good enough to cuddle up in; it

may be country, but it's woven of the finest linen. R.R.

GRAND FUNK RAILROAD: *Survival*. Grand Funk Railroad (vocals and instrumentals). *Country Road; All You've Got Is Money; Comfort Me; Feelin' Alright; I Want Freedom; I Can Feel Him in the Morning; Gimme Shelter*. CAPITOL SW 764 \$5.98, © 8XW 764 \$6.98, © 4XW 764 \$6.98.

Performance: Heavy-handed
Recording: Very good

Capitol has made an issue of the endless string of unfavorable reviews of Grand Funk recordings, saying, in effect, that critics have come to bury Grand Funk, not to appraise them. The same ads that quote the bad reviews also quote the prodigious sales figures.

One is tempted to say the critics didn't bury Grand Funk deep enough; they can still be heard. But a more accurate reaction is to quote from one of the Grand Funk songs: "All you've got is money." To be more than fair, the three Grand Funk Railroaders are better vocalists than those who holler for some other bands considered heavy by some easily pleased youngsters—but, Lordy, they do make a god-awful racket with those instruments. They also write some monotonous songs; *I Can Feel Him in the Morning* is the best Grand Funk original in this batch, and it doesn't have much substance. It's groups like Grand Funk that have given loud noises a bad name. N.C.

BOB HODGE: *Live Catfish*. Bob Hodge (vocals); instrumental accompaniment. *No-where to Run; Money; 300-Pound Fat Mama; Mississippi River; Letter to Nixon; and Whole Lotta Shakin' Goin' On*. EPIC E 30361 \$4.98.

Performance: Rock-and-raunchy
Recording: Loud

Bob Hodge is a stout, inexhaustible fellow who recorded this album of "music to sweat by" in a Detroit theater with an audience that sounds loyal enough to kill for him if the occasion demanded. This kind of musical demagoguery is rather frightening to anybody just overhearing the results on a record. Hodge, by his own description, performs a "raunchy and dirty" brand of rock-and-roll that seems to send his Eastown Theatre pals into a frenzy over every note. There are only six numbers on the record, but the six of them take nearly an hour to hear, for Hodge is one of those performers who uses a song to turn on a crowd and hold it in the palm of his hand, exploiting his appeal to heat up a kind of religio-sexual-political atmosphere that's hard to convey in a mere report. His *Letter to Nixon* begins as a quiet kind of war protest ("Mr. Nixon, we don't want no war") and builds to a violent crescendo. When the subject is women, as in *300-Pound Fat Mama*, a series of raucous *double-entendres* in the lyrics combine with a frenetic Fats-Waller-type piano and pounding drums to let the audience, as Hodges puts it, "stretch out" and "loosen up." They clap their hands, they shout, they're so "with" Hodge that I felt at times as though I were intruding on the rites of a cult. Good or bad, the stuff certainly lives and breathes. P.K.

RECORDING OF SPECIAL MERIT

JETHRO TULL: *Aqualung*. Jethro Tull (vocals and instrumentals). *Aqualung; Cross-Eyed Mary; Cheap Day Return; Mother Goose; Wond'ring Aloud; Up to Me; My God; Hymn*

43; Slipstream; Locomotive Breath; Wind-Up. REPRIS MS 2035 \$5.98, © B 2035 \$6.95, © M 82035 \$6.95, © M 52035 \$6.95.

Performance: Excellent
Recording: Excellent

Tull does it again. This disc isn't as good as "Benefit," but it's the best rock record I've heard lately. Ian Anderson has written another clutch of infectious melodies and given them the distinctive Tull flavor with his complex, inflorescent arrangements. The Tull trademarks are there: Anderson's acoustic guitar sketching the outline, Martin Barre's stylized electric guitar filling in the body of sound, drummer Clive Bunker and bassist Jeffrey Hammond providing that rhythmic overlap at the ends of phrases that no band does in quite the same way, and Anderson's flute marking out the highlights.

Many will puzzle over the lyrics. The songs of side one apparently are supposed to form a

Columbia



THE LATE JANIS JOPLIN
As a final testament, her best album

program entitled "Aqualung" and those on side two apparently make up a program entitled "My God." The thesis is that Man in a way created God, but he also created the down-and-out, the "lesser men," whose misfortunes were useful to Man as a reference point in some sort of tortured logic aimed at convincing himself that he was God. Heavy stuff, eh? "Aqualung" is the name Anderson uses to personify the "lesser men" (or, if you wish, the misfortune that Man chooses to create).

The group's sound, as usual, is loose and exotic, like the music of strange folk devils deep in a forest contrived by Orson Welles. N.C.

RECORDING OF SPECIAL MERIT

JANIS JOPLIN: *Pearl*. Janis Joplin (vocals, acoustic guitar); Full Tilt Boogie (instrumental accompaniment). *Move Over; Cry Baby; A Woman Left Lonely; Half Moon; Buried Alive in the Blues*; and five others. COLUMBIA KC 30322 \$5.98, © CR 30322 \$6.98, © CA 30322 \$6.98, © CT 30322 \$6.98.

Performance: Joplin's last
Recording: Very good

I found it almost impossible to review this last Joplin recording with any degree of objectivity when it was first released. So, a few months

later, here it is—free, I hope, of most of the distracting emotions her death created in those who knew and loved her.

Janis always was happiest when she was grooving on music, and the Full Tilt Boogie band was the first group she'd worked with since Big Brother that provided the sort of driving, good-time-rock-blues background that would let her groove. I think she was finally coming to realize that all the crazy descriptions of her as the "new Bessie Smith," or even as a great blues singer, were off the mark. Her real strength was rooted in an ability to synthesize her version of black blues into a commercially viable pop-rock music. And she did it with decency and honesty; there were a lot of things I didn't like about some of Janis' music, but I never questioned her belief in it.

Several tracks stand out here. *Get It While You Can* was an obvious choice for the final track—perhaps a little too obvious—and it pretty well demonstrates just why Janis reached out so effectively to listeners above and beyond the "youth audience" (whatever that is). *Mercedes Benz*—an unaccompanied bit of sung doggerel "composed" by Joplin—is Janis dressed in her hard-boiled rock star costume; it's the sort of performance that calls up the memory of an overcompensating young girl who wasn't the prettiest one at the party, but who was bloody well going to get her share of attention anyhow—and any way. *Move Over, A Woman Left Lonely*, and *Buried Alive in the Blues* are substantial performances, all of them traced with a musical "point" and control suggesting that—amazingly enough—Janis was on the verge, at least musically, of achieving some kind of maturity.

And finally, there is *Me & Bobby McGee*. In front, it should be said that it is a super tune. But more than that, it is Janis Joplin's tune. I don't know how many other versions I've heard, including one by its composer Kris Kristofferson, but none comes within light years of Janis' performance—a performance that is, to my ears, the best she has ever done on a recording.

What more is there to say? I wanted to make this an objective, unemotional review, without personal feelings, and I think I've succeeded (maybe not). The point is that "Pearl" would be a good record, well worth hearing and well worth owning, without the burden of having to serve as a final testament. Janis hasn't exactly left us laughing since she's gone (to paraphrase Joni Mitchell), but she has left us with some good music and a few memories. That's not enough, but it's a lot. D.H.

MARY CATHERINE LUNSFORD: *Mary Catherine Lunsford* (vocals and guitar); orchestra. *Care Care Care; My Captain; Toad Tale; I'm Awaitin'; Empty Changes; Together Someday*; and five others. POLYDOR 24-4051 \$4.98.

Performance: Wistful
Recording: Good

A gentle little album with the wavery-voiced Miss Lunsford singing her own songs. There is an anguished quality in much of her performance and material, especially in *Care Care Care* (the best track here) and *Together Someday*. Nothing ever quite reaches the point of drama; when it seems about to, it is muffled by a misty Chekhovian aura of muted feelings. *Jazzbo's Shine-On Theme* is bright enough, and *Toad Tale* has charm, but in the main the album leaves one just faintly depressed and anxious.

P.R.

STEREO REVIEW

DEAN MARTIN: *For the Good Times*. Dean Martin (vocals) Jimmy Bowen; orchestra and chorus, Ernie Freeman arr. and cond. *For the Good Times; Marry Me; Georgia Sunshine; Raindrops Keep Fallin' on My Head;* and five others. REPRIS RS 6428 \$4.98, ® B 6428 \$6.95.

Performance: Same old thing
Recording: Good

Here's the biggest jock of them all, again slouched in the saddle and spooning out his particular brand of loving to those by now middle-aged ladies who worship him. Only his accountants know how many records Dean has made all told, and with this, his latest issue, they must be as casual as he is about the whole affair. Dean's photo on the cover shows him unshaven, tanned, and leathery in tailored buckskin, his hair still blacker than pitch (none of those peroxidized highlights seen on the TV show). On the back of the jacket there is a lot of white space, as if the producers really didn't feel the necessity to say anything about what he sings.

From the moment the first sound of Kris Kristofferson's *For the Good Times* spun forth, I knew there was little to say except how nice for Kristofferson that this big big superstar has recorded one of his songs. Dean takes this rough road-bummer piece and makes it sound like every other song he has ever sung. His speciality is singing about how the girl has walked out on him, but he plans on remaining faithful to her through the years. The thought of this as a reality is ludicrous, but it sets the ladies to dreaming that maybe, before they drop dead in front of the telly, they too may know how it feels to have Dean Martin crying over them. Sandwiched between Dean's tears (and yawns) are other frankly sentimental songs: *Georgia Sunshine, Raindrops Keep Fallin' on My Head, A Perfect Mountain, and Sweetheart*. Most of the arrangements are treated to a touch of country-and-western twang that is about as authentic as that vanished Marlboro country. Have I made myself clear?
R.R.

PAUL ROBESON: *In Live Performance*. Royal Albert Hall, London, August 10, 1958: *Every Time I Feel the Spirit; Ezekiel Saw the Wheel; I'll Hear the Trumpet Sound; Get on Board, Little Children; L'Amour de Moi; Volga Boatman; Joe Hill; Ol' Man River*. Paul Robeson (baritone); Lawrence Brown and Bruno Ralkin (piano). New York, A.M.E. Zion Church, June 1, 1958: *Swing Low, Sweet Chariot; No More Auction Block; Water Boy; Chinese Children's Song; The House I Live In; Sometimes I Feel Like a Motherless Child; We Are Climbing Jacob's Ladder*. Paul Robeson (baritone); Lawrence Brown and Alan Booth (piano). COLUMBIA ® M 30424 \$5.98.

Performance: A moving memento
Recording: Very good

Paul Robeson had turned sixty and was still in powerful voice when the State Department, which had deprived him of his passport for his leftist political activities, restored his right to travel in 1958. The event was celebrated June 1 of that year at a concert at A.M.E. Zion Church in New York, where his brother, Rev. Benjamin C. Robeson, was pastor. For nine years concert halls across the country had refused rental to one of America's greatest singers and actors. Now he sang the spirituals that became exalted arias at his touch to a congregation deeply moved by his presence, and told

them, "I want the folks of Mother Zion to know that a lot of hard struggle is over and that my concert career has practically been re-established all over this country. . . . I hope soon that it will be possible to travel all over the world to accept many invitations." Then, on August 10, he sang once more to a capacity crowd in London's Royal Albert Hall. Again he sang spirituals, and *The Volga Boatman*, and that celebrated hymn to the union organizer Joe Hill—with words by Alfred Hayes and music by Earl Robinson—that was practically an anthem for the left wing in earlier days, when "labor" was still synonymous with "liberal." He topped the evening off with his own version of *Ol' Man River*, in which he had altered the words from "You get a little drunk" to "You show a little grit and you land in jail," along with a few other lines that transformed a lament into a rallying cry before anybody heard of Black Power. The house went wild. Fortunately, there were engineers on hand for both these concerts, which are faithfully mirrored in excellent monophonic sound in this fine album.
P. K.

FRANK SINATRA: *Sinatra & Company* (see Best of the Month, page 65)

JAMES TAYLOR: *Mud Slide Slim and the Blue Horizon*. James Taylor (vocals, guitar); various musicians. *Love Has Brought Me Around; You've Got a Friend; Places in My Past; Riding on a Railroad; Soldiers; Mud Slide Slim; Hey Mister, That's Me up on the Jukebox; Machine Gun Kelly; Let Me Ride;* and four others. WARNER BROS. BS 2561 \$5.98, ® M 82561 \$6.95, ® M 52561 \$6.95.

Performance: Restrained
Recording: Excellent

Considering the raw material that went into it—James Taylor's voice, some fine backing, such high-quality songs as *Soldiers, Riding on a Railroad, and You Can Close Your Eyes*—this is a disappointing album. Difficult to say why, but I think Taylor's habit of underplaying his delivery is carried too far. The way he sings *Riding on a Railroad* is a good place to start troubleshooting. Tom Rush has done a much better recording of the song, to my mind, because Tom hung in there and sang the damned thing while Taylor has cut corners off the melody and held back. We are apparently supposed to infer that he cannot afford to let any more emotion out because he's seen fire and he's seen rain and something might explode.

This is a delicate subject, of course, for much of Taylor's appeal lies in the fact that he does hold back; the listener has to fill in certain nuances for himself, and that effort makes the listener more involved with Taylor than with some other singers (read Marshall McLuhan if you wish to be further confused on this topic). I just think he overdid the underdoing. Nevertheless, Taylor's is the kind of voice I admire most, and the lad can certainly write songs, especially lyrics. *Long Ago and Far Away*, for example, has intricate interior rhyme patterns and a varying, tricky meter that only an expert could have handled. *You Can Close Your Eyes* is about the prettiest new song around, and *Soldiers*, juxtaposing the dawn of a day for the nine surviving members of a twenty-man patrol with the start of the day for a person like you and me, is one of the most moving songs of its kind. There is much to recommend the album, but it isn't as good as it should be. N.C.

(Continued on next page)



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JAZZ



ORNETTE COLEMAN: *The Art of the Improvisers.* Ornette Coleman (alto and tenor sax); instrumental accompaniment. *A Circle with a Hole in the Middle; Just for You; The Fifth of Beethoven;* and four others. ATLANTIC SD 1572 \$5.98, © M 81572 \$6.95, © M 51572 \$6.95.

Performance: Avant-garde jazz revisited
Recording: Good

Here, ten years after the fact, is some of the music that initiated the avant-garde jazz wave of the Sixties. These appear to be leftover takes from Coleman's important Atlantic sessions early in the decade. Their quality is not as good as what was originally released, but good enough to make one wonder why they were not issued at a time when they had somewhat more topical significance.

In retrospect, it seems pretty clear that Coleman represented a trigger mechanism more than an explosive charge. The creative energy for jazz in the Sixties—for my tastes, at least—came from John Coltrane, Eric Dolphy, and Miles Davis, among others. Yet Coleman made that initial thrust, that Bannister-like breaking of the psychological barrier that permitted jazz musicians to improvise, unencumbered by the deadlines of chord changes, or the tonal restrictions of modes. Coleman simply and directly said, in effect, "I will play myself, not the chords, not the modes, not anything but myself." And the jazz equivalent of the four-minute mile was breached.

His success in taking such a drastic step undoubtedly was supported by the fact that Coleman is, in his very bones, a natural blues player. Even though he chooses not to play with chords, and not to limit himself to the even-metered rhythms of the jazz that preceded him, the familiar leitmotifs of blues playing dominate his improvisations. Instead of playing these motifs in the relatively restrictive structure of the twelve-bar blues, however, Coleman plays them over a free-flowing stream of rhythm (in this case provided by two brilliant bassists, Charlie Haden and Scott LaFaro, and drummer Billy Higgins, especially).

Coleman has matured considerably since these tracks were recorded, both as a performer and composer, but his playing in this early work has a fire and drive that too often is lacking in his current performances (especially when he now chooses to emphasize his violin or trumpet playing). Is this release a necessary part of your library? Probably not, unless you are a dyed-in-the-wool Coleman fan, or if you are that true *rara avis*—a genuine jazz avant-garde freak. Otherwise, I suggest you look up some of the original, and now classic, Coleman recordings on Atlantic.

D.H.

RECORDING OF SPECIAL MERIT

MAYNARD FERGUSON: *M.F. Horn.* Maynard Ferguson (trumpet); instrumental accompaniment, Keith Mansfield, Adrian Dro-

ver, and Kenny Wheeler arrs. *Eli's Comin'; Ballad to Max; MacArthur Park; Chala Nata; If I Thought You'd Ever Change Your Mind; L-Dopa.* COLUMBIA C 30466 \$4.98.

Performance: Fine
Recording: Excellent

This is Maynard Ferguson's first album in years, and it features some free-swinging work on trumpet, valve trombone, and flugelhorn. The ensemble work is by superb musicians, all from England, but the way everyone wails on Laura Nyro's *Eli's Comin'*, I get the feeling this album truly owes more to America than its inspiration. The music is fine, but equally interesting are the points raised by Gene Lees in his liner notes.

First, he says, "Jazz is moving out of America. In the last few years a disturbing number of the finest talents in jazz have moved away, mostly to Europe. They have fled from a generally bad social scene and an atmosphere in which it is increasingly difficult for the serious creative mind to do its work. What you produce must make money, lots of money, in America, or they won't give you the tools with which to do it." I'm not sure I totally agree, but my reaction is mixed. First, I'm more aware than ever before of jazz moving away. Blossom Dearie and Mark Murphy are two of the great singers who can't seem to make a living in this country any more. Mark recently recorded a brilliant album in Germany that is not available here, and Blossom is a tremendous force on the London scene. Yet the most exciting jazz in the world is now being created right here in America, by people like Don Ellis, Miles Davis, Herbie Mann, and Barry Miles, to name a few.

Jazz was created by Americans who used the worst possible social scene and "bad atmosphere" as a springboard for their creativity—as most artists do. The U.S. has been going through its own soul-searching with another musical form called rock, and jazz has simply had to wait until rock's big moment passed. Or, more pertinently, until it amalgamated with jazz, which is what's happening right now. Jazz musicians found an audience in Europe because Europe is still interested in the old forms. But they also found audiences at Donte's in the San Fernando Valley and in Denver, where Jimmy Smith is playing the guitar like mad to a whole new generation of adoring fans. And young people like Laura Nyro and Chicago and Blood, Sweat and Tears are taking jazz into their work to recharge their batteries, bridge gaps, and win new friends. Jazz is not dead. It is very much alive, right here in America.

As far as the mysterious "they" Mr. Lees mentions, I assume he means record companies. True, fine artists can't seem to get arrested on the major labels. Carmen McRae, Mel Tormé, and Peggy Lee are forced to sing trash. Dave Mackay and Vicky Hamilton are out of work. Jackie and Roy are doing Fritos commercials. Stan Kenton had to form his own record company to work. Great arrangers like Clare Fischer and Eumir Deodato are much too idle to suit me. But on the other hand, it is Columbia Records, the biggest powerhouse of them all, who has given Maynard Ferguson this chance by supplying the tools. Things are rough, but not finished by a long shot. Jazz was born of very bad politics. Now maybe some patriotism and tolerance might still save its future, both in and for America.

At any rate, Columbia is to be congratulated
(Continued on page 96)

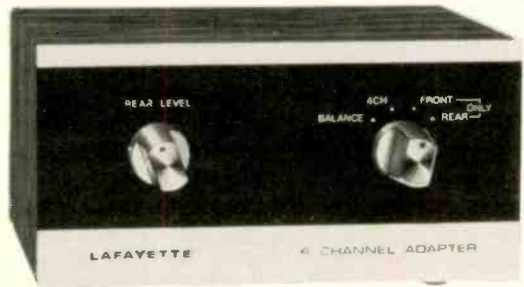
STEREO REVIEW

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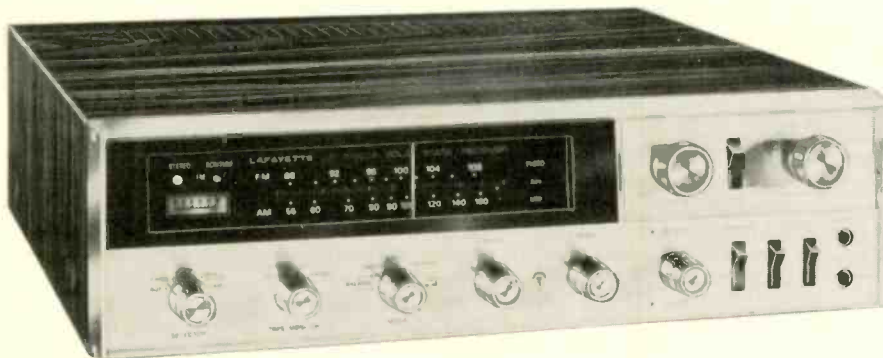
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RECORDING OF SPECIAL MERIT

STAN KENTON: *Live at Redlands University.* Stan Kenton and His Orchestra. *Here's that Rainy Day; Tico Tico; Didn't We; MacArthur Park; Hey Jude; Artistry in Rhythm; More Peanut Vendor; Chiapas; Bon Homme Richard; Granada; Terry Talk; A Little Minor Booze; Tiare.* CREATIVE WORLD OF STAN KENTON ST-1015 two discs \$9.00 (available by mail from Creative World of Stan Kenton, Box 35216, Los Angeles, Calif. 90035).

Performance: Mighty
Recording: Good

Something wonderful is happening in the record industry. The great talents, fed up with the dung shoveled at them from the major companies, are forming their own labels. Rod McKuen has already done this, and now Stan Kenton is not only recording new and exhilarating albums for people who do not think jazz is dead, but has also acquired rights to all of the out-of-print back issues of his recordings on the Capitol label for reissue on his own label, called the Creative World of Stan Kenton. These recordings have never sounded fresher, nor have been more welcome to tired ears. So far Stan has amassed a list (available from the above address) of twenty-one albums now offered to jazz collectors, albums that were previously only lamented memories of greatness. I only hope he will add to his mail order catalog all the discontinued albums of June Christy, Al Belletto, Jeri Southern, Mark Murphy, and others that Capitol has ruthlessly let gather dust.

The newest Stan Kenton album on his own label is a two-record set recorded "live" at a special concert for music students and educators at the enlightened Redlands University—proof in itself that not all young music lovers today are hooked on drugs and walk around with transistor-radio earphones in their dirty ears, creating a public nuisance and frightening horses. The communication between these students and the spectacular musicians in the Kenton orchestra, heightened by their warm and mutual love of exciting music, makes for thrilling listening.

And there's a lot to listen to. Many of the selections by the band represent the most-requested items in the repertoire; others have never been recorded before. Seldom has a more illustrious group of musicians played together. There are so many jazz stars listed in the personnel it is impossible to name them all, but some of the individual contributions worth looking forward to are Dee Barton's arrangement of Jim Webb's *MacArthur Park*, on which the band is more fully integrated than I've ever heard it; the muted brass intro behind Baron John von Ohlen's crisp drum brushes on a tribute to Clark Terry called *Terry Talk*, and Joe Ellis' brilliant "scat-talk" vocal on the same cut; Bill Holman's Mardi Gras of saxophones and trumpets on *Tico Tico*, a colorful parade marching deftly to the Latin percussion tempos set by Efrain Logreira; the lushly haunting interludes by Willie Maiden's baritone sax on *Here's That Rainy Day* and *Didn't We*.

Don't fail to order this fine supplement to the Kenton library. Details of the orchestrations are also available by order from the above address. Bravo, Kenton! R. R.

FOLK



BIG SUR FOLK FESTIVAL, MONTE-REY, CALIFORNIA, 1970—Celebration. Joan Baez, the Beach Boys, Merry Clayton, Kris Kristofferson, Country Joe McDonald, Linda Ronstadt (vocals and instrumentals). *The Night They Drove Old Dixie Down; Let It Be (Baez); Wouldn't It Be Nice (Beach Boys); The Times They Are a-Changin'; Bridge Over Troubled Water (Clayton); The Law Is for the Protection of the People; To Beat the Devil (Kristofferson); Entertainment Is My Business; Air Algiers (McDonald); The Only Mama That'll Walk the Line; Lovesick Blues (Ronstadt).* ODE 70 SPX 77008 \$4.98.

Performance: California folk-dreams
Recording: Good

They might be giants not because of their musical stature, but because of their dreams. When Joan Baez dreams, even the Internal Revenue boys stand back and tread carefully. When she sings, the world of folk music stands in a screaming ovation, which you can hear the thousands of fans doing here at the Big Sur Folk Festival 1970. Then you hear her sing *The Night They Drove Old Dixie Down* and *Let It Be*, and that's it for Joannie, kids. Miss Linda Ronstadt then rushes and growls her way through *The Only Mama That'll Walk the Line* and the cowboy classic *Lovesick Blues*. I guess the fellows who do these songs best don't approve of organized protests, being good old American anarchists in their freedom-loving hearts. But I sure did miss that fine old cowboy glissando. Merry Clayton has a few dreams of her own—right on! But I prefer the more poetic protests of Odetta, singing Dylan's *The Times They Are a-Changin'*. The Beach Boys sure knew how to change with the times when they gave up surfing and douce-coups for songs like *Wouldn't It Be Nice*. The best of the artists featured here, they perform only this one selection. Too bad: I still love to hear slick folk-rock ensemble playing. Kris Kristofferson tells you right off he's got "a stomach full of empty and a pocket full of dreams" in his *To Beat the Devil*. We leave Big Sur's Celebration on a downer, dreaming of all the songs these folks should have recorded. But as giants walking the land of protest they have bigger dreams on their minds. R. R.

THE CARTER FAMILY: *Lonesome Pine Special.* Carter Family (vocals and instrumentals). *Lonesome Pine Special; The School House on the Hill; Home in Tennessee; You're Gonna Be Sorry You Let Me Down; When the Roses Come Again; Home by the Sea; A Distant Land to Roam;* and five others. CAMDEN © CAL 2473 \$2.98.

Performance: The real thing
Recording: Excellent reissue

Saying the Carter Family is important to folk music in America is like saying a wheel is important to a wagon. Their vocal style exerted a

pervasive influence on folk musicians who followed them—Bluegrass vocals, for example, are still essentially copies of the Carter Family style. Maybelle Carter's guitar style is a folk standard, too; listen to the way she played *Engine One-Forty-Three* in 1929 (heard here) and then listen to the way Joan Baez played the same song in her 1960 recording. But the Carters weren't trying to "save" folk music; they were trying to set the strange ambience of the Appalachians to music, and they did.

The vocals were startling to outsiders; indeed, they were unorthodox. Sara Carter sang the lead and played the autoharp; her sister Maybelle (today with the Johnny Cash troupe, Johnny being her son-in-law) sang not alto but tenor; and perhaps the most important factor was the way A. P. Carter, Sara's husband, sang bass—and the way he didn't. He had a way of falling silent for long minutes while the girls sang, then chiming in with a bass harmony—not necessarily as a chorus or phrase began but when he *felt* like it. This does not seem so unorthodox to Southern country bass singers, who can still be heard in small rural churches. It did make quite an impression on the outside world, however.

This reissue includes songs recorded as early as 1929 (*Engine One-Forty-Three*) and as late as 1941 (*You Tied a Love-Knot in My Heart*). Don Miller did the excellent remastering job, leaving the recording monophonic instead of pulling any electronically created stereo nonsense. Understandably, there's some rumble, but the voices are clear and scratches have been eliminated. N.C.

ELLA JENKINS/BROTHER JOHN SELLERS/JOSEPH BREWER: *A Long Time.* Ella Jenkins, Brother John Sellers, Joseph Brewer (vocals); guitar accompaniment. *The Wilderness; Heaven; Jimbo;* and thirteen others. ASCH AHS 850 \$5.95.

Performance: Black folk music
Recording: Fair to good

Ella Jenkins has produced an enormous quantity of valuable recordings for children—eleven titles on Folkways ranging from "Rhythms of Childhood" to "Play Your Instruments and Make a Pretty Sound." She has pushed considerably beyond children's music in this new collection, examining such familiar traditional materials as *The Wilderness, I'm Gonna Tell God All My Troubles, When the Roll Is Called Up Yonder, Tol' My Captain, etc.* But Miss Jenkins is, I'm afraid, a better teacher than performer. One is too strongly aware of a musical pedantry that affects her vocals. The precise, exceptionally clear way in which she focuses her voice and interprets the material is undoubtedly valuable in her work with and for children, but the style undercuts the necessarily rough naturalness that good folk music should have. Assisting her are Joseph Brewer, a tenor whose classical training is unhappily obvious, and Brother John Sellers. It is only the few appearances by Sellers, especially on *When the Roll Is Called Up Yonder* and *Po' Man Blues*, that give the recording its brief stirrings of life. D.H.

RECORDING OF SPECIAL MERIT

TOM PAXTON: *The Compleat Tom Paxton.* Tom Paxton (vocals and guitar), David Horowitz (piano), Herb Bushler (bass), Mark Horowitz (second guitar). *Clarissa Jones; The Things I Notice Now; Jennifer's Rabbit; I Give You the Morning; The Marvelous Toy;*

STEREO REVIEW

Leaving London; Angie; All Night Long; Bayonet Rap; Talking Vietnam Pot-Luck Blues; Jimmy Newman; Outward Bound; and thirteen others. ELEKTRA 7E 2003 two discs \$6.98, © T8 2003 \$6.98, © C2 2003 \$6.98.

Performance: Folk music lives!!
Recording: Very good

You've got to give Tom Paxton credit for hanging in there, and sticking with a style that seemed for a while to be on its last legs. One of the active figures in the early-Sixties rejuvenation of the folk style, Paxton never went the Dylan route of electrification or the disastrous Phil Ochs return to the gold-lamé Fifties. Simple melodies, basic chords, and raw but underplayed emotional expression have been, and continue to be, the staples of his music.

In June of 1970 he worked New York's Bitter End for a week or so with a fine back-up group that included the superb David Horowitz on piano. Elektra wisely grabbed their tape machines and recorded two complete discs worth of material, all composed by Paxton.

I was on the scene for several of those nights, and was enormously impressed by the way he sounded. Elektra has captured it all. The previous August Paxton had made a surprisingly successful appearance at the Isle of Wight rock festival, and the experience must have given him a new impetus and confidence. Obviously, the sheer tenacity with which he has held on to his style finally has begun to pay off, as the pop-music wheel turns and personal music of the sort Paxton does so well is once again in fashion.

Most of Paxton's good stuff is here: love songs like *The Things I Notice Now* and *The Last Thing on My Mind*; the sardonic *Talking Vietnam Pot-Luck Blues*, a bitter contemporary ballad called *About the Children*, the disturbing war song *Jimmy Newman*, and a satirical *Ballad of Spiro Agnew*. There's much more, of course, most of it excellent, and all of it performed as well or better than in the original versions. Here's one you shouldn't miss.

D.H.

LOS TRES PARAGUAYOS: *Fabuloso*. Los Tres Paraguayos (vocals and instrumentals). *Obra de Diós; Ruega por nosotros; Gritenme piedras del campo; Paraguay, Paraguay; Llamada India del amor; Los ojos de mi carreta; Valencia*; and five others. MONITOR MFS 716 \$4.98.

Performance: On the sappy side
Recording: Fair

As is the case with other South American countries, there's music from Paraguay and there's music from Paraguay. There are groups like Los Chiriguanos, who perform the beguiling rhythms and cool harmonies of the music identified with the *Guaraní* Indians in astringent, authentic style. Then there are groups like Los Tres Paraguayos, heard here, whose mission in life seems to be to reduce everything to the level of dinner music. Prayers, patriotism, and passion are their themes, but the prayers are as excruciatingly sentimental and sickly sweet as the love songs and the fatuous tributes to the homeland. The sugar content reaches diabetic proportions in their own Latin version of the *Indian Love Call* (*Llamada India del amor*, it comes out in Spanish), and *Valencia*, their arrangement of which resembles the city it extols the way a potato chip tastes like a *tortilla*. Strictly for *los turistas*.

P.K.

(Continued on next page)

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THE ROLLING STONES: A PROMISING GROUP

By Don Heckman

THE STONES are rolling again. And not on the river, either. After an eighteen-month period in which the only "new" recordings available for Stones freaks were a chronicle of their 1969 tour and a collection of "Greatest Hits," Jagger, Richard, & Co. finally decided to make their first statement for the Seventies.

And a fascinating statement it is. First of all, it should be heard in the context of recent Stones business and personal history. Within a month of the disc's official release date, for example, Jagger was married. I'm not sure whether that has to be counted a victory for tradition, or a subtle undercover gambit by the dark powers. I'll think about it. Then there's the little matter of the Stones' departure from London Records for a new distributorship deal with the massive Kinney organization. The usual dependable industry sources inform me that the move was part of a million-dollar deal negotiated by Atlantic Records' electric eclectic Turk, Ahmet Ertegun. If so, it was a bargain, because this new release, "Sticky Fingers," was certified a gold record within a week of its release.

Enough of this background nonsense, you say? All right. But keep in mind the fact that when the Beatles were dissolving from a unified group into four bickering individuals, the Stones were busily straightening out personal affairs, producing new music, and preparing for a long and financially rewarding career together. It doesn't look as though these devils need much sympathy, after all.

On to the music. Wisely, I would say, it touches a lot of bases. The Stones—and their new business advisors—are well aware of the unsettled character of the pop-music scene, and this new disc appears to include the beginnings of a new Stones cuisine, as well as a juicy morsel or two for those who insist upon familiar fare. *Bitch* and *Brown Sugar*, first released together as a single, are the sort of Dionysian rock revels that will keep the "old" Stones fans happy, with Jagger in particular sounding as campy-nasty as ever. *You Gotta Move* is an-

other Stones synthesis of Delta blues, but Jagger's effort to do a Fred McDowell dialect is almost laughable. *Love in Vain* is recalled by the opening of *I Got the Blues*, but this time a horn section and some interesting harmonic underpinning make the track something more than a black-blues rip-off like *Love in Vain*. *Can't You Hear Me Knocking* goes through a cycle of style changes, from a raunchy tenor-saxophone solo to a guitar-led Latin sequence that sounds like Santana transported to the Thames. *Wild Horses* we already know, and *Moonlight Miles* does a Phil Spector trip, with much too long an ending and much too thick a texture.

The two best pieces, and probably the most "controversial" (assuming the word still has meaning in pop music), are *Sister Morphine* and *Dead Flowers*. The former is a scary run through one man's drug experience, a little obtuse in the way it tells its story, but sung by Jagger with an enormously effective low-key intensity. *Dead Flowers* sounds livelier, with its hokey country feeling, but it too sings of the damaging aspects of life in the counter-culture.

Few artists can produce an album that achieves all its goals. The Stones have always had a reputation and an influence that extended beyond what would seem justified by their musical skills. The switch to a new label may well mean the growth of a more mature group, one that can match word with deed, gesture with meaning. It seems strange to describe the Stones as a promising group, but that's the feeling I had after hearing "Sticky Fingers." The future looks good. Like I say, rolling right along.

THE ROLLING STONES: *Sticky Fingers*. The Rolling Stones (vocals and instrumentals); various accompaniments. *Brown Sugar*; *Sway*; *Wild Horses*; *Can't You Hear Me Knocking*; *You Gotta Move*; *Bitch*; *Sister Morphine*; *Dead Flowers*; *Moonlight Miles*; *I Got the Blues*. ROLLING STONES RECORDS COC 59100 \$5.98, © 859100 \$6.95, © M 559100 \$6.95.



THEATER • FILMS

FOOLS (Shorty Rogers). Original-soundtrack recording. Kenny Rogers and the First Edition (vocals); instrumental accompaniment, Shorty Rogers cond. REPRISE 6429 \$4.98, © M 86429 \$6.95, © M 56429 \$6.95.

Performance: For the love of a song
Recording: Good

I can't help it if I like movies and their soundtracks. Some of my best listening hours have been culled from the scores of flicks. Notably *Two for the Road*, *Live for Life*, *A Deadly Affair*, *The Adventurers*, and—well, hell, dozens of others. Now I'm not saying the score of *Fools* lives up to those just mentioned, or those unmentioned either. It doesn't. But I happen to be a sucker for a good love song, and *Fools* has one: *Someone Who Cares*, by Alex Harvey. Soft strings introduce this lovely ballad, then a few pleading horns, and quite suddenly Kenny Rogers' soft tenor crooning those magical words: "I've made up my mind/That you're going to love me/I've made in my heart/A soft place for you." And then it's over too soon, and I have to wait patiently until it reappears at the end of side one, and again, finally, at the end of side two.

What comes in between these three heart-pounding interludes is easy enough to listen to and even hum a little around the house. Paul Parrish wrote the opening song, *A Poem I Wrote for Your Hair*, and if you have ever noticed Katharine Ross's hair (she stars in the otherwise dreadful movie), you might be inspired to write a poem about it, too. What a gorgeous creature Katharine is! But unfortunately she doesn't sing well enough to be included in the score. Side two is a *potpourri* of Shorty Rogers instrumentals that are supposed to depict the drama of this foolish movie. Since the drama is almost nonexistent and what there is of it is banal, Shorty's instrumentals haven't much to live up to.

R. R.

RECORDING OF SPECIAL MERIT

HAIR (Gerome Ragni-James Rado-Galt-MacDermot). Original Japanese cast recording. RCA LSO 1170 \$5.98.

Performance: Exhilarating
Recording: Clean

Over the years the record industry has favored us with an off-Broadway *Hair*, a Broadway *Hair*, and a London *Hair*. We've had *Hair* on records, *Hair* on reel-to-reel tapes, *Hair* on cassettes. Now comes *Hair* from Tokyo, on one of the new wafer-thin discs from RCA, and I must say at once that I found it every bit as exhilarating as its predecessors, if not more so. Producer Bertrand Castellani has rounded up a cast of invigorating Japanese youngsters whose voices reminded me of the ingratiating bunch who brought their own rock musical, *The Golden Bat*, to New York last year. Although

STEREO REVIEW

most of the words are in Japanese, and the arrangements have imposed a vaguely *sukiyaki* flavor on the original orchestrations, every once in a while a few lines from the English lyrics are thrown in. "Ledda Sinshy-in," the chorus exclaims in its own version of the show's explosive finale, and along the way I caught words like "hoppiness" and "Hells in-jils." *Walking in Space*, on the other hand, is emphatically Oriental in atmosphere, with koto effects and a delicate floating quality that is most effective. Without understanding the language, I felt intuitively that the Japanese version of *Frank Mills*, the ballad about the girl who falls in love with a motorcyclist outside the Waverly Theatre in Greenwich Village, suffers in translation. But *Air* must certainly bring its message home in pollution-afflicted Tokyo, and the spirit of the show as a whole seems to gain rather than lose from going Japanese. I wish I could tell you the names of all the vital young participants, whose glowing faces may be seen in a big full-color photograph inside the album, but they are listed only in Japanese script, and I guess you're not likely to have heard of them anyhow. The recording, with the very clean sound of the new RCA ultra-thin vinyl, is nothing less than wonderful.

P.K.

NO, NO NANETTE (Irving Caesar-Otto Harbach-Vincent Youmans). Lawrence Welk Singers and Orchestra, Lawrence Welk cond. *Tea for Two; Too Many Rings Around Rosie; I've Confessed to the Breeze; I Want to be Happy; No, No Nanette*; and four others. RANWOOD R 8087 \$4.98.

Performance: Senile
Recording: Good

With this recording of the music from the Broadway "nostalgia" hit, we come full circle. An ingenious group of necromancers dusted off the old 1923 musical about a girl who wants a good time in Atlantic City before she marries and settles down, and they did a marvelous job of restoring old Nanette's youth. On Broadway, and in Columbia's well-tailored original-cast recording, cuteness and camp are pretty much kept out. The old orchestrations were spruced up so as to remind us of their time without sounding completely ridiculous, and a top-notch cast made the silly old gal live once again, without cackling about it. This gratuitous disc from Ranwood Records in Hollywood transports Nanette to the old folks' home, where—if this is the only version of the score you happen to hear—you'll be more than glad to leave her. Welk and his forces are far too generous: they omit nothing, and it's all one big oversweetened, indigestible sugar cake. Where Ruby Keeler is heard doing a bit of tap-dancing in the original-cast album, Mr. Welk scatters the sounds of taps like iron daisies. Where the chorus sings for Columbia, the Lawrence Welk Singers coo, croon, and gurgle for Mr. Welk. The cuteness so carefully excluded on Broadway is welcomed with a vengeance, banjo effects run rampant, and the take-offs on the Twenties style are laid on with twenty trowels. I cannot imagine any citizen, junior or senior, being much gratified by this approach to the winsome Youmans score, but I have been wrong before. Welk has his following, and who knows? If you turn up the treble and reduce the volume a bit, great-grandpa may just think he's listening to the *original* original cast on Brunswick 78's.

P.K.

(Continued on next page)

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SPOKEN WORD



DAVID FRYE: *Radio Free Nixon*. David Frye, Bob Kaliban, Nina Kolb, Tom O'Malley, and Bryna Raeburn (performers). ELEKTRA EKS 74085 \$5.98, © M 84085 \$6.95, © M 54085 \$6.95.

Performance: Self-imitative
Recording: Good

The problem of what to do for an encore has plagued many a worthy performer before Mr. Frye, especially comedians. His first album, "I Am the President," was received by this listener with total enthusiasm and praised in these pages as an unflaggingly funny platter, but this time around the proceedings suffer from sequelitis. There was a distressing sensation of *déjà-entendu* as he trotted out all the old familiar voices—Henry Fonda, Spiro Agnew, Billy Graham, Nelson Rockefeller—in a format that purported to be a day's broadcast over "Radio Free Nixon." The program begins promisingly enough as we are welcomed by "your announcer Henry Fonda" to the Dick Nixon Show, Mr. Nixon shortly discovering with delighted wonder that "I still am the President." As things develop, however (or fail to), Mr. Frye and his three writers, Mickey Rose, Donald Ross, and Norman Steinberg, scatter their fire and blow their best possibilities. Even with the aid of several other skilled mimics, including Bryna Raeburn as Ladybird, Martha Mitchell, and Julie Eisenhower, the sketches, for the most part, fail to live up to expectations. Mrs. Mitchell's late-night telephone calls to Fulbright, Humphrey, and Muskie are typical of the disappointments that abound. What should have been a high point sinks mighty low. Even "As the Country Burns," a soap-opera episode, is as heavy as the proverbial bride's biscuit. I must say, though, that I thoroughly enjoyed Mr. Frye's utterly accurate imitation of Truman Capote as he lispes out a weather report and handles a phone call from the chief executive demanding to know why he wasn't invited to Mr. Capote's latest party for three thousand of his closest friends. All the imitations, in fact, are as expert as ever; the handicap is in the script, which pummels old targets with a blunt instrument. P.K.

MOZART—A Biography in Words and Music (Joseph Machlis). Mozart: *String Quartet No. 22, in B-flat (first movement)*; *Marriage of Figaro—Overture*; *Piano Concerto No. 21, in D Minor (first movement)*; *Symphony in G Minor (first movement)*; *The Magic Flute—Overture*; *Requiem (opening, Dies Irae, and closing)*, other selections. Norman Rose (narrator); various soloists, orchestras and choruses. CMS-603 \$5.95.

SCHUMANN—A Biography in Words and Music (Joseph Machlis). Schumann: *Symphony No. 3, "Rhenish" (first movement)*; *Aufschwung*; *Carnaval (Florestan, Eusebius, and March of the Davidsbündler against the Philistines)*; *Symphony No. 1, "Spring" (first and*

second movements); *Concerto for Piano and Orchestra, in A Minor (first movement)*; other selections. Norman Rose (narrator); various soloists and orchestras. CMS 612 \$5.95.

Performance: Honest and informative
Recording: Well edited

The life stories of the Western world's musical geniuses are usually so depressing that the prospective young composer, learning of Mozart's poverty, Schumann's madness, Beethoven's deafness, Chopin's tuberculosis, Tchaikovsky's sexual problems, and all the rest, might easily be persuaded to find some more salubrious outlet for his ambitions. Still, it is enhancing to the appreciation of music to know something about the great men who wrote it, and a number of record companies have sought to fill this need by combining musical selections with a biographical narration geared to the curiosity of the young listener. These latest entries, from CMS, a firm which specializes largely in spoken-word recordings with emphasis on the younger set, are two volumes of six records apiece, a record each for six composers. A "fully annotated text," including a study guide, comes with each record. This is a single sheet listing highlights in the life of the composer and historical events that coincided with them; recommended records and reading; and definitions of musical terms. In addition, there are sensible liner notes by David Hall.

The records also are available separately, and I have listened to two of them. "The Life of Mozart" begins with his birth in Salzburg in 1756 and follows the story through to his death and burial in a pauper's grave in 1791. A compelling and tragic story it is, too. We come upon little Wolfgang first tickling the ivories when he's so little he can barely reach them. We hear him through his first composition, his concert before Empress Maria Theresa at the age of six, his years at Salzburg and in Vienna, and his unending hardships and rejections in both cities. The funeral scene, when a storm keeps his friends from accompanying the coffin to the grave, is especially moving. Throughout, at regular intervals, there occur respectable dubbings of performances by anonymous orchestras and soloists.

"The Life of Schumann," as tempestuous and utterly romantic as his music, is equally heartbreaking, what with his troubles with his father-in-law, his career as a pianist being cut off by a crippling mechanical device he hoped would improve his playing technique, and his death in an insane asylum at the age of forty-six. The performances of passages from his symphonies, sonatas, and other pieces are also good, if not highly inspired. The same must be said of Mr. Machlis' scripts, which are rich in anecdotal content and revealing detail about the lives and music of these men, but somewhat stilted in style and lacking the kind of exhilarating humor and insight that Leonard Bernstein, let us say, can bring to the subject at his young people's concerts and on the recordings made of them. But that is perhaps an unfair comparison; Mr. Machlis has set out to introduce great music and the men who wrote it in a straightforward way, and the ingredients have been combined with intelligence and a forthright appeal that is well echoed in Norman Rose's unaffected reading of the scripts.

Besides Mozart and Schumann, the composers dealt with in the series are Liszt, Schubert, Beethoven, Mendelssohn, Haydn, Tchaikovsky, J. S. Bach, Chopin, Brahms, and Debussy. P.K.

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CORRETTE: Concerto Comique Op. 8, No. 6, "Le Plaisir des Dames" (third movement) Connoisseur Society • Recording demonstrates the

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sound and special layout of a small performing group (harpsichord, cello and flutes) in fairly resonant surroundings.

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STEREO TAPE

Reviewed by NOEL COPPAGE • DAVID HALL • IGOR KIPNIS • PAUL KRESH

ADAM: *Giselle*—Ballet. Paris Conservatoire Orchestra, Jean Martinon cond. LONDON © A 30610 \$4.95.

Performance: Brisk and airy
Recording: Bad dub
Playing Time: 45'51"

Adam's *Giselle* has been around since 1841—the oldest ballet in the modern repertoire. What gives it this staying power? The composer wrote it in a week, but it must have been a week when the hard, gemlike flame of genius burned overtime. The story is as silly as that of any other ballet. Based on a book by Heinrich Heine, it tells the story of a peasant girl pursued by a duke in disguise. When she finds out he's a duke, she goes mad, stabs herself, and, as a young girl betrothed to marry who dies before her wedding day, turns into one of the *wilis* (the *wilis* are spirits who come out of their tombs every night and dance through the woods, and it's fatal for "mortal eye" to gaze on them). Well, the Duke just happens to be hunting in the area, sees Giselle emerge as a *wili*, dances with her, and is slated for death himself on orders of the Queen of the *Wilis*, but is saved by the rising sun, which sends them all back to their graves, leaving the Duke broken-hearted and alone.

The score makes all this nonsense emotionally believable. There is one lovely musical episode after another, climaxed by a viola passage of breathtaking beauty during the long *pas de deux* between Albrecht—the Duke—and the doomed Giselle. On this cassette, the whole score is winningly, if not overwhelmingly, performed under the spirited guiding hand of Martinon, who never lets the pace flag or any detail obscure the main musical line. There are excellent, detailed notes by Roy Budden. The dubbing, on my review copy, was blurred and flat enough, however, to defeat all the vitality of an excellent recording. All that loving labor, reduced to nothing by some sleepy dunderhead in Quality Control!

P.K.

BACH: *Organ Works, Vol. I: Trio Sonatas Nos. 1-4 (BWV 525-8)*. Marie-Claire Alain (Marcussen Organ of the Church of Varde,

Denmark). MUSICAL HERITAGE SOCIETY © MHC 2004 \$6.95 (plus 65c handling charge, from the Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

Performance: Accomplished
Recording: Problems
Playing Time: 46'05"

These trio sonatas, part of Marie-Claire Alain's recording of all the Bach organ music, are brilliantly and perceptively played. Unfortunately, the cassette version, which predated Musical

DGG



EUGEN JOCHUM

Sweeps beyond what other conductors dare.

Heritage Society's recent adoption of both Dolby and a high-grade brand tape (TDK SD), is not satisfactory. In addition to some hiss, there is flutter and a bit of distortion on both the low and the high ends. The master tape also seems to have been less than ideal, for there is considerable underlying noise. Add to all this occasional dropouts and an attenuated right channel in both sequences, and you have reason enough for skipping this one. Try MHS's later efforts instead.

I.K.

BEETHOVEN: *Symphony No. 3, in E-flat Major, Op. 55 ("Eroica")*. Czech Philharmonic Orchestra, Paul Kletzki cond. MUSICAL HERITAGE SOCIETY © MHC 2016 \$6.95 (plus 60c handling charge, from the Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

Performance: Sound
Recording: Cavernous
Playing Time: 47'

I must apply the same strictures to this Musical Heritage Society cassette of the Beethoven "Eroica" Symphony as I did to the Seventh Symphony from the same series, which I reviewed earlier in these pages. The interpretation is perfectly sound in tempo and dynamics, but the cavernous acoustics of the Prague recording locale muddied the musical texture almost to the point of incomprehensibility. The tape's background noise, furthermore, is far more evident than on other Musical Heritage Society cassettes I have heard, in particular those originating from the French Erato catalog. There are better cassette "Eroica" recordings from which to choose—Karajan's for DGG, for example.

D.H.

BRAHMS: *Symphony No. 4, in E Minor, Op. 98; Tragic Overture, Op. 81*. Berlin Philharmonic Orchestra, Hebert von Karajan and (in overture) Lorin Maazel cond. DEUTSCHE GRAMMOPHON © 923076 \$6.98.

Performance: Good Fourth
Recording: Weak left channel
Playing Time: 53'

Karajan delivers a fine Brahms reading, one which stresses the lyrical rather than the defiant aspects of the Fourth Symphony, but not to the detriment of its overall drama or monumental musical architecture. The playing of the Berlin strings in the slow movement is simply gorgeous. The effect is marred, however, by the tacking on as a filler of the hectic and hard-driven Lorin Maazel treatment of the *Tragic Overture*. The recorded sound is excellent, though my review cassette was decidedly weak in the left channel.

D.H.

RECORDING OF SPECIAL MERIT

ORFF: *Catulli Carmina*. Arleen Auger (soprano); Wiestaw Ochman (tenor); Chorus of the German Opera, Berlin; pianos and percussion ensemble; Eugen Jochum cond. DEUTSCHE GRAMMOPHON © DGG 3300 101 \$6.98, Ⓛ 3074 \$7.95.

Performance: Red-blooded romance
Recording: Superb
Playing Time: 49'38"

Searching the archives for an act that could follow his *Carmina Burana* of 1937, with its sensational settings of Latin cantos from a medieval manuscript extolling the life of the senses, Carl Orff came upon the poems of Catullus. Catullus himself had been one of the Beautiful People of Caesar's day, the center of a group of swingers who despised conventional life and spent their days and nights living it up in and around Verona. When Catullus met the wife of

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- Ⓛ = four-track cartridge
- Ⓢ = eight-track cartridge
- ⓐ = cassette

The first listing is the one reviewed; other formats (if available) follow it.

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo.

the Governor of Cisalpine Gaul, he went mad over her, followed her to Rome, and made her the "Lesbia" of his poems. Orff took the poems, framed them for the stage as a play within a play in which the old try to reason with the impassioned young, and set the text in his most spectacular manner. The old men tell a wild group of reveling young lovers the story of Catullus and Lesbia—how she incited his passions, cheated on him, and finally drove him crazy. The young listen, then go back to proclaiming that love does so last forever.

The *Catulli Carmina* is a work that lives up dashing to the racy promise of its text, a fitting companion piece to *Carmina Burana*, which it followed by six years, and in some passages even more spine-tingling and engulfing. There is on records and on reel-to-reel tape a handsome version of the score under Ormandy, but, as with *Carmina Burana*, Jochum is the champion with this material, coaxing from it every last vestige of intoxicating power, tonal coloration, and musical lightning. All is heightened and heated to a point beyond what other conductors dare, and is sweepingly performed and superbly recorded. A cassette that makes you forget you're listening to a cassette—what higher praise could there be? From my experience with Deutsche Grammophon cassettes, though, I had expected this *Catulli Carmina* to come furnished with a tiny text complete in English, German, and Latin. I was disappointed to find only liner notes. What happened to the elves who were laboring over those complete lieder texts for DGG, and, for all I know, complete Wagnerian librettos in one-point type? Has the Red Baron finally let us down? P.K.

COLLECTIONS

SIEGFRIED BEHREND: *Guitar & Percussion*. Behrend (arr.): *Six Medieval Dances*. Gorzani: *Balletto*. Anon: *Italiana*. Besard: *Branle and Branle gay*. Negri: *Balletto on "So ben mi chi ha buon tempo."* Milan: *Two Pavanes*. Newsidler: *Three Pieces from Ein neues Lautenbüchlein (1544)*. Anon: *Hungerschrei*. Fink: *Dialogue for Guitar and Percussion Sounds*. Hashagen: *Pergiton IV*. Behrend: *Xenographie*. Siegfried Behrend (guitar); Claudia Brodzinska-Behrend (vocalist); Siegfried Fink (percussion). DEUTSCHE GRAMMOPHON © 3300 015 \$6.95.

Performance: Splendid
Recording: Superb
Playing Time: 47'

The highly gifted Siegfried Behrend divides his program into two sharply contrasted sections: the charming early pieces on the first side, for the most part tastefully arranged, and the ingenious and somewhat scary avant-gardish modern pieces on the second side (the vocalizations are not for the squeamish!). The anonymous *Italiana* and the Besard *Branle* on side one will be familiar to those who know the Respighi arrangement of old airs and dances. Taken as a whole, the program charms at first; but about halfway through the old pieces, the percussion effects, no matter that they are varied or tasteful, began to pall for these ears. The contemporary pieces are fine demonstrations of the ultimate in various tonal possibilities involving guitar, percussion, and voice. Whether they amount to anything more is a matter of the hearer's individual taste. I will be playing the first side from time to time as background, but I doubt that I'll be going back to the second side very often.

Behrend is a master of his instrument, especially in matters of tonal coloration. The recorded sound is some of the best I have heard yet on cassettes. D.H.

LA TROMBA SACRA. Martín y Coll: *Quatro Piezas de Clarines*. Fantini: *Sonata detta del Vitelli*. Viviani: *Sonata No. 2, in D Major, per Trombetta sola*. Dornel: *Dialogue, Récit et Fugue sur les Trompettes*. Purcell: *A Suite of Trumpet Tunes*. Stanley: *A Trumpet Voluntary*. Adolf Scherbaum (trumpet); Wilhelm Krumbach (organ). DEUTSCHE GRAMMOPHON © 3300 020 \$6.98.

Performance: Interesting combination
Recording: Very good
Playing Time: 44' 57"

I'm not sure just what the title, which translates as "The Sacred Trumpet," has to do with all of this secular repertoire; and none of it, to the best of my knowledge, is originally for the combination of trumpet and organ anyway.

DGG



SIEGFRIED BEHREND
Sharp contrast of charm and ingenuity

The arrangements, however, are effective enough, and the music appropriately stirring, though there is, of course, an overabundance of D Major in these seventeenth- and eighteenth-century pieces. Scherbaum plays with effortless virtuosity (but not always the highest regard for stylistic correctness), and the accompaniments are full-blooded. The cassette reproduces very cleanly, even in the many loud sections, and hiss is at a minimum, but I did catch a moment of pre-echo now and then. I.K.

ENTERTAINMENT

CHET ATKINS: *For the Good Times*. Chet Atkins (guitar); various accompanists, John Ragsdale arr. *For the Good Times; El Condor Pasa; Snowbird; Walk Right Back; Just One Time; Chaplin in New Shoes*; and three others. RCA © PK 1663 \$6.95, © P8S 1663 \$6.95.

Performance: Smooth
Recording: Excellent
Playing Time: 29'48"

Electric guitars are not all alike. Some have virtually no acoustic qualities of their own and have a box only because something has to hold all the wiring. Chet Atkins usually plays one that is still recognizable as a guitar, even

though it is wired, and he plays it like a guitar, too. That's probably because his roots are in country music, where the acoustic guitar came first—Merle Travis, who popularized "finger picking," had considerable influence on Atkins—instead of in the jazz and blues that influenced the Claptons, Lees, and Taylors of the day. Most of the early country electric guitarists thought they could play the knobs instead of the strings, and most of them sounded as though they were torturing cats.

So we have this album of clean, economical guitar picking, and if it sounds a bit dull now and then it's because there's not quite enough variety...Play it a couple of cuts at a time, and it will do nicely. N.C.

THE BROTHERS FOUR: 1970. The Brothers Four (vocals and instrumentals). *Darlin' Be Home Soon; Love of the Common People; I Will Be There; Reason to Believe; Glory Road; Hey, That's No Way to Say Goodbye*; and five others. FANTASY © M 58400 \$6.95.

Performance: Wisdom of the West
Recording: Good
Playing Time: 32' 05"

The Brothers Four radiate the kind of amiability that Southern Californians share with their region's sunshine. It's a quality that makes for pleasant listening. When they sing about *Going Back to Big Sur*, they manage to evoke the sweep and splendor of the Monterey peninsula. They even sing of their *Love of the Common People* without sounding patronizing about it. *November Snow* approaches its subject with a Californian's reverence (I remember Los Angelenos taking their children to see snow at Lake Arrowhead as though it were dust from the moon), and when they turn their attention to New York, in a touching song about a girl picked up on Eighth Avenue, there's neither hardness nor bitterness to mar their affable tone. A real surprise is their adroit handling of the *Hippopotamus Song* ("Mud, mud, glorious mud") made famous by Flanders and Swann. Here the Brothers prove they are just as much at home by the murky banks of the Shalimar as they are by the shores of the blue Pacific. P.K.

JOHNNY CASH: *The Johnny Cash Show*. Johnny Cash (vocals); instrumental accompaniment. *Sunday Morning Coming Down; These Hands; Come Along and Ride This Train (medley); I'm Gonna Try to Be That Way; Here Was a Man*. COLUMBIA © CT 30100 \$6.98.

Performance: Self-fulfilling
Recording: Very good
Playing Time: 28'19"

The phenomenon of Johnny Cash is clearly documented in this program, wherein not only can the singer be heard audibly reaching for love from the gallery, but even the applause he reaches for has been preserved. There is no limit to the shameless sentimentality Mr. Cash is willing to stoop to in order to bring down a house—indeed, he takes the technique to such lengths that it's practically an art the way he uses it. Al Jolson was a dry-eyed introvert compared to Johnny Cash. Cash is at his best here when he's singing amiable ditties about truck-drivers and their hardships, and a medley of them is included here, ranging from the homesick *Six Days on the Road* to the cutesy, immensely popular *Sailor on a Concrete Sea*. Another medley, on side two, includes the sharecroppers' song *Mississippi Delta Land*, and I

STEREO REVIEW

Wanna Go Home, which Leadbelly once used to sing so it would tear your heart out. Mr. Cash leaves it in the same soggy condition as all the other ballads on the tape, which include *These Hands*, the self-pitying saga of a senile laborer; *Sunday Morning Coming Down*, a study in hungover remorse; and *He Was a Man*, in which Jesus Christ is scaled down to Just Folks to tumultuous applause from Middle America, every manjack of whom seemed to be on hand for the session. P.K.

REDEYE. Redeye (vocals and instrumentals). *Dadaeleus' "Unfinished Dream"; Oregon Bound; Your Train is Leaving; 199 Thoughts Too Late; Collections of Yesterday and Now; Games; Empty White Houses;* and three others. AMPEX © M 5384 \$6.95, © M 8384 \$6.95.

Performance: Tight and light
Recording: Mostly good
Playing Time: 30' 52"

Redeye came along during the summer of 1970 with such songs as *Games* to help make AM radio bearable. It is a good group to listen to while driving around in a car. Taking Redeye seriously leads us into the troublesome question of how much of its tight vocal harmonizing is copied from Crosby, Stills, Nash, and Young or from the Grateful Dead. But seen as an alternative to the Guess Who, Redeye is a pleasant-sounding band, and this recording includes one song after another that can be enjoyed as a quick pick-me-up and then easily forgotten—*Games*, of course, and *Mississippi Stateline, Oregon Bound, Green Grass*, and *Dadaeleus' "Unfinished Dream,"* to name five. The backing guitar work is almost note for note what you might expect Steve Stills to do and the drumming sounds as if it's done by a robot—but what do you expect from an alternative to the Guess Who? You should be concentrating on your driving anyway. N.C.

TEN WHEEL DRIVE WITH GENYA RAVAN: *Brief Replies.* Genya Ravan (vocals); Ten Wheel Drive (instrumentals); *Stay with Me; How Long Before I'm Gone; Last of the Line; Interlude: A View of Soft; Morning Much Better; Brief Replies; Pulse; Come Live with Me.* POLYDOR © M 4024 (7½) \$5.95.

Performance: Too much too late
Recording: Excellent
Playing Time: 38' 16"

Big Band Rock is every bit as ugly as the midi-skirt, and the hype for it is almost as vulgar—and both, thank the gods, appear to be monumental flops in the marketplace. Such anachronisms as Ten Wheel Drive exist because of the time a producer who tries to figure which way the public's taste is going to jump takes to get his wares on the racks. Even through my glaze of prejudice, I can of course see (hear) that Ten Wheel Drive is one of the best of the genre, as powerful as Lighthouse and almost as clean as Blood, Sweat and Tears. Genya Ravan is an interesting, soul-ish vocalist who probably won't go down with all that sinking brass. And somebody in this conglomeration is a good harmonica player. The songs are generally good, *Come Live with Me* being the one that impressed me most. And the sonic quality is excellent. There are lots of nice things to be said about the various elements of this recording; it's what it all adds up to that's dull. And once a rock band takes up horns, it's like Hannibal and his elephants: he was obliged to drag

those beasts everywhere he went, whether they would fit or not. Is it coincidence that the noise an elephant makes is called trumpeting? N. C.

RECORDING OF SPECIAL MERIT

JIMMY L. WEBB: *Words and Music.* Jimmy Webb (vocals); orchestra. *Dorothy Chandler Blues; P. F. Sloan; Love Song; Careless Weed; Psalm One-Five-O; Songseller; Sleepin' in the Daytime;* and three others. REPRISE © M56421 \$6.95.

Performance: Revolutionary
Recording: Fair
Playing Time: 45' 56"

The problem is—how you gonna keep 'em down on the road to Phoenix after they've heard *MacArthur Park*? Webb's early songs, with stark, simple melodies and simple but off-beat lyrics, made impressions on people. These new ones hit from all angles, and I don't even know, or care much, whether I like some of

Reprise



JIMMY WEBB
His songs hit from all angles

them. But several of these songs won't wear out for a long time, and that's a compelling virtue.

This is one of the most complicated recordings ever made, the recording techniques being almost as sophisticated as the skills required to write the songs. The *content* of the lyrics is less off-beat than before: satire, fundamentalist religion, up-to-the-minute laments for "freedom," etc. The only difficulties are that Webb isn't a good enough singer and the cassette isn't as quiet as it should be. Webb's voice is adequate for a song like *Careless Weed*, but shows the strain on others, such as *Jerusalem* and *Dorothy Chandler Blues*. The tape was recorded at a low volume, and the hiss is relatively loud. In spite of that, the recording should remain interesting for years, and that's quite an accomplishment in pop music. N. C.

COLLECTIONS

PHILADELPHIA ORCHESTRA: *Love Story.* Mozart: *Concerto No. 21, for Piano and Orchestra: Andante;* Nino Rota: *Suite from Romeo and Juliet;* Bernstein: *Somewhere (West Side Story);* Wagner: *Tristan and Isolde: Liebestod. Theme from "Love Story"; Yesterday;* others. Earl Wild (piano, in

Mozart); Philadelphia Orchestra, Eugene Ormandy cond. RCA © RK 1179 \$6.95, © R8S 1179 \$6.95.

Performance: Lush mush
Recording: Very good
Playing Time: 44' 54"

In this musical home seduction kit, thoughtfully provided for lovers by RCA in pocket-size cassette form, Mr. Ormandy unleashes the "glorious Philadelphia sound" in a program that should wring blood from a stone. This particular stone, ingrate that it is, was left colder than ever by the theme from *Love Story* when the Philadelphia strings sailed into it as though it were a Rachmaninoff symphony, and the *Elvira Madigan* music from Mozart's Piano Concerto No. 21 merely made me wonder whether Earl Wild is really the ideal Mozart pianist. The arrangement of the Beatles' ordinarily touching *Yesterday* struck me as a pretty tune that had been thoroughly overinflated, and the song *Somewhere*, as it happens, has *always* set my teeth on edge, even before the Philadelphia strings got hold of it. Nino Rota's music for the Franco Zeffirelli film of *Romeo and Juliet*, however (wrongly attributed in the credits to Tchaikovsky, by the way), melted this stone a little, and the sumptuous treatment of the *Love-Death* from *Tristan and Isolde* reduced it to pure lava. It is a *Liebestod* worthy of any collection, and if it makes a strange bed-fellow for Ormandy's *Symphonic Variations on "The Windmills of Your Mind,"* well—it'll sell cassettes, right? P.K.

BEST OF THE CHICAGO BLUES. Twenty-two selections by Jimmy Cotton, Junior Wells, Otis Spann, Buddy Guy, Big Walter Horton, Johnny Young, Homesick James, and J. B. Hutto. VANGUARD © M 51-2 \$6.95, © M 81-2 \$6.95.

Performance: Fine throughout
Recording: Fine, but . . .
Playing Time: 80'

This cassette proves Chicago is the capital of the blues. It may be one of the best collections of blues released in several years. The sonic reproduction is quite good (but see below) and the material is *almost* all good. Two slow pieces by Buddy Guy, *I Had a Dream Last Night* and *Sweet Little Angel*, are truly outstanding. Guy's hard-driving vocal style is too easily passed over when great bluesmen are discussed, but few could fail to notice the way this fine band balances guitar and piano in some classic improvisations. There are six songs by Otis Spann, including a couple of piano solos. His *Blues is a Botheration* is another of the extraordinary segments; some good guitar work complements *his* piano, too, and his vocals are among the very best blues singing. Beside this kind of work, the Junior Wells band, from which much is heard, shows its weaknesses, and they are emotional rather than technical. The feel for the blues isn't there, not the way Spann has it, and even a harmonica fanatic like me has to admit the difference. But let Spann and Guy be the stars and let Wells and the others be the body of the thing; they do it very well.

It would cost dearly to buy the original albums from which these selections were lifted, and this recording is an excellent sampler of honest, authentic, roll-in-the-gutter American blues. My cassette didn't work properly—the tape was binding somewhere, a problem I've had with other double-length cassettes. Test yours before you buy. N.C.

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CIRCLE NO. 52 ON READER SERVICE CARD

TAPE HORIZONS

By CRAIG STARK



WHAT HAPPENED TO THE HIGHS?

RECENTLY I received the following question from a reader: "I purchased the STEREO REVIEW Model SR 12 test record to check my system and it worked fine. Then I decided to use the record to see about my tape recorder's frequency response as well. I carefully recorded all the left- and right-channel test tones at exactly 0 VU on the recorder's meters, but when I played the tape back, all the high frequencies were distorted and much softer than the middle and low tones. I know my recorder can't be *that* bad, since when I tape music the highs come through fine. What's wrong?"

Paradoxically, the answer to this question is probably "Nothing." But since many of you might want to make similar experiments, I'd better explain what went wrong with this one. The reason lies in a process (used with all program sources) called "equalization."

The theory of equalization is based upon two characteristics of recording and reproducing music. The first is that the upper frequencies of musical sounds (the "overtones" or "harmonics") are relatively much less powerful than the middle and lower "fundamental" tones. Second, the human ear tends to regard noise in the upper musical registers (hiss) as much more objectionable than an equally powerful noise (hum) in the low-frequency spectrum. Since tape hiss remains relatively constant, by putting these factors together we can conclude that if we electronically boost the high frequencies in the music before the actual recording process (which introduces much of the hiss) and then apply a corresponding treble cut during the playback cycle, the net result will be both to restore proper musical balance and proportionately to lower high-frequency tape noise. Though the tape medium presents special problems (I'll talk about these in future columns), this is the basic equalization pattern that is applied to LP's and FM as well as tape.

Typically, an audiophile recorder is adjusted to boost a 15,000-Hz tone by 15 to 20 dB (compared to one of 1,000 Hz) during the recording process. This can safely be done in normal music recording because ordinarily the very high overtones are that much less powerful than the middle and low frequencies. Indeed, to lower hiss still more, some have suggested an even greater treble boost during recording and a correspondingly greater treble cut during playback. If hiss were the only problem, they might be right. However, additional treble boost could result in severe distortion.

Where my experimenting correspondent ran into trouble was in trying to record even the highest frequency test tones at the maximum permissible level (0 VU)—a level that these frequencies practically never reach when music is recorded. The 15-dB equalization boost on top of the 0-VU level overloaded his record amplifier and possibly the tape as well, causing the distortion and lack of volume. This is why all overall tape recorder frequency-response tests should be made at the level of -20 VU and why those who suggest a greater treble boost during recording may well find the musical overtones beginning to distort when the VU meters on their recorders have barely started to move.

STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NUMBER
1	A.D.R. Radio	89
2	Acoustic Research, Inc.	11
3	Akai	40, 41
4	Akai	79
	Allied Radio Shack	35, 36
5	Altec Lansing	19
6	Ampex	23
7	Angel	70
8	Audio Dynamics Corporation	22
9	Audio Unlimited, Inc.	76
54	Baltimore Stereo Wholesalers	85
12	Benjamin Electronic Sound Corp.	72
10	Bose	71
11	Bose	71
103	British Industries Co.—Garrard	2
101	British Industries Co.—Wharfedale	26
13	CTS of Paducah, Inc.	99
14	Carston Studios	85
	Columbia Records	68
	Columbia Tape Club	6, 7
15	Concord Electronics Corporation	77
16	Crown	10
17	District Sound Inc.	100
18	Dixie High-Fidelity Wholesalers	94
20	Dokorder	38
22	Downtown Audio, Inc.	100
	Dressner	80
23	Dual	75
	Dynaco Inc.	29
19	Electro-Voice, Inc.	4th Cover
21	Empire Scientific Corp.	97
24	Finney Company, The	94
	Fisher Radio	2nd Cover, 1
25	Heath Company	67
26	Honeywell	97
27	International Hi-Fi Distributors	76
29	JVC America, Inc.	81
30	KLH Research and Development	87
31	Kenwood	31
53	Lafayette Radio Electronics Corp.	95
32	London Records	74
33	McIntosh Laboratory Inc.	72
34	Memorex Recording Tape	39
	Minnesota Mining & Manufacturing Co.	33
35	Ovation Records	89
41	Pickering & Co.	9
36	RCA Records & Tapes	83
37	Rabco	76
38	Rabsons 57 St. Inc.	80
39	Record Club of America	12, 13
40	Rectilinear Research Corp.	93
52	Rek-O-Kut Company, Inc.	107
42	Revox Corporation	25
43	Sansui Electronics Corp.	37
100	Scott, Inc., H. H.	90
44	Sherwood Electronic Laboratories	5
45	Shure Brothers Inc.	73
46	Sony Corporation of America	102
63	Sony/Superscope	21
47	Sound Reproduction, Inc.	89
48	Stereo Corporation of America	99
49	Teac Corporation of America	3rd Cover
	U.S. Pioneer Electronics Corp.	42
50	Ultra-Tone Sound Systems, Ltd.	24
23	United Audio Products, Inc.	75
51	V-M Corporation	15
	Classified Advertising	106, 107

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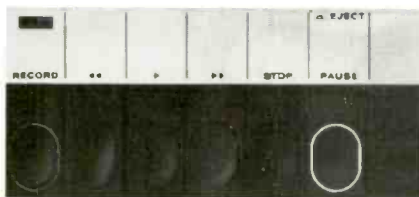
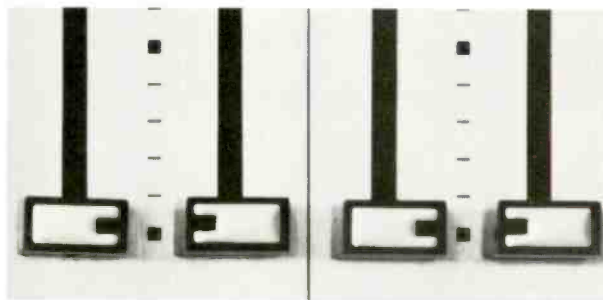
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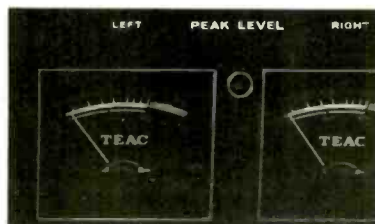
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