

# Stereo Review

AUGUST 1972 • 60 CENTS

10¢

## SPECIAL SPEAKER ISSUE



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REG8037408200601M 048  
FLENNHART  
39 HAWKINS RD  
57H  
W0 63026

D/DYNAQUAD RECEIVER

TUNING      LOUDNESS

92 94 96 98 100 102 104 106 108 MHz  
70 80 100 120 140 160 KHz

-20  
-10  
0  
+10  
POWER OFF

TREBLE      LEFT - RIGHT

2 4 6 8 10

2 4 6 8 10

TAPE      STEREO  
DUBBING      PHONES

4-CH      TAPE      HIGH      FM      LOUD      MAIN      REMOTE  
MONTR      FILTER      HUSH      OFF      (FRONT)      (REAR)

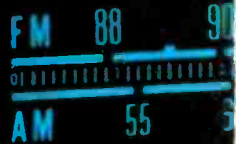
NORM      NORM      FLAT      OFF      ON      SPEAKERS  
(DYNAQUAD)

IN      OUT

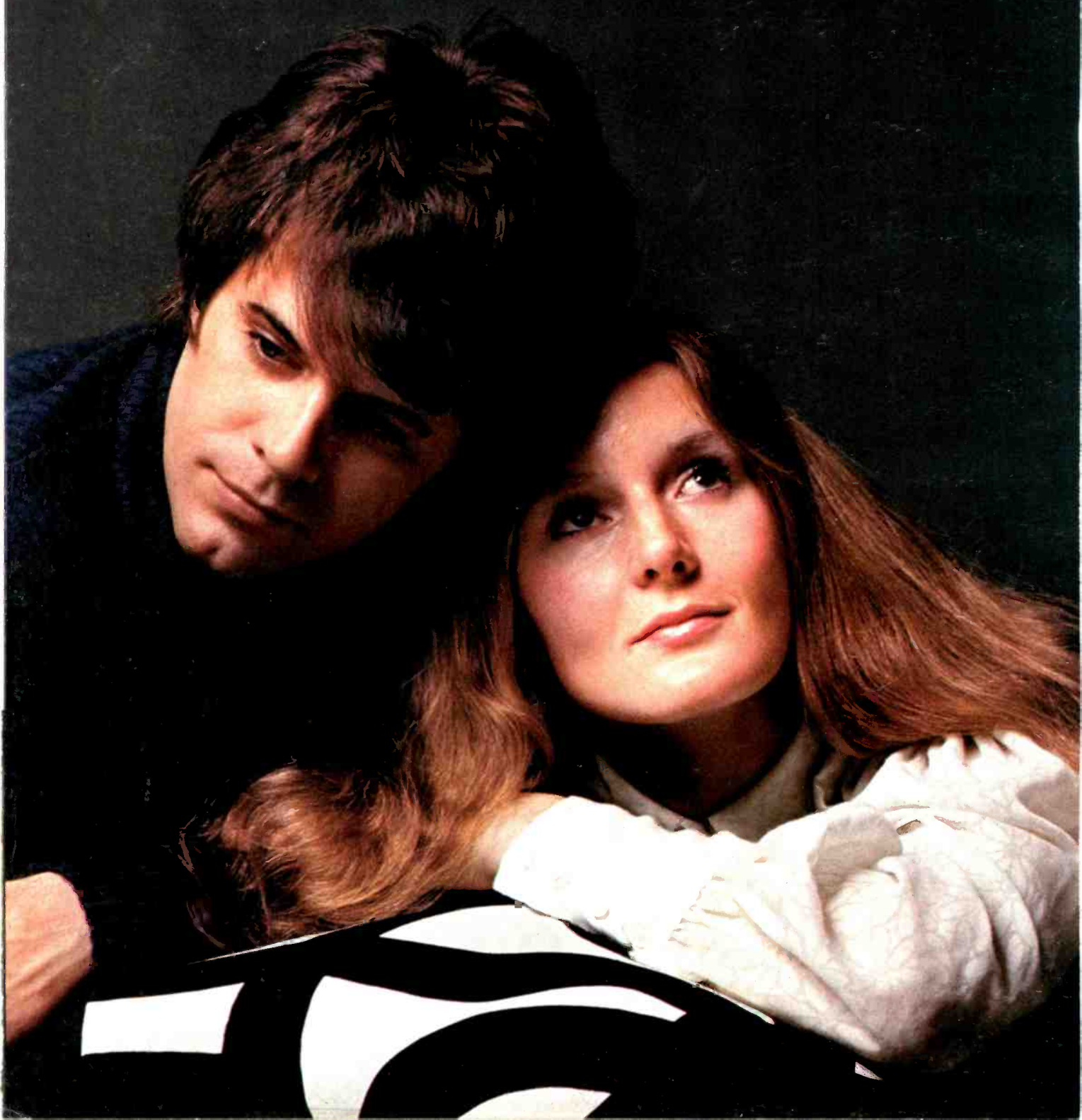
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STEREO



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FORMERLY HI FI/STEREO REVIEW

# Stereo Review

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## EDITORIALLY SPEAKING

By WILLIAM ANDERSON

### THE PHILISTINE BACKLASH

IN THE *New York Times* recently, critic Donal Henahan observed, in a tone one might describe as plaintive, that writing sensibly about music these days is a process of "teetering along on the tightrope between clinical drabness and aural pornography." Just so. As editor of a publication whose business it is to teeter, I can, moreover, testify to the difficulty of finding writers who are (a) able and (b) willing to put foot on the tightrope, to write as if they care about sharing what they know. There is no shortage, let me hasten to add, of those who *do* know all it is needful to know about music, but they are almost to a man so terrified of the opinions of their peers or the judgments of posterity that they are of use only to each other, filling their technical journals with skirmishes of internecine warfare, claim staking (and jumping), nit picking, carefully timed revelations of long-hoarded "discoveries," and... well, clinical drabness. Nor are the purveyors of "aural pornography" in limited supply. The poverty of their sensibility, the chintziness of their mental furniture, and the absence of a respectable intellectual wardrobe are frontally and indelicately exposed with tedious regularity in concert programs, in newspapers, in popular magazines, on radio and TV—rhapsodic mini-orgies of grossly self-indulgent, purely subjective sentimentality. But (present company excepted) of good, sensible, *useful* (I'll get back to this later) writing on music there is very little. The *Reader's Digest*, on one end of the scale, has not within my memory found room for even one article about music, and our "intellectual" journals, on the other, have throughout this century avoided the subject as well—except for briefly faddish flings quite recently at Beatlemania and the "politics" of rock. Even the *New York Times* finds it dispensable: books on music receive less attention than murder mysteries, and Mr. Henahan's article, though it appeared in the book section, was not accompanied by any reviews (though there are currently a number of good new books around), but by a list made up principally of valuable but venerable standards from the library shelves, a kind of "basic repertoire" of writing on music.

The fault—if fault it be—is simply that we live in a musically illiterate country, that Americans, whatever their intellectual attainments or capacities in other spheres, consider music of no great importance, and knowing anything about it even less so. Though I am not among those who believe that musical illiteracy interferes fatally with its appreciation, I do believe that, in affecting our ability to discuss it, this illiteracy places limits on our capacity to make appreciation popular (I will not here argue whether *that* is a good thing or not).

We are now, I should imagine, well over the benevolent hoax the custodians of culture tried to put over on us in the nineteenth century—that "good" music is somehow morally uplifting—a trustworthy, infallible guide to ethical conduct. Though it does not necessarily follow that if it isn't even good for that then it must be good for nothing, that is nonetheless the Philistine backlash—or, more accurately, the typically American "pragmatic challenge"—we face. The popularity of classical music *has* declined seriously in this country, and some kind of consensus on the subject of musical subsidies may be discernible in the recent remark of Rep. Kenneth Gray (D., Ill.) in the Congress: "This is the last time we'll ever have to bail out the JFK Center." What we need, it appears, is not so much writing on the subject as another champion to send against the Philistines, and we could hardly do better than to call again on I'lil David, sending him out this time not with a sling and a stone, but with that harp that gave ease to King Saul. Music, you see, is *good* for you, efficacious against the Megrimms, the Fantods, the Pip, and the Mean Reds. Let us cause to rise up a new art, a therapeutic discipline of demonstrable worth, of ultimate *usefulness*. I can hear the prescription now: "Take one Beethoven slow movement and two Chopin nocturnes before retiring, and call me in the morning."





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## LETTERS TO THE EDITOR

### More Canadian Classics

● Your June article on "Record Hunting in Wildest Canada" naturally couldn't include all Canadian records, but two important ones you missed are the first two discs by our spanking new National Arts Centre Orchestra of Ottawa: Mozart's "Jupiter" Symphony and the concert aria *Ombra felice*, and Harry Somers' *Five Songs for Dark Voice* (RCA LSC 3172, with Maureen Forrester and conductor Mario Bernardi); Prokofiev's "Classical" Symphony, André Prévost's *Evanescence*, and four arias by Haydn (RCA VCCS 1640, with Pierrette Alarie and Léopold Simoneau). This chamber orchestra, formed three years ago, won plaudits from the critics at its recent New York debut. Donal Henahan of the *Times* wrote that "to hear him [Bernardi] lead forty-four players in a sonorous and marvelously lively performance of Beethoven's Symphony No. 8 . . . was to realize that when there is quality in every chair, forty-four is Beethoven's lucky number."

DAVID R. GARDNER  
Ottawa, Ont.

### Canada's Musical Sweethearts

● Re STEREO REVIEW's "Canada's Musical Sweethearts" issue (June): it might interest our friends in the United States to know that in Canada, besides the many followers and fans of Anne Murray, Paul Anka, and military bands, there are a surprisingly large number of people who also like music.

ROCH A. CYR  
Hull, Que.

### Sonny Tufts!

● Anne Murray was worth every bit of the space used for her interview in the June "Canadian" issue, but whose idea was it to include a performer as tired and out of date as Paul Anka?

BOB FREEMAN  
Aspen, Colo.

*The Editor replies: "Mine. Paul Anka is entering his thirties. The median age of STEREO REVIEW readers is twenty-nine. It is an excellent bet that a good number of them (average monthly circulation, as of the last official count in December 1971, is 305,734) are his contemporaries, that they 'grew up' with him musically, starting with his enormously popular Diana 'way back in 1956 and on through*

*the excellent My Way in 1966. They might therefore just be mildly interested in playing a little 'Whatever became of . . . ?' game on the subject. The rhythm of the generations has been radically compressed—shall we say from twenty down to five years?—in the last couple of decades, and who is to say that nostalgia is the exclusive privilege of septuagenarians, particularly when, owing to the 'rock-&-roll revival,' Diana is back on the airwaves again?"*

### "Under-\$250 Receivers"

● You guys have done it again. Julian Hirsch's article on the under-\$250 receivers (June) is great! It's a godsend to confused, overwhelmed consumers (and, I might add, to confused, overwhelmed speaker manufacturers such as ourselves who are asked to comment on the suitability of various receivers with their products) because it makes some sense out of the maze of products available in today's market.

I also heartily support your choice of performance parameters to test because they really do provide the kind of meaningful information a consumer can use to select a unit best suited to his needs. A survey like this one should make it clear to people who complain about the seemingly pallid content of product reviews that *products always represent a set of choices*, particularly when cost is a consideration, as it is here. Mr. Hirsch's survey makes these choices pretty clear, and more than that no one can ask.

ANDREW G. PETITE  
Product Manager, Advent Corp.  
Cambridge, Mass.

### Tape Ethics and the Classical Crisis

● After reading all that criticism ("Letters to the Editor," June) of Craig Stark's interesting article on the ethics of taping records, I agree with him that most people wrote the letters merely to defend their guilty consciences. I, too, own a tape recorder and I keep myself busy taping records that are out of print or broadcasts of performances that are not now, and may never be, commercially available. To this extent, I feel that taping is ethical and the existence of that tape-output jack on the back of my receiver justified.

Taping a commercially available record is not only unethical but a threat to the very existence of the classical record market as we

know it today. Did those people who wrote letters to Prof. Stark read the series of articles on the "Crisis in American Classical Music" in the February 1971 issue of STEREO REVIEW? Unethical taping practices may well be another reason for this crisis. Record companies struggling to make a profit selling classical records are defeated when people tape records instead of buying them. It is a perfect example of biting the hand that feeds you. If these people continue to tape at the present rate, record companies may be forced to curtail production of classical records even further, and where will we be then? These people may be doing more damage than any of us comprehend.

JOHN F. BERRY  
New Rochelle, N.Y.

### "What Is Rock?"

● Bravo for Joel Vance's "What Is Rock?" (May). Two excellent articles in a row on a subject as speculative as today's rock scene is quite an achievement. It was a clear, informative look. I have only one reservation. The late Fifties and early Sixties were, as Mr. Vance calls it, time for "a rest and a blood transfusion." But he writes as if rock were now dead and buried. Don't the Donny Osmonds and David Cassidy's compare closely with the Bobby Vintons, Bobby Vees, and Chubby Checkers of the blood-transfusion era? After all, I think the Sixties kind of tucked everyone out.

ROBERT R. REED  
Mead, Wash.

● Joel Vance has done it again! In his article "What Is Rock?" he told us that the two things to look for in rock vocal performers are sincerity and a knowledge of the subject of the song they sing, and generously left out the part about kids making lots and lots of money. However, to be fair, following these criteria, my auto mechanic should get kudos from the critics. He's really sincere, knows his field, and, although his voice scares cats, he too soaks me for the money.

MRS. N. E. MARBLE  
Tujunga, Cal.

*Money proves only money; it is no measure of badness, or of goodness, either.*

### Record Imperfections

● I envy reader Dan Wallack's ability to ignore record flaws ("Letters to the Editor," May). It must certainly decrease the frustration that most of us feel when we try to buy a record (pop) that matches the quality (pop) of our stereo systems. It is very annoying (pop) to find a recurrent pop or tick (pop) in a record (pop), especially when the pop is on that record (pop) as permanently as the program material (*Pop! Aargh!* Another one to send back!). In contrast, audience noise at a concert is simply background that I'll never have to hear again. Besides, I like to sit up front.

I think the main reason that we "whiners" whine is because we're being deprived of something we once had. Whenever I buy an eight- or ten-year-old disc, I'm amazed by its physical quality. No pops, no blisters, hardly even a warp. It *can* be done, because it *was*. Maybe the biggies will rediscover the lost art of quality control (the smaller companies don't seem to be having as hard a time doing it), and put an end to the farce of forcing an unsuspecting buyer to go through two, three,

(Continued on page 8)

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or four duds before he finally gives up in disgust and exchanges his record for an import. I don't want the moon, just a decent product.

PETER SCHLEEDORN  
Farmingdale, N.Y.

#### Classical Composers Series

● Just want to say thank you for the finest of music magazines. I am a classical-music bug exclusively and hope that *STEREO REVIEW* will always be able to reserve a fair place in its pages for my kind. At present, James Goodfriend is doing an excellent job with his series—first on my favorite, J. S. Bach (December), then on Schubert in February, and now Debussy in the April issue. Bravo!

ERNEST L. LEHMANN, JR.  
Houston, Tex.

#### Art über Alles

● Editor William Anderson wrote eloquently, in his reply to reader Tom Fonte in the April "Letters" column, in favor of purely aesthetic judgments of art, free of political intrusion. His words came to mind again when I read a brief story in a recent issue of the *Los Angeles Times*. It seems that the mayor of Tel Aviv canceled a proposed concert by the Israel Philharmonic under Zubin Mehta solely on the grounds that the program was to include works by Richard Wagner. The mayor stated that, because "Wagner was anti-Semitic" and was much admired by the Nazis, Israel should boycott his music.

In banning Wagner, the mayor of Tel Aviv dishonors the memory of such masters as Mahler and Schönberg, both of whom ac-

knowledged Wagner as a great influence on their musical styles. Throughout his life Bruno Walter, a fugitive from Nazi anti-Semitism, remained one of the greatest interpreters of Wagner's music. And both Otto Klemperer and Leonard Bernstein, through their performances of Wagner, continue to demonstrate that the emotions of all mankind find unity on the level of great music.

Am I naïve to think it self-evident that, because music is the most abstract of the arts, it is the least tainted by the politics of its creators? Apparently I am, and so, it seems, is Zubin Mehta.

R. H. DARDEN  
Los Angeles, Cal.

#### Support for Stevens

● No matter what Noel Coppage says about Ray Stevens (June), I am still his number one fan. Granted "Turn Your Radio On" is not his best album, but the sweeping generalizations Mr. Coppage makes about him are not justified. For instance, what "work of keener minds" has he watered down? His "ton-of-bricks" approach could instead be called an evocative, sincere delivery. You could also say he sounds similar to Joe South, but has a stronger, steadier voice. Further, no one can sing *Ahah the Arab* like Mr. Stevens. It is definitely *his* song.

I grant too that Noel Coppage cannot appreciate Mr. Stevens' obvious sex appeal, which he so amply conveys through his singing style and which may be an important factor in creating his large audience. I am twenty-six, but if I am to believe what Mr. Coppage says, then I must have an age-nine mentality. Can't he find anything good to say about Ray Stevens?

CYNTHIA SCOTT  
Santa Ana, Cal.

*Mr. Coppage replies: "Yes. When he had a summer television show, Stevens had Lulu on it regularly, and Lulu is a pretty good singer, with or without a comma between pretty and good. To each his own where sex appeal is concerned."*

#### New Address for Marlboro

● We want to thank you very much for Lester Trimble's marvelous review (June) of our recording of Nielsen's Woodwind Quintet and Weber's Clarinet Quintet (MRS 5). But you mistakenly printed our old Philadelphia address, when in fact, since last December, we have been taking mail orders at our *new* address: 5114 Wissoming Road, Washington, D.C. 20016. We would be grateful if you could let your readers know of this change of address.

PAOLA SAFFIOTTI  
Marlboro Recording Society  
Washington, D.C.

#### Fiddlers Three or Four?

● In the May issue, Joel Vance starts his review of the Papa John Creach jazz record with the sentence "There are three great jazz violinists: Joe Venuti, Stephane Grappelly, and Stuff Smith." I have admired these musicians for many years and have the greatest respect for them. However, since the appearance of Jean-Luc Ponty, there are at least *four* great jazz violinists, and I have the suspicion that Ponty is the greatest of them all. Talking about jazz fiddlers without mentioning Ponty is like talking about alto players without men-

(Continued on page 10)

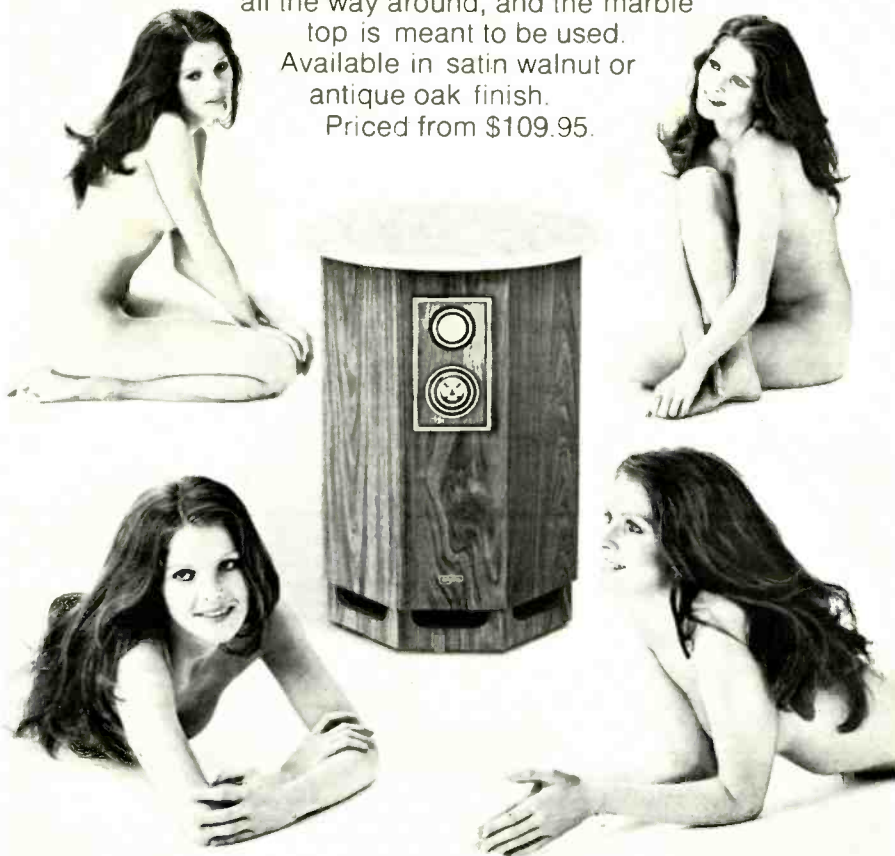
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tioning Charlie Parker. Besides, Smith died a few years ago.

ART SCHATTAUER  
Minneapolis, Minn.

#### Emerson, Lake & Palmer

● G. Lawrence Willard, whose letter appeared in the May issue, should be advised that "Pictures at an Exhibition" was actually Emerson, Lake and Palmer's very first album. It just wasn't released in the United States until this year. I bought the English release in December, and of their three albums, I enjoyed it the most. It turned me on so much that I listened to the Moussorgsky-Ravel version at the library and then bought myself a copy (Columbia MS 7148) with the Philadelphia Orchestra conducted by Eugene Orman-

dy. I love it. I love both albums. There is a time and a mood for each.

I enjoyed this classical music so much that I bought two Tchaikovsky pieces also. Perhaps ELP's future records will introduce me to other classical music I would like to own in the "original" as well.

T. W. ROSCOE  
Arcadia, Cal.

#### Recording Society Directory

● I am preparing a directory of recording societies which have been established to preserve the memories of particular composers, conductors, and other musical artists. If any of your readers are affiliated with such societies I would very much appreciate hearing from them.

## HIGH FIDELITY TESTED THE ESS **transtatic**

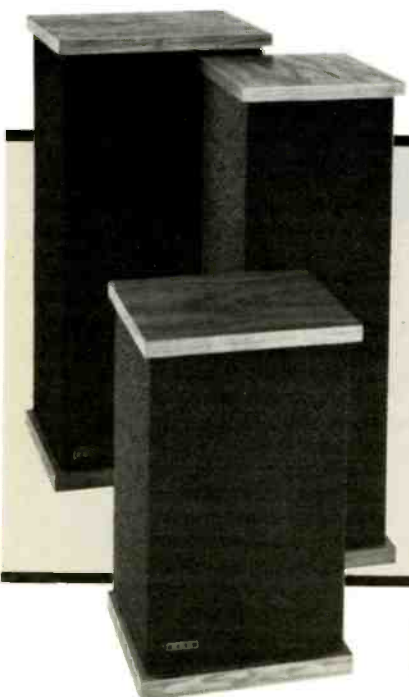
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\*June, 1972 product review



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back to front

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I will need specific information about the society, such as its purpose, membership qualifications, any recordings it has issued, and so forth.

JOHN DOUGLAS  
139 Senter Road  
San Jose, Cal. 95111

#### Reptile Rectification

● In a recent record review (June), Joel Vance stated that the snake shown on the album "Killer" by Alice Cooper was a python. It is not a python, but rather a boa constrictor. Boa constrictors are natives of Central and South America, while pythons are found in Africa, Borneo, and similar countries. Just thought you'd like to know.

DAVID MARTZ  
Oldbridge, N.J.

*The snake thanks Mr. Martz.*

#### Byrds vs. Beatles

● In his article "The Fragmentation of Rock" (February), Joel Vance lets his infatuation with the Beatles get in the way of reality. The Byrds, not the Beatles, were the first to create acid rock when they recorded the single *Eight Miles High*. The Byrds' first album, "Fifth Dimension," was the first LSD album, *Eight Miles High*, not *Norwegian Wood*, was the first sitar song. Raga rock began when Mike Bloomfield, lead guitarist with the Butterfield Blues Band, and David Crosby, rhythm guitarist with the Byrds, both began playing extended raga solos while on the same bill.

The Byrds were also the first message-rockers at a time when the best the Beatles could do was whip off a string of funny but not very deep one-liners. They were the first outer-space rockers, the first country-rockers, and of course, the first *real* folk-rockers.

The Byrds are as good, as relevant, as consistent on their first album as on their last. This cannot be said of the Beatles' albums. Despite constant personnel changes, the Byrds have remained one of the all-time best rock bands around. The real reason the Beatles collapsed was because they had begun to look upon themselves as geniuses and postured that way until they floundered. The Byrds, realizing that they are not almighty gods but musicians, have remained totally successful makers of good music.

TOM ROBINSON  
Hoffman Estates, Ill.

*Mr. Vance replies: "I could credit Mr. Robinson's stated interest in historical 'reality' if he didn't use up most of his letter with partisan pro-Byrds and anti-Beatles blah-blah. It is possible that the Byrds got a sitar on records before the Beatles did; a comparison of calendar recording dates would establish that. But I think the benevolent effect of the Beatles on all other groups and on the record industry itself was overwhelming: they created the climate, and the Byrds would not have been allowed by their label to do what they did had not the Beatles first established the precedent that talent should not be interfered with in its development by executives, who up to that time assumed they knew all the answers as well as the questions.*

*"I am not anti-Byrds, should you wonder: their version of Tambourine Man makes it a song, which Dylan's performance could not do, and their version of Turn! Turn! Turn! is as fine in its own way as Seeger's original."*

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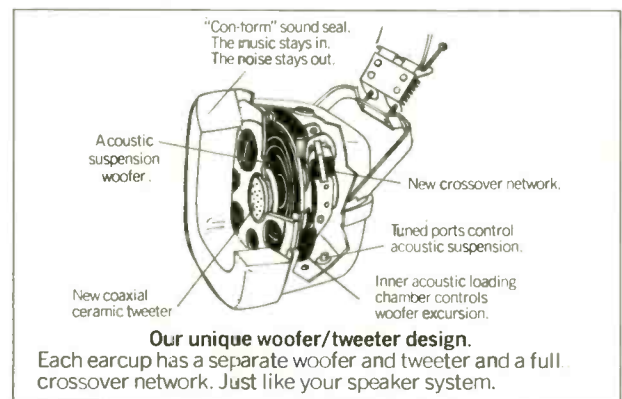
With all this, we could have left well enough alone. Especially with our separate woofer/tweeter design. But we didn't. We added an inner acoustic chamber to control the woofer excursion and take full advantage of its acoustic suspension design. We developed a new coaxial tweeter. And we further refined the crossover network.

The result: The PRO-B VI. With a frequency response so smooth, from the deepest lows to the highest highs, that it rivals the finest electrostatic stereophones.

The improvements didn't stop with performance. For

greater convenience, we've added a swivel clip to the fifteen foot coil cord. Clip it to your pocket or belt, and you can move around freely without any tug on your head.

Oh yes, there is one important feature that we didn't change. The price. It's still only \$59.95.



## Superex Stereophones

Superex Electronics Corp., 151 Ludlow Street, Yonkers, New York  
In Canada, William Cohen Corp., Montreal.

# a trio even Bach

Bach wrote far fewer trios than Telemann or Vivaldi (or many other composers for that matter), but the ones he did write are models of excellence. His designs were created within the established musical forms of the age, yet his innovative genius brought to the trio a perfection, a completion not seen before his time, and probably not surpassed since.

In similar fashion, the innovators at H. H. Scott don't produce a trio very often, but when they do, the products bespeak unquestioned excellence. Excellence in form and function. Excellence in engineering and execution. Excellence in those important qualities that stand the tests of time.

The first member of the Scott trio is 357B, an FM-AM stereo receiver with 25 watts per channel for \$214.90. Its predecessor was 357, introduced last year to acclaim from all corners. As recently as June of this year, Stereo Review found the 1972 model 357 the most powerful of 16 two-channel stereo receivers tested in the under \$250 price range. This year it's back, with new styling, and there'll be enough for everyone.



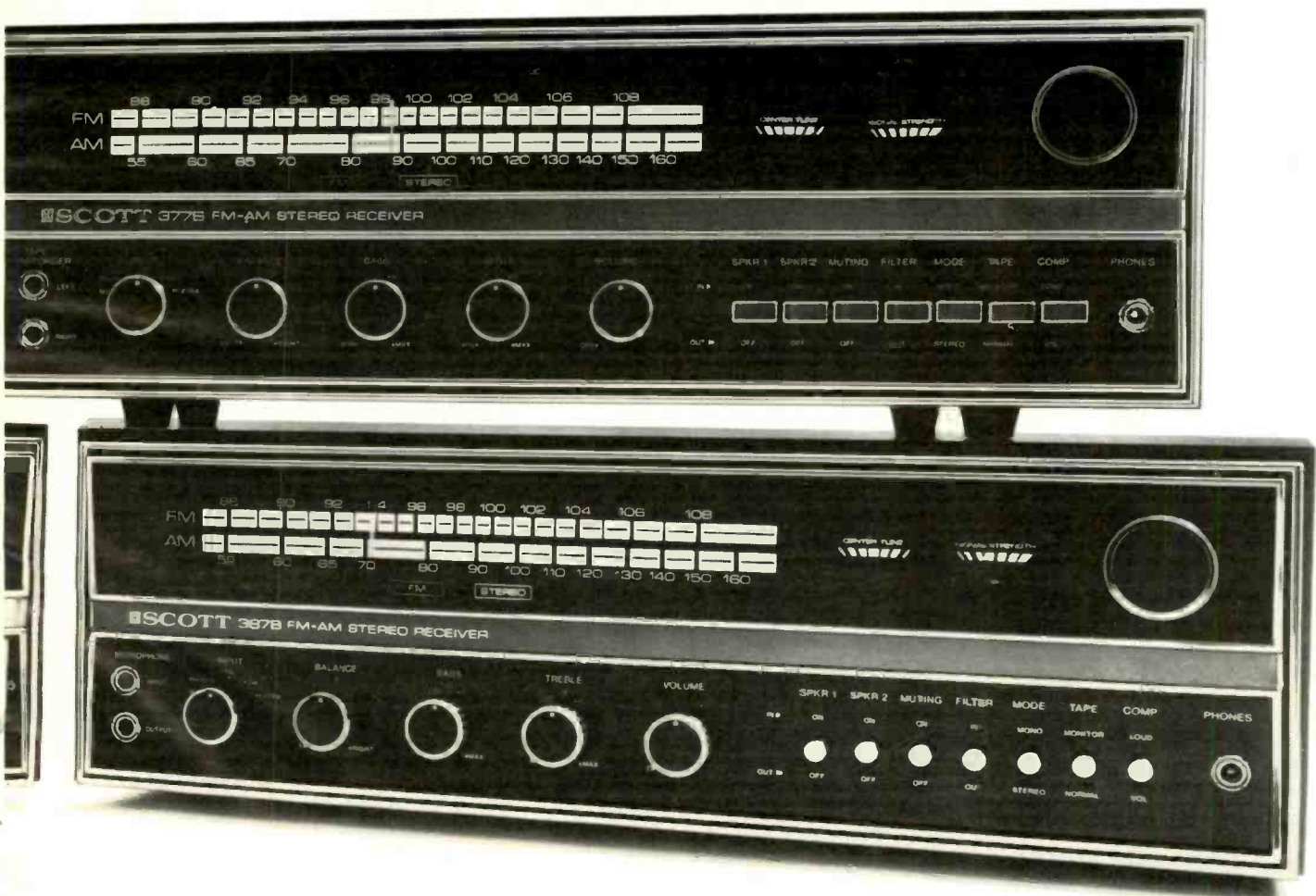


# would appreciate

The middle member of the H. H. Scott trio of stereo receivers is the 377B at 40 watts per channel for \$319.90. And the heavyweight is the 387B at 55 watts per channel for \$359.90. It's a modernization of the now famous 387, one of the most widely and favorably reviewed receivers in audio history. Last year, Electronic World said it has "one of the most powerful amplifiers ever offered in an integrated receiver." Now it, too, is back with new styling and a comfortable old price.

The H. H. Scott trio is now on display at your Scott dealer's. Stop in to see and play all three yourself. Even Bach would appreciate this trio. We think you will too!

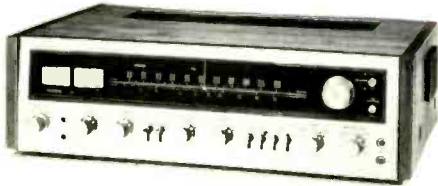
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# NEW PRODUCTS

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## Pioneer SX-828 AM/Stereo FM Receiver



● PIONEER's latest product is the SX-828 AM/stereo FM receiver, with an amplifier section that provides 54 watts per channel (continuous) at 8 ohms, both channels driven, over the full audio range of 20 to 20,000 Hz. Harmonic and intermodulation distortion are both under 0.5 per cent at rated output, and under 0.03 per cent at lower power levels. The frequency response is 5 to 80,000

Hz  $\pm 1$  dB, and the power bandwidth is 10 to 60,000 Hz. The FM section has an IHF sensitivity of 1.7 microvolts, a 1.5-dB capture ratio, and alternate-channel selectivity of better than 75 dB. Other specifications are: AM suppression, 50 dB; image rejection, better than 95 dB; i.f. and spurious-response rejection, better than 100 dB; stereo separation, greater than 40 dB at 1,000 Hz; harmonic distortion, less than 0.4 per cent for stereo reception. The front panel has dual concentric bass and treble controls for individual adjustment of both channels, two stereo-headphone jacks, phone-jack inputs for a pair of microphones, and switching facilities for three pairs of speakers, with two pairs playable simultaneously. Tuning meters for signal strength and channel center adjoin the tuning dial, the illumination of which can be set by pushbutton for "bright" or "dim."

Lever switches operate the high- and

low-cut filters (12-dB-per-octave slopes above 6,000 and below 60 Hz), loudness compensation (which raises both high and low frequencies as the volume control is turned down), monitoring for two stereo tape recorders, and AUDIO MUTING for brief listening interruptions. Two record players can be accommodated (with the inputs providing an 85-dB signal-to-noise ratio) as well as one high-level AUX source (with the signal-to-noise ratio 95 dB at the inputs). An optional plug-in step-up transformer permits direct connection of a low-output, moving-coil phono cartridge to the receiver. Relay-activating circuits protect the power amplifiers and speakers from overload, and also mute the receiver momentarily when it is turned on, preventing audible thumps and switching noises. The SX-828's dimensions of about 19 $\frac{1}{4}$  x 6 x 14 $\frac{3}{4}$  inches include the wooden cabinet supplied. Price: \$429.35.

Circle 115 on reader service card

## Toyo Model 591 Stereo Cassette Deck



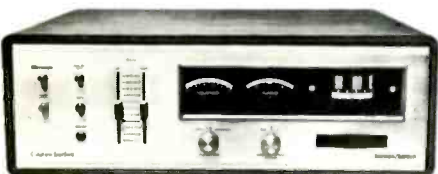
● TOYO has a new stereo cassette deck with automatic reversing that is operative in both the playback and recording

modes. The reversing action is activated by a pushbutton which, when appropriately set, causes the cassette to play (or record) to the end of one side and then to reverse and play or record in the other direction. In its other position, the pushbutton causes the deck to play the selected side to the end, automatically rewind the tape, and play the side again, repeating this action indefinitely. Frequency response for the Model 591 is 50 to 12,000 Hz, and the signal-to-noise ratio is 50 dB. Wow and flutter are 0.3 per cent. In addition to push keys for basic transport operation (PLAY, STOP, RECORD,

EJECT), the deck has a nonlatching lever to select fast forward or rewind, and a pushbutton to reverse the tape at any desired point. There are two recording-level meters and two slider-type recording-level controls, a stereo headphone jack, and the usual microphone inputs and auxiliary inputs and outputs. The rated output of the deck is 0.75 volt, and crosstalk between tracks is  $-45$  dB. On its wood base the Model 591 measures approximately 12 $\frac{1}{2}$  x 11 $\frac{3}{4}$  x 4 inches. It is supplied with two dynamic microphones. Price: \$179.95.

Circle 116 on reader service card

## Harman-Kardon Citation Fourteen Stereo FM Tuner



● HARMAN-KARDON's Citation line of audio components has been augmented by the Citation Fourteen, a stereo FM design that is the first tuner available in the United States to incorporate the Dolby B-Type noise-reduction system for Dolbyized FM broadcasts. The Dolby circuits are factory-calibrated to

match the audio-output levels of the tuner. A front-panel pushbutton activates them. Another unique feature of the Citation Fourteen is a tuning meter (usable for antenna orientation) that reads the effective quieting achieved with the incoming signal, rather than the signal strength. A maximum reading means that the station has been tuned for minimum noise and distortion. A channel-center tuning meter is also provided.

The specifications given for the Citation Fourteen are guaranteed minimum-performance parameters: the average production unit is said to be significantly better than this minimum. IHF sensitivity is 2 microvolts or better over the entire FM band. Capture ratio is better than 2 dB, and alternate-channel selectivity is 60 dB. Image, i.f., and AM rejection are 100, 100, and 60 dB, respective-

ly. Frequency response (mono) is rated 4 to 80,000 Hz  $\pm 1$  dB; stereo separation is at least 45 dB at 1,000 Hz. Harmonic distortion is under 0.25 per cent for mono, 0.35 per cent for stereo. Output is 2 volts or more.

The station indicator on the Citation Fourteen is an illuminated rotating drum that bears the frequency designations; this is viewed through a front-panel window with a stationary marker. The tuning knob is a knurled horizontal wheel set into the panel. Other controls include output-level sliders for left and right channels, an interstation-noise muting pushbutton with threshold adjustable at the rear panel, a mode selector for mono or stereo reception only as well as automatic stereo switching, and a switch to introduce two different amounts of high-

(Continued on page 16)

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**\$1200**



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frequency blend for reducing noise in stereo broadcasts. A built-in 400-Hz oscillator can be switched on to provide a calibration level at the tuner outputs corresponding to a 50 per cent FM modulation level. This is intended to assist in setting recording levels prior to the tape recording of FM broadcasts. The rear

panel has two sets of audio-output jacks (one set provides fixed levels independent of the front-panel controls and is intended for the connection of a quad-sonic matrix decoder, equalizer, or tape deck), plus a third set for connection of an oscilloscope as a tuning indicator. There is also a switched a.c. conveni-

ence outlet. Dimensions of the tuner are approximately 16¼ x 4¾ x 14 inches. Price: \$525, with the wrap-around wood cabinet (shown) optional at \$35 more. The new Citation Fifteen FM tuner at \$395 has generally similar specifications but lacks built-in Dolby noise reduction.

*Circle 117 on reader service card*

## Shure M91ED Phono Cartridge



● SHURE's M91ED stereo phono cartridge, the new top-of-the-line model in the M91 series, is able to provide improved high-frequency tracking capability by virtue of a reduction in stylus-tip

mass. The reduction involves the mounting of the 0.2 x 0.7-mil elliptical diamond tip directly on the cantilever bar instead of attaching it by means of an intermediary bushing. Basic specifications are similar to those for the previously developed M91E cartridge. Tracking-force range is from 0.75 to 1.5 grams. At 1,000 Hz the output of the cartridge is 5 millivolts per channel for a recorded velocity of 5 centimeters per second. Stereo separation exceeds 25 dB at 1,000 Hz, and the outputs of the two channels are matched within 2 dB. Recommended load impedance is nominally 47,000

ohms, with a total capacitive load (from the turntable and preamplifier input) of between 400 and 500 picofarads advised. The weight of the cartridge is 5.5 grams; for mounting it is equipped with side flanges that take bolts on standard centers. Price: \$54.95. The stylus replacement for the cartridge is the N91ED stylus assembly (\$26), which can also be used to upgrade presently owned M91E's to ED performance. A similar cartridge with conical (spherical) stylus is available as the M91GD. Price: \$44.95.

*Circle 118 on reader service card*

## Elac/Miracord 50H Mark II Automatic Turntable



● BENJAMIN has made the Elac/Miracord 50H automatic turntable available in an improved model, the 50H Mark II, with the same basic features and performance as the older version, plus some new operating facilities and conveniences. All three of the turntable's

speeds (33⅓, 45, and 78 rpm) are now continuously variable over a 6 per cent range by means of a knob on the motorboard. Illuminated stroboscope markings around the edge of the 12-inch nonferrous platter make exact speed setting possible; the markings are visible while a record is being played. The familiar Miracord pushbuttons operate the turntable, with separate buttons to activate automatic operation with discs of 12, 10, and 7-inch diameters and a STOP button to discontinue play. Manual operation is initiated simply by lifting the tone arm from its rest and placing it on the disc, either by hand or by means of the cueing lever, which damps the motion of the tone arm in both the up and down directions. Turning the manual spindle over and replacing it in its well causes the turntable to repeat a disc indefinitely. The low-mass tone arm has an adjustable rack-and-pinion counterweight for initial balancing and a knurled, calibrated knob for selecting stylus forces from 0 to 6½ grams (ac-

curacy is within 0.1 gram). Anti-skating compensation is separately adjustable. A guide post on the motorboard indicates the correct stylus overhang for minimum lateral tracking-angle error. The overhang adjustment is made by means of a screw in the cartridge shell, which moves the cartridge forward or back. After adjustment, the guide post becomes a stylus brush.

The 50H Mark II accommodates up to ten discs in the automatic-play mode. Basic specifications are: wow 0.06 per cent, flutter 0.02 per cent, rumble -40 dB (NAB weighting). Lateral tracking-angle error is less than 0.4 degree per inch of disc radius, and side-to-side arm-bearing friction is under 0.05 gram. Mounted on the recommended WB-700 oiled-walnut base (\$16 additional) the 50H Mark II is approximately 18½ inches wide, 14½ inches deep, and 9 inches high. Price: \$199.50. A tinted plastic dust cover is optional at \$12.95 more.

*Circle 119 on reader service card*

## Eico Electronics Catalog

● Eico's illustrated thirty-two-page 1972 catalog gives descriptions and specifications of the full line of Eico kit and factory-wired audio components—receivers, integrated amplifiers, tuners, speaker systems, and the "Quatrasonic" ambiance adapter that produces a four-

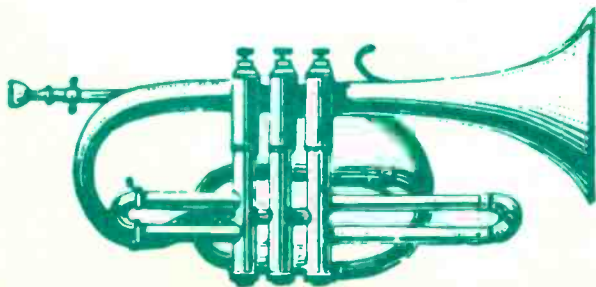
channel effect with conventional stereo material without requiring a second stereo amplifier. It also details the company's extensive selection of kit and wired test equipment, electronics-project kits, and special products. Among these last are metal detectors, home alarm systems for fire and burglary, and several color-organ and light-display devices. The test

equipment ranges from inexpensive volt-ohm-milliameters to audio- and radio-frequency signal generators and laboratory oscilloscopes. The catalog is free and can be ordered directly from the manufacturer: Eico Electronic Instrument Co., Inc., Dept. SR, 283 Malta St., Brooklyn, N.Y. 11207. Mail-order forms are included.



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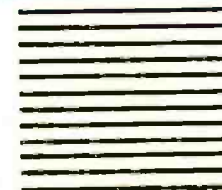
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# SPECTACULAR SOUND... ON THE MOST IMPORTANT DISCS IN YOUR ENTIRE COLLECTION!

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### Binaural Demonstration Record



Binaural recording re-creates the directions, distances, and even the elevations of sounds better than any other recording method. The super-realism of binaural recording is accomplished by recording the acoustical input for each ear separately, and then playing it back through stereo headphones. Thus the sound intended for the left ear cannot mix with the sound for the right ear, and vice versa.

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*The Most Spectacular Sound Exhibition  
Of Stereo Fidelity Ever Available  
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The result of two years of intensive research in the sound libraries of Deutsche Grammophon Gesellschaft, Connoisseur Society, Westminster and Cambridge. The editors of Stereo Review have selected those excerpts that best demonstrate the many aspects of the stereo reproduction of music. It's the greatest variety of sound ever included on a single disc or cassette.

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Booklet discusses and describes each selection.

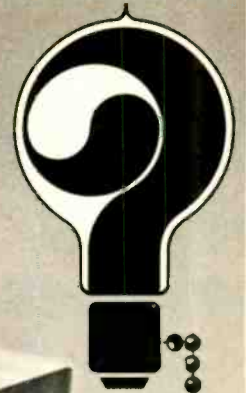
Binaural Demonstration Record—only \$5.98, postpaid.  
Stereo Demonstration Record—only \$5.98, postpaid.  
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**Of course!  
Only AKAI combines  
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It's no longer a choice between reel-to-reel, cartridge or cassette recorders! AKAI has solved the problem. You get them all!

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We engineered the X-2000SD to enable you to record off the air, or from records, onto reel-to-reel, cartridge or cassette.

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Which means that you can enjoy the same music you play at home in your car's 8-track player. Or on the beach with your cassette player.

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The X-2000SD is equipped with a self-contained amplifier, a 2 IC pre-amp and two 4" high compliance built-in speakers. Plus our exclusive Cross-Field Head for maximum fidelity in reel-to-reel recording. And a one-micron gap head for peak performance in cartridge and cassette recording.

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# An infinite choice of speeds.

The variable control Lenco manual turntables offer an infinite selection of speed—a continuous sweep from 30 to 86 rpm. At the standard 16-2/3, 33-1/3, 45 or 78.26 rpm, there are click stops that can be precisely set or adjusted at any time.

With this, you can slow down a complex rush of notes, the better to appreciate the inner voices when you listen next at normal speeds. You can tune a recorded orchestra to match the instrument you play, and join in. Your tuning is not restricted to a paltry fraction of a note, either. You can exercise your urge to conduct, choosing whatever tempo suits you. And you can use it to extend your knowledge of the dance or language, or to accompany your slide or movie shows.

And at every one of these speeds, Swiss precision takes over. For example, the Lenco L-75's sleekly polished transcription tonearm shares many design concepts (such as gravity-controlled anti-skating, hydraulic cueing, and precision, knife-edge bearings) with arms costing more alone than the entire L-75 arm and turntable unit. And the dynamically balanced 8.8 lb. turntable reduces rumble, wow and flutter to inaudibility.



The L-75 complete with handsome walnut base at \$99.95 offers professional quality and versatility but at far less than studio-equipment prices. The B55 (lighter platter and an arm of almost equal specification) is only \$79.95 with base. Both are available now at your Benjamin/Lenco dealer. Benjamin Electronic Sound Corporation, Farmingdale, N.Y. 11735, a division of Instrument Systems Corporation.

## Lenco turntables from Benjamin

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# AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN *Technical Editor*

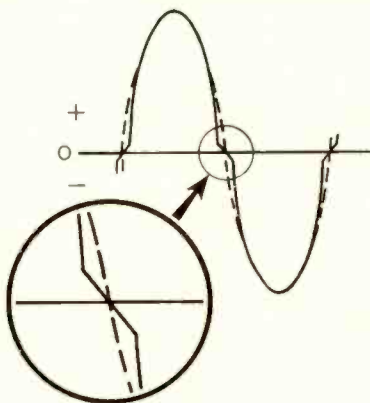


### Crossover Distortion

**Q.** *I've seen the term "crossover distortion" used in numerous test reports and discussions of transistor-amplifier circuits. Exactly how does it come about and why are transistors particularly susceptible to it?*

SAMUEL GRATZ  
Evanston, Ill.

**A.** Crossover distortion is so named because it takes place at the point on a waveform where it is changing polarity (crossing over) from positive to negative or negative to positive. (The waveform traveling through your amplifier is the electrical analog of the music signal). The concept of signal polarity



may be easier to grasp if you think of a speaker cone at rest as being at zero, and being at positive or negative at its "out" or "in" positions. The record groove can also be thought of as pushing the phono stylus in positive and negative directions, with a silent groove representing zero.

Crossover distortion occurs because transistor amplifier power-output circuits, for reasons having to do with their mode of operation (technically, class B rather than class A) have difficulty operating linearly at the point where the electrical signal is approaching zero. The circuit is not able to follow the original waveform (see the dashed line in the

drawing) and instead distorts the waveform as shown. The fact that the distortion appears near the zero "crossover" point helps explain why virtually all transistor amplifiers show higher distortion at very low power levels than they do at the middle of their power range. This does not mean that transistor amplifiers necessarily distort more than tube units, since the magnitude of the distortion at the low-signal crossover point may be far lower than a given tube unit's distortion in the middle of its power range.

### Multi-Masters

**Q.** *I've heard the expression "master" used in connection with an original tape of a live performance—and in several other confusing contexts. Can you clarify exactly what is meant by the term?*

ARNOLD GODFREY  
Bethpage, N.Y.

**A.** The funniest, if not the most detailed, explication of mastering appeared in a recent issue of *Circular*, which Warner/Reprise refers to as their "weekly news device."

It runs on as follows: "What is a master? He's the artist who made Little Nipper's favorite records. Webster has several other definitions of the word, all of them reasonably clear. It is only in the record business that the word starts to get rather perplexing.

"Take the following very common chain of events: after recording for 39 hours in succession, our favorite group finally commits to 16-track tape a performance with which everyone present is satisfied. That becomes known as the master take.

"After another 43 hours the producers arrive at an optimum stereo mix, which is likewise described as the master to distinguish it from the vain efforts of the preceding 42.9 hours. So we have a master mix made from a master 16-track or something like that.

(Continued on page 22)



# Does your favorite music blow your mind or just mess it up?

**Koss Stereophones put your favorite music where it belongs. In your head. Not lost forever in the walls of your living room.**

After all, who should hear your favorite music? You or the walls of your living room? Not to mention your family or neighbors who'd rather hear something else. Like hearing themselves think. Or their favorite television show.

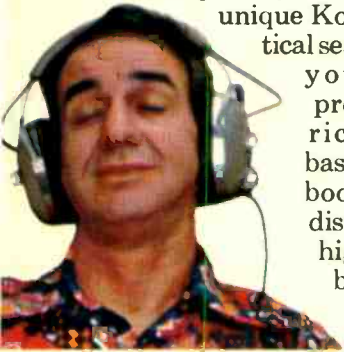
## World all your own

Put on Koss PRO-4AA Stereophones and you're in a world all your own. Immersed in Brahms' First or Beethoven's Fifth . . . or turned on to the Moody Blues. Patented fluid-filled ear cushions seal in the sound and seal out the unwelcome noise. So nobody disturbs you . . . and you don't disturb anybody else.

## You hear more with Koss

You'll hear more of Brahms' First the first time you put on Koss Stereophones than you've ever heard with speakers. Because Koss mixes the sound in your head instead of scrambling it on your walls. The

unique Koss acoustical seal around your ears produces a rich, deep bass without boominess or distortion. Yet highs are always brilliantly clear and uniform because



they're focused only on your ears . . . not on the walls of your room.

## Worth hearing

Why should the Koss PRO-4AA Stereophone be so superior? Because it contains the first driver designed exclusively for Stereophones. A unique diaphragm with 4 square inches of radiating area. And an extra large 1-inch voice coil that's virtually "blow out" proof. In other words, the Koss PRO-4AA was designed from the start to provide the finest sound ever achieved in a dynamic headphone. And it does . . . with a clean, uncolored response 2-full octaves beyond the range of other dynamic headphones on the market. And with a typical frequency range of 10-20,000 Hz. In fact, High Fidelity Magazine rated the PRO-4AA a "superb" headphone. But then, everyone who has heard the Sound of Koss rates it superb.

## Enjoy a new music library

Take your favorite tape or record to your Hi-Fi Dealer and listen to it thru a pair of Koss PRO-4AA Stereophones. The extra sound you get in the Sound of Koss will amaze you. In fact, you'll hear so much more from your music that buying a Koss PRO-4AA Stereophone is like getting a whole new music library.



## Hearing is believing

Hear the Sound of Koss at your local Hi-Fi Dealer or Department store. Or write for our 16-page color catalog, c/o Virginia Lamm, Dept. SR-272. Once you've heard the Sound of Koss, you'll never want to mess around with anything else. From \$15.95 to \$150.



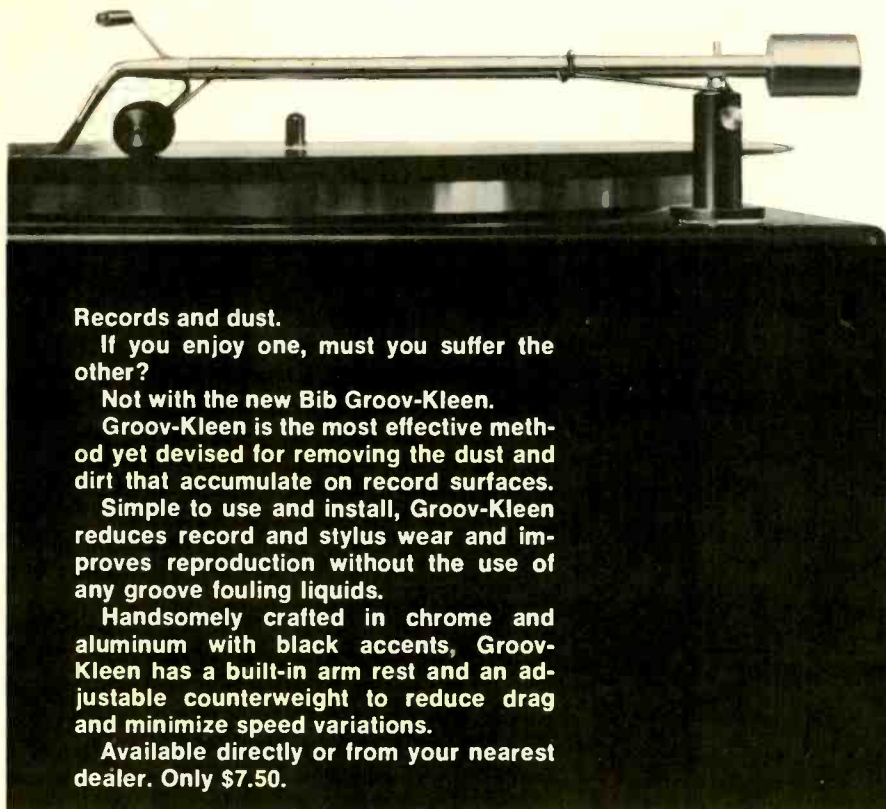
**KOSS STEREOPHONES**  
from the people who invented Stereophones

CIRCLE NO. 29 ON READER SERVICE PAGE

**KOSS CORPORATION**

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# The Kleen Machine.



## Records and dust.

If you enjoy one, must you suffer the other?

Not with the new Bib Groov-Kleen.

Groov-Kleen is the most effective method yet devised for removing the dust and dirt that accumulate on record surfaces.

Simple to use and install, Groov-Kleen reduces record and stylus wear and improves reproduction without the use of any groove fouling liquids.

Handsomely crafted in chrome and aluminum with black accents, Groov-Kleen has a built-in arm rest and an adjustable counterweight to reduce drag and minimize speed variations.

Available directly or from your nearest dealer. Only \$7.50.

Revox Corporation 155 Michael Drive, Syosset, N.Y. 11791  
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"Then, it's time to master the record. And though even the most musically astute layman would be rendered tone-deaf by a conversation about mastering a master mix of a master tape, you and I realize immediately that this refers to the process of transferring the magnetic impulses on the master mix made from a master tape into waves in the grooves cut into a lacquer master disc. (A few of our more precise colleagues, to be sure, call this step 'lacquering,' which to most of us would mean something you do to a plaque, not a platter).

"But even you and I become confused when our lacquer master travels to the processing and pressing plant. There, as part of the procedure of making 1,000,000 discs from one, they make a metal master. Which is making a master from a master made from a master made from a master. And if somebody bootlegs the record the whole process starts over again. And if somebody bootlegs the bootleg . . . (In a future issue you will hear how every record, not just those made by Frank Zappa, becomes a *mother* at a certain stage of its processing.)"

## IHF Power

**Q.** What does it mean when a manufacturer's power specification for his equipment reads something like "180 watts IHF?"

SIMON BERGER  
Long Island City, N.Y.

**A.** Nothing very specific, I'm afraid. Many manufacturers seem to be under the impression—or are hoping to give it—that the IHF tag somehow legitimizes their use of a music-power rating. Actually, the Institute of High Fidelity standard (IHF-A-201) sanctions two ways to measure power, one of which is the "Continuous Output" method and the other a "Dynamic" or "Music Output" method. You can be pretty sure that if the IHF tag line is used, the manufacturer is using the less rigid and usually inflated music-power rating for his equipment rather than the conservative continuous (also sometimes incorrectly called r.m.s. or sine-wave) power rating. It's this sort of advertising hanky-panky among the component manufacturers (and it is far worse among the so-called "brown goods" or console manufacturers) that brought the question of amplifier power ratings to the attention of the Federal Trade Commission—which is about to issue a strong ruling having to do with the way power ratings can be advertised. The rulings will probably not be in effect until early 1973.

*Because the number of questions we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!*



What  
you hears is  
what you  
gets.

When you stop to think about it, the claims made for some headphones seem to border on the ridiculous.

You've read about phones that supposedly go from the subsonic to the ultrasonic, some that employ woofers, tweeters and crossover networks and still others that are tested on and certified by dummies.

But the truth is that there is no completely reliable instrument method for testing headphones or substantiating a manufacturer's performance claims.

So what's the prospective headphone buyer to do?

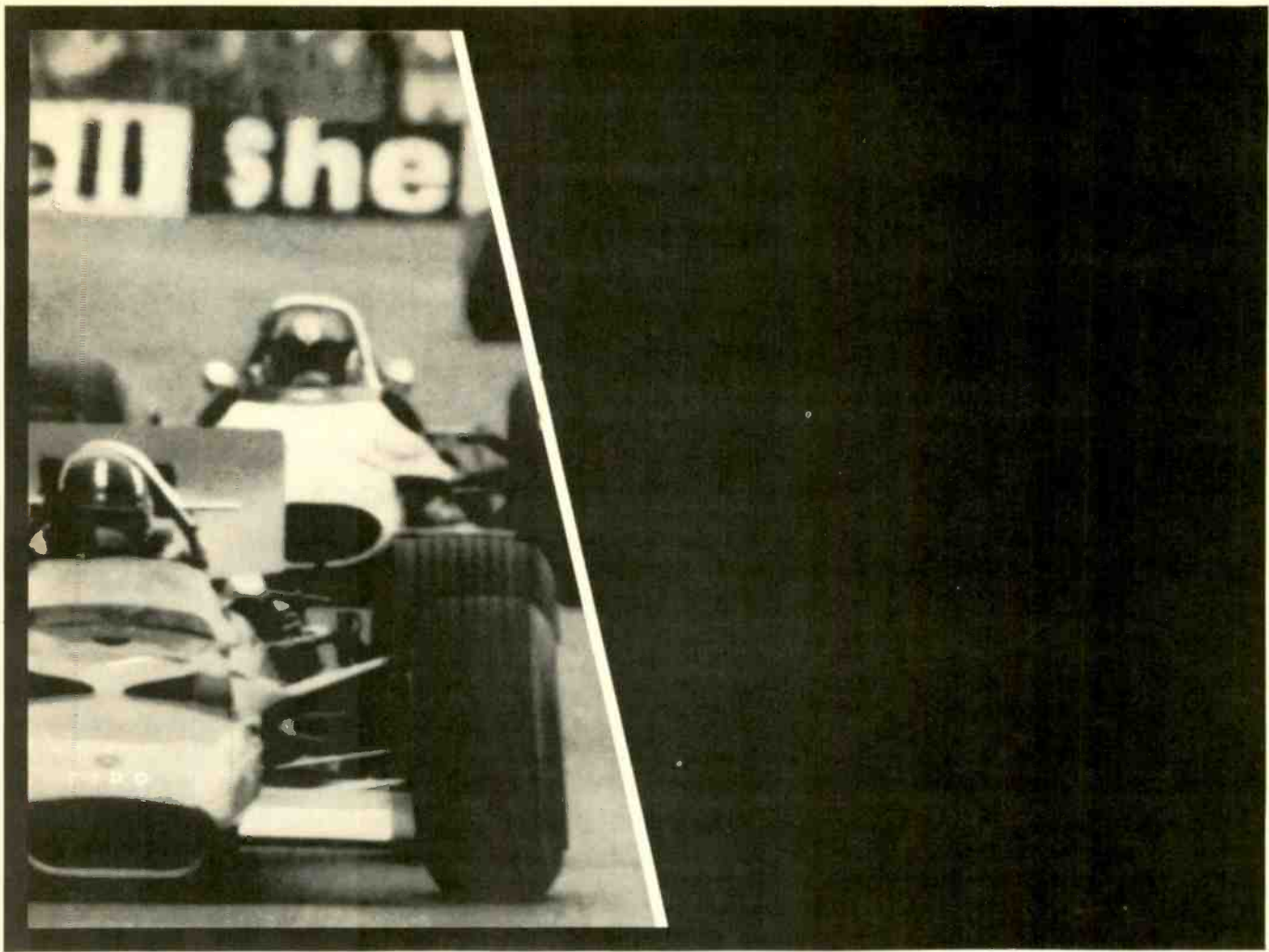
At Beyer, we've found the only reliable answer is to trust your own ears.

And to help make it easier for you, we've reprinted an independent, completely unbiased article called, "The Truth About Headphones," which we'll be happy to send you. It describes the difficulties involved in testing headphones and goes on to tell you how to compare and evaluate headphone performance for yourself.

Once you've had a chance to compare Beyer to the rest, we think you'll end up buying Beyer.

Because, the truth about Beyer headphones is... what you hears is what you gets.

Revox Corporation, 155 Michael Drive, Syosset, New York 11791

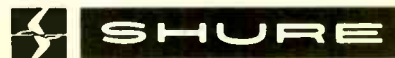


## "Second Best" is getting better



It used to be that every new cartridge made was doomed to near-obscurity in the monumental shadow of our Shure V-15 Type II Improved Cartridge. The shadow is still there, of course, but with the introduction of our new *M91ED Cartridge*, the "second best" cartridge comes somewhat closer to the performance capabilities of the V-15 Type II—especially in the area of trackability. That's because the M91ED uses some of the same design principles used in the V-15 Type II: among them, a gem-quality diamond stylus tip that is "nude-mounted" directly on the stylus bar—decreasing stylus tip mass and increasing trackability. The M91ED reproduces the high recorded levels of modern pressings with ease—and at tracking forces that reduce record and stylus tip wear to a reassuring minimum. Suggestion: the new M91ED for modest budgets, the V-15 Type II Improved if only state-of-the-art perfection will do.

Shure Brothers Inc.,  
222 Hartweg Ave., Evanston, Ill. 60204





## Why do speaker companies use more Crown DC300's than any other amplifier ?

Audiophiles who keep up with the hi fi shows have noticed something: nearly all independent speaker company exhibits use Crown DC300's. And, if you could visit their factory design labs and test chambers, you would see DC300's in nearly every plant too.

To be sure, they are not there just because some engineers were impressed with an ad or spec sheet. To sell his speakers, every manufacturer knows that they must sound their best to the evaluating ear of the critical listener. For, regardless of printed specs, **how a speaker sounds in your system** is the final criterion. So for his speaker demonstrations, you know that every manufacturer searched and tested diligently to find the amplifier which would make his speakers **sound** their best. Interestingly enough, nearly all of them chose the Crown DC300. Because it makes **good** speakers sound their **best**, at all listening levels.

But what you want to know is how the DC300 will sound to **your** ears with **your** speakers, and that's something you will have to find out for yourself. See your local audio specialist today, and hear the **DC300 difference**.

**POWER OUTPUT** guaranteed 150 watts per channel RMS with 8 ohm speakers; typically 300 watts per channel RMS with 4 ohm speakers (This is **continuous** power, not IHF or short-term, but hour-after-hour performance.) In actual laboratory testing, the DC300 has produced over 900 watts total power continuously for four hours with a single whisper fan for cooling.

**I M DISTORTION** guaranteed under 0.05% across the entire power spectrum; typically under 0.01%

**HUM AND NOISE** guaranteed 110db below rated power, typically better than 115db

**LIFETIME** units five years in the field show no measurable deterioration in performance

**WARRANTY** three years on parts and labor, **plus** round-trip shipping

**PRICE** \$685, walnut enclosure \$37

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AMERICA



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# AUDIO BASICS

By RALPH HODGES

## THE VOLUME CONTROL

**F**OR MANY audio beginners, the knob marked "volume" on his receiver or amplifier is the one control whose purpose he really understands. But does he? Although the volume control's "loud-soft" function may be obvious, just how this control is accomplished is not. Some understanding of what goes on behind the control panel will at least explain why it is that, though they may look alike, these controls do not always respond alike. Whether mounted on a receiver, an integrated amplifier, or a separate preamplifier, the volume control is connected into the amplification circuit at some point between the input and the output so that it can control the amount of signal going to the speaker. When the control is turned fully counterclockwise, nothing (usually) gets through; when it is turned fully clockwise, everything does. That much is self-evident, but operation between these outer limits is more complicated.

The ordinary volume control does not usually increase volume by equal amounts as it is turned clockwise: moving the control from, say, 9 o'clock to 12 o'clock on the dial does not mean a 25 per cent increase in power, and moving it from 9 o'clock to 3 o'clock does not mean a 50 per cent increase. The volume increases in these two instances can be either more or less than the expected percentages because the control potentiometer (a continuously variable electrical resistance which is adjusted by turning the front-panel knob) has been designed with a "taper." This taper is often so arranged that volume increases rapidly during the first half of the knob's rotation and much less so during the last half. Some manufacturers use amplifier volume controls with a very "fast" taper in the first quarter of the rotation, and a casual audio-salon browser who discovers that the merest touch on the control of a particular unit produces a deafening volume level may conclude that he has discovered a real powerhouse. Not so. The loudest a volume control can make a signal going through an amplifier is determined by the "wide-open" point (clockwise all the way). It is immaterial whether 90 per cent of total power is reached at 12 o'clock or at 3 o'clock, for the amplifier can only deliver as much power as has been designed into it. When this is properly understood, it will also be seen that it is no good trying to compare the power outputs of two competing amplifiers simply by setting both volume controls at 12 o'clock, because their tapers and the circuit gains before and after the controls will not be the same.

It doesn't take much shopping experience to discover that, in most cases, even a stereo amplifier has only *one* volume control. There are, of course, actually two (one for each stereo channel) once you get behind the control panel. The single control you see in front is "ganged," a turn on the knob varying the volume on *both* channels simultaneously and, it is to be hoped, to the same degree. When this doesn't happen, the ganged control is said to be guilty of "mistracking." It is a rare complaint, probably because the two controls have to be *seriously* out of alignment in order to be detected by ear.

# After the monthly breakthroughs and revolutions in speaker design, how come the Rectilinear III still sounds better?

Figure it out for yourself.

More than five years ago, without much fanfare, we came out with a very carefully engineered but basically quite straightforward floor-standing speaker system. It consisted of six cone speakers and a cross-over network in a tuned enclosure; its dimensions were 35" by 18" by 12" deep; its oiled walnut cabinet was handsome but quite simple.

That was the original **Rectilinear III**, which we are still selling, to this day, for \$279.

Within a year, virtually every hi-fi editor and equipment re-

viewer went on record to the effect that the **Rectilinear III** was unsurpassed by any other speaker system, regardless of type, size or price. (Reprints still available.)

Then came about forty-seven different breakthroughs and revolutions in the course of the years, while we kept the **Rectilinear III** unchanged. We thought it sounded a lot more natural than the breakthrough stuff, but of course we were prejudiced.

Finally, last year, we started to make a **lowboy** version of the **Rectilinear III**. It was purely a cosmetic change, since the two versions are electrically and acoustically identical. But the

new **lowboy** is wider, lower and more sumptuous, with a very impressive fretwork grille. It measures 28" by 22" by 12 1/4" deep (same internal volume) and is priced \$20 higher at \$299.

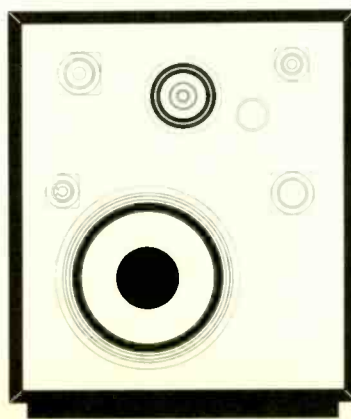
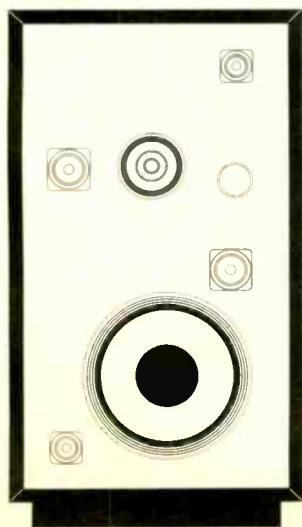
The new version gave *Stereo Review* the opportunity to test the **Rectilinear III** again after a lapse of almost five years. And, lo and behold, the test report said that "the system did an essentially perfect job of duplicating our "live music" and that both the original and the **lowboy** version "are among the best-sounding and most 'natural' speakers we have heard." (Reprints on request.)

So, what we would like you to figure out is this:

What was the real breakthrough and who made it?

For more information, including detailed literature see your audio dealer or write to Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N. Y. 10454.

## Rectilinear III



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# Our very remarkable crowd pleaser.

## The ADC 303AX.

Without a doubt, the most popular speaker we've ever made.

Time and again, enthusiastic owners have written to tell us how very pleased they were with the 303AX. Fantastic... outstanding... beautiful... and remarkable were among the more commonplace accolades we received.

As for the experts, they expressed their pleasure in more measured phrases such as, superb transient response, excellent high frequency dispersion, exceptionally smooth frequency response and unusually free of coloration.

Obviously, a speaker like the ADC 303AX doesn't just happen.

It is the result of continually designing and redesigning. Measuring and remeasuring. Improving and then improving on the improvements. All with only one goal in mind...

To create a speaker system that produces a completely convincing illusion of reality.

And we believe that the key to this most desirable illusion is a speaker that has no characteristic sound of its own.

We've even coined an expression to describe this unique quality... we call it, "high transparency".

It's what makes listening to music with the ADC 303AX like listening back through the speaker to a live performance.

And it is this very same quality that has made our very remarkable crowd pleaser the choice of leading audio testing organizations.

Finally, a pleasing word about price. Thanks to steadily increasing demand and improved manufacturing techniques, we've been able to reduce the already low price of the very remarkable ADC 303AX to an irresistible \$90\*.

That could make it the most crowd pleasing buy in high fidelity today.

\*Other ADC high transparency speaker systems available from \$45 to \$150.



**Audio Dynamics Corporation**

Pickett District Road, New Milford, Connecticut 06776



# TECHNICAL TALK

By JULIAN D. HIRSCH

● **PROBLEMS OF SPEAKER TESTING:** Of all high-fidelity components, loudspeakers are by far the most difficult to test and evaluate meaningfully. I say this in full knowledge that a very different view is held by some loudspeaker designers and manufacturers, whose abilities and products I nonetheless hold in high regard. I have been told by some of these gentlemen that they can judge the reproducing quality of a speaker by objective measurements alone. I would find it much easier to accept these statements if these very knowledgeable people did not differ so much among themselves. One need only listen to each designer's favorite speaker—his "most accurate reproducer," so to speak—to realize that the matter is not as cut and dried as they would have us believe. Good as most of these speakers are, they produce unmistakably different sounds from the same inputs! I still believe that careful listening by an experienced observer is the most sensitive and meaningful test one can apply to a speaker. But since it is influenced by the acoustic environment and it is, of course, subjective in its nature, a listening judgment must be backed up with *some* sort of measurements. The question is, what sort?

Frequency response—the variation in a speaker's acoustic output over the audible frequency range with a constant input signal—is a good place to start. The trouble is that the frequency response of most speakers is a function of one's angular position relative to the speaker. Often the "on-axis" response, which is measured from directly in front of the speaker in an anechoic or free-field environment, is presented as the speaker's "frequency response." It is, however, but *one* of an infinite number of possible "frequency responses," and often the least important one in a given listening room.

The sound reaching our ears (assuming a reasonable distance from the speaker) is an amalgam of the total output of the speaker in all directions within a

180-degree solid angle—or as much as a 360-degree solid angle for some omnidirectional speakers. Most of the sound reaching us is reflected at least once from wall surfaces, with an unpredictable modification of its frequency content occurring at each reflection.

Many people (myself included) believe that a response curve taken in a reverberant room comes closer to describing the audible output of a speaker than the more common anechoic response. Such a curve indicates the total energy output of the speaker in *all* directions as a function of frequency and seems to correlate fairly well with the audible qualities of the speaker.

Real listening rooms are neither fully reverberant nor anechoic, but fall somewhere between these extremes. However, it appears that reverberant measurements can do a good job of predicting the behavior of a speaker in a typical home. Lacking a suitable reverberant chamber, at H-H Labs we have attempted to approximate a total-energy measurement by using a number of microphones placed

throughout a more or less normal room (somewhat on the bright side, acoustically), and combining their outputs to obtain a single frequency-response curve.

This has given reasonable results (though not without some anomalies traceable to

the room environment) over most of the audio range. Below a few hundred hertz, room resonances can produce standing-wave patterns that completely obscure the speaker's true response. We have tried to get around this problem by comparing the low-frequency response measurements of the speaker under test with those of an accurately calibrated reference speaker. Since we know the performance of the reference speaker *independent* of the room, the response curve of the reference speaker *in* the room provides a room-correction factor. This correction can be applied to the speaker

## TESTED THIS MONTH

●  
**Kenwood KA-7002 Amplifier**  
**Realistic Sound-Level Meter**  
**Revox A77/Dolby B Tape Deck**  
**Dynaco FM-5 Stereo FM Tuner**

under test when it is measured in the same location with close microphone placement. The resulting corrected curve, valid only up to about 300 Hz, is spliced onto the high-frequency curve to produce a single overall response plot. The major uncertainty in this technique is in the splicing process, where an error of several decibels is possible.

We have conducted further investigations into this problem and hope to have a much improved technique in use by the time this appears in print. For frequencies above about 2,000 Hz, a single wide-range microphone at some distance from the speaker gives a curve that agrees closely with reverberant measurements made on the same speaker. The low-frequency measurement, with some modifications in speaker and microphone placement, can be made adequately free of room effects. The important mid-range (200 to 2,000 Hz) will be measured in the same manner as the higher frequencies. However, standing-wave effects are unavoidable in this frequency range. We will therefore use a second reference speaker, calibrated in a reverberant chamber to provide a known total-energy output in this frequency range. This calibrated speaker will, in turn, be used to calibrate our test room and provide correction data to be applied to our measurements. Although this technique requires splicing together three curves instead of two, we expect to have enough overlap between adjacent curves to remove most of the ambiguity from the process. We will also start publishing speaker-response curves, something we have not previously done. It was the opinion of STEREO REVIEW's editors that the curves were too susceptible to misinterpretation unless they were accompanied by an excessive amount of explanatory material. Our new test techniques will help alleviate that problem somewhat.

Our other speaker measurements will be made as before, with minor changes. Our harmonic-distortion measurements are limited to the lowest frequencies (usually under 100 Hz), where distortion is high enough to overcome masking from ambient noise. In the past, we have applied a constant drive voltage to the speaker (corresponding to a nominal input of one watt to the rated impedance) when measuring distortion. Some unusually inefficient speakers have required as much as 10 watts of drive to produce a measurable low-bass output. The suggestion has been made, from several sources, that it would be best to measure distortion by providing whatever drive signal is necessary to achieve a constant acoustic sound-pressure level (SPL). Our present technique is to use a constant drive voltage. Either approach can be justified, and we have never seen a case where our judgment of a speaker's performance based on one of these methods would be altered by using the other. However, we plan to change to a constant-SPL basis for future testing.

Transient response, perhaps one of a speaker's most important characteristics, is difficult to judge

quantitatively. We use tone-burst test signals from below 100 Hz to above 10,000 Hz, and depend on a visual interpretation of the oscilloscope patterns to provide a general impression of a speaker's transient performance. It is not uncommon for severe tone-burst distortion ("ringing") to occur in a few discrete and narrow frequency bands. Although only two or three oscilloscope photos of the tone-burst responses are published, we nevertheless do cover *all* significant frequencies in making our visual appraisal.

Our measurements have always supplied data on the *relative* efficiency of speakers. In general, we have limited ourselves to commenting on those that have unusually high or low efficiency. We intend to make a more quantitative measurement in the future, using limited bands of random noise and measuring the power required for a stated SPL at a definite distance from the speaker. When this goes into effect, the results will appear in our speaker test reports, though they can still be considered only as a *relative* indication of efficiency.

**A**NOTHER aspect of speaker performance, one that is sometimes confused with efficiency, is the loudness a speaker can achieve without audible distortion. To test a speaker's "loudness potential," short-duration tone-bursts will be fed to the speaker via a very powerful amplifier. We will then determine the speaker's output capabilities in SPL over a wide frequency range up to the point where waveform distortion sets in.

A trend toward multi- and omnidirectional speakers appears to be well established. Most of our test procedures are equally applicable to these types, but some modification will probably be required in our low-frequency response measurements. We are investigating the question, but as of the moment we will have to play it by ear (pun intentional) as we work out the details.

In summary, I wish to emphasize that I consider all of these measurements to be backups for subjective judgment. Despite the changes (and perhaps improvements) in some of our test techniques, we see no reason to re-evaluate our overall reactions to the speaker systems we have tested in the past several years. Some of our figures on the *level* of the low-bass response of some of the speakers (as revealed by the curves, *not* from our listening tests) might have been different by several decibels, but our overall reactions to any specific system would not be different. In the unlikely event that one day a speaker will test "good" and sound "bad," it will be a bad speaker as far as I am concerned. Or conversely, if a speaker sounds "good" and tests "bad," I would tend to question my measurements. After all, speakers are intended to be *heard*, not merely to be measured!

(Test Reports start on page 30)





## Rise above the FM traffic jam

Urban overcrowding isn't confined to apartments and automobiles. FM stations are jammed pretty close together, too. So what do you do if your favorite, all-Vivaldi station is nestled next to an all-Joe Cocker station that has 10 times the power?

What you do is get yourself a Sony STR-6045 stereo receiver. It's FET front end uses passive RF circuitry so that strong, but undesired signals can't overload the input and swamp your favorite station.

The ability of the moderately-priced 6045 to bring in even the weakest stations is attested to by its impressive specifications: 2.6uV sensitivity, 80 dB selectivity, 100 dB spurious signal rejection, 70 dB signal-to-noise ratio, and a 1.5 dB capture ratio.

And once the clean signal is in, the amplifier section gives you the best sound your speakers are capable of reproducing. Its dual power supply, direct coupled approach delivers the full damping factor at all frequencies and perfect transfer of all 75 watts dynamic power output\* (25+25W continuous RMS power, both channels driven into 8 ohms) at only 0.5% distortion.

We'll let High Fidelity Magazine tell you the rest: "The STR-6045 must be rated as a top receiver in the moderate cost field, and one that should be considered carefully even by purchasers who can afford to spend more." The price is a most moderate \$249.50\*\* at your Sony dealer. Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y. 11101.

### SONY® 6045 FM stereo/FM-AM receiver

\* IHF standard constant supply method \*\* Suggested retail price, subject to Fair Trade where applicable

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# EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

## Kenwood KA-7002 Amplifier



● THE KA-7002, Kenwood's top integrated stereo amplifier, matches in size and styling the KT-7001 AM/stereo FM tuner (tested in January 1972). The variety of control functions provided on its front panel makes the KA-7002 one of the most versatile two-channel amplifiers available, and its performance is equally noteworthy. Like most of the better modern amplifiers, the KA-7002 has direct-coupled output stages with no blocking capacitors at the speaker outputs. In the center of its pale satin-gold panel is a large volume-control knob surrounded by a shallow ring for channel-balance adjustment. To its left are the bass and treble controls, which are rotary switches with five positions of boost and five of cut, plus a center "flat" position. Two associated lever switches set the nominal bass turnover frequency (where control action becomes effective) at 150 or 300 Hz and the treble turnover frequency at 2,000 or 6,000 Hz, plus the DEFEAT (or "off") position.

To the right of the volume control are a series of black pushbutton switches. One "mutes" the amplifier, dropping the output level 20 dB for temporary interruptions such as answering the telephone. Another switches on the loudness compensation. The STEREO MODE button, when depressed, converts the volume, loudness-compensation, and muting controls for quadrasonic use. The second stereo amplifier needed to drive the rear speakers is connected to the KA-7002 preamplifier output by means of jacks on the rear panel.

The high- and low-frequency filters of the Kenwood KA-7002 are unique in having 18-dB-per-octave slopes instead of the more usual 6- or 12-dB-per-octave slopes. The high filter, controlled by one of the pushbuttons, has a cutoff frequency of 7,000 Hz. The low filter offers a choice of two cutoff frequencies: 40 and 80 Hz. A speaker selector—it switches three pairs of speakers and permits two combinations of two pairs to be played simultaneously—is at the lower left along with the mode selector, which provides normal and reversed stereo, left or right inputs through both outputs, or a mixed signal for mono listening. Between them are the power switch and a NULL BALANCE button for balancing the electrical outputs of the two channels (with a mono program the amplifier's

output mutes when the adjustment is correct). However, since it is the *acoustical* balance of the system that is important to the listener, this feature may not prove useful in all installations.

At the lower right is the input selector, which has positions for two high-level AUX inputs, a tuner, two PHONO inputs, and a pair of microphones (whose inputs are on the rear panel). Next to it is a PHONO 2 switch to convert that input from normal phono gain and impedance (50 kilohms) to a low-impedance (200 ohms), high-gain condition suitable for use with moving-coil cartridges that would otherwise need a transformer or pre-amplifier.

Further to the left is the five-position TAPE MONITOR switch. The KA-7002 has provisions for connecting two tape decks simultaneously, so that recordings can be made on either or both of them and monitored from either one. In addition, there are DUBBING (A TO B) and DUBBING (B TO A) positions on this switch, permitting the playback of either machine to be recorded on the other one. Six blue pilot lights in the lower center of the front panel indicate the selected program source.

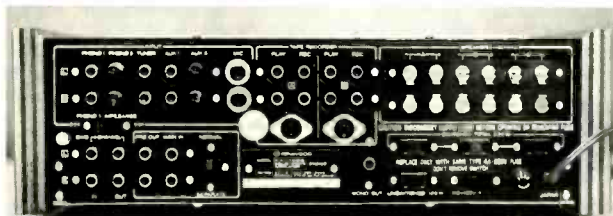
The rear panel of the KA-7002 is almost completely covered with jacks and connectors. It has all the previously listed inputs and outputs (including the four-channel facilities and both phono-jack and DIN connectors for the two tape decks), six pairs of speaker terminals, preamplifier outputs and main amplifier inputs (with a switch to separate their normal internal connections), and a mono (center-channel) output jack. The PHONO 1 inputs have a slide switch to select either a 30 or 50 kilohm input impedance. Three of the four a.c. outlets are controlled by the amplifier power switch.

The Kenwood KA-7002 is 16¼ inches wide, 5½ inches high, and 11 inches deep; it weighs 22 pounds. The amplifier comes fitted with walnut side-trim panels. Price: \$299.50.

● *Laboratory Measurements.* The power ratings of the KA-7002 proved to be very conservative. Into 8-ohm loads with both channels driven, the continuous output clipped at 63 watts per channel. With 4-ohm loads, 85 watts was available; with 16-ohm loads, 40 watts. At the rated 50 watts per channel, the harmonic distortion was typically 0.03 per cent at middle and low frequencies; it reached its maximum of 0.17 per cent at 20,000 Hz. At half-power or less, the distortion was less than 0.09 per cent from 20 to 20,000 Hz. With a 1,000-Hz test signal the distortion was masked by inaudible noise at very low power levels, but at 1 watt it was 0.17 per cent. It decreased to about 0.025 per cent in the 10- to 40-watt range, and it reached 0.1 per cent at 62 watts (just under the clipping point). The intermodulation distortion was under 0.1 per cent from 0.1 to 62 watts per channel.

The high-level inputs required 77 millivolts for a 10-watt output, which provided a 76-dB signal-to-noise ratio. Through the PHONO 1 inputs, 10 watts was developed with 0.9 millivolt, yielding a 74-dB signal-to-noise ratio. (The signal-to-noise ratios we measured on the KA-7002 were somewhat better than those of most integrated amplifiers we have tested.) Since phono overload occurred at 120 millivolts through these inputs, the amplifier

(Continued on page 32)



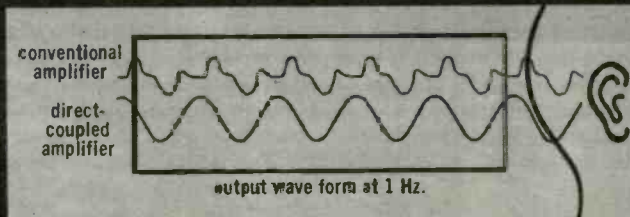
The rear panel shows the KA-7002's flexibility. Four-channel inputs and outputs route four discrete signal paths through the volume control, loudness compensation, and muting switch.

# Our receivers have something you'll never hear. Our amplifiers.

Because our amplifiers don't have those circuits that can distort the sound. We took out the input transformer, the output transformer, and the output capacitor. Now the amplifier circuit is coupled directly to the speaker terminals. So you get less than 0.5% distortion. In all Panasonic FM/AM, FM stereo receivers.

We call this new system direct coupling. It improves transient response and damping. So cymbals go crash instead of pop. And a high C doesn't sound like a screech.

We offer you this more direct route in 4 different receivers. Starting with the SA-5500 and its 70 watts of music power (IHF). Plus features we put in our more expensive models. A high-filter switch. A loudness switch. Two



4-pole MOS FET transistors. To pull in stations you thought were out of reach. Even an FM muting switch to cut down on interstation noise. When you put all this in numbers, it means 1.8 $\mu$ V FM sensitivity and a frequency response of 20-50,000 Hz $\pm$ 1dB.

The SA-5500 also makes tuning easier with a linear-dial scale to separate FM stations. A sensitive tuning meter to measure signal strength. And dual-tone controls for custom-blended sound.

If all this isn't enough, we have models with even more features and power. You can move up to 100 watts with the SA-5800. Or

take another step up, and get 150 watts of power on the SA-6200.

But if you want the most, there's the SA-6500. It has 200 watts of power. Plus features that the leading receivers in this price range can't match. Like a power bandwidth of 5-60,000 Hz. A crystal filter in the FM IF Amp. A Lumina-Band dial that lights up. Two 4-pole MOS FET transistors. And, of course, direct coupling. Besides all that, the SA-6500 gives you a low-filter control. Two tuning meters. And linear-sliding controls for bass, treble, volume and balance.

You can hear all our receivers at your franchised Panasonic Hi-Fi dealer. But it's not just what you hear that counts, it's what you don't hear.



SA-5500



SA-6200



SA-5800

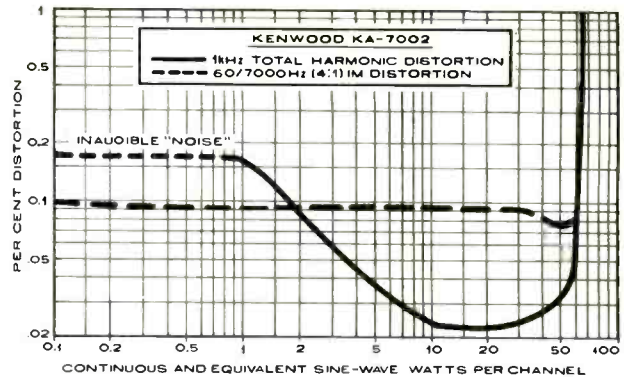
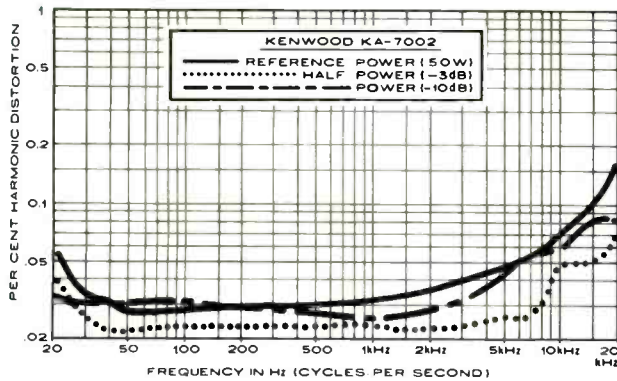


SA-6500

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should be quite immune to this problem with any cartridge currently manufactured. The LO setting of PHONO 2 needed only 30 *microvolts* for a 10-watt output, and the signal-to-noise ratio under our standard-test conditions was about 56 dB. However, we could not really judge the noise level of this input since we did not have a suitable low-impedance moving-coil cartridge on hand, and the low source impedance of such a cartridge would probably have reduced the noise further. In any event, it appears that the amplifier tested much better than rated even under the adverse conditions in our test.

With the tone controls defeated (switched out), the amplifier frequency response was  $\pm 0.5$  dB from 35 to 20,000 Hz, and was down less than 2 dB at 20 Hz. The filter characteristics were excellent, with sharp "knees," and no effect on the response one-half octave removed from the frequencies at which they began to act. The RIAA phono equalization was accurate within  $\pm 0.8$  dB throughout its range. The loudness contours showed a moderate low-frequency boost (about 9 dB maximum) at reduced volume-control settings, accompanied by a gentle high-frequency rise to +6 dB at 20,000 Hz.

We measured the tone-control curves with all available turnover frequencies. They showed that the KA-7002 has the ability to tailor the system response at very high and very low frequencies, where it is most likely to be needed, with no effect whatever on the middle-frequency band.

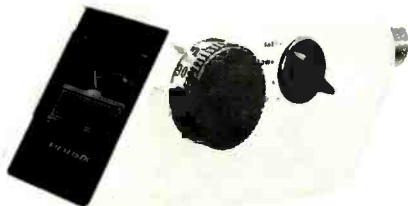
● *Comment.* The Kenwood KA-7002 offers a rare combination of good looks, high performance, and operating versatility. We did not use it as a four-channel control amplifier or with two tape recorders, but can certainly appreciate the advantages of these features.

Little can be said of the "sound" of the KA-7002: any amplifier with a performance as refined as this one shouldn't have any sound of its own, and the KA-7002 did not. Like any powerful amplifier, the Kenwood KA-7002 has a variety of protective devices and circuits to safeguard its output transistors. Among them is a relay that also protects the speakers against excessive d.c. voltage should something fail in the amplifier. We were able to trip this relay by such extreme actions as dropping a pick-up onto a record with the amplifier gain wide open (this is not a recommended practice, by the way). The speakers silenced instantly, recovering in a second or two with a soft click of the relay. The high- and low-frequency filters deserve special mention. Unlike many so-called scratch and rumble filters, these really work and can do much for the listening quality of noisy program material.

As should be apparent from the preceding, we liked the Kenwood KA-7002 very much. Perhaps we were influenced by the manner in which it consistently outperformed its specifications, withstood our deliberate abuse, and never showed any signs of distress. All in all, it is an impressive instrument.

For more information, circle 105 on reader service card

## Realistic Sound-Level Meter



● A sound-level meter is used to measure acoustic levels within the audible frequency range, and it is calibrated to read *sound-pressure level* (SPL) in decibels, with a 0-dB reference level of 0.0002 dynes/cm<sup>2</sup>. (This "zero" level is commonly considered to be the threshold of audibility, and it will never be approached in any normal environment.) Typical applications are in the measurement of ambient noise levels in offices and factories and in the vicinity of airports and highways.

The characteristics of a standard sound-level meter are defined by the ASA (American Standards Association). The term *sound-level meter* is usually applied to a rela-

tively sophisticated, bulky (though portable), and expensive instrument capable of accurate measurements over a wide range of sound levels and frequencies. Smaller, hand-held instruments are usually called *sound-survey meters*. Compared with a full-fledged sound-level meter, they have a narrower frequency range (25 to 8,000 Hz) and a narrower range of SPL measurement, and they are much less expensive.

Many audio hobbyists could make effective use of a sound-survey meter to balance the frequency response of a speaker system, to verify the actual SPL in the listening room, and to make other acoustic measurements. Unfortunately, the relatively high price of most sound-survey meters (typically about \$250) usually rules out their use by amateurs.

Radio Shack now has available a low-price sound-survey meter (which they call a *sound-level meter*) under the Realistic brand name. Its price and characteristics are well suited for the nonprofessional market. The Realistic 33-1028 is a hand-held, compact (2 $\frac{1}{4}$  x 2 $\frac{3}{4}$  x 7 $\frac{1}{4}$  inches) unit weighing about one pound. At one end is a small

(Continued on page 34)

# The best time to upgrade your component system is before you buy it.

If you're a typical reader of this magazine, you most likely have a sizeable investment in a component system. So our advice about upgrading might come a little late.

What you might have overlooked, however, is the fact that your records are the costliest and most fragile component of all. As well as the only one you will continue to invest in.

And since your turntable is the only component that handles these valuable records, advice about upgrading your turntable is better late than never.

Any compromise here will be costly. And permanent. Because there is just no way to improve a damaged record.

If the stylus can't respond accurately and sensitively to the rapidly changing contours of the groove walls, especially the hazardous peaks and valleys of the high frequencies, there's trouble. Any curve the stylus can't negotiate, it may lop off. And with those little bits of vinyl go the high notes and part of your investment.

If the record doesn't rotate at precisely the correct speed, musical pitch will be distorted. No amplifier tone controls can correct this distortion.

If the motor isn't quiet and free of vibration, an annoying rumble will accompany the

music. You can get rid of rumble by using the bass control, but only at the expense of the bass you want to hear.

Experienced component owners know all this. Which is why so many of them, especially record reviewers and other music experts, won't play their records on anything but a Dual. From the first play on.

Now, if you'd like to know what several independent test labs say about Dual, we'll send you complete reprints of their reports. Plus a reprint of an article from a leading music magazine telling you what to look for in record playing equipment. Whether you're upgrading or not.

Better yet, just visit your franchised United Audio dealer and ask for a demonstration.

You'll find Dual automatic turntables priced from \$105 to \$185, including our new Integrated Module, complete with base, dust cover and cartridge of \$125. That may be more than you spent on your present turntable, or more than you were intending to spend on your next one.

But think of it this way. It will be a long, long time before you'll need to upgrade your Dual.



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Exclusive U.S. Distribution Agency for Dual.

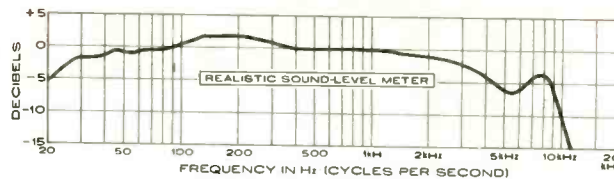
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dynamic microphone, and at the other end is a small meter. The gray plastic case contains a transistor amplifier powered by a standard 9-volt battery. On the right side is a four-position switch, with settings for OFF, BATTERY CHECK, and SLOW and FAST meter response. Another knob selects the measurement range, from 70 dB to 110 dB. The meter scale is calibrated from -10 to +6 dB, giving the instrument a total range of 60 to 116 dB. On the left side of the unit is a phono jack carrying the amplified output of the microphone, so that the unit can be used as a general-purpose microphone with a built-in preamplifier. There is also an access hole for calibration, though this should not be attempted without proper equipment.

The specifications of the Realistic 33-1028 claim an accuracy of  $\pm 2$  dB at 114 dB SPL, and a FAST meter response corresponding to ASA standards. The rated audio output as a microphone is 1 volt at 1,000 Hz into a load of at least 10,000 ohms, with less than 2 per cent distortion at 0.5 volt output. The microphone frequency response is rated as  $\pm 2$  dB from 40 to 14,000 Hz, relative to the 1,000-Hz level. Price: \$39.95.

● **Laboratory Measurements.** We tested the unit both as a measuring device and as a microphone. For SPL measurements, we compared its readings with those of a good typical commercial sound-survey meter, the Scott 450-B. The sound source was a wide-range speaker system, reproducing octave bands of random noise from 20 to 20,000 Hz as well as music and speech.

Over almost the full frequency range, the Realistic's meter reading was within 2 dB of the Scott meter reading—typically, the error was less than 1 dB. Like that of all professional sound-survey meters, the frequency response of the Scott 450-B can be "weighted" to give readings that correlate with the relative audibility of different sounds. The standard weightings, designated A, B, or C, correspond roughly to the well-known Fletcher-Munson equal-loudness contours for low, medium, and high SPL's. The Realistic meter is unweighted, giving



readings corresponding to the C weighting of standard sound-survey meters and providing a fairly uniform response from 25 to 8,000 Hz.

With short, transient sounds, the Realistic's meter responded much more slowly than that of the Scott 450-B using the FAST settings on both. With both instruments set for the SLOW response, the meter readings agreed much more closely.

When the Realistic instrument was used as a microphone, its audio output was about 0.6 volt at a 0-dB meter reading. The output noise level was 0.85 millivolt, or 56.5 dB below the 0.6-volt output. The hiss level is slightly higher than that of most good home tape recorders. The microphone frequency response was measured against our calibrated Altec microphone. The Realistic microphone had a smooth response from 20 to 9,000 Hz, with a variation of +2 and -6 dB over that range, referred to the 1,000-Hz output.

● **Comment.** The instruction manual for the Realistic 33-1028 compares it to meters costing \$250. In our view, this is a reasonable comparison. Within its range, the Realistic gave essentially the same readings as our Scott 450-B meter. The Scott unit, of course, has a much wider range (from 24 to 141 dB), as well as the standard A, B, and C weighting curves. On the other hand, the usefulness of the Realistic meter in home applications is not seriously limited by its range of 60 to 116 dB and its non-weighted response. All in all, we consider the Realistic Sound Level Meter to be one of the better values in low-price test equipment for the audio hobbyist.

*For more information, circle 106 on reader service card*

## Revox A77/Dolby B Stereo Tape Deck



● WHEN we tested the Revox A77 tape recorder several years ago (January 1969) we found it to be an outstanding machine in every important respect. The Revox A77 is still with us—a few minor bugs have been eliminated, but it is essentially unchanged—and it has earned itself a solid reputation as one of the top home or "semi-professional" tape recorders. Revox has now added Dolby B circuits to the already very quiet A77 and has released it as the A77/Dolby B. The standard machine without the Dolby circuits is still being manufactured.

A careful external examination is required to reveal the

presence of the Dolby system. When the hinged cover plate is lowered to expose the tape-loading path, the two pushbuttons to the left of the heads (SPEAKERS OFF and REEL MOTORS OFF) have been replaced by two Dolby recording calibration knobs. The playback power amplifiers of the A77 have been eliminated from this version, probably to make room for the Dolby circuits.

On the standard A77, the reel motors can be switched off for easy manual cueing and editing. In the Dolby B version, the brake tension has been reduced so that editing can be performed with the recorder in its normal STOP condition. The tape-monitor switch, operated by a clear plastic ring concentric with the playback balance control, has been modified. In the standard A77, it provides a choice of NAB or the common European IEC (CCIR) playback equalization, plus input-signal monitoring. In the Dolby B unit, only NAB equalization is available, and the third position (CAL) injects a standard Dolby-level calibration tone into the recording circuits. The Dolby calibration controls are then set for 0-VU indications on the two VU meters, a simple operation normally required only when changing to a different tape formulation.

Below the volume and balance controls is a miniature toggle switch that connects the Dolby circuits into the

*(Continued on page 36)*

# There's more behind the BOSE 901 than just a reflecting wall.

## Research

The 901 DIRECT/REFLECTING® speaker system is the result of the most intensive research program that has been conducted into the physical acoustics and psychoacoustics of loud-speaker design. The research that gave birth to the 901 in 1968 began in 1956 and continues today to explore the frontiers of sound reproduction. Copies of the Audio Engineering Society paper, 'ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS', by Dr. A. G. Bose, are available from the Bose Corp. for fifty cents.

## Technology

As might be expected, the product that emerged from 12 years of research is technologically quite different from conventional speakers. Some of the major differences are:

- 1) The use of a multiplicity of acoustically coupled full-range speakers to provide a clarity and definition of musical instrument sounds that can not, to our knowledge, be obtained with the conventional technology of woofers, tweeters, and crossovers.
- 2) The use of active equalization in combination with the multiplicity of full range speakers to provide an accuracy of musical timbre that can not, to our knowledge, be achieved with speakers alone.
- 3) The use of an optimum combination of direct and reflected sound to provide the spatial fullness characteristic of live music.
- 4) The use of a totally different frequency response criterion—flat power response instead of the conventional flat frequency response—to produce the full balance of high frequencies without the shrillness associated with conventional Hi-Fi.

## Quality Control

It's a long way from a good theoretical design to the production of speakers that provide you with all the musical benefits inherent in the design. To this end BOSE has designed a unique computer that tests speakers for parameters that are directly related to the perception of sound. There is only one such computer in existence—designed by us and used for you. In January alone it rejected 9,504 speakers that will never be used again in any BOSE product. It is the speakers that survive the computer tests that provide your enjoyment and our reputation.

## Reviews

The BOSE 901 DIRECT/REFLECTING® speaker is now the most highly reviewed speaker regardless of size or price. Read the complete text of reviewers who made these comments:\*

Julian Hirsch STEREO REVIEW.

"... I must say that I have never heard a speaker system in my own home which could surpass, or even equal, the Bose 901 for overall 'realism' of sound."

e/e HIGH FIDELITY. "It is our opinion that this is the speaker system to own, regardless of price if one wants the ultimate in listening pleasure."

Irving Kolodin SATURDAY REVIEW.

"After a time trial measured in months rather than weeks, this one can definitely proclaim Bose is best, big or small, high or low."

## Performance

You alone must be the judge of this. Visit your BOSE dealer. Audition the 901 with your favorite records. We make only one request. Before leaving, ask him to place the 901's directly on top of the largest and most expensive speakers he carries and then compare the sound. You will know why we make this request when you have made the experiment.

\*For reprints of the reviews circle our number on your readers service card.

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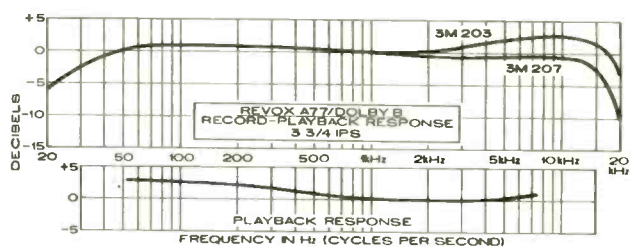
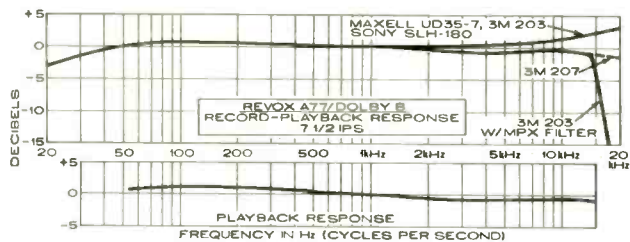
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BOSE 901 DIRECT/REFLECTING® Speaker System, Stereo Pair, including Active Equalizer, \$476. Slightly higher south and west. Pedestal optional extra. Covered by patent rights issued and pending.

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recording and playback amplifiers. The only other visible difference in the new machine is a second miniature toggle switch on the right side of the panel, below the recording input selectors and level controls. This **FILTER** switch is used when making Dolbyized recordings from stereo FM broadcasts. It sharply attenuates frequencies above 15,000 Hz entering the recorder to prevent the 19,000-Hz multiplex signal from having any effect on the Dolby-system operation.

In all other respects, the Revox A77/Dolby B recorder appears to be identical to the original A77. It is a three-motor, three-head (quarter-track), two-speed machine operating at  $3\frac{3}{4}$  and  $7\frac{1}{2}$  ips, with the capacity to handle  $10\frac{1}{2}$ -inch reels. The motor speed is electronically controlled and is therefore independent of power-line frequency variations. The transport is operated by five light-touch buttons; the fully solenoid-controlled mechanism can be operated by remote control if desired. A socket on the top of the recorder will accept a remote-control unit. Inputs are provided for low- and high-impedance microphones and a high-level **AUX** source. A DIN connector is available for both inputs and outputs. Internal switching permits re-recording from either channel onto the other, while adding new program material. Special effects such as sound-on-sound and echo can therefore be produced without external signal-cable patching. The machine can be used horizontally or vertically.

The input and output jacks are on top of the recorder, normally covered partially by the full-width hinged carrying handle. The Revox A77/Dolby B is  $14\frac{5}{8}$  inches high x  $16\frac{1}{4}$  inches wide x  $7\frac{1}{4}$  inches deep. It weighs approximately 34 pounds. It is attractively finished and housed in a wooden case. Price: \$859.

● **Laboratory Measurements.** The Revox A77/Dolby B is factory adjusted for 3M 203 tape, which we used for most of our measurements. The record/playback frequency response was impressively wide and smooth, especially at the low-frequency end, where so many recorders seem to be deficient. It was  $\pm 2$  dB

from 20 to 24,000 Hz at  $7\frac{1}{2}$  ips, and  $\pm 4$  dB from 22 to 21,000 Hz at  $3\frac{3}{4}$  ips. We also tried other tapes and obtained very similar results with Maxell UD35-7 and Sony SLH-180 tape. By a slight margin, the best overall performance was obtained with 3M 207 tape. Its response at  $7\frac{1}{2}$  ips was slightly flatter than with the 203 tape, +1 and -3 dB from 20 to 21,500 Hz. At  $3\frac{3}{4}$  ips the flatness was also superior, within  $\pm 1.5$  dB from 30 to 15,000 Hz.

The multiplex filter cut off very sharply at 15,000 Hz. Its attenuation was about 20 dB at 20,000 Hz. As we expected from previous experience with Dolby systems, this one had no discernible effect on frequency response at any measurable level.

The playback frequency response, with Ampex quarter-track test tapes, was about  $\pm 1$  dB from 50 to 15,000 Hz at  $7\frac{1}{2}$  ips, and +2, -1 dB from 50 to 7,500 Hz (the tape's upper limit) at  $3\frac{3}{4}$  ips. The distortion of the Revox A77/Dolby B was lower than that of most high-quality home recorders we have tested. At  $3\frac{3}{4}$  ips, it was about 1.3 per cent at 0 VU, increasing to 3 per cent at about +5 VU. At  $7\frac{1}{2}$  ips, distortion at 0 VU was 0.7 per cent, and it reached 3 per cent between +6 and +7 VU. When the 207 tape was used, the 0-VU distortion was only 0.58 per cent, and 3 per cent was not reached until +9.5 VU.

The recording amplifiers of the A77/Dolby B have extremely high gain. Only 14 millivolts is needed at the **AUX** inputs for 0-VU recording level, and the high-impedance and low-impedance microphone sensitivities are respectively 1 millivolt and 42 microvolts. At maximum gain settings, the system noise increased about 10 dB, but at any realistic setting of the controls it was very low indeed. Measuring noise in a 250- to 20,000-Hz bandwidth to eliminate the effects of low-level a.c. power-line hum, we found it to be about -57 dB through any input at  $7\frac{1}{2}$  ips, and -52.5 dB at  $3\frac{3}{4}$  ips. With the Dolby system operating, the corresponding figures were -61 dB and -60 dB.

On the face of it, these appear to be very good, though not extraordinary, noise levels. However, when you consider that they are referred to a 0-VU recording level, they are extraordinary. For example, if the 207 tape is used and the noise level is referred to the standard 3 per cent distortion level, the signal-to-noise ratio becomes 66 dB at  $3\frac{3}{4}$  ips and 70 dB at  $7\frac{1}{2}$  ips. These measurements place the Revox A77/Dolby B above all other home recorders we have used in respect to signal-to-noise ratio.

The wow was unmeasurable at either speed (less than 0.01 per cent) and flutter was a very low 0.04 per cent at  $7\frac{1}{2}$  ips and 0.05 per cent at  $3\frac{3}{4}$  ips. Operating speeds were exact, and in fast forward or rewind the machine handled 1,800 feet of tape in about 90 seconds.

● **Comment.** With respect to its actual measured performance, the Revox A77/Dolby B excels in every respect. Operationally, it is smooth, bug-free, and unusually quiet (the motors are inaudible more than a few inches from the machine). In flexibility and overall applicability to serious home recording, one could hardly ask for more.

We have two minor criticisms, both of which were voiced in our review of the original A77. The tape loading path is a straight line across the heads, except for a guide pin at the left of the heads. This changes what could have

(Continued on page 38)



With the head cover flipped down for tape loading, the Dolby calibration controls are seen in the location occupied by the reel-motor and monitor-amplifier switches on the non-Dolby A77.



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been one of the easiest-loading recorders to one that requires at least some fumbling in the tape-threading process. We also noted the lack of a PAUSE control. Since the transport buttons are easy to operate with one hand, this is not too serious a fault, but it would be a convenience to be able to stop the tape in the RECORD mode, and to start it with less of the inevitable transient "wow."

In the light of our measurements, one would expect the A77/Dolby B to have absolutely no effect on the sound of the recorded and played-back program. This proved to be the case, even when recording interstation FM hiss at 3¾ ips. We cannot imagine how the sound quality of this machine could be improved in any way. A fair question

might be—why do we need the Dolby B system (at an additional cost of \$200-plus) on a recorder that is already one of the quietest on the market? If you are recording from discs or FM radio, it is doubtful that any audible benefit will result from the Dolby system, since the noise in the incoming signal will almost certainly exceed that of the non-Dolbyized recorder. On the other hand, in high quality live recording, it could be considered as the frosting on an already high-grade cake. And, of course, when commercially recorded Dolbyized tapes are released, you will be able to remove most of the hiss which at present is a major drawback in high-speed duplicated tapes.

*For more information, circle 107 on reader service card*

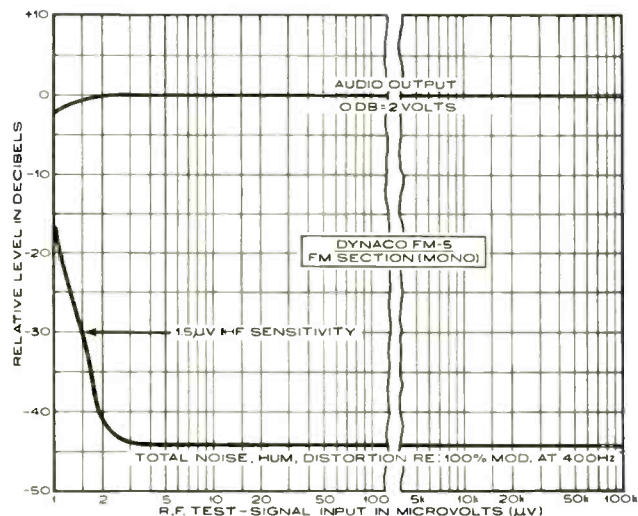
## Dynaco FM-5 Stereo FM Tuner



● WITH the introduction of the FM-5 stereo FM tuner, the Dynaco product line has completed its transition from vacuum tubes to solid-state design. Unlike the FM-3, its vacuum-tube ancestor, the new tuner (when built from a kit) requires little assembly and *no* alignment to achieve rated performance. It is almost entirely constructed on two printed-circuit boards that are supplied with all parts mounted and factory aligned. The builder mounts the boards and the pre-aligned "front end" in the U-shaped chassis, installs the front-panel controls, tuning-dial components, and power transformer, and makes the necessary interconnections. (Our kit builder reports that the unit went together easily and might even be completed by an experienced kit builder in one long evening.) The only "alignment" after completion consists of positioning the dial pointer over a reference mark at the end of the dial.

The FM-5 resembles other Dynaco components in size and styling. Its satin-finish gold panel is 13½ inches by 4¾ inches, and the depth of the unit is 9 inches. A metal dust cover is supplied. The large rectangular dial cutout reveals an FM scale (not quite linear in its calibration spacings) with 1-MHz calibration intervals and a separate logging scale. At the left is a signal-strength meter and two blue indicator lights marked TUNED and STEREO. The large tuning knob at the right of the dial operates a silky-smooth flywheel mechanism.

Below the dial are the combined volume-control/power switch and three rocker switches. One selects mono or automatic stereo/mono operating modes, with a center position that blends the high frequencies of the two chan-



nels to reduce noise on weak stereo signals. Another three-position rocker switch controls the interstation muting and the DYNATUNE automatic fine-tuning feature. A sophisticated interstation-noise muting circuit responds to both the d.c. voltage and the high-frequency noise (over 150 kHz) in the detector output. The circuit is completely thump-free and silent in operation, with a slight time delay that keeps the receiver completely muted while the FM band is being scanned rapidly.

The Dynatune system is actually a highly amplified automatic frequency-control (AFC) system which operates only when the tuner is within 50 kHz of the received signal. This is also the point where the TUNED light comes on, whether or not the Dynatune is in use. The FM-5, once "locked on" to a signal, holds it for an additional 250 kHz of dial movement. Dynatune is not intended as a drift-correcting system, since the FM-5 has negligible drift, but rather as a very accurate automatic fine-tuning system. If the tuning knob is released as soon as the TUNED light comes on, the FM-5 is tuned for minimum distortion with greater accuracy than is possible with most zero-center tuning meters, to say nothing of relative signal-strength indicators. The meter of the FM-5 is driven by a special amplifier, and is designed to give useful readings over an extremely wide range of input levels, from a few microvolts to tens of thousands of microvolts. The meter is intended to be a guide to correct antenna orientation rather than a tuning indicator.

The third rocker switch is the AUX/FM selector, which connects the audio-output jacks to the internal  
(Continued on page 40)



The FM-5 tuner has outputs for the amplifier and a tape recorder, and inputs for a high-level auxiliary source. An optional module converts these inputs for a magnetic-phono cartridge.

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## JENSEN SOUND LABORATORIES

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FM circuits or to a high-level source connected to its rear AUX connectors. The AUX input is controlled by the tuner's volume control (but, like the FM signal, it appears at the tape-recording outputs at constant level). The FM-5 therefore can be used to drive a stereo power amplifier directly, while providing the ability to play programs from another source such as a tape recorder. Dynaco plans to produce a magnetic-phono preamplifier module that can be installed within and powered by the FM-5 so that the AUX input can be used with a record player.

Despite its apparent external simplicity, the circuits of the Dynaco FM-5 are highly sophisticated. The front end has an FET r.f. amplifier and an FET mixer. The i.f. sec-

tion has four IC's and seven stages of ceramic filters. Audio amplification, muting, Dynatune, and multiplex decoding functions all employ IC's. In all, the FM-5 has fourteen transistors and seven IC's, plus numerous diodes. The price of the Dynaco FM-5, in kit form, is \$149.95. It is also available factory-wired for \$249.95.

• **Laboratory Measurements.** We tested two Dynaco FM-5 tuners, one factory-wired and one assembled from a kit. The two had very similar performance characteristics, and both surpassed the manufacturer's specifications in all important respects. Some of the key measured performance parameters of the two tuners are listed in the table (left), together with the published specifications.

Our measurements confirm that the Dynaco FM-5 is indeed one of the finest FM tuners available at any price. Not many tuners can match more than a few of its specifications, and most of them cost considerably more than the wired FM-5. In view of the simple construction process and lack of alignment requirements, the kit version of the FM-5 is an outstanding value.

• **Comment.** Specifications alone do not adequately describe a product such as this. The FM-5 is a delightfully easy tuner to use and the Dynatune system is definitely not a gimmick. A spin of the tuning knob carries the pointer across the dial, and not a sound is heard until the TUNED light comes on and the program emerges. As for overall performance and sound quality, the first is the equal of any tuner we have used, and the second is entirely a function of the FM program quality. The FM-5 offers even a novice kit-builder the opportunity to obtain a tuner for \$149.95 that could not be significantly surpassed in any important specification at any price.

Dynaco's Specification	Tested Units	
	Wired	Kit
IHF sensitivity: 1.75 $\mu$ v (microvolts)	1.50 $\mu$ v	1.65 $\mu$ v
Input for 50 dB S/N ratio: 5 $\mu$ v	2.1 $\mu$ v	2.3 $\mu$ v
Stereo frequency response, 50 to 15,000 Hz: $\pm$ 1 dB	$\pm$ 2.1 dB	$\pm$ 2 dB
THD (mono): 0.5 %	0.62 %*	0.65 %*
Capture ratio: 1.5 dB	1 dB	1 dB
Capture ratio (@ 10 $\mu$ v): no spec.	3 dB	3 dB
Muting threshold: 4 $\mu$ v	3.4 $\mu$ v	3.5 $\mu$ v
Output @ 100 % modulation: 1.8 volts	2 volts	2 volts
Ultimate S/N ratio: 65 dB	66 dB	71.5 dB
Alternate-channel selectivity: 65 dB	80 dB	70 dB
AM suppression: 58 dB	51.5 dB	53 dB
Image rejection: no spec.	67 dB	70 dB
Stereo separation: 1,000 Hz, 40 dB	37.7 dB	36.9 dB
50 Hz, 30 dB	24.1 dB	25.5 dB
10 kHz, 30 dB	27.8 dB	32.7 dB

\*Includes approximately 0.5 per cent residual distortion in our signal generator.

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\*Special Mechanics, patent applied for

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"...The tuner which may well prove to be the 'classic' of the 1970's is Heath's new AJ-1510 Digital FM Stereo Tuner." — *Leonard Feldman, AUDIO MAGAZINE*

"...It is probably as near to the ideal FM tuner as we have ever encountered." — *Julian Hirsch, STEREO REVIEW*

"...We know of nothing else on the market with comparable features... It more closely resembles a small digital computer. There are no moving parts (the tuning is entirely electronic)..." — *Julian Hirsch, STEREO REVIEW*

"... All frequency indications are read from digital read-out tubes... at the left are ten keyboard buttons... as well as a re-set button (punched when you wish to 'punch up' a new station frequency) and a button labeled BY-PASS (used to initiate the 'auto-sweep' action... three more buttons... select three pre-determined favorite stations... you easily program onto... cards yourself." — *Leonard Feldman, AUDIO MAGAZINE*

"... Because of the crystal controlled reference frequency and the phase-lock-loop circuitry... the accuracy of the frequency tuned... will be as accurate as the crystal frequency and, in the case of the AJ-1510, that means at least 0.005% accuracy!... in short, every spec was easily met or exceeded... [it] has got to be the way all tuners of the future will be made." — *Leonard Feldman, AUDIO MAGAZINE*

"... for anyone who wants a tuner that is most certainly representative of the present state of the art, and which is not likely to be surpassed in any important respect for the foreseeable future, his search can stop at the AJ-1510." — *Julian Hirsch, STEREO REVIEW*

**Kit AJ-1510 "Computer Tuner," less cabinet, 23 lbs. 539.95\***  
**AJ-1510-1, Pecan cabinet, 6 lbs. 24.95\***



"...The AR-1500 is the most powerful and sensitive receiver we have ever measured." — *Julian Hirsch, STEREO REVIEW*

"...a stereo receiver easily worth twice the cost (or perhaps even more)." — *AUDIO MAGAZINE*

"...Great new solid-state stereo receiver kit matches the demands of the most golden of golden ears." — *RADIO ELECTRONICS*

"...The FM tuner section... was outstandingly sensitive. We measured the IHF sensitivity at 1.4 microvolts and the limiting curve was the steepest we have ever measured... The FM frequency response was literally perfectly flat from 30 to 15,000 Hz... Image rejection was over 10 dB (our measuring limit)... The AM tuner... was easily the best-sounding AM tuner we have had the pleasure of using..." — *Julian Hirsch, STEREO REVIEW*

"... As always, construction instructions are lucid enough for the inexperienced kit-builder and there is enough technical and theoretical information to satisfy even the most knowledgeable audio/ RF engineer." — *AUDIO MAGAZINE*

"...As you know, the original, the AR-15 has been widely acclaimed as one of the very best stereo receivers that has ever been made. Therefore, it's hard to imagine that anyone has gone ahead and built a better one. But spec for spec, the AR-1500 is ahead of the AR-15." — *RADIO ELECTRONICS*

**Kit AR-1500 Stereo Receiver, less cabinet, 53 lbs. 379.95\***  
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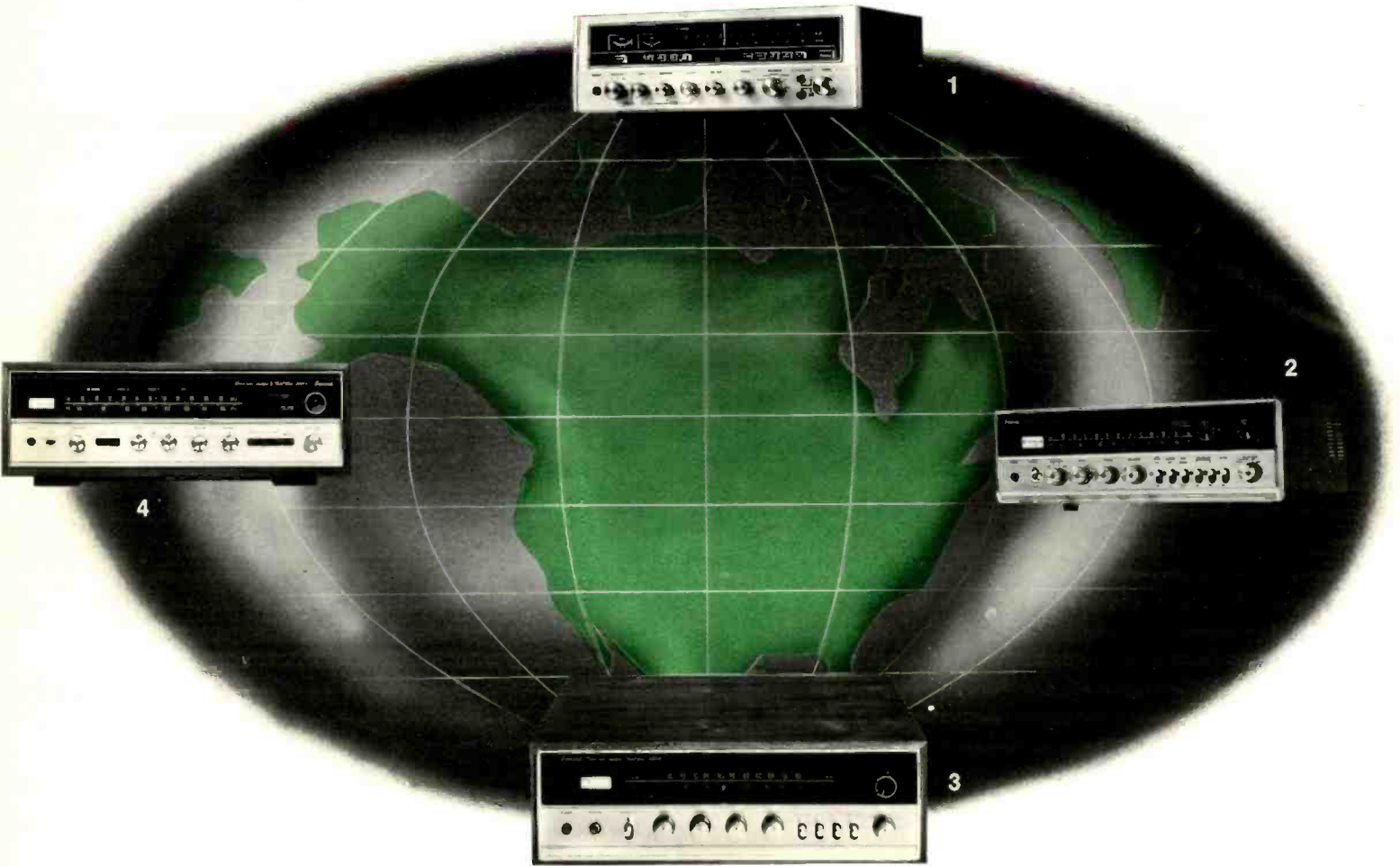


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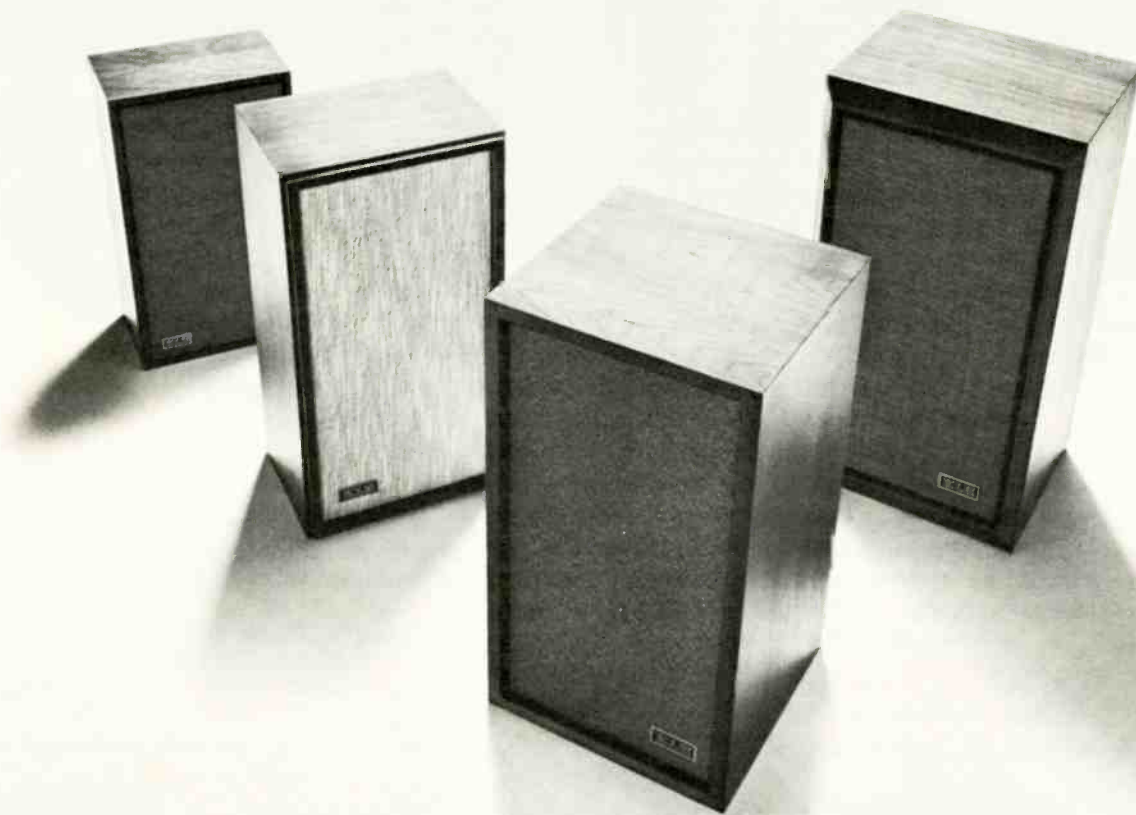
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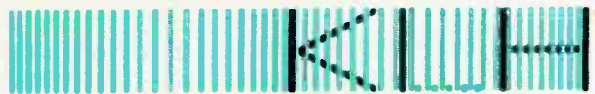
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# Prokofiev's *Lieutenant Kijé Suite*

**I**N 1933, after a decade and a half of self-imposed exile in Western Europe and the United States, Sergei Prokofiev made the fateful decision to return permanently to the land of his birth. The two remaining decades of Prokofiev's life were marked by an almost constant struggle to accommodate his artistic impulses to the strictures imposed upon him and other composers by the Soviet regime. Thus the works of his final years run the gamut from such genuine masterpieces as *Peter and the Wolf* and the Fifth and Sixth Symphonies to such worthless pot-boilers as the *Hail to Stalin* Cantata.

Prokofiev's first professional assignment upon his return to the Soviet Union was a commission to write his first film score—music for a fanciful motion picture produced by the Belgosking Studios in Leningrad and titled *Lieutenant Kijé*. This mysterious Russian officer from the time of the rule of Czar Nicholas I actually never existed, but was “created” by the Czar himself in misreading the report of a military aide. The last syllable—*ki*—of the name of the actual officer became combined in the Czar's mind with the Russian intensive expletive, *je*. Thus Lieutenant Kijé was born—and was nurtured and developed by the courtiers of the Czar, who were terribly fearful of pointing out his mistakes to him. Instead, they invented all kinds of exploits and adventures for “Lieutenant Kijé.” Finally, in desperation, when their imaginations could no longer cope with the need to feed the Czar continuous tales about Kijé's exploits, they decided to put an end to the charade by bringing the Czar news of the Lieutenant's death in battle.

A year after Prokofiev composed his film score, he returned to the music, extracted five sections, completely rescored them, and published them as the *Lieutenant Kijé Suite*—a marvelous sampling of the wit, amiability, and satire of which he was such a master. The five sections are titled “The Birth of Kijé,” “Romance,” “Kijé's Wedding,” “Troika,” and “The Burial of Kijé.” The Suite opens and closes with the distant sound of a military bugle, and there are similarities to Russian tavern music of the nineteenth century all the way through the piece. The scoring is transparent and inventive, with prominent roles assigned to the piccolo, tenor saxophone, bass drum, military drum, sleigh bells, tambourine, and triangle. In the last section, Prokofiev, in an awesome display of contrapuntal dexterity

rivaling that of Wagner in the Prelude to *Die Meistersinger*, combines themes from all the previous movements in a kaleidoscopic review of the mythical Kijé's career.

The *Lieutenant Kijé Suite* was introduced to the United States by Serge Koussevitzky in October 1937, at a Boston Symphony Orchestra concert. A few weeks later, Koussevitzky and the Boston Symphony made the first recording of the music ever done, a set of five 78-rpm sides that served to spread the reputation of the score far and wide. There was an LP reissue of that recording in the early 1950's (RCA LCT 1144), but it has now been long out of print. The performance is a sparkling one, and the recorded sound is surprisingly good. It clearly deserves to be circulated widely once again.

**O**F the more than half a dozen currently available recordings of the *Lieutenant Kijé Suite*, I have no hesitation at all in recommending the performance by George Szell and the Cleveland Orchestra (Columbia MS 7408) above all others. That Szell was able to clarify the texture of this score in an absolutely unique manner can almost be taken for granted. What may come as something of a surprise to some listeners is his spontaneous response to the sardonic nature of the music; George Szell was not the rigid and unyielding conductor that some have made him out to be, and this revelatory performance of *Lieutenant Kijé* is proof. The Cleveland Orchestra is in absolutely top form, and the producer and recording engineers have captured it all in sound of great depth and clarity.

Of the other available performances, only the Leinsdorf-Boston Symphony recording (RCA LSC 3061) offers any real challenge to Szell's—not because the erstwhile Boston maestro delivers a performance that rivals Szell's in vitality and intuitive response (he doesn't), but because Leinsdorf, as he did in an earlier version of the music with the Philharmonia Orchestra, includes the vocal settings of the “Romance” and “Troika” sections from the film score. The novelty of having this music sung—in what sounds like idiomatic Russian, by the New York City Opera Company baritone David Clatworthy—may prove to be a powerful attraction for some listeners.

Strangely, there seem to be no available reel-to-reel or cassette tapes of the Suite.

# Form follows function in the unconventional **NEW SPEAKERS**

By Larry Klein

**M**ost industrial designers subscribe to the view that form should follow function. And even the aesthetic iconoclasts who disagree are usually forced into some approximation of functionalism by the purpose of the device they are designing and the materials to be used in its construction. It is for good reasons, then—some of them structural and some acoustic—that speaker enclosures are usually boxes with rectangular sides. Such a box is simple to build, strong, and easy to fit into a protective shipping carton. When installed in a living room—which is another “box”—it occupies less space for its internal volume than any other shape. And, acoustically, the box serves as well as any other shape for simple direct-radiator speaker systems. However, even the most involved audiophile would admit that the usual speaker system has about as much grace and symmetry as a packing crate. Special grilles and edge molding help somewhat, but a handrubbed walnut packing crate, often

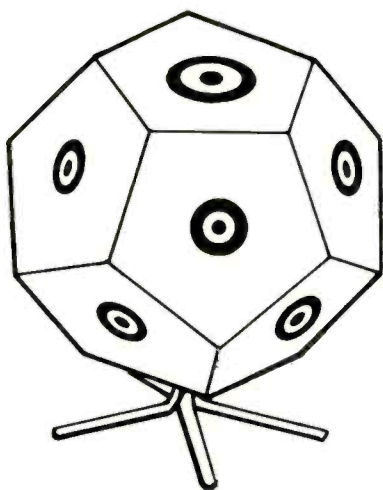
of elegant dimensions, is what usually remains.

The speaker systems gracing this month's cover would never be mistaken for packing crates—and perhaps they might not easily be identified as speakers either. They represent a breed of system whose form is directly determined by its design function. Their shape is unconventional because their approach to the reproduction and propagation of sound is unconventional. The technical rationalizations behind some of the strange cabinet configurations found in today's showrooms provide insights into the present state of speaker-system design and perhaps point up some interesting future trends. Those aspects of internal design not pertinent to the specifics of the shapes will not be discussed in detail, nor will the comparative effectiveness of the designs, since most have not been tested in our lab. In any case, the respective manufacturers will, of course, be glad to supply additional information to interested parties.

## Design Acoustics D-12

● AN idea that has been around in the audio world for years has found its most successful incarnation in the recently developed D-12 dodecahedron (twelve-sided)

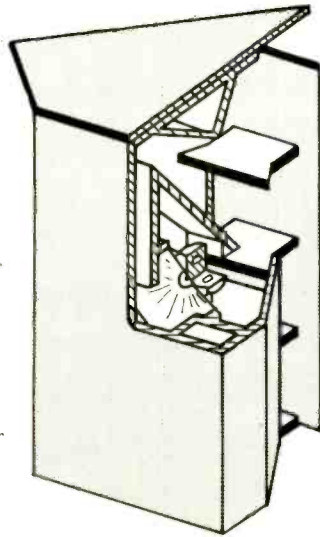
*Five of the D-12's nine 2-inch cone tweeters are visible in this drawing, along with the 5-inch mid-range occupying the uppermost surface of the twelve-sided enclosure. A 10-inch woofer is also mounted on the dodecahedron's bottom panel.*



speaker system. The D-12 is a three-way system with a total of eleven drivers. A 10-inch woofer faces downward in the 2½ cubic foot enclosure and operates with a ducted port installed on its own downward-facing rear panel. There is a crossover at 800 Hz to an upward-facing 5-inch mid-range installed beneath the top panel of the system. Since both the mid-range and woofer are oriented away from the listener, their directive on-axis properties are not audibly significant. Nine 2-inch tweeters (one per remaining panel) take over at 1,500 Hz. The use of multiple tweeters avoids overdrive and power-handling problems and in addition provides a virtually omnidirectional dispersion pattern.

## Klipschorn

● HORN-LOADED reproducers have been with us since the very early days of the wind-up cylinder phonograph. The major virtue of a horn is its ability to move a lot of air at its mouth with only a small movement of a diaphragm (or cone) at its throat. The most obvious benefit of horn loading is a substantial increase in efficiency compared with other types of radiating systems. This means that



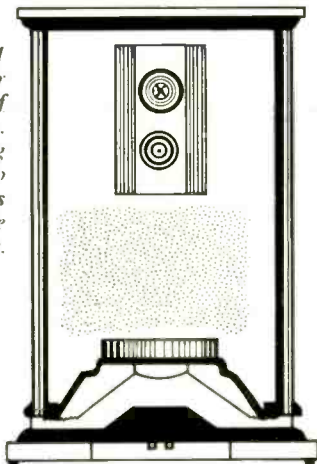
*Interior cutaway view of Paul Klipsch's low-frequency horn, showing the woofer nestled within the labyrinthine configuration the horn has been folded into. Not shown are the tweeter and mid-range horns that mount on top of the low-frequency unit.*

both the amplifier and drivers are far less likely to be driven into distortion under home playing conditions. Horn-design theory indicates that a properly designed low-frequency horn intended for reproduction down to 35 Hz would have a mouth about 20 square feet in area and would be about 11 feet long—obviously far too monstrous an object to fit into anyone's living room. Paul Klipsch solved the problem ingeniously by (1) folding the horn back on itself, and (2) designing the system to be installed in a room corner with the horn mouth radiating parallel to the walls. The corner placement enhances the loading on the horn and reinforces and concentrates the bass energy. In order to match the efficiency and overall characteristics of the bass horn, the mid-range and tweeter drivers (not shown) are also loaded with shorter horns.

## Empire 7500M

● THE columnar shape of the Empire system has several structural and acoustical advantages. In contrast to a box, the cylindrical shape is far less prone to internal acoustical standing waves and panel vibration. The woofer of the Empire fits neatly face down into the bottom of the enclosure; the woofer's circumference is roughly the same as

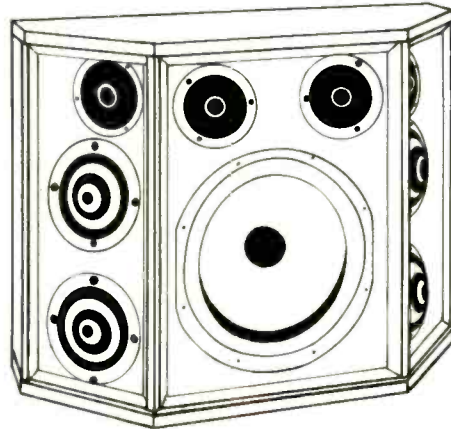
*The cylindrical Empire 7500M contains a large acoustical air space into which the back of the 15-inch woofer operates. The dots represent damping material. The plate at top center is an acoustic lens assembly for the dome mid-range and tweeter.*



the inner circumference of the cabinet. The woofer is front-loaded by a truncated conical structure and radiates through a slot circling the bottom perimeter of the enclosure. The resulting close coupling to the floor reinforces the system's low bass performance. A cast acoustical lens installed in front of the mid-range and tweeter is designed to further widen the high-frequency dispersion.

## AR-LST

● DESPITE its multiplicity of drivers (nine in all), the AR-LST is a three-way system not too different in overall design approach from the less expensive three-way AR systems. Although the drivers of the LST are all identical to those in the AR-3a, the installation of the four tweeters and four mid-range drivers on three different planes achieves a width of dispersion not easily attainable with a conventional arrangement. In addition, the use of multi-

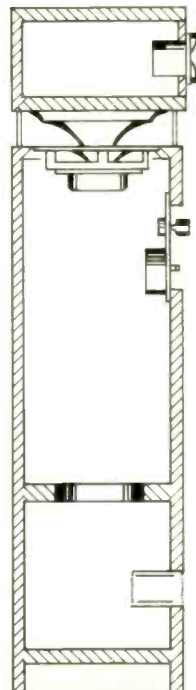


*Increased power-handling capability and broader high-frequency dispersion are achieved by the AR-LST's multiple arrays of mid-range and tweeter domes. The four mid-ranges are in vertical pairs at the sides; the four tweeters are in line at the top.*

ple drivers in a series-parallel arrangement permits a substantial increase in high-frequency power-handling capacity without the need for modifying the characteristics of the individual drivers.

## JBL Aquarius 4

● THE tall, slender Aquarius system employs several well-accepted principles in a new configuration. It is a two-way system with an 8-inch woofer/mid-range driver that operates to about 8,000 Hz. The upward-facing driver radiates into a "loading plug," which, in conjunction with the slot around the upper circumference of the en-

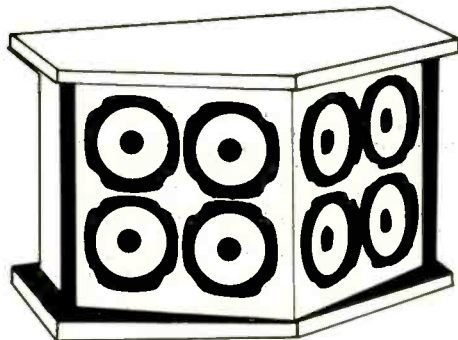


*A side view of the Aquarius 4, showing the two interconnected chambers and ducted port (bottom right) that acoustically load the woofer. The tweeter at the top faces a deflecting plug that disperses its output. Crossover is below and to the right.*

closure. serves both as a resonance-lowering front-loading element for the lows and as a reflective dispersion device for the higher frequencies. The rear of the woofer is acoustically loaded by a two-section compartment, the top section of which is heavily damped and coupled to the bottom section through an acoustic filter. The two volumes backing up the woofer form a bass-reinforcing Helmholtz resonator whose characteristics are precisely controlled by the acoustic resistance of the dividing filter, the dimensions of the ducted port, and the amount of damping material in the upper section. The rear-facing tweeter is designed to radiate against a wall for enhanced dispersion of the higher frequencies. It, too, is front-loaded by a miniature version of the plug facing the mid-range/woofer.

### Bose 901

● THIS was the first successful speaker system deliberately designed to radiate a combination of direct and reflected sound to the listener. The word "deliberately" is used because a listener in any normal room will always hear *some* reflected sound, in addition to the direct sound, from any speaker system provided he is far enough away from it. The shape of the 901 derives logically from its electroacoustical design, which has eight special small drivers installed on two angled rear panels and one driver installed off-center on the panel facing the listener. The energy from the rear-radiating drivers is reflected from the rear walls and reaches the listener *after* the direct



*This back view of one unit from the Bose 901 system shows the eight cone drivers that provide the reflected component of the sound. A ninth driver on the other enclosure side faces forward. An electronic equalizer (not shown) accompanies the system.*

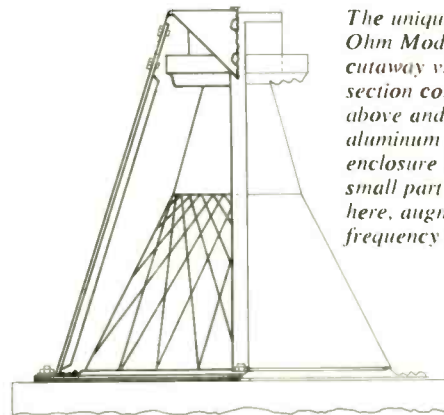
sound from the forward-facing speaker. This time delay, which depends on the system's distance from the rear wall, is a major factor responsible for the special listening quality of the Bose system. Two properly set up 901's provide a wide, natural-seeming stereo image not possible with conventional forward-radiating box systems.

### Ohm Acoustics Model A

● THE recently developed Ohm A speaker differs radically from any design past or present. In fact, the opinion of many engineers is that it can't work—or if it does, it doesn't work in the way the patent describes. Superficially, the system appears to have an overgrown woofer facing downward into a large sealed box. The single very large driver used is a significant departure from conventional design. The usual goal of a speaker engineer is a rigid, nonflexing, inert cone that will provide a piston-like

action. However, the cone of the Ohm A is designed to flex in a specific controlled way.

According to the manufacturer, the voice coil, at the higher frequencies, provokes ripples that travel down the cone terminating at its highly damped outer edges. This mechanical ripple is of sufficient amplitude to cause the cone to radiate an acoustic wave that travels outward from the cone surface. The cone is so tapered that the speed of the ripple downward through the cone material is synchronized with the spread of the acoustic wave produced in the air. The result is an acoustic radiation pat-

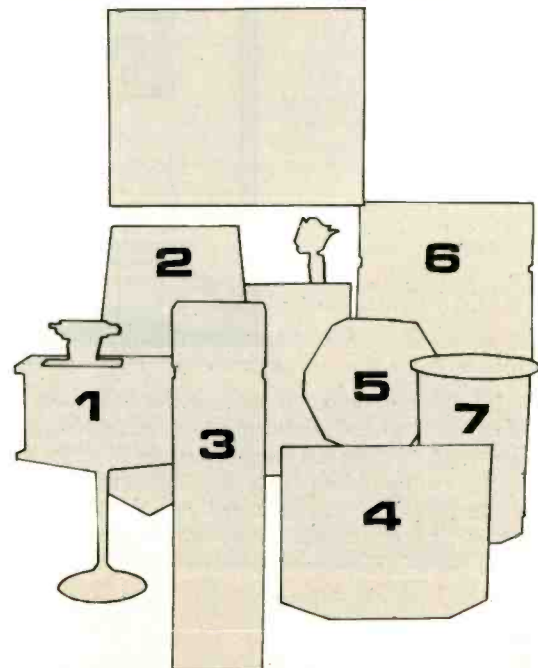


*The unique driver of the Ohm Model A, shown in cutaway view, has a two-section cone of titanium above and embossed aluminum below. The large enclosure it sits on, only a small part of which is visible here, augments the low-frequency response.*

tern from the speaker that resembles an expanding cylindrical wave-front with a minimum of phase and time-delay distortions. Of course, the design is inherently omnidirectional in the horizontal plane. At the lower frequencies (below 700 or 800 Hz) the driver performs as a piston, and its operation is more or less conventional except that the radiating surface is the rear rather than the front of the cone.

### THIS MONTH'S COVER

A CLUSTER of unconventional speaker designs in an appropriate setting—the Sculpture Center, 167 East 69 St., New York City. Sculptures are by Wörden Day, and the speakers are by (1) Bose, (2) Ohm Acoustics, (3) James B. Lansing Sound, (4) Acoustic Research, (5) Design Acoustics, (6) Klipsch & Associates, and (7) Empire Scientific.





Do you  
need a

# MONITOR SPEAKER?

An industry expert presents some basic facts about recording-studio monitors that help to clarify a little-understood subject

By **JOHN EARGLE**

**T**HE expression “monitor speaker” has for some advertising agencies—and hence for some audiophiles—a special aura of excellence. After all, if it’s good enough to satisfy the pros in the recording studio, it should meet the demands of the most discriminating home listener. Perhaps. But it’s worthwhile investigating first exactly what the recording studios use monitors for, and to what degree their requirements coincide with the needs of the music listener in his home.

Historically, monitor speakers grew out of the needs of the motion-picture theaters built in the late Twenties and early Thirties when the “talkies” swept the silents off the nation’s movie screens. At that time amplifier power was not easy to come by, and behind-the-movie-screen speaker systems had to be able to deliver into a well-upholstered, sound-absorbing theater realistic amounts of acoustical energy with a limited power input. These requirements led the engineers to design for high efficiency and controlled dispersion. In other words, not only did the necessary acoustic power have to be developed, but once available, it had to be directed to the locations where it was needed. Theater speakers also had to be as breakdown-proof as possible, and this led to super-rugged construction of the driver elements.

The needs of recording studios in past years

weren’t too different from those of the motion-picture theater. Efficiency, controlled dispersion, the ability to produce large amounts of clean acoustical power, reliability—these are just as important in a control room as in a theater, and it was only natural that the smaller theater systems quickly found their way into the world of recording. However, in the last decade or so, a new set of requirements has been thrust upon monitor speakers. The demands of electronic music, whether “serious” or pop, require that monitor systems be able to cover the audible spectrum from a low of 30 Hz all the way up to 15,000 Hz at full level and evenly—something that the theater systems were rarely designed to do. In addition, rock producers are generally acknowledged to be fussier than classical producers about the accuracy and integrity of the monitoring systems, and their requirements have led serious speaker designers to modify previous monitors with an ear to the demands of today’s record business. After all, rock music in all its permutations accounts for the bulk of record sales, and except for the “live” albums, this music is created in the studio, specifically intended for playback on loudspeakers.

Basically, a monitor system is a tool—and it must be a “neutral” tool. The beleaguered record producer has much to worry about, and the last thing

he needs is a monitor system with some peculiar sonic qualities of its own—peaks, dips, colorations—that call for substantial “bias” in his listening. There are enough of these distractions farther down the record-production line; why bring them needlessly into the recording control room?

It has been claimed recently that in his living room, the audiophile must use “monitor-type” loudspeakers sonically similar to those used in the studio to listen to the original recording if he is to hear today’s new music “properly.” Insofar as this is true, it is true *only* if the speakers under discussion are neutral and free of sonic coloration. Perhaps a dozen or so different speaker systems by perhaps a half-dozen manufacturers fulfill this qualification.

**A**N example may help clarify the matter. Suppose we are using as a monitor a speaker with a peak around 7,000 Hz or so (a not uncommon situation). It will give a pleasing sense of impact and crispness to some instruments (plucked strings or percussion) whose onset transients or “attacks” lie in that range. However, a tambourine puts out *most* of its energy at those frequencies. With such a peaked speaker it would be quite difficult to equalize or adjust the level of the tambourine so that it had the desired loudness balance or musical relationship to the rest of the instruments. If the tambourine level were set for a reasonable contribution as heard on the peaked system, its sound would be disproportionately low when heard on most of the home playback systems currently in use. No record producer is going to be silly enough to engineer his recordings deliberately so they sound right only if heard on a particular speaker with some sonic peculiarity. And recordings are not—and should not be—made for playback through speakers with special response curves. This means that any brand of speaker that has a reasonably flat response should be able to do as well as any other speaker with the same response. Incidentally, a few speakers sold to the audiophile as “monitors” actually have the strong 6,000- to 7,000-Hz peak mentioned above. They are frequently quite impressive on first hearing because of their “tightness,” “impact,” “clarity,” or “crispness.” Many trained listeners, however, would prefer to forego these “benefits” if they could simultaneously eliminate the piercing, harsh quality that inevitably seems to accompany them.

Record manufacturers must aim their products at all pocketbooks and tastes. For that reason, a final mix-down (to establish the balances among the instruments and voices) which is made over the regular monitor speakers is usually “monitored” over a 6-inch low-fidelity loudspeaker as well. In doing

this, the producer assures himself that the mix will also sound reasonably good on portable radios and cassette players and all the other types of loudspeakers found in the home and car.

At Altec we manufacture a variety of systems: high-priced equipment for sound reinforcement, theater, and monitoring requirements, as well as an assortment of bookshelf systems not unlike those of other manufacturers. Given their limitations in power handling and efficiency, our bookshelf systems do not sound very different from our large monitors. Musical values are what listening is all about, and it takes a really bad loudspeaker to distort or destroy these values.

A good monitor speaker must have a *flat frequency response*. Figure 1 illustrates the on-axis response of a \$750 biamplified monitor speaker system taken in an anechoic chamber. This is a two-way system crossing over at 500 Hz, with a “soft-cone” 15-inch low-frequency driver. The woofer is used in an acoustic-suspension configuration, but is provided with a heavier magnet structure than is

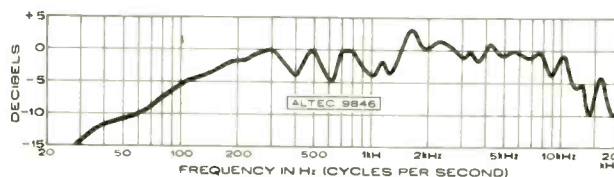


Fig. 1. Anechoic-chamber response curve of Altec's 9846 monitor speaker with the microphone 4 feet away on-axis. The low-frequency roll-off below 200 Hz is characteristic of anechoic chambers of normal dimensions. Low-frequency response would be down only about 3 dB at around 50 Hz if the speaker were mounted on a large, flat baffle. In a corner of a large room, response (no equalization) would be down about 3 dB at 30 Hz.

normal for this type of system. The high-frequency unit is a single horn-loaded compression driver covering the range from 500 Hz to beyond audibility. The frequency-response curve shown in Figure 1 provides an optimum starting point for any subsequent equalization, or “voicing,” of the speaker in its operating environment.

Equally important characteristics of a monitor are *power handling* and *reliability*. Perhaps the reason that not many people are in the business of manufacturing monitor speakers is that few of them have been able to justify the tremendous tooling costs required to make the necessary drivers. Intricate phasing-plug construction for the driver of the high-frequency horn and close production tolerances for the magnetic gap of the woofer (to ensure efficiency) don't come cheaply. Success in these manufacturing and design areas depends on the attention paid to quality control as well as a background of experience.

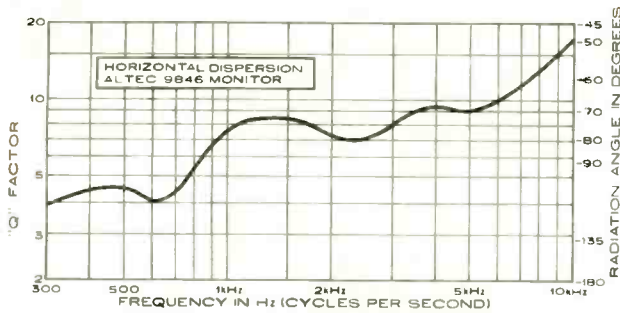


Fig. 2. The factor "Q" is a measure of the control of angle of sound radiation—its "directivity index." A truly omnidirectional radiator would have a Q of 1; a hemispherical radiator would have a Q of 2, and so forth. The figures at the right of the graph indicate the system's effective radiation angle.

If music is to be played back at a level approaching that of the original performance—and this is a usual demand made in the control room—then the use of a single, heavy-duty, high-frequency driver appears to guarantee a minimum of burnout and expensive "down-time." There is another bonus: because they avoid sonic arrival-time problems, the transient accuracy of these single-driver, high-frequency devices is greater than that of most multiple-driver arrays. Of course, one can get sufficient power-handling capability by stacking enough low-efficiency speakers on top of each other, but this is an impractical approach because of the high cost in both dollars and space.

Biamping (using separate amplifiers to feed the woofer and tweeter) has been introduced into serious monitor-speaker design. It has met with far more success here than in the high-fidelity field simply because of the more stringent demands placed on monitor systems. Because the dollar cost per watt of amplifier power is relatively low these days, the benefits of biamping are attractive compared with the expense and energy losses of heavy-duty passive crossovers.

*Controlled directivity* (or dispersion) is an especially important characteristic of monitor speakers. In the past several years, some excellent multi- and omnidirectional speakers have been introduced into the home high-fidelity market. These systems are designed to excite the reverberant field of the listener's living room more than speakers with narrow or controlled directivity. The effect is often pleasing and musically valid, but it's likely to be a distraction to the record producer in a control room. He needs to hear the "ambient" field of the recording studio (whether artificial or real) as conveyed by the monitors, not the acoustic of the small control room. This can best be done by stirring up the *least* local reverberation and letting the direct field of the speakers predominate.

Because of their physical design, the various

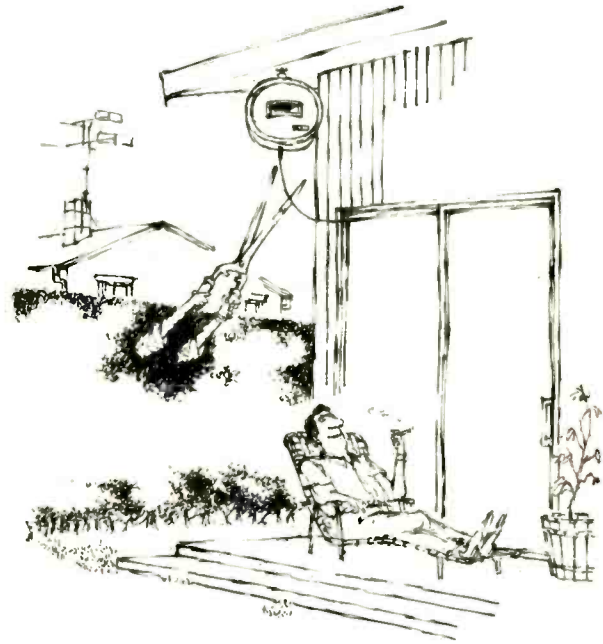
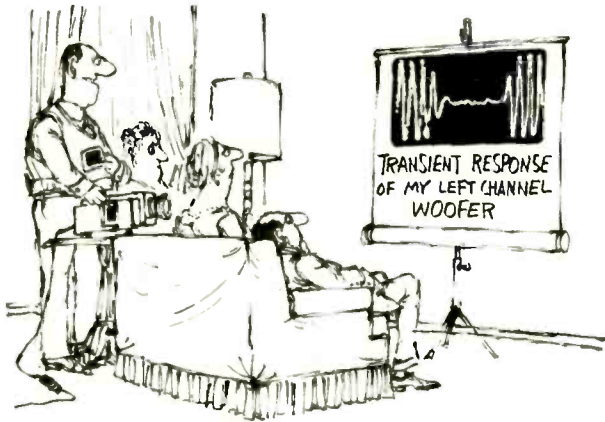
high-frequency sectoral and multi-cellular horns used in monitor-system design have their dispersion controlled over fairly precise solid angles. Figure 2 shows the "Q" of the monitor system of Figure 1. "Q" as used here is a measure of the *directivity* of the system, and the goal is not wide dispersion over a wide frequency range, but rather a somewhat narrower (typically 70 to 80 degrees) but *very* uniform dispersion over a wide frequency range. The maintenance of fairly constant Q from 1,000 to 6,000 Hz insures that the ratio of direct to reverberant sound in the control room will not vary excessively. In other words, the monitor's high-frequency output is directed where needed and will be relatively independent of the acoustic environment of the room in which it is used.

Now that you know what a monitor speaker is meant to accomplish in a recording control room, consider to what degree these requirements coincide with your needs as a home music listener. If you like to listen to today's new music at live-performance levels with really low distortion, you will perhaps need a pair of monitor speakers. If your tastes are for classical music at "normal" levels, you probably won't need them. But if you want a realistic "Row-F" sound, even with classical records, you may need monitors after all.

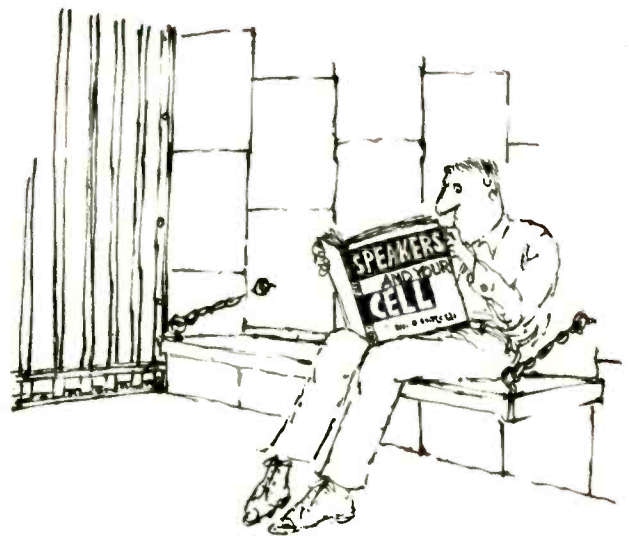
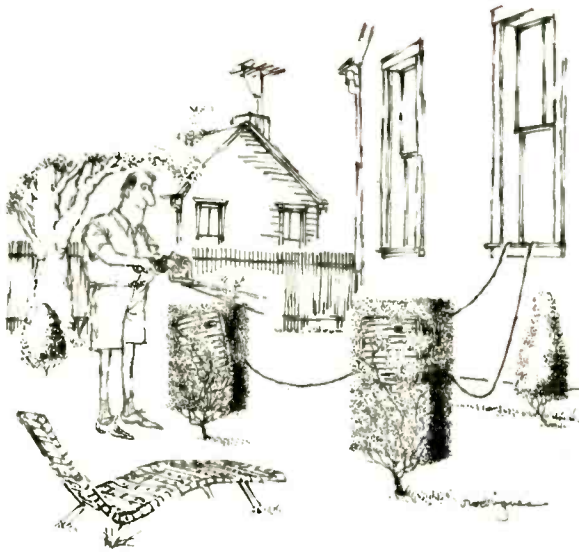
For many people, the most significant fact about monitors is that they are large, and they don't fit on bookshelves. Be sure that you have enough room for them. They will serve better in fairly large rooms for several reasons. If you are forced to sit too near a speaker, or off to its side, you may find yourself out of the high-frequency radiation pattern of one or the other of the two speakers. And, also for reasons having to do with dispersion, the stereo image may not be quite what you have become used to with conventional wide-dispersion or multi- or omnidirectional designs.

For those intent on owning monitors, there are two final caveats. At the outset, carefully check the state of your finances. Monitor speakers are—and have to be—expensive. Also, since they will provide clean reproduction at levels much louder than most systems can manage, the tendency is to use them "wide open." It therefore behooves the prospective purchaser to check the sound-level sensitivities of his next-door neighbors—or, best of all, if it is possible, avoid having next-door neighbors altogether!

*John Eargle, Director of Commercial Sound Products for Altec Corporation, has master's degrees in music and in engineering. He was formerly Chief Engineer of Mercury Records.*



# RODRIGUES ON

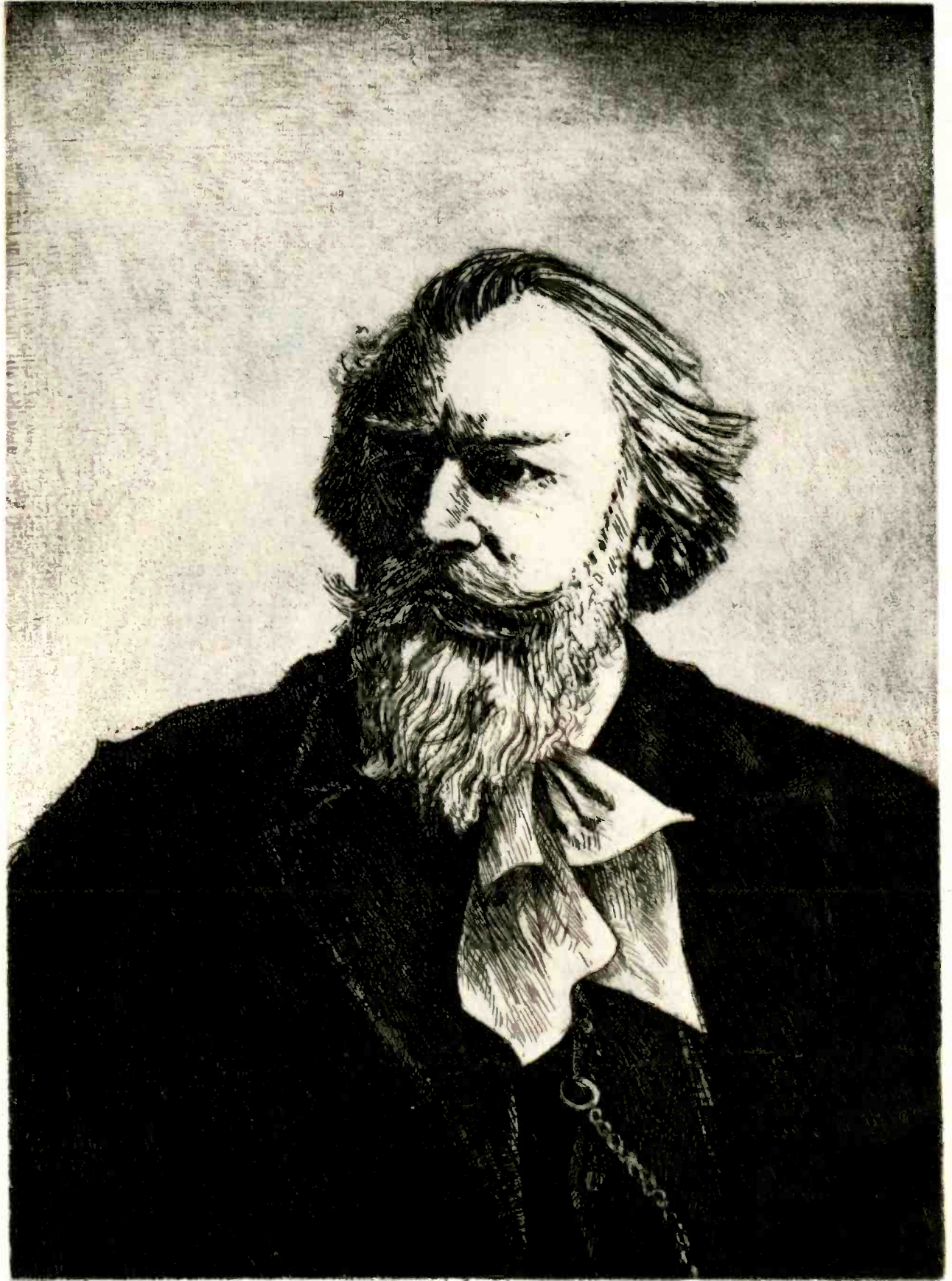






# LOUDSPEAKERS





Bradman

A.S. 9/12

Stiles -

# JOHANNES BRAHMS

There are those who insist that the jury is still out on the question of whether his music successfully resolves the conflict between Romantic materials and Classical forms

By JAMES GOODFRIEND

JOHANNES BRAHMS has been dead for seventy-five years. His music was controversial while he lived, and it still is. At least one modern critic, for example, has condemned Brahms' chamber music as not being the product of real creativity at all, "but the pretense of such activity in synthetically contrived thematic substance which is manipulated by formula to fill out a prescribed pattern." Quite a mouthful, but its meaning is clear in those scornful words—"synthetic," "contrived," "manipulated," "formula." In his own time, Brahms was condemned as being too intellectual, too dry, too gloomy. The celebrated violinist Pablo Sarasate refused to play his Violin Concerto because he thought the oboe had the only good tune in the piece. Walter Niemann, in his well-known biography of the composer (1929), found it necessary to admit that both the Double Concerto and the Second Piano Concerto were failures—and he thought he was *defending* Brahms against his detractors.

On the credit side, there is conductor Hans von Bülow, who hailed Brahms' First Symphony as "the Tenth," implying that it stood in importance and line of descent as the continuation and fulfillment of Beethoven's nine. And though even today many find Brahms "too sentimental, too sweet, too easy," a large number of his works are nonetheless standard repertoire in the world's concert halls—and on the world's turntables: in its annual totting-up of new entries into the classical recordings catalog, the *Schwann Record & Tape Guide* clocked Brahms in at sixth place for the second year in a row (after, in 1971, Mozart, Beethoven, Tchaikovsky, Bach, and Liszt).

Such a history of conflicting opinions might lead one to think that there is some conflict in the music itself, a reflection perhaps of another conflict between the man and his milieu. The thought has a

great deal of validity. Brahms was one of those figures who bestride opposing styles. Unlike Bach, who was the culminating point of a tradition in music and who continued to perfect that tradition while those around him were doing something else entirely, and equally unlike Beethoven, who forged a new music, step by step, work by work, from the accepted solid foundations of the Classical style. Brahms found himself, creatively speaking, with one foot in the past and the other in the future. In brief, he was a man who took the Classical forms seriously a generation after those forms had ceased to be taken seriously by others, a devotee of the intricacies of polyphonic writing when polyphony was thought of as a dusty mannerism, an advocate of "pure" music when the new German school had declared the symphony and sonata to be bankrupt forms and operatic and program music the way of the future. And yet his melodies and harmonies were, from the beginning, those of a sensuous Romantic composer, his youthful *Sturm und Drang* were right up to the minute, the subject of his songs was, more often than not, love, and he had a Romantic's taste for large-scale impassioned musical statement and for the exoticisms of folk music.

Much has been made (particularly by Niemann) of the strong influence of Brahms' North-German birth and upbringing, the Lutheran and low-German characteristics of sobriety, reserve, and sensibleness. Certainly those characteristics played a part in the development of his personality, musical and otherwise. But Brahms never achieved the Northern bourgeois ideal of home, family, and regular position. It is true he blamed others for this, and though he was twice passed over by his native city of Hamburg for the post of conductor of the city orchestra, yet he had opportunities aplenty elsewhere, musical and marital. But something in him,

some inner contradiction, forbade him to take them.

But there were external conflicts as well. First, since Brahms was not particularly appreciated in his home town, he was forced to look for success elsewhere—as an outsider in foreign places. Second, he was, or was forced to be, at odds not only with most of the musical trends of his time, but with most of the dominant musical figures. He appreciated Wagner, but had no interest in taking a parallel musical line, and the professional politics of the day pitted him against Wagner in an irreconcilable way. He disliked the music of Franz Liszt, and the idea of program music as well: he once signed a manifesto against the whole “Neo-German” School, of which Liszt was the leader. Again, in later years, musical politics produced another conflict: Brahms *versus* Bruckner.

Third, Brahms was a composer in the tradition of Beethoven and Schubert, and that was a very difficult path for a young composer to take at that time. Schubert, in large part, was still being discovered (the great C Major Quintet did not appear in the concert hall until 1850 and the *Quartettsatz* not until 1867; Brahms was by then thirty-four years old, and Schubert had been dead for almost forty years). Beethoven, on the other hand, had already been elevated to the status of a god. No more was he the half-mad pianist who wrote progressively more difficult music as he grew older, nor even the “great” Beethoven, the almost worthy successor to Mozart and Haydn. He was, now, with the exaggeration of Romanticism in full bloom, an untouchable immortal, and no man was worthy to follow in his footsteps. That Brahms, to a certain extent, did just that was looked upon by many as a blasphemy.

One further point: Brahms openly adored Schumann, but his music has as little to do with Schumann’s as with Liszt’s (he shares with him only some techniques of piano writing and orchestration), and it is, as Sir Donald Tovey suggests, an indication of how completely his music was misunderstood that he was for long cast in the role of a Schumann follower.

**T**OUCHING all these aspects of what it was to be Johannes Brahms in, say, 1853 (he would have been twenty) is like circling the music historically, the better to place the musical personality. But suppose we try to define that musical personality by listening to the music itself and reconstructing the composer from the music instead of from historical information. First, we find a temperament that is generally romantic and capable of feeling and conveying drama, often sentimental but never self-pitying, the whole tempered by an instinctive reserve and some-



*The Viennese critic Eduard Hanslick, famous for his anti-Wagner views, was far more positive about the music of Brahms—enough so to inspire the satire of this contemporary cartoon.*

times by a gruff façade. Second, a considerable melodic ability, less spontaneous than Schubert’s and less “of a piece” (the long lines can most often be broken down into shorter motifs), and sometimes sounding a trifle labored, but still able to produce themes of large proportions, not only in length but in mass; also, a personal predilection for uneven phrase lengths (often five, seven, or nine measures long). Third, a mastery of harmony, but with a personal taste for parallel thirds and sixths and a tendency, perhaps, to *over*-harmonize a passage, to use three or four changes per measure where another composer (Beethoven, for instance) would use one or two. Fourth, the greatest mastery of form since Beethoven, solidly rooted in the sonata and variation forms but with almost infinite powers of adaptability. Fifth, a mastery of harmonic-based polyphony and an odd fascination with it (most of Brahms’ contemporaries abhorred it and couldn’t do it). Sixth, an idiomatic keyboard style, effective and understanding writing for strings, clarinet, and horn in chamber groupings, but a generally thick and opaque orchestration, only intermittently effective, and with occasional miscalculations of balance and color. (Orchestration was one of the few areas where Brahms was close in style to Schumann—which is not a favorable comparison, though Brahms was the better of the two.) Seventh, an attitude toward virtuosity that required it but only rarely displayed it. Eighth, a decided interest in and use

of folk music, both German and Hungarian-gypsy. Ninth, a frequent preference for concentrating, in developmental sections, upon the lyrical rather than the dramatic thematic material, with a consequent lessening of development itself.

From such a description of the music one can see a number of points of conflict that are less a matter of historical circumstance and more intrinsic to the music. First, of course, there is the obvious one of Romantic materials and Classical forms. But beyond that there is the similar opposition of sonata style (which is essentially dramatic) and polyphonic writing (which is essentially not); of long-range dramatic plans and rapid, short-term harmonic change; of the necessity for development, but a personal preference for repetition of lyrical themes.

Along with these, and perhaps binding them all together, is an antinomy, a paradox, that is one of the seldom-cited aspects of the nineteenth-century Romantic movement: that one may be a great composer and still not always succeed, and that one may succeed technically and yet fail aesthetically. Brahms was well aware of this, and it gave him occasional doubts about his own abilities. In fact, he was his own most scathing critic, for what we possess of his music today is only the tip of the iceberg. For every work we have there were others he systematically destroyed, and we know, for example, that his First Violin Sonata is, in actuality, his fifth, and that before releasing to the world his First String Quartet he wrote and destroyed probably a dozen others. And these were not just sketches. Tovey is of the opinion that sketching would have been of little use to Brahms. What he had to do was to write the piece completely, then look at it and decide if it was to live or to be destroyed. This is not the way Beethoven worked, nor Mozart, nor Haydn. But it is symptomatic of much of the composing that took place after Brahms, right up to the

*Two of the men influential in Brahms' life were the conductor Hans von Bülow (left), who coined the "Tenth Symphony" phrase, and the violinist Josef Joachim, who inspired, gave advice on, and finally championed most of the violin works.*



point that the late Deems Taylor, putting the finishing touches to an opera he had just composed, could say, "Well, there it is. I wonder if it's any good." Taylor was not a great composer and Brahms was, but from Brahms' own actions we know that the question was as real to him as to anyone.

So, in selecting from Brahms' music we must be aware that he himself has already made the primary selection; the failures are suppressed, the immature works either destroyed or revised (the early B Major Trio, Op. 8, was completely rewritten by Brahms many years after its original composition). Still, not all the remaining works are completely equal in either interest or quality, and while many have become part of the standard repertoire, one perhaps needs a little historical placement and guidance to the other works.

**K**ARL Geiringer, in his biography of the composer, divides Brahms' musical development into four periods. The first period embraces his earliest existing works up to the year 1855 (age twenty-two). Not surprisingly, most of these works are for piano solo, though the first version of the B Major Trio and some of the lesser songs are included. Brahms was, perhaps, more of a musical Romantic during this period than at any other time of his life. The music is passionate and emotionally exciting; its problems are those of an as yet incomplete mastery of form, balance, and motion.

The second period is, in a sense, a reversal of the first. The concept of form and the techniques of working out become objects of great concern. The expression is far more reserved, and though it is still Romantic in essence, it is tempered by intellectual concerns. This period may be said to extend to about 1868 and the completion of the *German Requiem*. Brahms wrote in many forms: for orchestra (though not extensively), piano, chorus, and solo voice, but also, and most important, chamber music. The two sextets, two of the three piano quartets and the Piano Quintet, and the Horn Trio all date from this time. For piano solo he wrote three magnificent sets of variations: on an original theme, on a Handel theme, and on a Paganini theme. Perhaps nothing so demonstrates the change in the composer than a comparison of the Handel Variations with one of the early sonatas. The orchestral works of the time include the two serenades and the First Piano Concerto (which was a colossal failure at its first performance), and during this time Brahms also began his vocal settings of folk songs and his Hungarian Dances for piano, four hands.

The third period begins with the *German Requiem* and closes in 1890 with the completion of the G

Major String Quintet, Op. 111. It is the period of Brahms' maturity (and also of his public acceptance), and though he had produced great music before, and was to do so afterward, the major tasks he set for himself, the major compositions he wanted to write, date mostly from this time. It is the period of the four symphonies and the three string quartets, of the Violin Concerto, the Double Concerto, and the Second Piano Concerto, of many of his best songs, the *Liebesslieder Waltzes* and the *Zigeunerlieder*, and of his violin sonatas, cello sonatas, piano trios, and string quintets.

In 1891 Brahms made his will and declared to his friends that his creative life was over. But he was not written out. He began to produce compositions of a more refined sort, the late products of a lifetime of experience in music. There is, understandably, an autumnal quality to these last works, a seriousness and a resignation. But there is also great concentration, wonderful ideas, and complete mastery. These late works include the magnificent Clarinet Quintet and Clarinet Trio, as well as the two sonatas for that instrument, some superb piano music, all in shorter forms, and the *Four Serious Songs* on Biblical texts.

It would be interesting—and probably exciting—to first get to know Brahms' music the way his contemporaries did, a few works at a time, beginning with the earliest, and following the development. But that is virtually impossible today, for if one has lived any time in the Western world and has any sort of ear for music, one has already begun to know Brahms, and most likely through the mature major works. It is almost pointless to discuss the orchestral music, for all of it, with the exception of two pieces, is in the basic repertoire. Those two pieces are the Serenades in D Major, Op. 11, and A Major, Op. 16. They are, of course, relatively early works and symphonically unadventurous—but oh, the charm! The obvious influence is Beethoven's "Pastoral," and the D Major is quite as tuneful, but the colors of the A Major work, scored for winds and strings without violins, are unusual and attractive.

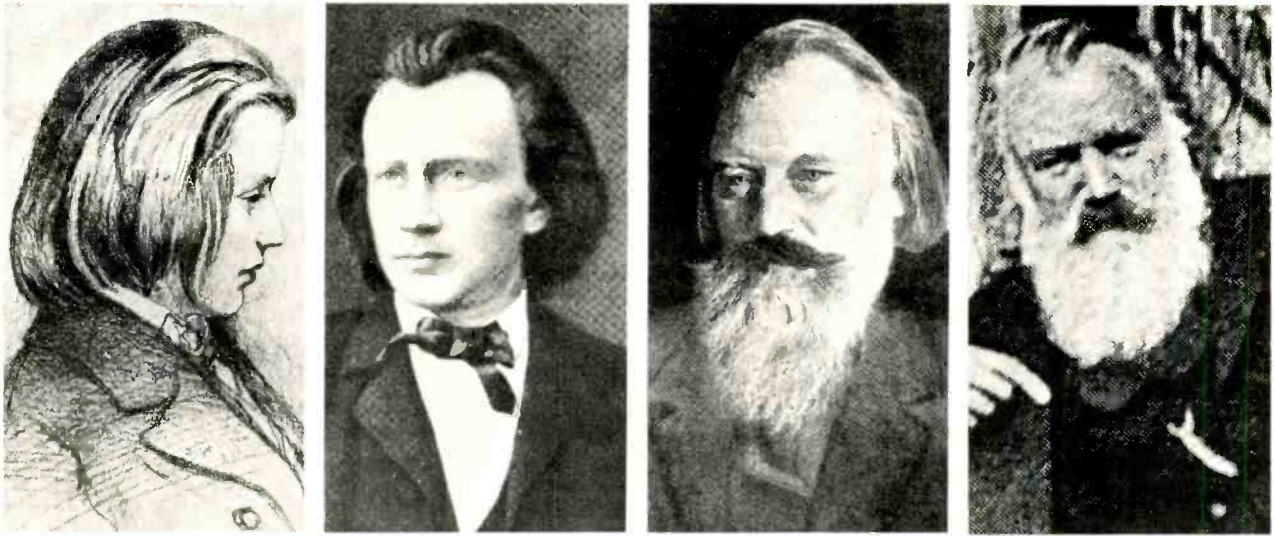
**B**RAHMS, like many composers, began his career as a pianist. That he was, and at an early age, an astonishingly talented pupil there is no doubt. But prodigies were not all that rare then—the city of Hamburg alone could boast of several other pianists who were at least Brahms' equal. But Brahms' keyboard talent was hardly wasted, for it led him to study with Eduard Marxsen, from whom he learned a great deal more than finger dexterity. It is a pity one never hears Marxsen's own music today, for its influence on Brahms must have been considerable.

In particular, three characteristics of it (mentioned in numerous reports) must be taken account of: it was firmly rooted in the Classics; it showed an interest in folk song; it frequently took the form of variations. It is at least enough to pique the curiosity to know that one of Marxsen's works was entitled "One Hundred Variations on a Theme" (the work was published at Brahms' instigation and expense as a tribute to his teacher).

Of Brahms' earliest extant piano works, three were sonatas, one a scherzo, and one a set of variations (Liszt, around this time, was writing the *Années de pèlerinage*, Chopin had completed his life's work, and Schumann's "sonatas" were fifteen years and more in the past). That Brahms began by writing sonatas may indicate, first, that he was temperamentally drawn to the Classics; second, that his training had influenced him in that direction; or third, that he was living and writing in a provincial town, far from where the real musical action was. Probably all three played a part, but whatever the reasons, he persisted in that direction. That Brahms wrote no more solo piano sonatas after Op. 5 is merely appearance; actually, the form and style permeated his music throughout most of his life, and even his Second Rhapsody (Op. 79, No. 2), despite its title, is in sonata form. If we define "sonata" as a way of writing rather than a form, as Charles Rosen suggests in his magnificent recent book *The Classical Style*, we can hear the sonata influence in much of what Brahms wrote, even to the point where Rosen's hypothetical eighteenth-century composer says, "This is not a sonata, this is a fantasia," and Brahms perhaps says, "This is no longer a sonata, this is a rhapsody."

The early Brahms sonatas are characterized by a rather blunt Romantic expression, the materials themselves not of the most interesting sort, the workings out showing that the constituent elements of expression, materials, and form had not yet meshed into a work capable of sustaining interest throughout. It is young man's music, to be sure, but a certain kind of young man's music. Neither superficially masterful, nor inspired but uncontrolled, it was good, solid stuff—but not great music. For those who wish to sample its sound, the Sonata No. 3, Op. 5, is usually considered the best.

Brahms' first great (or near-great) piece of piano music is the Variations on an Original Theme, Op. 21, No. 1. The theme itself is of fascinating complexity, and the work contains much beautiful and effective music. But it has become completely overshadowed by those two masterpieces that followed hard on its heels: the Variations and Fugue on a Theme by Handel, Op. 24, and the Variations on a



Brahms' features were well documented during his life from idealized youth (1853) to photographic old age (1896).

Theme by Paganini, Op. 35. If there is any solo piano music of Brahms that a virtuoso would cotton to, it is these two works, particularly the latter, which is so open to razzle-dazzle that one continually looks for the rare pianist who can make music out of it again.

All the remainder of Brahms' piano works are short pieces entitled Capriccio, Intermezzo, Rhapsody, and the like. These pieces are commonly referred to as 'miniatures,' which is really a misleading word, though it is an example of a problem common to all the arts: how to distinguish a work that is merely small in size (or short in length) from one that is small in statement. Dürer's engraving "Knight, Death and Devil," for example, is a *huge* statement, despite the fact that it measures no more than eight by ten inches. One can literally get lost in the vastness of it, and its smallness is no part of the reason for its greatness. On the other hand, those many portraits that were painted on small pieces of ivory or copper in the eighteenth and nineteenth centuries are *true* miniatures, their artistic statements modest ones, their charm dependent upon their reduced scale. So, of Brahms' later piano works, all are small in size but only some of them are miniatures.

The two Rhapsodies of Op. 79 are a case in point; neither could possibly be called a miniature. Though different from one another in temperament and form, both contain more and bigger thematic, harmonic, and rhythmic ideas, and more imaginative workings out, than most sonatas written after Beethoven—including, by the way, Brahms' own. Of the later piano works (in addition to Op. 79), the reader should be aware of at least the following pieces: Op. 76, Nos. 1, 2, and 3; Op. 116, Nos. 2

and 3; the three Intermezzos of Op. 117; Op. 118, Nos. 2, 4, and 6; and Op. 119, Nos. 3 and 4. They contain the most delicate fantasy, humor, strength, drama, and longing, all brought out through superb musical invention and handled with the utmost grace and economy.

As a song writer, Brahms was not the equal of Schubert and Schumann, and for a very definite reason: in the majority of cases the poetry he set was not taken as a subject for psychological interpretation but simply as a basis for the composition of a melody. Thus, there is rarely the depth in Brahms' songs that we can find in the songs of a few others. And the melodies he creates are themselves rarely different from those melodies he writes for instrumental music; that is to say, they are made up of small motifs and are strongly harmonically based, leading one to the conclusion that they are less complete statements in themselves than they are viable material for development.

On his own terms, though, Brahms composed some exceedingly fine lieder. If they rarely rise to ecstasy, Brahms' temperament is as much the reason as the nature of his melody and harmony. Possibly the most immediately attractive of his songs are the two for contralto and piano with viola *obbligato*, the *Gestillte Sehnsucht* and *Geistliches Wiegenlied*, the second of which weaves the old German carol *Josef lieber, Josef mein* into the texture. A representative selection of his best lieder might include (in chronological order) *Vor dem Fenster*; *Nicht mehr zu dir zu gehen*; *Wie bist du, meine Königin*; *Die Mainacht*; *Botschaft*; *Sonntag*; *Wiegenlied* (yes, the famous lullaby); *Vergebliches Ständchen*; *Sapphische Ode*; *Der Tod das ist die kühle Nacht*; *Nachtigall*; and *Immer leiser wird mein Schlummer*

—but one could take this exploration far deeper. In particular, the *Magelone* cycle, Op. 33, is a wonderful listening experience, and, of course, the late *Four Serious Songs*, Op. 121, are Brahms' most poignant vocal statement apart from the *Requiem*.

But Brahms should not be thought of as a songwriter exclusively for one voice. Some of his duets and, in particular, his vocal quartets offer magnificent, if necessarily lighter, music. The *Liebeslieder Walzer*, Op. 52, and the *Neues Liebeslieder*, Op. 65, are masterpieces of their kind, giving us more of the bittersweet Viennese side of Brahms than anything else in his output, with the possible exception of the piano Waltzes of Op. 39 (also well worth knowing). A similar set, but one imbued with a Hungarian-gypsy ambiance rather than the Viennese, is the *Zigeunerlieder*, Op. 103, and four numbers from Op. 112.

Brahms wrote a good deal of choral music during his life, both unaccompanied pieces and works with orchestra. At the summit of this music, of course, is the *German Requiem*, the work that definitely established him as one of the major composers of his time. Beyond the *Requiem* there is still much to explore. The *Four Part Songs*, Op. 17, for female voices, two horns, and harp are ravishing music, as is the *Alto Rhapsody* for contralto solo, male chorus, and orchestra. Less well known, and perhaps less successful, are *Nänie*, Op. 82, and the *Schicksalslied*, Op. 54, both for chorus and orchestra. The cantata *Rinaldo*, Op. 50, as close as Brahms got to an opera, is a curiously unsatisfying work, but it does lead one to speculate on just what Brahms would have done in the operatic medium had he chosen to work in it.

CENTRAL to Brahms' whole nature as a composer is the concept of chamber music. Originally merely a term indicating place and purpose, chamber music came in the Classic period to denote an inherently *serious* (more serious in some forms than others; the string quartet was the *ne plus ultra*) and generally polyphonic music written for the delectation of true musical connoisseurs. It was music for at least two players (and rarely more than half a dozen), written with the strictest economy so that instrumental resources are used to the fullest degree. Each instrument plays a uniquely important role in the whole, and there is no meaningless doubling of notes or parts. While humor was not considered out of line, it had to have real musical substance to it, though it is true that as the number of players departs in either direction from four the generally accepted restrictions become less severely imposed.

To Brahms, this concept was central because, on

the one hand, it influenced virtually all his compositions for other media. And, on the other hand, chamber music itself became for Brahms an area of greater musical scope than it had been for almost any other composer before him. He did not, as some of the Romantics did, weaken the concept by writing essentially lightweight or trivial music for it, or by subjugating three voices to an accompanimental role to a solo melodic line, or by employing the sort of doubling that makes one feel that the instrumentation has been arbitrarily imposed upon the music instead of reflecting the real necessities of the situation. But he did allow things to enter into the music that would have been considered exceptional before him: a lushness of sound; a thickening, through double stops, of texture; and, probably in more places than anywhere else in his music, the vernacular of Hungarian-gypsy music. Beethoven, when incorporating Russian folk songs in his "Rasumovsky" Quartets, treated the material so "classically" that one is sometimes hard-pressed to tell just which theme is the folk song. When Brahms uses gypsy materials, as in his G Minor Piano Quartet, Op. 25, he turns the whole movement (the finale) into an exciting essay in *Zigeuner* style. This is not to say that this sort of thing had not been done at *all* before (Haydn wrote a famous gypsy finale, too), but that with Brahms it ceases to be extraordinary and becomes part and parcel of the chamber idiom.

We possess today some two dozen complete chamber works of Brahms, which Tovey estimates to be about a quarter of the number he actually wrote. It was not fate that destroyed the others, but Brahms. The lot comprises three string quartets, two string quintets (with second viola), two string sextets, three violin sonatas, two cello sonatas, three piano trios, three piano quartets, one piano quintet, a horn trio, a clarinet trio, two clarinet sonatas, and a quintet for clarinet and strings, plus a





sonata movement for violin and piano. It is difficult to pick and choose among them.

Brahms had a habit of writing two works in the same format within a short time of one another. The first two of the string quartets are like that, both being part of the same opus. The first is a harsh, aggressive work, generally thought to have given Brahms difficulty in composition (he wrote and destroyed many before it). The second, however, though its mood in the long run is also somber, is full of both the most superb lyricism and the most complex polyphony. It is probably the best introduction to the quartets. Brahms' third work in the form, written many years later, is a fascinating and unusual piece, nearly a joke, that flits back and forth between a folk vernacular and a more serious-sounding Classical chamber-music treatment, and this work is also unusual for the prominence it gives to the viola.

Of the quintets and sextets for strings, the easiest work to begin with is the early First Sextet, Op. 18, with its incredible lushness of texture and its feeling of being a rather lighter-weight piece, in terms of its musical content, than the works for fewer instruments. Brahms actually had written a string quintet (with second cello, not second viola) that preceded the two we know, but the massiveness of the material overwhelmed the medium. In searching for a way to recast it, Brahms first made it into a Sonata for Two Pianos (Op. 34a), but later remade it into the famous Quintet in F Minor for Piano and Strings, Op. 34b. Any notion that a "big" work cannot be written for small forces should be dispelled by hearing this quintet, for though it is anything but a piano concerto in style and format, it is probably as massive a work as either of the two concertos. The piano quartets offer a nearly similar weight; the Hungarian finale of the first and the dark, brooding melancholy and power of the third are particularly attractive.

The first of the piano trios may be the best introduction of all to Brahms' chamber music (in its revised form at least): anyone who is not immediately captivated by the richness of its thematic, harmonic, and rhythmic substance, apparent from the first bar of the huge opening lyrical theme, is not likely to find a better welcome in other works. For those who prefer a smaller scale, the first of the violin sonatas also offers easy access to the style.

Brahms considered closing his compositional career with the String Quintet in G, Op. 111. Luckily for us he did not, and that was at least partially due to the clarinet playing of one Richard Mühlfeld which inspired the composer to the writing of those late works for the instrument. Of the group, the



*The famous silhouette of Brahms by Dr. Otto Böhler was inspired by the name of one of the composer's favorite cafés, Zum Roten Igel, or The Red Hedgehog.*

finest is the B Minor Quintet, certainly among the greatest of all Brahms' compositions. It is a connoisseur's work, no doubt, like Mozart's piece for the same grouping, and the freshness and exuberance of the early works have been replaced by the apothegmatic "autumnal" quality. But the invention is brilliant and the working out masterly, and the music represents perhaps the ultimate point toward which the Brahmsian idea tended.

Brahms was a personality of a particular historical (not too long ago we would have said "modern") type. Philosophically he was an agnostic; he looked for love and resigned himself to death. Though he denied himself some of the basic accoutrements of a "normal" bourgeois life, he accepted that life and its values as the normal ones. Never a rebel against society, he and his music tended to personify and glorify bourgeois (the word is *not* meant pejoratively) feelings and emotions. Brahms' heroism is not that of the god-like hero, but of the man who must also contend with the lumpy beds and the mud puddles of life, even in his moment of greatest glory. His love, likewise, is not the flaming passion of legends, nor the everlasting hymn of praise to the one true God and his works, but a love for friends, children, and family, played out against the background of a comfortable existence. The music soars, but never too high; the battle rages, but never against superhuman forces. There is no cosmic mystery.

Some years ago, Arnold Schoenberg wrote an article called "Brahms the Progressive," a convincing riposte to those periodic attacks on the composer as a retrogressive figure in the history of music. Today (or perhaps only tomorrow) there is some doubt that what we will truly value in Brahms are his progressive tendencies, valid though they might be. For the bourgeois world that has underlain all events from Brahms' time to the present is disintegrating, its values are dying, the very stones are eaten away. What may be closest to our hearts in Brahms, then, are those very elements that root him to his time, a time more stable and ostensibly happier than our own. The nostalgia of his music for a norm he knew but did not achieve may reflect our own for a norm remembered but vanished.



# ELLEN McILWAIN

“You could use my diaphragm as a trampoline”

By JOHN MICHAELS

**A** GIRL SINGER, onstage at the Bitter End in New York, finishes the first four songs of her set. The four have consisted of a country-&-western turn, a slide-guitar blues, a flowing jazz-folk sort of thing, and a soul song. Sound a little like “Look, Ma, I can sing anything?” With Ellen McIlwaine as the singer, it doesn’t quite turn out that way, for the twenty-five-year-old Miss McIlwaine is beginning to win critical acclaim for her extraordinary ability to sing in many musical styles and to impart to each an honest depth and integrity.

Ellen is a sizable lady, a red-haired, freckle-faced Big Mama. She plays the guitar with an intensity that sometimes borders on brutality, and sings with a solid bronze voice that is so firm it once prompted her to say, “You could use my diaphragm as a trampoline.” She is described in press handouts as a blues singer, largely because of the splashy nature of her performance on slide guitar, an unusual instrument for a woman, and because it’s easy to classify any popular lady singer who doesn’t sound soft like Joni Mitchell as a blues singer. But her ability is hardly limited to blues.

Consider a sampling of her repertoire: Wilson Pickett’s *Toe Hold*, Kitty Wells’ *It Wasn’t God Who Made Honky Tonk Angels* (“Honky Tonk Angel” is the name of her first Polydor album, reviewed in this issue), Steve Win-

wood’s *Can’t Find My Way Back Home*, Jimi Hendrix’s *Up from the Skies*, her own jazzy *Wings of a Horse*, and the old gospel song *Wade in the Water*. At a time when so many young performers seem to have retreated to their roots—blues, country, or whatever—how does one come to be such a devout generalist?

Born in Nashville, Ellen was taken at the age of two to Japan, where her father-by-adoption was sent as a Presbyterian missionary. Her parents were classical-music lovers, and started Ellen on it early. “On Sunday you can’t play cards, can’t dance, can’t smoke, can’t talk, all that stuff,” she says. “Every Sunday all I could do was memorize chapters of the Bible. And they would play records because they knew I was interested in music. I started piano at four. They got me to the point where they could put the needle down anywhere on the record and say ‘what’s that from?’ and I could tell them. Everything from Beethoven to the ‘New World’ Symphony, all classical. They think popular music is blasphemy. Rock-and-roll is evil, lewd music—you know.”

“How do they feel about your singing?” I asked.

“Not too good,” she replied. But now that she’s been getting some notice for her work, her parents have been coming around. “When I was seven or eight I began to listen to the radio a lot. They play a lot of Latin-American

music in Japan: it's very popular. And black-American music, also very popular. And Elvis Presley, he was very big. But it was mainly Latin and black music, things with a lot of conga drums, that I heard." She was also influenced by gospel. "I love gospel," she says. "We used to sing it. The congregation at the church I went to consisted of every Protestant denomination there was. We had a lot of Baptists and we sang a lot. I also used to listen to the Grand Ole Opry. You could hear it in Japan on the Armed Forces Network."

Through the church, Ellen naturally became involved with singing in the choir—and was thrown out of several. "They give you a little thing with notes on it, and I can't read notes. But that wasn't the main reason. They teach you the part, and you have to sing the exact part, at the exact moment. I'd sing it at the right moment, but not the exact part, or something. And they couldn't put me with the tenors, because they go too low. They put me with the altos, and for a while with the sopranos, and finally they didn't know where to put me. I was just too much trouble for them."

The only formal vocal training that worked for Ellen came in the tenth grade, when one choir teacher taught her how to breathe correctly. She still remembers him as one of her biggest benefactors.

More than classical music, the radio, and the choirs figured in her background. "I went to a school with a hundred kids, twenty-eight different nationalities, and I don't know how many different languages. We all mixed our languages. We started French in the third grade, Latin in the seventh grade, and Japanese as soon as we opened our eyes. I used to go to kabuki theater and koto concerts. I think music is every sound you ever hear . . . glasses clinking, things like that, it just all goes in there. I do things in my singing that . . . well, I listened to boat whistles when I was a kid living near the harbor. For fifteen years, whoop, whoop. I do that sometimes when I sing."

Ellen and her parents returned to the States in 1963, just as the Beatles were preparing to revitalize a stagnant pop-music scene. "I was a freshman in college when the Beatles broke out. I liked them immediately. They were so very unpretentious. So much white music tries to be something black. I never liked the Rolling Stones, partly for that reason, but mostly because I don't care for the way Mick Jagger sings. I like his way on some songs, when you can understand the words and he doesn't garble, when he doesn't go 'braugh' with his voice. I don't want to hear any of that stuff. James Brown is the only one who can get away with it—I really think so. I can listen to *him* scream all night."

Ellen went to colleges in Tennessee and Georgia, and began to develop a fledgling performing career. She played some unusual places. "I've played to people who have shot at me, thrown beer bottles at me, in Georgia. In a place called the Bottom of the Barrel, a guy came in with a shotgun."

"He missed?"

"Oh yeah, he didn't *mean* to hit me, he just meant to shake me up. Because I was a hippie, only they called it 'beatnik' back then. He shot a big hole in the ceiling."

Folksinger Patrick Sky saw her in a club in Atlanta and brought her to New York, where she played at some folk clubs and ended up in a rock group called Fear Itself. The group made one album for Dot Records, a disc she doesn't care to talk about, and then broke up. She was the

lead singer, but the group was so loud that there were problems. "I couldn't hear a thing when we were working. It was a *very* loud band. My guys had gigantic amps and they turned 'em all the way up. We would start out our sets, and the first song would be in perfect balance. Then the lead guitarist would decide that he was hearing some rhythm guitar, and he'd turn up. Then the bass player would hear the lead guitar, and he'd turn up. They only wanted to hear themselves."

Worse, she often had to sing back-up to the bass player. "I had to go 'shoo-be-doo' while he sang. I thought he was terrible and he thought he was great. Finally we both quit."

ELLEN moved to Woodstock and began working on developing herself as a solo artist. "I was never able to hear myself in the group, so when I played by myself, I was amazed." She began again, and found herself discovered again, this time playing in a Holiday Inn, where the customers request *On Top of Old Smoky* but don't shoot holes in the ceiling. Peter Siegel, who produced Paul Siebel's records and now produces Ellen's too, found her and brought her to New York. The result was her first album for Polydor.

And there was her appearance at the Bitter End, which brought good reviews from all sides. She performed alone most of the time, though she was occasionally joined by Billy Curtis on congas, Don Moore on bass, and Don Kaplan on piano. "As big and strong as any girl singer on the immediate horizon," reviewer Lillian Roxon wrote in the New York *Daily News*.

"I trust my voice," Ellen says. And most who have heard her agree it's something that can be trusted. She is such an unusually distinct musician that her greatest asset—her come-one, come-all attitude to musical styles—may be an early liability, though it should disappear in time. Listeners, record buyers, radio programming directors, and record labels have become accustomed to two basic breeds of female "pop" singers: the tea-and-toast type and the quick-draw, razor-in-the-bodice type. The former sings resignedly of lost love and the latter dispenses screechy "funk." Neither is known to have a highly developed sense of humor.

But Ellen is neither of these types, and she shows no dangerous signs of turning into either one. She has already led an exciting life, is widely traveled and has enough sense to experiment with her talent while not locking it into one little box labeled "jazz," "pop," "rock," "folk," "soul," or "superstar." Her comments on Mick Jagger would be considered heresy in many quarters, but she doesn't worry about that. Her description of Fear Itself is the ultimate definition for every clunky rock band from Bangor, Maine, to La Jolla, California. She knows through instinct and experience what many young players never seem to learn: that the mere ability to play TWANG (not hard to do on an electric guitar) and pronounce "baby" as "bay-beh" is no proof of musicianship. Nor is music a priesthood, as fledgling actors sometimes consider acting to be, or writers writing.

Ellen has an enormous amount of fun with music; her artistry is the means to that end. It's unusual these days for a musician to feel like that, still more unusual that the musician can make it stick in performance. Her talent, experience, humor, and common sense combine to give her the ability, as Little Richard once said, to "reach everywhere at the same time." That she does.

# WHO'S WHO IN ROCK

—or how to call everybody's taste into

**I**T was John Sebastian, once of the Lovin' Spoonful, who accurately predicted that the "group" concept of rock as a vehicle for playing the music would be altered by the musicians' desire to share ideas and talents without being locked into either ironbound contracts or states of mind. And there certainly *has* been an almost Marx Brothers-ish leaping in and out of closets lately as one famous musician after another shows up on someone else's recording date, the favored subsequently doing the same for the favorer.

But the "group" remains, primarily because it is the most convenient format for playing rock, aesthetically and commercially. Also, the audience wants it; those of us who were not raised on Bill Haley (remember how scary *he* used to be?) were raised on the Beatles. And last, the record industry is familiar with the group concept and knows how to merchandise it. Even when they do so successfully, it is usually a temporary state of affairs, depending on a fickle public—all for you one minute, all against you the next. This also makes very difficult what I am about to do: finger those groups that are IT for this moment in time. However, here are the groups that, in my probably suspect opinion, are "big" and non-"big" as of the last glance at the clock.

I have also made bold to include the "doorthumpers"—those groups that might be big an hour from now or six months from now. None of the groups in any category necessarily have to *stay* there; any or all of them could slip or rise to the bottom or the top of the greasy pop pole. The choice of which group belongs in which category is not made on the basis of trips to the bank, but it is sometimes difficult to determine whether a group's popularity is based on mere ubiquity or real demand. Often one begets the other and becomes the audience's taste. That taste is hard to question because the audience listens to different groups for different reasons. Audience member individual X could listen to Group A because they are delicate and sensitive and fine musicians; to Group B because they are smutty; to Group C because they are good to dance to; to Group D because they are relaxing and/or comforting; to Group E because they are good-looking; to Group F because they are Social Commentators; to Group G because they are weird, and so on. There is enough in rock to get whatever you need of whatever you want; it pleases you and educates you and sometimes reflects you. It comes out of the people, gives and gets from the people. When the people have had enough of that particular form, the rock artist ("group" in this case) is perfectly free to

## IN THE PANTHEON



**THE ROLLING STONES**  
*Can afford to refine their playing*



**THE WHO**  
*They don't have to startle anymore*

# RIGHT THIS MINUTE

question in five easy pages by Joel Vance

go into something else, to reappear reconstituted and to be received (or rejected) by the audience. That is why groups come and go with the rapidity they do. Half the groups that ever played are still playing today, in some form or other. Group genealogy is more complex than that of some royal families—and the skeletons aren't hidden.

Rock grows, shrinks, hides, or declares itself with its audience. The audience is always losing listeners who go on to other forms besides rock, and is always being replenished by gum-poppers at the lower age level, converts at the "middle" age level, and selective members at the elder age level ("elder" in this context means anywhere from twenty-eight to forty).

The ROLLING STONES and THE WHO. Neither of these groups does anything startling anymore because they don't have to. They have arrived at the point where, as a critic once described jazz clarinetist Pee Wee Russell, they can afford to "refine [their] playing to a serene perfection."

The KINKS have been in and out of the pantheon, sometimes worshiped, sometimes ignored. Unlike Jagger/Richard and Pete Townshend, Ray Davies is an individual who uses a group as a convenience, not as a base, for his statements. The Kinks can be both provincial and boring but often

they do something quite fine, and they have been around as long as anyone else. They have survived, if they have not always prospered, which is a testament to them and to their audience.

The JEFFERSON AIRPLANE? What can you say after you've said they're a fact of life? That's what pantheons are for.

SANTANA is big because it introduced Latin funk to an audience that had never heard it and might not otherwise have believed it existed. The fascination with Santana is like our current fascination with China—it has always been there, but we just never thought about it. Santana doesn't necessarily represent Latin funk, any more than Simon & Garfunkel's *El Condor Pasa* represents Peruvian folk music or Harry Belafonte's *Day-O* represents real calypso. Neither Santana, S & G, nor Belafonte gives the audience any idea of the fire, wit, and charm of real Latin funk, Latin folk, or calypso. It is a matter of audience ignorance for which the audience cannot really be held responsible. Those interested in the real thing should try Ray Barretto, Tito Puente (the Duke Ellington of Latin funk), and Willie Bobo. For Latin folk, Edmundo P. Zaldivar; for calypso, the Mighty Sparrow.

BLOOD, SWEAT & TEARS started off as a loose, funny idea and developed into the sleek chug-



**THE KINKS**  
*Worshiped and ignored*



**JEFFERSON AIRPLANE**  
*A fact of life*

## CERTIFIED BIGGIES



- ① **SANTANA**  
*The audience is not responsible*
- ② **BLOOD, SWEAT & TEARS**  
*Sleek chug-chug pop machine*
- ③ **CHICAGO**  
*A Juilliard term paper*
- ④ **ALICE COOPER**  
*A permissible peepshow*
- ⑤ **GRATEFUL DEAD**  
*Laced so tight they can't breathe*
- ⑥ **FACES**  
*That happy sloppiness*
- ⑦ **THREE DOG NIGHT**  
*Consistently first-rate*



chug pop machine during the time David Clayton-Thomas was lead singer. Once again, the audience had seldom heard jazz they could relate to (and considering the "real" jazz of the last ten years, who could blame them?).

CHICAGO comes on a little harder, but Chicago's music always sounds as if it were written as a term paper for a music course at Juilliard. It starts off sounding exciting and winds up sterile. For *real* jazz-rock, hear Motherlode ("When I Die").

ALICE COOPER is a solid rock band, cluttered up with what can only be described as perverse sexual-emotional attitudes. Perversion should be left to those who (1) need it, (2) know what it is, and (3) know how to deal with it. Alice Cooper is a "permissible" peepshow for those who lack the moxie to go to the Forty-second Street bookstores or to a real New Orleans whorehouse, but who would like to send someone a postcard from either place nonetheless.

The GRATEFUL DEAD are the world's most competent rock band. They play with a thoroughness that can be matched only by Lawrence Welk. Admirers marvel at how "tight" the band is, and aye, it is well rehearsed. Everybody in the band knows exactly what everybody else will be doing in any given musical situation. But none of the excitement that usually comes out of such polished ensemble skills comes out of the GD; they are, in fact, bland. But they're big!

FACES are as tight a group as the Grateful Dead but they don't try to tame that happy sloppiness that every good band uses as a no-man's-land for band members to wander around and do exciting things in. The GD are laced so tight they can't breathe, but the Faces slug, shiver, and sprawl their way through a tune. The double role (band member and solo star) of lead singer Rod Stewart doesn't detract (or the group won't let it detract, or Stewart himself won't) from the accomplishments of the group itself.

THREE DOG NIGHT is almost pure pop, though pop has changed in the last few years to accommodate more styles and ways of thinking, as rock did. Absolute masters of the 45-rpm single—though they are not confined to it as Creedence Clearwater is/was—as a vehicle of expression, they started out as imitative gleaners and wound up being something whole unto themselves. Choice of material, sound production and structure, and performance are consistently first-rate.

GRAND FUNK RAILROAD is rather like the Ho Chi Minh trail. They have been repeatedly bombed by the critics with the heaviest explosives that can be mustered, but the supplies still get through. They exist because the audience, for reasons of its own, wants them to. They are amateurs,

embarrassingly bad, but perhaps for only ten per cent of their total earnings I too could learn to compromise my musical principles real fast.

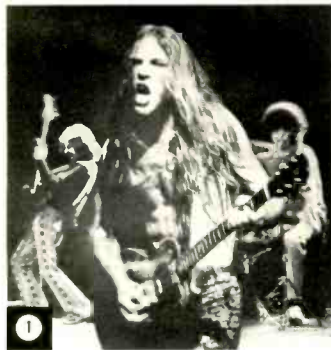
RARE EARTH is "white Detroit" music without the cunning songwriting and production that goes into "black Detroit"—which is to say Motown. What they do have is all that leap-around claptrap that passes for "soul." They record for Motown's "white" label, by the way, and were named after it (or *vice versa*).

MOUNTAIN contains the talents of bassist Felix Pappalardi and guitarist-singer Leslie West. Both are derivative talents stemming from other people they've heard and/or worked with, most notably Cream. Much of their playing recalls Cream mixed with try-too-hard soul; it's all right for a while, but soon a lot of evidence begins to pile up to prove that they haven't gone far beyond their sources. One cross-section album by Mountain is fine. Listen, dig, and file.

MOODY BLUES was launched, along with many another English group, in the 1964-1965 period. It sank, then resurfaced a few years ago with the group reconstituted around a mellotron, which makes them sound like Mantovani with teeth. A succession of overblown albums has made them popular, but they ought not to be taken too seriously. Still, overblown and all, they do sometimes spin off something nice, like *Question*.

MCKENDREE SPRING started out being perfectly awful, full of clumpy social messages and other tiresome pretensions. Their second album, appropriately titled "Second Thoughts," showed them capable of an unsuspected delicacy and thoughtfulness. They are as good in "live" performance as on record; their second disc made a little

## NOT-SO-BIGGIES



① GRAND FUNK RAILROAD  
*Amateurs*

② RARE EARTH  
*Leap-around claptrap*



③ MOUNTAIN  
*Not far beyond their sources*

④ MOODY BLUES  
*Mantovani with teeth*

noise and their third album might just bust them through. It couldn't hurt.

CAPTAIN BEEFHEART, earlier this year, was briefly on the best-seller charts in the music trade papers (somewhere in the 190's out of a possible 200). He had never, to my knowledge, been there before. Maybe time is at last coming around for the Captain; many more famous groups do only partially what he does totally. He is as "weird" as Alice Cooper so far as personality and attitude are concerned, but the Captain is basically a friendly and benevolent fellow, which Alice is not. Beefheart has managed to sacrifice his idea of *how* to communicate (which is why so much of his music is ahead of its time) to the reality of how most people are capable of being communicated *to* (neither our fault nor his). The Captain is a tough-minded, precocious child in an adult's body; thus his word-games, wonderful imagery, and stomping funk combined with a four-octave voice. It's as if the listener were a child being frightened by a big, intelligent dog. Once the child finds out the dog isn't hostile (or rabid), they become great pals. The Captain's musical students and imitators may yet bring him home to the general audience.

DETROIT is the band Mitch Ryder wanted to have after he realized he was misguided in listening

to the managers and producers who told him to disband the happy, thumping Detroit Wheels and go out and sing Jacques Brel songs sexily. An unhappy musician and an unhappy person who decided to sit out his contracts until he or they expired, Ryder has now put together this new band and has been making some noise. He could still come through.

MANFRED MANN'S EARTH BAND is the latest manifestation of M. Mann, who has never seemed able to make up his mind whether he wanted to Play Something Significant or just Play. He has now opted for the latter, without compromising and without making it clammy. He has been in and out of fame since 1965, manufacturing bubblegum, near-Kurt Weill, and jazz. He seems to prefer melancholy or a distant cynicism as a musical attitude—the former expressed in *Living Without You*, his perhaps still current radio-play single, the latter in *The Mighty Quinn*, his top-ten hit of a few years ago, which he reads better than its writer, Bob Dylan, does.

Well, there you are, but then where are you? As I explained when I started, this list is far from permanent. I see by the clock that it is one minute before midnight; upon the stroke any one of these princely groups could turn into a pumpkin—or a frog. But you read it here first.

## DOORTHUMPERS



① MANFRED MANN'S  
EARTH BAND

*Melancholy cynicism*

② CAPTAIN BEEFHEART

*A big, intelligent dog*

③ DETROIT'S MITCH RYDER

*Making some noise*

④ MCKENDREE SPRING

*Unsuspected delicacy*





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



## CLASSICAL

### A REWARDING PERFORMANCE OF DELIUS' *A MASS OF LIFE*

*Angel's new recording gives conductor Charles Groves an assignment worthy of his gifts*

FREDERICK DELIUS, let it be said, was not a master of the first rank. But the work he called *A Mass of Life*—no traditional Mass, but a large-scale setting of some passages from Nietzsche's *Also sprach Zarathustra*—is probably the nearest thing to a major masterpiece he ever achieved. In Angel's new two-disc recording of the *Mass*, and within the limits of what Frank Howes, former music critic of the *London Times*, once described as the "endemic Andante" of English music, it is undeniably music of real grandeur, with a sweep and a virility far beyond anything you might expect if you are acquainted with Delius only through the meandering, enervating prettiness of his lesser works. I should add that the piece doesn't really *sound* English at all—in the involuted chromaticism of his idiom, Delius is closer kin to Wagner and the German post-Romantics than to any of his English contemporaries or successors. But Howes' thrust has its relevance, because it is when Delius tries to vary his pulse with faster vibrations that his inspiration falters and he begins to lapse into the commonplace.

The setting of *O Mensch! Gib Acht*, heard first in the third section and then again in the eleventh section of *A Mass of Life*, is a disappointment. Even without the risky comparison with Mahler's version in his Third Symphony, Delius' treatment seems to miss both the verbal and the expressive

point of the text. However, this and the occasional jogtrot attempts at vigorous activity are the only serious defects of the work. Even for one (such as myself) not temperamentally predisposed toward Delius' brand of heavily scented Romanticism, there is much more to admire than to carp at, from the spacious horn calls that evoke the lonely majesty of the mountains at the beginning of Part Two to the deftly turned baritone eloquence of some of Zarathustra's soliloquies.

I cannot vouch for the accuracy of the performance, since I was unable to lay hands on a score, but the entire production sounds utterly convincing and often quite meltingly beautiful. Benjamin Luxon, singing the important solo baritone part, begins rather ordinarily and then seems to burgeon into a much deeper involvement with the music. His voice suggests that of Fischer-Dieskau at times in its extreme clarity of focus. His German is good, and his musicianship excellent.

The smaller solo roles are equally well handled by Heather Harper, Helen Watts (who, I recall, made her American debut in this very work at a Little Orchestra concert in New York five or six years ago), and Robert Tear. The choral and orchestral contributions are full of fire and conviction, and it is good to see that splendid maestro Charles Groves at last receiving something like his due in recording assignments worthy of his gifts.



FREDERICK DELIUS  
*A sketch from life by Augustus John*

Angel, furthermore, has put forth one of its finest efforts on the recording side. Like the recently released Boult version of the Vaughan Williams *London* Symphony (made by the same team of producer Christopher Bishop and engineer Christopher Parker), these discs add a new richness and power of bass response to the familiar Angel orchestral palette. The timpani—magnificently firm and solid here—are only the most obvious among many beneficiaries of what sounds to me like a major breakthrough in recording technique. To sum up, this has been one of my most unexpectedly rewarding assignments as a record reviewer, and I recommend the disc strongly. *Bernard Jacobson*

**DELIUS: *A Mass of Life*.** Heather Harper (soprano); Helen Watts (contralto); Robert Tear (tenor); Benjamin Luxon (baritone); London Philharmonic Choir and Orchestra, Charles Groves cond. ANGEL SB 3781 two discs \$11.96.

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## BRILLIANT CHAMBER WORKS BY BRAHMS AND SCHUBERT

*The lyric/classic tradition is splendidly upheld  
in a pair of Musical Heritage Society discs*

EVERY once in a while something unexpected and marvelous drops out of the blue to brighten the life of the reviewing drudge as he plows through the month's usual collection of dross. For me just now, Sidney Harth and Arthur Loesser playing the violin-and-piano music of Brahms and Schubert on the Musical Heritage Society label is serendipity of the most heaven-sent variety.

The artists: Sidney Harth, a native of Cleveland, head of the music department at Pittsburgh's Carnegie-Mellon University, a Wieniawski Competition winner, active as concertmaster, conductor, and soloist with some of our leading orchestras, and the violinist in these recordings, is hardly an obscure musician, but then he has not really received his due either. The late Arthur Loesser, best known as the witty author of *Men, Women and Pianos* and lecturer-recitalist on the subject of forgotten composers, was a master pianist of the old school. After his death in 1970 some of his recital material was issued in limited-edition form, but these MHS discs (made in 1969 for Iramac in Holland for a limited European distribution) are among his very few studio recordings. Musical Heritage has performed a distinct service to music in reissuing them.

The repertoire: included are three of the high

points of violin-and-piano literature—the exquisite Schubert Duo and two Brahms sonatas, big, rich, mature works very much in the Schubertian tradition. Indeed, it is this lyric/classic tradition of chamber music that these two musicians uphold so well and with such remarkably insightful teamwork. These are highly expressive performances with the kind of give-and-take that reinforces rather than sacrifices detail and the larger sense of the music. They radiate light as well as heat—and not just superficially (attractive as the surface is), but from the expressive depths.

The colorful Ben-Haim Solo Sonata and the bit of Kreisler fluff show off Mr. Harth's virtuosity and versatility. The recordings themselves are not sonically remarkable, but they are clear and unfussy, and hence perfectly adequate to convey the quality of these exceptional performances. *Eric Salzman*

**BRAHMS: *Sonata in G Major, Op. 78, for Violin and Piano; Sonata in D Minor, Op. 108, for Violin and Piano.*** Sidney Harth (violin); Arthur Loesser (piano). MUSICAL HERITAGE SOCIETY MHS 1297 \$2.99 (plus 60¢ handling charge, from Musical Heritage Society, 1991 Broadway, New York, N.Y. 10023).

**SCHUBERT: *Duo Sonata in A Major, Op. 162, for Violin and Piano.*** **BEN-HAIM: *Solo Sonata in G Major (1951).*** **KREISLER: *Recitativo and Scherzo-Caprice for Solo Violin.*** Sidney Harth (violin), Arthur Loesser (piano). MUSICAL HERITAGE SOCIETY MHS 1298 \$2.99 (plus 60¢ handling charge).

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## ENTERTAINMENT

### "HOORAY FOR HOLLYWOOD": INSTANT NOSTALGIA

*RCA presents Dotty Maumeyer, Ginny McMath, Fred Austerlitz, and others in an unusual review*

NOSTALGIA these days is everybody's business, young and old, with rock-&-roll revivals in concert, yesteryears' films on TV and in movie houses, new productions of old musicals on Broadway, and all manner of reissues of swing, jazz, and ragtime on discs. And I predict that, for many readers, nostalgia will set in with a vengeance at the mere sight of the cunning facsimile of the old Victor black "orthophonic" label listing the contents of "Hooray for Hollywood," RCA's fascinating renaissance of a time-tarnished territory in which the view is surprisingly less blurry than usual. For these are not snippets dubbed from crackly old soundtracks, but remastered discs made by those "giants of the silver screen" who managed during a moment

of their fame to squeeze into the recording studios.

Among the glamour girls and boys heard singing (or trying to) in this garden of memories are: Lucille Le Sueur, Maria Magdalene von Losch, Elizabeth June Thornburg, Harriet Lake, Norma Jean Mortenson, Edna Mae Durbin, Dorothy Maumeyer, Virginia McMath, and Frederick Austerlitz. Give up? Well, then, how about Joan Crawford, Marlene Dietrich, Betty Hutton, Ann Sothorn, Marilyn Monroe, Deanna Durbin, Dorothy Lamour, Ginger Rogers, and Fred Astaire—respectively?

In Alvin H. Marill's conscientious and even reverential liner notes, each of the recording sessions is scrupulously documented, which adds, of course, to the Historical Value of the experience. But even if you're not a trivia collector who would force helpless visitors to listen to Fred MacMurray's voice and insist they guess whose it is, this tour through ancient Tinsel Town is entertaining enough. Hear Marlene Dietrich sing *Ich Bin die Fesche Lola* from *The Blue Angel* without sounding as though her voice had been savaged by technological vandals, Harpo Marx's intergalactic treatment of *Stardust*, Fred Astaire's off-hand way with *Something's Gotta Give*, and Much, Much More, as they used to (still do?) say. Just check the full list below; it will take a hard heart indeed to resist a tug or two.

Paul Kresh

**HOORAY FOR HOLLYWOOD.** *I Used to Be Color Blind* (Ginger Rogers); *Ich Bin die Fesche Lola* (Marlene Dietrich); *Alone* (Allan Jones); *I Never Knew Heaven Could Speak* (Joan Crawford); *Got a Bran' New Suit* (Eleanor Powell); *All I Want Is Just One* (Fred MacMurray); *Paradise* (Dorothy Lamour); *When April Sings* (Deanna Durbin); *Something's Gotta Give* (Fred Astaire); *I'm Gonna File My Claim* (Marilyn Monroe); *Mary's a Grand Old Name* (James Cagney); *It's Oh So*

JOHN BALDRY: comfortable in all styles



*Quiet!* (Betty Hutton); *That Certain Feeling* (Bob Hope); *The Saga of Jenny* (Ann Sothorn); *Stardust* (Harpo Marx); *I Couldn't Be More in Love* (Mickey Rooney). RCA ® LPV 579 \$5.98.

## JOHN BALDRY'S HEALTHY NONSENSE

*Able producers Elton John and Rod Stewart give him a helping hand on his second WB album*

“EVERYTHING STOPS FOR TEA,” John (formerly known as Long John) Baldry's second album for Warner Brothers, again has Elton John and Rod Stewart each producing a side. Both have turned in superb jobs. The Elton John side contains the ferociously rhythmic *Iko Iko*, the beautifully arranged and sung *Wild Mountain Thyme*, and the thumping *Seventh Son*. Stewart's side is full of healthy nonsense very carefully performed. The well-acted prologue to the goony title tune sets it up perfectly, and the tune itself is almost as good as Noel Coward's *Mad Dogs and Englishmen*. Stewart joins Baldry vocally on the holy wheezer *Mother Ain't Dead*, and *You Can't Judge a Book by the Cover* (despite the interpolated lyrics about Stewart and John) is done at a rocking, rock-solid pace.

As a performer, Baldry can go from the clipped, precise stage diction of *Everything Stops for Tea* to the tenderness of *Wild Mountain Thyme* to the raunch of *Seventh Son*, fitting comfortably into all styles without losing either the beat or his audience. He is such a marvelous performer on records that I regret never having seen him “live.”

Kudos, too, to the session men, who can only be characterized as first-rate throughout. The album as a whole is so refreshingly well done that I count it a rare blessing—these are musicians who know what they're doing having a lot of fun doing it. Part of the good feeling about the album, perhaps, is a bit of Old Home Week: Baldry, Stewart, and John (and, at one time, Mick Jagger) all played together in early British bands. If they come together and give me an album like this once a year, I'll just have to include them all in my will.

Joel Vance

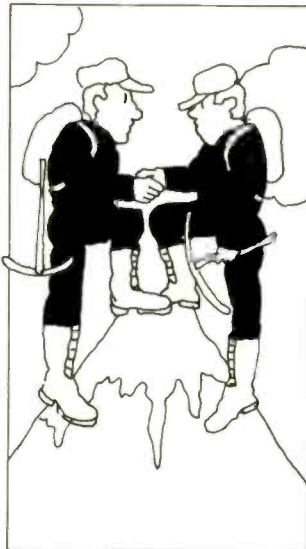
**JOHN BALDRY:** *Everything Stops for Tea*. John Baldry (vocals and guitar); Rod Stewart (banjo); Elton John (background vocals); various other instrumental and vocal accompaniments. *Come Back Again*; *Seventh Son*; *Wild Mountain Thyme*; *Iko Iko*; *Jubilee Cloud*; *Everything Stops for Tea*; *You Can't Judge a Book by the Cover*; *Mother Ain't Dead*; *Hambone*; *Lord Remember Me*; *Armit's Trousers*. WARNER BROTHERS BS 2614 \$5.98.

# 1972 is already a classic year.

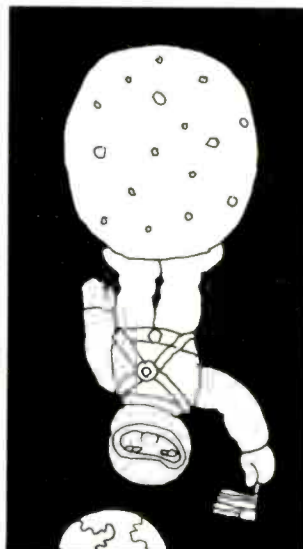
1. Nixon goes to China.



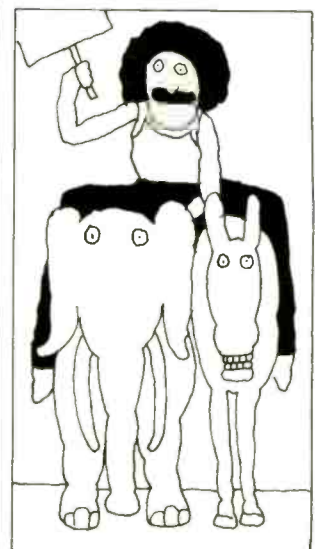
2. The Summit Meeting.



3. Another moon shot.



4. 18-year-olds get the vote.



5. Columbia brings out great new releases. Here are nine of them.



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# CLASSICAL

Reviewed by DAVID HALL • BERNARD JACOBSON • GEORGE JELLINEK • IGOR KIPNIS  
PAUL KRESH • ERIC SALZMAN • LESTER TRIMBLE

**BARTÓK:** *Music for Strings, Percussion, and Celesta; Divertimento.* English Chamber Orchestra. Daniel Barenboim cond. ANGEL S 36760 \$5.98.

Performance: **A bit flabby**  
Recording: **Too resonant**

**BARTÓK:** *Music for Strings, Percussion, and Celesta; Five Hungarian Sketches.* Chicago Symphony Orchestra. Fritz Reiner cond. RCA VICTROLA VICS 1620 \$2.98.

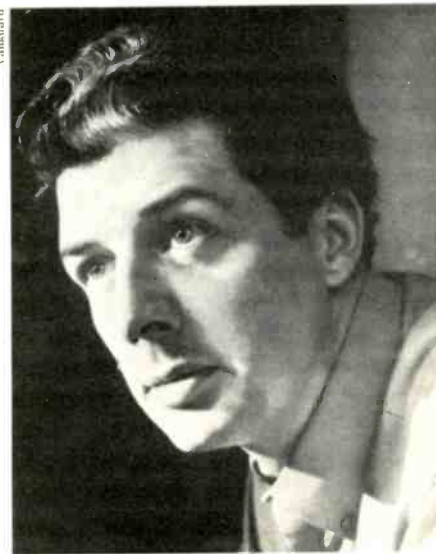
Performance: **Powerful**  
Recording: **Good**

If these two recordings of Bartók's great *Music for Strings, Percussion, and Celesta* represented the total choice, the Reiner/Chicago Symphony version would plainly be the one to have. It is played with a glittering orchestral power that is far more impressive than anything Barenboim's too portentous approach achieves. Furthermore, Barenboim allows the English Chamber Orchestra to get away with far too much in the way of poor ensemble and dubious intonation, he takes a curious license in assigning the opening viola and violin passages in the third movement to solo players, and he is given a recording that is resonant enough to mask many important details, excessive in its stereo separation, and marred by a momentary but jolting dropout of the right channel at measure 116 of the second movement.

As against these weaknesses, Reiner's familiar crispness and no-nonsense attitude—not usually an attitude I find sympathetic—is decidedly refreshing. But by the standards of some other versions, his articulation of the vigorous syncopated rhythms in the fast movements seems to me rather slapdash. In consequence, preference must remain with the performances by Dorati on Mercury and Haitink on Philips—or, if you prefer a smaller orchestral body, with that of Neville Marri-

ner, whose Argo disc offers the same coupling as Barenboim's in altogether better and more effectively recorded realizations.

Reiner's coupling, the set of *Five Hungarian Sketches* Bartók orchestrated in 1931 from some of his piano pieces, is pleasantly atmospheric—and in the third piece rather more than that—and very well played. Barenboim's account of the delightful string *Divertimento* is much more persuasive than his *Music for Strings, Percussion, and Celesta*, but not so much as to tip the balance of judgment.



JOHN SHIRLEY-QUIRK  
*Brahms and Beethoven sung with sensitivity*

Let me end tantalizingly by adding that not one of the currently available performances of the *Music for Strings, Percussion, and Celesta* can rival the sheer brilliance, sensitivity, and strength of a Chicago Symphony version still older than Reiner's—the long-deleted mono disc made in the early Fifties by Rafael Kubelik. B.J.

**BEETHOVEN:** *An die ferne Geliebte, Op. 98; Six Gellert Songs, Op. 48.* **BRAHMS:** *Vier ernste Gesänge, Op. 121; Five Songs, Op. 94.* John Shirley-Quirk (baritone). Martin Isepp (piano). ARGO ZRG 664 \$5.95.

Performance: **Good**  
Recording: **Good**

Though the music for this recital was assembled with admirable logic, a modest caveat may be in order: once past the lyric charm of *An die ferne Geliebte*, the listener must be prepared for virtually unrelieved gloom. The

*Serious Songs* of Brahms carry the severe religiosity of Beethoven's Gellert Songs one step farther, and the five songs of Opus 94 are full of the painful awareness of growing old and premonitions of death.

John Shirley-Quirk, a young English bass-baritone known from a variety of previous recordings, has much in his favor here: musicality, intelligence, good German enunciation, and sensitive response to the poetic texts. His voice is severely taxed by the demands of such punishing songs as Beethoven's *Busslied* (Op. 48), much of the Brahms Op. 121, and "Mein Herz ist schwer" in the Op. 94 collection. Here, the singer's otherwise agreeable tones become throaty and effortful in passages calling for high range at sustained volume. Although he captures the dignity and severity of the Brahms songs, his renditions fall far short of the Kipnis standard, and he cannot match the lyric grace of Fischer-Dieskau in *An die ferne Geliebte*. This is a handy collection of songs not often encountered, in a satisfactory performance which has the added value of strong and clearly articulated accompaniments and resonant recorded sound. *G.J.*

**BEN-HAIM:** *Solo Sonata in G Major* (see Best of the Month, page 70)

## RECORDING OF SPECIAL MERIT

**BIZET:** *Symphony in C Major.* **LALO:** *Symphony in G Minor.* French National Radio Orchestra, Sir Thomas Beecham cond. SERAPHIM S 60192 \$2.98.

Performance: **Stunning**  
Recording: **Splendid**

To anyone who does not already have this record in his library, all I can say is, run out and get it! The Bizet Symphony, the work of a seventeen-year-old composer (he died only twenty-two years later), is an absolute revelation of what the word "talent" means. It matters not that every composer of whom Bizet could have had any knowledge is represented in the score by influences or, often, actual quotations. The fact is that every phrase, motive, harmony, and rhythm is brim full of elation, of life and intelligence. And of all the conductors in the world, the late Sir Thomas Beecham was obviously the perfect man to understand and project this music. It would take a treatise to analyze the things he does to make the piece everything it *can* be (which is much), and to point out the many extraordinary and sometimes audacious perceptions which made it possible for him to play it so perfectly.

(Continued on next page)

### Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- ⓐ = stereo cassette
- ⓑ = quadrasonic disc
- Ⓡ = reel-to-reel quadrasonic tape
- ⓑ = eight-track quadrasonic tape
- Ⓒ = quadrasonic cassette

Monophonic recordings are indicated by the symbol Ⓜ

The first listing is the one reviewed; other formats, if available, follow it.

Lalo's Symphony in G Minor is also an interesting work in its way (particularly because we know it so little) and Beecham again did a bang-up job. In short, this recording is a prize.

L.T.

**BRAHMS:** *Vier ernste Gesänge, Op. 121; Five Songs, Op. 94* (see BEETHOVEN: *An die ferne Geliebte*); *Violin Sonata in G Major, Op. 78; Violin Sonata in D Minor, Op. 108* (see Best of the Month, page 70)

**BRITTEN:** *Concerto for Piano and Orchestra, Op. 13; Concerto for Violin and Orchestra, Op. 15*. Sviatoslav Richter (piano), Mark Lubotsky (violin), English Chamber Orchestra, Benjamin Britten cond. LONDON CS 6723 \$5.98.

Performance: **Excellent**  
Recording: **Excellent**

Perhaps it is the chain of associations deriving from the presence of two Soviet performers, but these early works of Britten sound very Russian to me. Nevertheless, these concertos, written only a year apart in the late Thirties, are of very different quality. The Piano Concerto, a kind of poor man's Shostakovich, is a heavy-handed piece of work, and the explanations about World War II forebodings do not help a bit. On the other hand, the Violin Concerto, written in Canada on the very eve of the war, conveys qualities of tension and anxiety in a far more meaningful way—just because it doesn't hit you over the head every minute. This moving work achieves a high level of invention, craft, and expression: the Piano Concerto is merely anxious and insistent. Both pieces are very well performed—the close associations between Britten and the Russians seem more logical all the time—and beautifully recorded.

E.S.

**BRUCKNER:** *Symphony No. 9, in D Minor*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA M 30828 \$5.98.

Performance: **Personal**  
Recording: **Good**

This is a very personal version of the unfinished Bruckner Ninth, and I find it has both merits and many faults. Bernstein takes the first-movement markings—"solemnly," "mysteriously,"—quite seriously and is strikingly loose on questions of tempo. This movement is practically a textbook on how to conduct orchestral *rubato*—an almost lost art. If he had succeeded in carrying off the magnificent Adagio (where this is even more appropriate) in the same manner, I would probably have given this recording a special merit designation. As it stands, the Adagio seems comparatively tame, and it definitely sounds underrehearsed (as do one or two spots earlier). The recording, although reasonably attractive, is distant, and does not take advantage of the opportunities to clarify Bruckner's instrumentation. There is a curious conflict between the Bernstein musical presence and the lack of presence in the recorded acoustic. So, all in all, this Bruckner Ninth, although not without interest, does not hang together and cannot be accounted an overall success.

E.S.

**CHOPIN:** *Polonaises: No. 1, in C-sharp Minor, Op. 26, No. 1; No. 2, in E-flat Minor, Op. 26, No. 2; No. 3, in A Major, Op. 40, No. 1 ("Military"); No. 4, in C Minor, Op. 40, No. 2; No. 5, in F-sharp Minor, Op. 44; No. 6, in*

*A-flat Major, Op. 53 ("Heroic"); No. 7, in A-flat Major, Op. 61 ("Polonaise-Fantaisie")*. Antonio Barbosa (piano). CONNOISSEUR SOCIETY CS 2041 \$5.98.

Performance: **Variable to superb**  
Recording: **Very good**

This young Brazilian pianist has already proved himself a Chopinist of no mean abilities in his previous Connoisseur Society recordings of the two big sonatas and the waltzes. But perhaps he has met more than his match in taking on, at this early stage in his career, all the big polonaises. Heard track for track against Rubinstein's performances, Barbosa's of the C-sharp Minor and "Military" seem lacking in drive and inconclusive in their endings. He does well with the brooding E-flat Minor and then goes from strength to strength in the F-sharp Minor, reaching a peak of achievement in an eloquently ruminative treatment of the poignant "Polonaise-Fan-

"Fifth-Symphony"-style climax as the work's conclusion.

The Dvořák *Czech Suite* is a delectable essay in that composer's early "regional" manner, essentially rustic in spirit and free of excess Brahmsisms.

The performance is the thing here, for Mackerras understands the Bohemian "lift" in rhythmic accent (he learned it, most likely, from the great Czech conductor Václav Talich). All this comes through superbly in the performance of the *Czech Suite*, while the reading of Voříšek places special emphasis on the music's intrinsic virility and passion. The playing of the English Chamber Orchestra is beyond reproach, the recorded sound flawless and totally in keeping with the spirit of the music.

D.H.

**DVOŘÁK:** *Piano Quintet in A Major, Op. 81*. Arthur Rubinstein (piano); Guarneri Quartet. RCA LSC 3252 \$5.98.

Performance: **Disappointing**  
Recording: **Lacks body**

Artur Rubinstein and the Guarneri Quartet turn out a performance of the Dvořák piano quintet that does ample justice to its Czech dance elements—there is plenty of zip and energy—but I find a curious lack of truly warm lyrical sentiment in the opening pages and in the slow movement (sentiment, not sentimentality, mind you!). I turned to my 1950 Czech Supraphon disc with Jan Panenka and the Smetana Quartet and found there everything that was lacking in the Rubinstein-Guarneri recording, and more satisfying sound to boot.

Indeed, I am inclined to put a good portion of the blame for the disappointing impression conveyed by this performance on the constricted sonics of the recording, resulting essentially from a shallow and unresonant acoustic ambience. Whether this is the result of faulty microphone placement or of a basically unsuitable recording locale I can't tell. But, with genuine regret, I must turn thumbs down on what should have been an outstanding recorded performance by an outstanding team of major artists.

D.H.

**ELGAR:** *Enigma Variations, Op. 36; Cockaigne Overture, Op. 40*. **VAUGHAN WILLIAMS:** *Fantasia on a Theme by Thomas Tallis*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA M 31074 \$5.98.

Performance: **Excellent**  
Recording: **Excellent**

This recording is part of Columbia's "Fabulous Philadelphia Sound" series. The sound is, indeed, pretty fabulous. The three pieces on the disc were well chosen to show off the ultra-rich string sound of Ormandy's orchestra, and it is a credit to the conductor that he did not often let himself be carried over into indulgence by the surfeit of gorgeousness available to him. His reading of the Elgar *Enigma Variations* is characterized almost as much by careful delineation of seldom emphasized contrapuntal details as it is by warmth of tone and glowing color. I have heard interpretations of the *Enigma* that brought the piece into sharper stylistic focus, but this is a good and sincere one.

Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* is an even better showpiece for the Philadelphia strings, and Ormandy makes them sing with such honest magnificence that

(Continued on page 76)



CHARLES MACKERRAS

Superb understanding in Czech music

taisie." Here is a reading that differs decidedly from the recent Horowitz version with its overpowering contrasts. Connoisseur Society's piano sonics are warm and full-bodied, well up to the label's best standard. The sound of the Rubinstein disc is rather dry in comparison, but I still would not be without it.

D.H.

**DELIUS:** *A Mass of Life* (see Best of the Month, page 69)

#### RECORDING OF SPECIAL MERIT

**DVOŘÁK:** *Czech Suite, in D Major, Op. 39*. **VOŘÍŠEK:** *Symphony in D Major (1823)*. English Chamber Orchestra, Charles Mackerras cond. PHILIPS 6500 203 \$5.98.

Performance: **Tops!**  
Recording: **Likewise**

Jan Hugo Voříšek (1791-1825), though born Czech, joined many of his fellow-countrymen in Vienna in 1813, so it is understandable that his Symphony in D should reflect the stylistic milieu of Haydn, early Beethoven, and the young Schubert. Yet the piece has a "go" and vitality of its own, most notably in an eloquent slow movement. The shadow of Beethoven is manifest in a penchant for unison themes and repeated rhythmic figures, culminating in a



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one can only marvel again at the beauty of the work itself. Elgar's *Cockaigne* Overture, a pleasantly stuffy bit of fun from the attic of Romanticism, gets loving treatment from the conductor. Though probably the weakest of the three works, its performance is the freshest of all.

L.T.

#### RECORDING OF SPECIAL MERIT

**GLUCK:** *Don Juan (Ballet)*. Simon Preston (harpisichord continuo); Academy of St. Martin-in-the-Fields. Neville Marriner cond. LONDON STS 15169 \$2.98.

Performance: **Sensationally good**  
Recording: **Superior**

Although this is not the disc premiere of Gluck's dramatic ballet *Don Juan*, Neville Marriner's new recording with the Academy of St. Martin-in-the-Fields is so outstanding that any earlier versions (including those on Westminster and Everest) can safely be retired. Marriner's performance has been available in Europe since 1968 and has only now found its way across the Atlantic—at a bargain price. At any cost, it is well worth hearing and owning.

Gluck is looked on today so much as a classicist that it may be difficult to appreciate the revolutionary aspect of his music. Yet, just as the composer's ideas on opera were a break with tradition, his concept of ballet likewise emphasized a new dramatic continuity. The usual *divertissement*, a succession of rather unrelated dances, was not for him. To be sure, Gluck did not himself invent the dramatic ballet, but his *Don Juan*, based on Molière's *Festin de Pierre* and first produced in Vienna in 1761, was one of the earliest of the type. The plot sequence is not unlike Mozart's, although the Commendatore arrives for dinner in the midst of the festivities in act two. The third act, on the other hand, is the cemetery scene where Don Juan returns the statue's visit and after refusing to repent is consigned to hell. The "underworld" music Gluck wrote here he adapted just a year later for an Entr'acte in *Orfeo*, and he also used two sections from *Iphigénie en Aulide*. But even more recognizable is a *fandango* whose theme Mozart later used in *Le Nozze di Figaro*.

In spite of the plot, Gluck's music is, of course, formally Classical. But the dances, ranging from elegant minuets to colorful rustic pieces, are well contrasted and extraordinarily tuneful. Furthermore, Erik Smith's excellent program annotations enable the listener to follow the story's outline with ease.

This performance, aided by the imaginative continuo work of Simon Preston, is quite sensational for tonal beauty, vivacity of spirit, and instrumental precision. For myself, I have never been terribly enthusiastic about a great deal of Gluck's music, but this performance is so exquisite that I can't help thinking that perhaps my feelings about Gluck might have been the fault of interpretation. There is certainly nothing boring about Marriner's *Don Juan*. The quality of recorded sound, furthermore, is quite outstanding in its clarity and sheen.

I.K.

**KREISLER:** *Recitativo and Scherzo-Caprice for Solo Violin* (see Best of the Month, page 70)

**LALO:** *Symphony in G Minor* (see BIZET)

**LISZT:** *Ce qu'on entend sur la montagne; Hunnenschlacht; Von der Wiege bis zum*

*Grabe*. London Philharmonic Orchestra, Bernard Haitink cond. PHILIPS 6500 189 \$6.98.

Performance: **Mostly excellent**  
Recording: **Excellent**

This third installment in Bernard Haitink's traversal of the Liszt symphonic poems offers some quite violent musical contrasts. *Von der Wiege bis zum Grabe* ("From the Cradle to the Grave") is the thirteenth of the twelve symphonic poems—by which piece of nonsense I want to underline not only the error of the statement frequently made that "Liszt wrote twelve symphonic poems," but also the vast difference in quality between *Von der Wiege* and its predecessors.

It was completed in 1882, a quarter-century after its immediate predecessor in the series, *Die Ideale*, and it shows the same masterly economy and directness found in the piano pieces of Liszt's old age. Three brief sections depict, in turn, "The Cradle," "The



Neville Marriner rehearsing the Academy of St. Martin-in-the-Fields

Struggle for Existence," and "The Grave: The Cradle of the Future Life"—titles taken from the painting by Count Michael Zichy that inspired the whole—and the obvious arch form suggested by this program is realized by the composer with a restraint that makes it all the more effective. Along with the *Dante Symphony* (currently absent from the catalog, as I hope Haitink and Philips have noticed), this is Liszt's orchestral masterpiece, and it is good to have it available at last, warmly recorded in a sympathetic performance.

The other two pieces are much more the sort of fustian that Liszt's detractors would have us believe is the whole man. *Hunnenschlacht*, the eleventh symphonic poem, is just what you would expect a "battle of the Huns" to be—battle-hymns being transformed into prayers of thanks, and all that hokum, complete with triumphal organ.

As for "What One Hears on the Mountain"—a "mountain-symphony" inspired by Victor Hugo's ode, and the first of the series—I cannot resist quoting Donald Tovey's uncharacteristically waspish but devastatingly accurate description. "This work," he says, "consists of an introduction to an introduction to a connecting link to another introduction to a rhapsodic interlude, leading to a free development of the third introduction, leading to

a series of still more introductory developments of the previous introduction, leading to a solemn slow theme (which, after these twenty minutes, no mortal power will persuade any listener to regard as a real beginning), and so eventually leading backwards to the original mysterious opening by way of conclusion."

Perhaps inevitably, Haitink sometimes betrays a trace of casualness in his presentation of the two lesser pieces, and the very warmth of the acoustic covers a detail or two. But the performances—all stereo firsts, apparently—are generally admirable. And even the worst of the music shows occasional flashes of genius, and, for that matter, flashes of much later composers such as Mahler. This is definitely a record to hear.

B.J.

**MOZART:** *Missa brevis in C Major (K. 257, "Credo"); Mass in C Major (K. 317, "Coronation")*. Helen Donath (soprano); Gillian Knight (contralto); Ryland Davies (tenor); Clifford Grant (bass, in K. 257); Stafford Dean (bass, in K. 317); John Constable (organ); John Aldis Choir and London Symphony Orchestra. Colin David cond. PHILIPS 6500 234 \$6.98.

Performance: **Festive and classical**  
Recording: **Good**

Both of these works (they are, respectively, the eleventh and the sixteenth among the nineteen Masses Mozart wrote) date from the Salzburg years. Because of Archbishop Hieronymus Colloredo's preference for short Masses, Mozart kept the *Glorias* and *Credos* relatively brief, and the opportunities for expansiveness, for instance in the solo vocal sections, are generally curtailed. The *Missa brevis* K. 257, subtitled the "Credo Mass" because of the ostinato-like opening figure in the Credo, is the more formal of the two works; it is certainly festive in spirit, but it also sounds rather cool. Perhaps, on the other hand, this is the result of Colin Davis' basically classical approach. The more familiar C Major Mass, K. 317, dates from three years later, in 1779. It was presumably written for the coronation of a miraculous image of the Virgin in the Church of Maria-Plain near Salzburg—hence its subtitle. It is equally festive in character, but is also a warmer piece in spite of similarly Rococo qualities. As with Haydn's Masses, Mozart's excursions into the form very much reflect the gracefulness and charm of the late eighteenth century; the more sober attitudes of the earlier Baroque church style are notably absent here.

The ambiance of a church has been very atmospherically captured in this recording, although the microphoning seems to place the listener at a considerable distance from the performing forces. Except for some lack of clarity (noticeable especially, I thought, at the onset of side one), the reproduction is quite satisfactory.

I.K.

#### RECORDING OF SPECIAL MERIT

**MOZART:** *Quartets for Flute and Strings (complete)*. *Quartet for Flute and Strings in D Major (K. 285)*; *Quartet for Flute and Strings in A Major (K. 298)*; *Quartet for Flute and Strings in C Major (K. Suppl. 171, K. 285b)*; *Quartet for Flute and Strings in G Major (K. 285a)*. Grumiaux Trio; William Bennett (flute). PHILIPS 6500 034 \$6.98.

Performance: **Superb**  
Recording: **Superb**



Sometimes a recording comes along that presses all the right buttons, not only because of its intrinsic excellence, but because it brings back memories from some happy moment in one's past. These quartets for flute and strings do that for me. They were the very first chamber works I played, way back in my student days; I adored them then, and I do now.

Many years have elapsed since I last heard them, and to be suddenly presented with this spectacularly beautiful set of performances by the Grumiaux Trio (which always plays this way) and flutist William Bennett (who is in every way an apposite member of the ensemble) is to be pleased on many levels.

As the liner notes state, these quartets are not among Mozart's heavyweight works. They are *divertimenti*, and have the suppleness of melody and spirit that Mozart always got into in works intended for intelligent entertainment. The Grumiaux ensemble makes the most of these attributes by performing everything with such delicious lightness of tone and attack, a sense of rhythm and "surface" so elegant and vital, that the music simply floats on the air, full of brightness and civility. I've never heard more accomplished chamber-music playing. Every note is precisely where it belongs, every performer fits himself into the ensemble with such utter smoothness that there are no blemishes of any kind. All is elegance and easy perfection: the recording itself is superb. What more can one ask?

L.T.

**NIELSEN: Symphony No. 5, Op. 50.** L'Orchestre de la Suisse Romande, Paul Kletzki cond. LONDON CS 6699 \$5.98.

Performance: **More polish than power**  
Recording: **Good**

Carl Nielsen's Fifth Symphony has yet to receive a recorded performance that takes the full measure of both its elements of titanic conflict and its manifold and subtle by-ways of motivic metamorphosis and highly original coloration. The pitfalls in the road toward such an achievement lie mainly in the twenty-minute first movement, and the problem is not so much in actual execution of the notes as in bringing everything into proper balance—tempo, dynamics, coloration, and polyphonic line.

Leonard Bernstein and Jascha Horenstein in their very different ways offer readings of immense power, but both are betrayed by recording technique: Bernstein by over-reverberance that throws the all-important first-movement snare drum and associated percussion far too much into high relief, Horenstein by a generally unbrilliant recorded sound and a snare drum pitched too low to achieve proper snarl and bite.

Regrettably, Paul Kletzki and the Suisse Romande Orchestra also fall short, despite generally excellent recording. The problem here is in the orchestra itself, the string body of which simply lacks sufficient power and brilliance to achieve maximum communicative impact where it is most needed—in the final climactic conflict of the first movement, where the low brass is most obtrusively over-prominent, and throughout much of the second movement, where the sense of drive must come in large measure from the inherent power and intensity of the string body, especially the violins.

Within the limitations imposed by his en-  
(Continued on page 80)

AUGUST 1972

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FROM TIME to time a recording appears to which reviewers in some sense apply the epithet "historic." Generally this means one of two things. Often the term simply expresses the reviewer's gratification that the industry is at last doing the music he wants to hear in the particular way he wants it done (unfeeling persons have been known to accuse the present writer of this failing). In its better use, the term registers real gratitude for a unique coincidence of superior means and important ends—as when a Ponselle records "*Casta diva*," a Beecham the "Jupiter" Symphony, or a Masselos the piano music of Satie.

But the Turnabout album entitled "A Gottschalk Festival" is historic in another sense. It contains, among other things, all of Gottschalk's known original works for orchestra (of which only two have ever been more than a rumor to the wider musical public), and its peculiar newsworthiness as a release just now is to my knowledge without real parallel. Not even the belated recording of the orchestral works of Charles Ives was of a comparable singularity, for although Ives was also neglected unconscionably by the performing establishment, his general importance as a musical presence was acknowledged in the American intellectual community at least twenty years before he was awarded the Pulitzer prize. Until 1953, moreover, Ives was still among us, while Louis Moreau Gottschalk is, as of this writing, 103 years dead.

Meanwhile, it is precisely in the sense of adding a new dimension to Gottschalk's general importance that Turnabout's album is most persuasive. I am not primarily concerned here with the revision of value-judgments about individual Gottschalk works; it is increasingly evident that *those* can now be safely left to any audience of average musicality that is able to hear these works decently performed.

What I do have in mind is the "self-evident importance"—to borrow a phrase from Alfred North Whitehead—that at once engages our attention as a quality of Gottschalk's orchestral writing when it is performed with full respect for his intentions, particularly in the matter of scale. "A Gottschalk Festival" is so illuminating in this regard that even if the extraordinary musical forces assembled for the album were less competent than they are, and even if Gottschalk's larger works for orchestra, for piano and orchestra, and for voice were less entertaining and accomplished than they prove therein to be, the release would still prompt a major revision in the accepted story of our American music.

It is perfectly true that Gottschalk was not a symphonist at all in the ordinary sense (he seems never to have written a proper sonata-form movement of any kind, although there is some surprising evidence in this album that he might have done so handily if he had wanted to). Likewise it is true that Gottschalk had neither the orderly work habits nor the inflatable self-esteem necessary to a full-time composer in the already highly organized masterpiece industry of the 1860's (indeed, he was notably atypical in the matter of professional pretension, remarking only that his music, such as it was, was his own).

Yet this album is anything but a collection

## THE MUSIC OF GOTTSCHALK IS

AND WHAT, PRAY TELL,

of blown-up piano pieces. Even its less memorable moments prove Gottschalk's orchestral voice to be native, large, and idiomatic, and on its evidence we must conclude that convincing symphonic utterance as an American phenomenon did not have its respectable beginnings in New England with MacDowell or the Harvard academics or Ives or anybody else. It began in Havana and Montevideo and Rio de Janeiro with an itinerant pianist-composer who learned his musical ABC's in New Orleans from the scores of Bellini and Meyerbeer; who acquired his professionalism in Paris in personal contact with Berlioz; and who wrote even his best music in the strangest hand-to-mouth fashion, composing only when he managed, one way or another, to conquer the frightful, the in fact *pathological* ennui that made the systematic solitude of the worktable impossible for him.

"A Gottschalk Festival" contains altogether nine orchestral works (seven of them original Gottschalk, and two arranged for piano and orchestra by Samuel Adler from pieces for solo piano), plus five works for piano, four hands, that are also recorded here in that scoring for the first time.

The manuscript scores of two of the original orchestral pieces (a symphony, *La Nuit de tropiques*, and the *Grande Tarantelle* for piano and orchestra) first appeared in North America in 1948. Both were to a degree incomplete, and they were performed only after discerning editorial labor on the part of John Kirkpatrick, Hershy Kay, and Howard Shanet. Both works have been previously recorded.

After long sequestration in Brazil, the manuscript scores of the remaining original orchestral works in "A Gottschalk Festival" (plus additional manuscripts of the symphony and the *Tarantelle*) were acquired in 1967, thanks to the generosity of Eugene List, by the Lincoln Center Library and Museum of the Performing Arts. Inspection of these scores revealed their most striking technical feature to be Gottschalk's demand for outsized orchestral forces, particularly in the matter of brass and percussion. I remarked in these pages at the time that although one could only be grateful for the performances of the symphony and the *Tarantelle* then available (they were based, particularly in the case of the symphony, on arrangements for a less-than-Gottschalkian orchestra), the new scores clearly revealed that the composer himself had something else in view—namely, orchestral color of the most lavish and exotic sort, plus sonorities of a Berliozian grandeur. There was at the time, of course, no way of anticipating the possibility, given the economic stringency of latter-day recording, that Gottschalk's extravagant requirements would ever be met—least of all that they would be met so handsomely, and again under the auspices of Eugene List, who in this album is both the project's moving spirit and the piano soloist of one's Gottschalkian dreams.

It is due largely to Mr. List's imaginative response to Gottschalk's grand expansiveness that these orchestral works display



more visibly than the better-known pieces for solo piano the composer's most characteristic stylistic gesture. Stylistic devices often arise as a resolution of the tension between dissimilar aspects of the divided ego, and in Gottschalk's case they typically involve a confrontation of unabashed, heart-on-sleeve sentiment with a lively and peculiarly *sociable* wit. It is the sociability that makes the difference, and in this respect Gottschalk's humor somewhat resembles that of Rossini—or even, as critic Harold C. Schonberg has pointed out, that of Poulenc.

The chronic misrepresentation of Gottschalk's sentimental half (thanks mainly to provincial snobbery in the composer's day and to academic sanctimoniousness in ours) is of course one of the principal reasons for Gottschalk's long obscurity. Rebecca West has written pertinently about the important difference between sentiment and sentimentality—the latter being the deadly cliché that even quite gifted people are inclined to substitute for real sentiment on occasions when the well is found to be dry. The Romantic composers were all susceptible to this failing in varying degrees (*pace* Liszt, Tchaikovsky, and Rachmaninoff, among others) and Gottschalk was no exception.

But when I remarked (elsewhere) that "the Gottschalk sound in general is a sentimental metaphor," I was not thinking particularly of the composer's mastery of the maidenly swoon as demonstrated in his ineffable *Dying Poet* vein. Unlike those persons who believe that music is best understood as a moral, an architectural, or even a mathematical metaphor (there were some of those around in the 1860's, too), Gottschalk believed, and explicitly stated, that music's expressive power was largely a matter of "memories, associations"—in other words, of affective images derived from our antecedent personal histories.

This belief was anything but a restrictive one. The sentimental images of Gottschalk's contemporaries were far more varied, and far more powerful, than ours are. They included, for example, a flourishing patriotism (national hymns); the heroics of war (military marches and battle pieces); the social diversions of an innocent age (flirtations, band concerts, polkas, waltzes);

# A SENTIMENTAL METAPHOR IS WRONG WITH THAT?



the exotic allure of distant places (Spanish dances, Turkish marches, Creole fiestas). Add to these the regretful and universally exploited nostalgias about expatriation, exile, homelessness, and early love disappointed—not to mention all the nameless and more optimistic nostalgias of a nation emerging from its adolescence thoroughly convinced of its “manifest destiny” yet as gauche as well could be.

Such images in various combinations are the real motors of Gottschalk's sentiment and the real subject matter of his music, and they are so well documented in “A Gottschalk Festival” that the release may well be the largest slice of musical Americana ever served in one helping to an unsuspecting public.

The national hymns involved are those of Uruguay (Symphony No. 2, *A Montevideo*); Brazil (*Grande Fantaisie triomphale sur l'hymne national brésilien* and *Marche solennelle*); Portugal (Variations on the Portuguese National Hymn); and the United States (*The Union* and *A Montevideo*). Gottschalk's originality in his treatment of the somewhat stereotyped tunes is extraordinary—and even more surprisingly “modern” is his treatment of melodic fragments in both *A Montevideo* and *Marche solennelle*, where he interestingly explores various elements of his tune before he states it in its entirety. It should be added that *A Montevideo* is by way of being a small masterpiece. Its confrontation of sentiment and wit is concise and unerringly tasteful. It follows an impressive and shapely opening Andante with a Presto of absolutely delicious gaiety and verve, a passage that could be inserted without apology in the vertiginous finale of an Offenbach opera.

Samuel Adler's imaginative arrangements for piano and orchestra of two big piano pieces, the *Grande Fantaisie* on the Brazilian hymn and *The Union*, eliminate some of the showier edges of the spectacular piano virtuosity exhibited in the originals. But they fall well within the adventurous Gottschalk canon—so well so that I think Gottschalk, who rearranged his pieces endlessly for practically any instrumental combination available to him, would have approved.

Donald Hunsberger's realization and orchestration of the *Marche solennelle* (parts of the original manuscript are incompletely notated) are entirely first-rate, providing us in its majestic duet of strings and brass with some of the most sumptuous immensities of sound in the album. The piece also contains horrendous offstage artillery volleys such as were fired in Gottschalk's initial performances in Rio de Janeiro.

The *Marcha Triunfal y Final de Opera* particularly reminds us that Gottschalk's marches (he wrote numbers of them, some of which were not unknown to John Philip Sousa) are really like none other in the American literature. Sousa's best marches, for example, are the perfection of their genre, but they remain principally marches for marching, and their utility narrows their concert appeal. Gottschalk's, on the other hand, are certainly among the biggest of the big-time processionals. They are of the family of Meyerbeer, Verdi, and Berlioz—nationalistic, it is true, in their subject matter, but operatic in the grandiosity of their scale, besides being all but *sui generis* in their candid synthesis of pomp and humor.

All that is best in orchestral Gottschalk, and the full measure of his stylistic spectrum as well, can be found in three otherwise unrelated works. One is *A Montevideo*, discussed above; another is the first symphony, *La Nuit de tropiques*; the third is the Variations on the Portuguese National Hymn.

The symphony is Gottschalk's biggest and most inventive work. The spacious *coupure* of its first movement reminds some people of Berlioz; others are struck by its distinct anticipations of Wagnerian harmony. The long and unflinching expansion of its melodic line is as good as almost anything of its kind in the Romantic literature. But what is purely Gottschalkian about it is again a matter of confrontation—the way the soaring lyricism of the first part explodes, in the second movement, into an enormous and jubilant samba complete with Afro-Hispanic percussion. My only reservation about the present performance concerns the tempo of the samba, which seems rather slow for a fiesta.

The variations on the Portuguese hymn can only be called a love of a piece. The theme tune itself is a fine and florid example of nineteenth-century dynastic Baroque—uniquely authentic in that it was composed by King Luis I, a talented dilettante of both music and painting. Gottschalk's variations are mainly delicate and dazzling examples of what I have called crystal-chandelier music. The big surprise is the fourth variation, in which Gottschalk unexpectedly transforms a necessarily public tune into an intimate and really noble romantic duet between the piano and orchestra. Persons to whom I exposed this passage in a blindfold test immediately came up with the names of Rachmaninoff and Tchaikovsky. Others vividly saw it—and I mean pictorially—as a perfect *pas de deux* in a classical white ballet. Personally, I find the moment as moving as Schumann's evocation of Chopin in *Carnaval*. But since I have already been accused of overreacting to it, I will simply add

that Mr. List's delivery of the passage is so fine that I may well have been led down the garden path.

Finally, Gottschalk's social sentiment in terms of nineteenth-century fun and games may be examined in the *Grande Tarantelle*, the *Escenas Campestres*, and the five four-hand piano pieces that conclude the album. Thanks to its radio popularity, the *Grande Tarantelle*, played here with admirable Neapolitan *brio* by Mr. List, is the most familiar work in the album. As a composition, however, I for one have never found it particularly inventive. Gottschalk called the *Escenas Campestres* a one-act opera. It is actually an engagingly light-hearted and somewhat Rossinian divertissement for a vocal trio, with long orchestral passages obviously intended to accompany staged dances. The four-handed piano pieces are played to a fare-thee-well by Mr. List, Cary Lewis, and Brady Millican, and if they don't revive a rage for four-hand piano music, nothing ever will. And I must direct special attention to the polka that Gottschalk called *Ses Yeux*. It is a veritable anthology of inspired polka tunes, practically an apotheosis of its genre, and I have never heard another one to beat it—not even by Offenbach.

The album's consistently handsome orchestral sound is produced by the Vienna State Opera Orchestra under Igor Buketoff and the Berlin Symphony Orchestra under Samuel Adler. The copiously annotated and informative brochure is by Eugene List and Richard Freed.

—Robert Offergeld

**A GOTTSCHALK FESTIVAL.** *Grand Tarantelle for Piano and Orchestra* (RO 259, orch. by Hershey Kay); *Symphony No. 2, "A Montevideo"* (RO 257); *Variations on the Portuguese National Hymn* (RO 289); *Escenas Campestres* (RO 77), with Trinidad Paniagua (soprano), José Alberto Estéves (tenor), Pablo García (baritone); *"The Union," Concert Paraphrase on National Airs, Op. 48* (RQ 269, orch. by Samuel Adler); *Symphony No. 1, "La Nuit de tropiques"* (RO 255); Eugene List (piano, in *Tarantelle, Variations*, and *"The Union"*); Vienna State Opera Orchestra, Igor Buketoff cond. *Marche solennelle* (RO 154, orch. by Donald Hunsberger); *Grande Fantaisie triomphale sur l'hymne national brésilien, Op. 69* (RO 108, orch. by Samuel Adler); *Marcha Triunfal y Final de Opera* (RO 157); Eugene List (piano, in *Fantaisie*); Berlin Symphony Orchestra, Samuel Adler cond. *Five Pieces for Piano, Four Hands: Rieuse* (RO 217), *Ses Yeux* (RO 234), *La Gallina, Op. 53* (RO 100), *Ojos criollos, Op. 37* (RO 184), *Pasquinade, Op. 59* (RO 189); Eugene List, Cary Lewis, and Brady Millican (pianos). **TURNABOUT TV-S 34440/1/2** three discs \$8.95.

Robert Offergeld, a Gottschalk expert and former Music Editor of this magazine, is presently working on a biography of the American piano prodigy. His scholarly Centennial Catalog of the Published and Unpublished Compositions of Louis Moreau Gottschalk (Ziff-Davis Publishing Co., New York, 1970) has already provided a long-needed foundation for Gottschalk studies; the "RO" numbers identifying Gottschalk works in the release reviewed above refer to respective entries in Mr. Offergeld's catalog.

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semble. Kletzki, who has done much conducting in Scandinavia and knows the repertoire, delivers a carefully detailed and polished performance, but it by no means measures up to what I have heard in "live" concerts from the late Erik Tuxen and Thomas Jensen in Denmark or from Sixten Ehrling with the Detroit Symphony in Carnegie Hall. One can only wait and hope for the right combination of performance and recording to do justice to this masterly score on tape or disc. *D.H.*

**ROSSINI: *Stabat Mater*.** Pilar Lorengar (soprano), Yvonne Minton (mezzo-soprano), Luciano Pavarotti (tenor), Hans Sotin (bass); London Symphony Chorus and Orchestra, István Kertész cond. LONDON OS 26250 \$5.98.

Performance: **Good but unexciting**

Recording: **Good**

The devotional quality in Rossini's *Stabat Mater* may not be immediately evident, but it is music of honest-to-goodness sincerity nonetheless. When writing religious music, Rossini expressed himself in his natural—that is, his theatrical—manner. The *Stabat Mater* is most effective when this theatricality is allowed full sway. In the present performance, conductor Kertész succeeds in doing this intermittently; at other times he seems to understate the dramatic in a search for a more devotional tone, and these efforts reduce the overall effectiveness of the piece. Both the duet "Quis est homo" and the soprano aria "Inflamatus" could use more vitality.

Generally speaking, Thomas Schippers' account, released a few years ago on Columbia MS 6742, has more drama, greater dynamic contrasts, and sharper definition of details than Kertész's somewhat blander approach. In one instance, however, Kertész is to be preferred: his pacing of the tenor aria "Cujus animam" is well considered, while Schippers' is excessively brisk. Both versions offer good singing. The fresh, freely produced, and ringing tenor of Luciano Pavarotti, and the satin-smooth *basso cantante* of Hans Sotin are particularly rewarding on the London disc. Yvonne Minton sings the mezzo part with security and an attractive tone quality; the bright, soaring tones of Pilar Lorengar suffer, as usual, from excessive vibrato. This is not the last word on the *Stabat Mater*, to be sure, but it is an acceptable treatment. *G.J.*

**SCHUBERT: *Duo Sonata in A Major, Op. 162*** (see Best of the Month, page 70)

**SCHULLER: *Sonata for Oboe and Piano*.** Ronald Roseman (oboe); Gilbert Kalish (piano). **SYDEMAN: *Quartet for Oboe and Strings*.** Ronald Roseman (oboe); Peter Marsh (violin); Paul Hersh (viola); Donald McCall (cello). DESTO DC 7116 \$5.98.

Performance: **Excellent**





Recording: **Excellent**

To listeners primarily acquainted with Gunther Schuller's more recent music, this Sonata for Oboe and Piano (begun in his twenty-third year) will come as a mild surprise. In spirit it is not unrelated to the more mature Schuller, but the almost Wagnerian sweep of the melodic lines is a more overt manifestation of sentiment than one expects, even within a textural context which embraces some of the Schoenbergian manner as well as that of Hindemith, all well absorbed by so young a composer.

(Continued on page 82)

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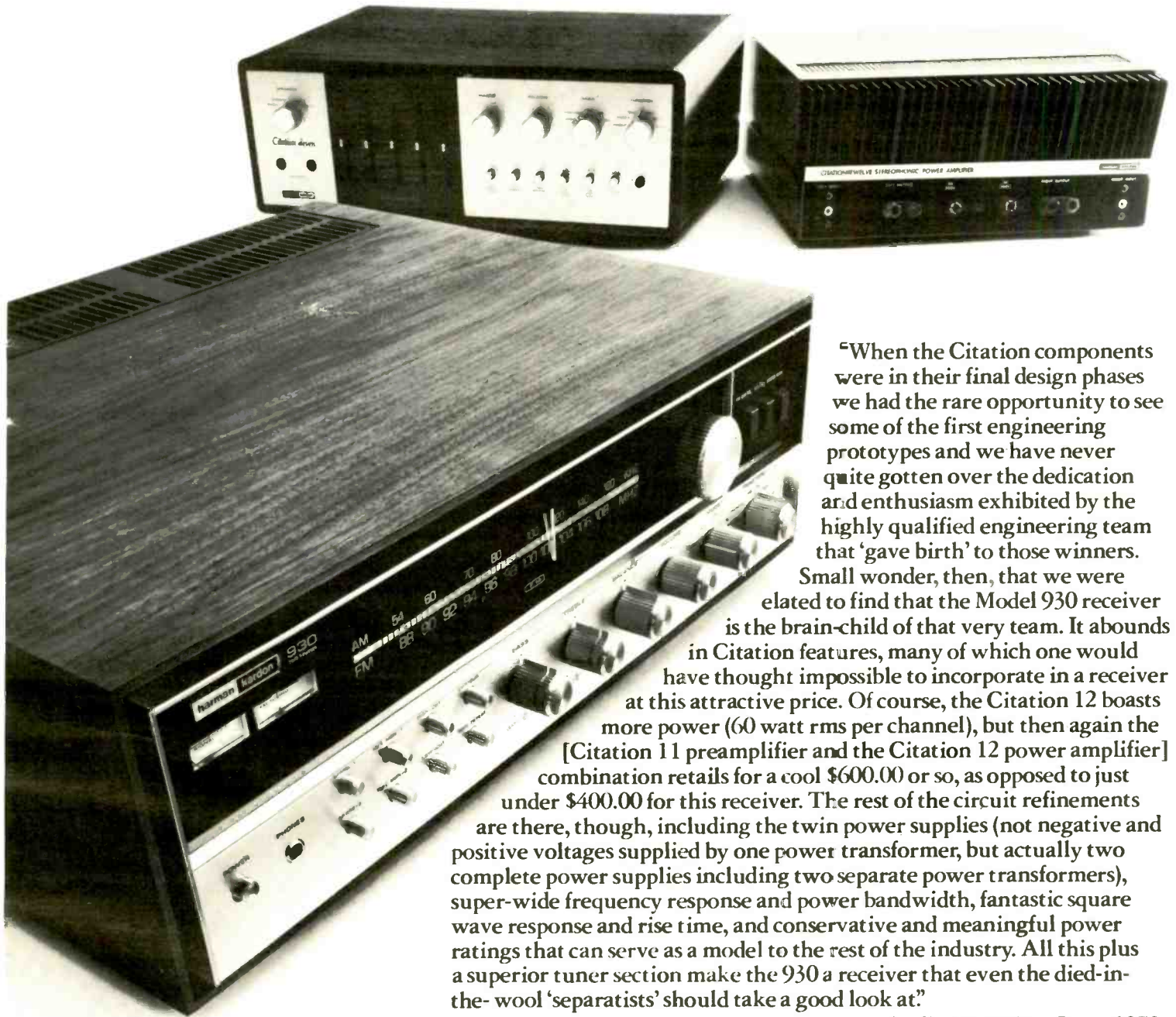
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*Audio Magazine, June, 1972*

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The Sydeleman Quartet for Oboe and Strings dates from 1961 when this composer was thirty-three and had already composed a great deal of music. His expertise was full-fledged, and this piece bespeaks great fluency of technique. It joins a spirit of sensuousness and general lyricism with some of the fragmentation and atomization which were *de rigueur* in the Sixties. Thank heaven, though, it is anything but doctrinaire. Sydeleman, like Schuller, has sought his own way—a much more difficult and much more interesting voyage. *L.T.*

**SCHUMANN: Piano Concerto in A Minor, Op. 54; Le Carnaval, Op. 9 (orch. Glazunov et al).** Dinu Lipatti (piano, in the Concerto); L'Orchestre de la Suisse Romande. Ernest Ansermet cond. LONDON STS 15176 \$2.98.

Performance: **One of Lipatti's last**  
Recording: **Okay**

This recording of the Schumann Piano Concerto is a transcription of a French Swiss radio broadcast of a public concert given on February 22, 1950, in Geneva. Lipatti was already fatally ill—he died the following December—but, unless one cites the intensity of the performance, there is little sign of it here. This is a strong and pure, yet intense and even impassioned, performance, and, except for some minor technical problems toward the end, it is equal or even superior to his more formal studio recording. Ansermet and the orchestra rise to the occasion, and the mono sound, tolerably well reprocessed for stereo, is not bad. This is a rare and worthwhile example of a documentary reissue that conveys the character of what was obviously an extraordinary "live" event.

I have, however, a strong protest to register about the pairing of this performance with a not very interesting version of the mediocre orchestrations that constitute the Russian ballet version of Schumann's *Carnaval*. I am not a purist, but these orchestrations, in heavy Russian style, utterly swamp the music. Worst of all, the jacket presentation, with its prominent references to Schumann, Lipatti, and *Carnaval*, comes close to being fraudulent. You have to look at the fine print on the back to find out that this is the orchestrated ballet version. Many people will probably be misled into thinking they are getting a Lipatti *Carnaval*. How I wish we could have one. But, as for this disc,  *caveat emptor*. *E.S.*

**STOCKHAUSEN: Mantra.** Alfons and Aloys Kontarsky (two pianos). Karlheinz Stockhausen, sound direction. DEUTSCHE GRAMMOPHON 2530 208 \$6.98.

Performance: **Excellent**  
Recording: **What the composer wanted**

For all its trimmings, *Mantra* is essentially a throwback: a sixty-five-minute totally serial two-piano work in a manner reminiscent of the late Fifties or early Sixties. It is completely written out, rather long-faced in its utterly organized fashion, and curiously like certain American music—i.e., Stefan Wolpe and even Charles Wuorinen. The "mantra" is a thirteen-note cell—beautifully illustrated in four colors on the cover—treated in twelve transformations, each transformation centered on one of the notes of the original thirteen. The trimmings mainly amount to a rather ingenious use of "ring modulation," a special kind of electronic "distortion" in which one sound is modified by another. Each section is

modulated by a different sine tone which—you guessed it—also corresponds to a note of the original "mantra." I know all this because Stockhausen explains it in the liner notes. He does not explain the percussion sounds that occur throughout or the delicious moment when the Kontarsky brothers burst into song, but these events are an equally important part of *Mantra*.

"Naturally,"—and I am quoting Stockhausen again—"the unified construction of *Mantra* is a musical miniature of the unified macrostructure of the cosmos, just as it is a magnification into the acoustic time-field of the unified micro-structure of the harmonic vibrations in notes themselves." Well, naturally! There's not much I'm going to be able to add to that except to say that what *Mantra* actually sounds like to me is pleasant, well-written, overlong keyboard music in a familiar idiom extended only slightly—but very skillfully—



PIERRE BOULEZ  
*Opulence and thrust for Stravinsky*

by electronic modifications. We must assume that the striking recorded acoustic is exactly what the composer wanted. *E.S.*

### RECORDING OF SPECIAL MERIT

**STRAVINSKY: Petrouchka (1911 version).** New York Philharmonic, Pierre Boulez cond. COLUMBIA □ MQ 31076 \$6.98, Ⓢ MA 31076 \$6.98, © MT 31076 \$6.98, Ⓜ MAQ 31076 \$7.98.

Performance: **Very good**  
Recording: **Very good**

Igor Stravinsky's rescoring of *Petrouchka* in 1947, subsequently recorded by the composer and by most other conductors who have essayed the complete work on disc or tape, is a much leaner and more incisive version of the music than the original, the orchestral opulence of which reflects the ambiance of the Paris of Diaghilev's productions in the period before the First World War. In my opinion, one cannot justly compare readings of the older and newer versions. In any event, the Boulez-New York Philharmonic performance of the 1911 score is a beauty, striking just the right balance between opulent coloration ("The Moor's Room"), and rhythmic thrust ("Petrouchka's Room"). I'm not sure that I like the drum-roll interludes between scenes

so far "offstage." but that is a minor cavil in view of the fine overall performance and unusually (for the New York Philharmonic in Lincoln Center) rich and full-bodied recording of it.

As part of a "break-in" program for my newly acquired quadrasonic playback equipment. I checked out this performance on Columbia's four-channel disc and cartridge, as well as on stereo cassette. From the standpoint of sheer solidity of sound and dynamic range, the disc won hands down. Both the Q8 cartridge and the cassette sound somewhat "washed out" by comparison—the cassette more so than the cartridge.

To my great surprise, I found little discernible difference in dimension and localization effect between the disc and the four-channel cartridge. But this should be taken as only a preliminary evaluation, pending additional listening experience with a far wider variety of material than that available in quadrasonic format in mid-summer 1972. Certainly the most striking "quad" listening is with program material especially prepared for the medium, as is Columbia's "Antiphonal Music for Four Brass Choirs" (MQ 31289/MAQ 31289). As for this *Petrouchka*, I found the essential difference between regular stereo and "quad" to be one of changed perspective—being moved, in effect, from the front row of the first balcony to, say, the fifteenth row of the orchestra. As a replica of concert-hall listening, the realism of Columbia's recording can only be described as uncanny. *D.H.*

**SYDEMAN:** *Quartet for Oboe and Strings* (see SCHULLER)

**VAUGHAN WILLIAMS:** *Fantasia on a Theme of Thomas Tallis* (see ELGAR)

**VORÍSEK:** *Symphony in D Major* (see DVO-RAK)

#### RECORDING OF SPECIAL MERIT

**WAGNER:** *Five Wesendonck Songs; The Flying Dutchman: Senta's Ballad; Rienzi: Scene of Adriano* ("Gerechter Gott . . ."); *Die Feen: Scene and aria of Ada* ("Weh mir, so nah' die fürchterliche Stunde"). Birgit Nilsson (soprano); John Alldis Choir; London Symphony Orchestra. Colin Davis cond. PHILIPS 6500 294 \$6.98.

Performance: **Powerful**  
Recording: **Excellent**

This is a well-chosen program for the most prominent Wagner soprano of our times: with the exception of Senta's Ballad, which appeared in her first recital for Angel more than a dozen years ago, the selections are all first recordings for Birgit Nilsson. As for the excerpt from the youthful opera *Die Feen*, that is a first recording period. (The annotator's assertion that this music enjoys a certain "degree of popularity" today is a considerable overstatement.) It is quite interesting, incidentally, obviously modeled on Weber and rather rambling and overwritten, but nonetheless exciting. I doubt that it will ever get a better performance than it receives here; I know it could not have received anything like this until now.

The Nilsson voice—astonishing in its amplitude, solidity, and abundance of reserve—is nearly always overpowering, but it is not always totally pleasing to the ear. A big operatic effect is most certainly achieved in the

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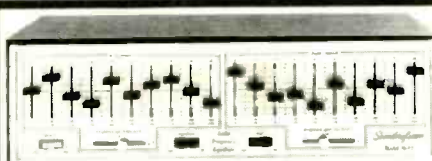
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Wesendonck songs, but missing is the illusion that these are *songs*, a more intimate type of communication. Nilsson's tones are ringing and sumptuous, but phrases are not always rounded out with ultimate care; words are clearly enunciated but not always meaningfully pointed.

In the main, the operatic selections are very impressive. The attacks in Senta's Ballad are as bold and direct as ever, but they do not land on the intonational target with the deadly accuracy of the soprano's most consummate form. And those melismatic turns favored by Wagner in his early writing, so liberally sprinkled through the *Rienzi* and *Feen* scenes, are not executed with total accuracy.

Colin Davis provides exemplary leadership here. The orchestral sound is magnificent: a wash of perfumed sound surrounds the Wesendonck songs, with lovingly detailed instrumental lines. In the conclusion of Senta's Ballad, Davis achieves great excitement without driving the music to hectic extremes—a tribute to his excellent sense of tempo relationships. Technically, the recording is superb.

G.J.

**WUORINEN:** *Chamber Concerto for Cello and 10 Players; Ringing Changes, for Percussion Ensemble.* Fred Sherry (cello); Group for Contemporary Music (in the Concerto) and New Jersey Percussion Ensemble (in *Ringing Changes*), Charles Wuorinen cond. NONE-SUCH H 71263 \$2.98.

Performance: **First-class**  
Recording: **Very good**

This disc is an outgrowth of the ill-fated Ford Foundation recording-publication program, which was suddenly suspended not long ago. This worthy recording was fortunately completed before the abrupt halt of that promising plan.

The Chamber Concerto, brilliantly played by Fred Sherry and the Group for Contemporary Music (formerly of Columbia, now of the Manhattan School), was written in 1963 and is an excellent example of the composer's typical fusion of Milton Babbitt-type structural ideas and a rich sound-image ideal derived from Carter and Wolpe. This is busy, brilliant, complex music—totally concerned, as it were, with its own problems. So don't expect any concern for yours!

*Ringing Changes*, written in 1969-1970, is only superficially more engaging; underneath, it is just as aggressively Alexandrian—levels within levels, structure encased in structure. However, it works quite well purely on an acoustic level (I confess I find it almost impossible to deal with it in any other way), and it is impressively performed by Ray Des-Roches' excellent New Jersey Percussion Ensemble under the composer's direction. Both recordings are fine.

E.S.

## COLLECTIONS

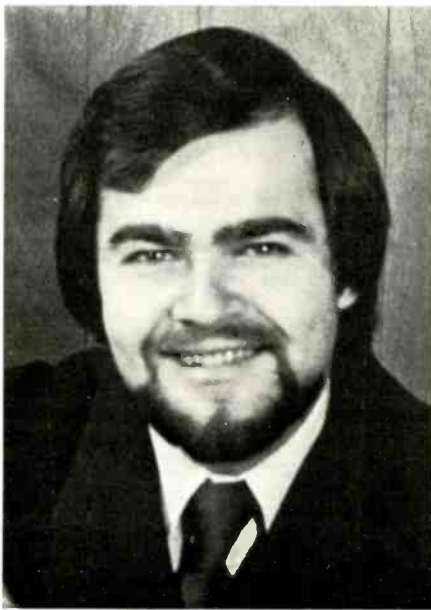
### RECORDING OF SPECIAL MERIT

**MARTIN BERINBAUM:** *Trumpet Recital.* Albinoni (arr. Thilde): *Concerto "Saint Marc."* Haydn: *Trumpet Concerto in E-flat Major.* Hummel: *Trumpet Concerto in E-flat Major.* Torelli: *Sonata à Cinque, No. 7.* Martin Berinbaum (trumpet); English Chamber Orchestra, Johannes Somary cond. VANGUARD CARDINAL VCS 10098 \$3.98.

Performance: **Highly impressive**  
Recording: **Excellent**

I first heard Martin Berinbaum at Tanglewood, when he was a young trumpet student there about eight summers ago. At that time, I remember, he played an extremely high and quite dazzling little cadenza in one section of a student performance of Handel's *Royal Fireworks Music* which I had the pleasure of coaching. It was obvious then that Berinbaum would go far. Now he seems to have become well established in the ranks of New York free-lance musicians.

His debut recording is an ambitious one as regards repertoire. The Haydn trumpet concerto does not lack recordings, including some highly virtuosic ones. Nor for that matter is the Hummel concerto, a fine specimen of its type with an especially zippy finale, unknown to discs: Armando Ghitalla and Edward Tarr, among others, have made excellent recordings of this early nineteenth-century piece. Martin Berinbaum acquits himself with distinction in both of these large-



MARTIN BERINBAUM  
*Virtuosity and lyricism on the trumpet*

scale concertos. He has technique to burn, but in addition to his clean, effortless playing, the young trumpeter also has a highly developed lyrical quality. This distinguishes the slow movements particularly, but it is evident as well even in rapid passagework. In stratospheric writing for the trumpet, the album's contents display Berinbaum's tightrope-walking abilities to brilliant effect.

If I have any hesitation at all about recommending these performances, it has nothing to do with Berinbaum's abilities, which are very obviously proved here. Rather, it has to do with a few minor stylistic points. Why, for instance, when there are so many trumpet concertos of the Bolognese school to choose from, do Berinbaum and Somary bother with a transcription of an Albinoni violin sonata? Berinbaum's trills, moreover, often begin before the beat and sometimes do not start on the upper auxiliary. I was also sorry not to hear a cadenza in the last movement of the Haydn concerto. Minor matters? Perhaps, but some attention to them would have made the disc even better than it is. One admirable feature of the album, incidentally, is the orchestral contribution, which is very well played, sensitive, and spirited. The recorded sound is excellent.

I.K.

**PLACIDO DOMINGO:** *Domingo Sings Caruso.* Leoncavallo: *Pagliacci: Vesti la giubba.* La Bohème: *Testa adorata.* Donizetti: *L'elisir d'amore: Una furtiva lagrima.* Massenet: *Manon: Ah! fuyez, douce image.* Le Cid: *O souverain.* Cilea: *L'Arlesiana: È la solita storia.* Flotow: *Martha: M'appari.* Puccini: *La Fanciulla del West: Ch'ella mi creda.* Verdi: *Rigoletto: La donna è mobile.* Meyerbeer: *L'Africana: O paradiso: Deh! ch'io ritorni.* Placido Domingo (tenor); London Symphony Orchestra, Nello Santi cond. RCA LSC 3251 \$5.98, ® R8S 1233 \$6.98, © RK 1233 \$6.98.

Performance: **Good**  
Recording: **Very good**

There is much less in this disc's huckstery tittle than there might at first seem to be: Enrico Caruso's recorded legacy is so extensive that virtually any recital of standard tenor arias could be called "singing Caruso." And every commercially promoted tenor in the last fifty years has been hailed as a "second Caruso." But Placido Domingo certainly deserves to be called that as much as anyone today, so why deny it to him?

Domingo is, in fact gifted with a voice of natural beauty and with a musicianship and good taste that are certainly above average. He is not pursuing a particularly wise course, in my opinion, in undertaking music beyond the natural range of his essentially bright and lyric sound. As a result—and the present recital proves this—he is at the point now where the lyric freshness needed for "M'appari," "Una furtiva lagrima," and "La donna è mobile" no longer comes naturally, and he is unable to command the dramatic conviction for "Vesti la giubba" and "O paradiso."

It should be added that every aria presented here is rendered in an effective and musicianly manner. Domingo is a gifted and versatile artist whose singing gives much pleasure. But a repertoire of this kind invariably leads to comparisons, and comparisons can lead to the voicing of reservations.

The exciting conclusion of the *L'Africana* scene ("Deh! ch'io ritorni") was recorded by Caruso in 1920. He was forty-seven, a robust-voiced dramatic tenor and a very good judge of his strengths and shortcomings. Placido Domingo has gifts that promise the brightest possible future. May he have the judgment to assure that his future be a long one. The orchestral accompaniments under Nello Santi are efficient but rather uninspiring.

G.J.

**ARTHUR GRUMIAUX:** *Violin Romances.* Beethoven: *Romance No. 1, in G Major, Op. 40; Romance No. 2, in F Major, Op. 50.* Berlioz: *Réverie et Caprice, Op. 8.* Tchaikovsky: *Sérénade mélancolique, Op. 26.* Wieniawski: *Romance (from Violin Concerto No. 2, in D Minor, Op. 22); Légende, Op. 17.* Svendsen: *Romance in G Major, Op. 26.* Arthur Grumiaux (violin); New Philharmonia Orchestra, Edo de Waart cond. PHILIPS 6580 047 \$6.98.

Performance: **Highly polished**  
Recording: **Excellent**

This is a logically grouped collection of seven brief Romantic charmers. The elegant artistry of Arthur Grumiaux infuses them with suave expressiveness, tonal warmth, and a romantic involvement that is nonetheless free of excesses—qualities that make this a well-nigh irresistible package. The orchestral accompaniments are sympathetic, and the sound is rich and warm-hued. I particularly welcome the rarely heard Berlioz and Svend-



sen pieces (though the former is hardly top-drawer Berlioz). In place of the Wieniawski *Romance*—which is a concerto movement, really, not a self-contained expression like the others—Dvořák's beautiful *Romance*, Op. 11, would have been a better choice. G.J.

**RECORDING OF SPECIAL MERIT**

**THE METROPOLITAN OPERA GALA (Highlights).** Verdi: *Il Trovatore: Tacea la notte placida* (Martina Arroyo). *La Forza del destino: Invano Alvaro* (Richard Tucker and Robert Merrill); *Otello: Già nella notte densa* (Teresa Zylis-Gara and Franco Corelli). Puccini: *Manon Lescaut: Tu, tu, amore? tu?* (Montserrat Caballé and Plácido Domingo). Richard Strauss: *Salome: Final Scene* (Birgit Nilsson). Mozart: *Le Nozze di Figaro: Dove sono* (Leontyne Price). Johann Strauss (arr. Gutman): *Fledermaus: Chacun à Bing's goût* (Regina Resnik). Metropolitan Opera Orchestra, Richard Bonyngé, James Levine, Karl Böhm, Francesco Molinari-Pradelli, and Kurt Adler cond. DEUTSCHE GRAMMOPHON 2530 260 \$6.98, Ⓡ L 2260 \$7.95, Ⓣ 3850 090 \$6.98, Ⓢ 3300 250 \$6.98.

Performance: **Good to excellent**  
Recording: **Good**

On April 22, 1972, retiring General Manager Sir Rudolf Bing was honored at the Metropolitan Opera with a Gala Evening involving the participation of the theater's most celebrated members. It was an evening those in the audience, immersed in that special aura of history-in-the-making and enchanted by golden memories, are unlikely ever to forget. Undeterred by the legalities, contractual conflicts, and other considerations which so often interpose themselves between artistic efforts and audiences eager to enjoy them, DGG had the enterprise to tape the event and the determination to make it available to the public. The latter effort was only partially successful, for we have here only a single disc of "highlights" (albeit optimistically called "Volume One")—a partial documentation of a concert that was more than twice that long. Many important personalities are missing (Sutherland, Crespín, Pavarotti, and Milnes, to name just a few), probably because of the above-cited legalities and conflicts. But for what we do have here, DGG surely deserves our warm appreciation.

No recording can, of course, fully recapture the on-the-scene feelings generated by such an event. Participation and involvement are one thing; cool-headed after-the-fact evaluation is quite another. But, by whatever standard, Birgit Nilsson's overwhelming delivery of *Salome's* Final Scene stands out as a tour de force worthy of this remarkable artist's best achievements. It is framed in the most impressive orchestral performance of the disc, under Karl Böhm. Of almost equal excellence is the *Manon Lescaut* scene: total success is diminished by uneven engineering and by some constricted phrasing on the part of Plácido Domingo, but Montserrat Caballé is captured at her most tonally bewitching.

Since Bing served Giuseppe Verdi with dedication during his tenure, it was only fitting that a generous representation be given to that composer at the Gala. In the *Otello* duet, Teresa Zylis-Gara confirms the fine impression she made as Desdemona during the past season. As for Franco Corelli, though his singing is not inferior in sound to other *Otellos* of our day, it seems to have lost the sen-

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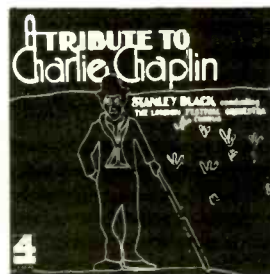
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suous lustre that characterized it earlier. The gala event also came a few years too late for veterans Richard Tucker and Robert Merrill. A true Verdian spirit and flashes of the old glory enrich their rousing singing, but some explosive tones and exaggerated passion (particularly on Tucker's part) tear the musical fabric to tatters. Martina Arroyo's sumptuous-sounding but not particularly refined or elegantly phrased "*Tacea la notte*" completes the Verdi portion.

Mozart is served by Leontyne Price's dramatic and well-phrased "*Dove sono*" (aside from some questionable trills), helped by Molinari-Pradelli's not very idiomatic but nonetheless lively conducting. For a special gala touch, Regina Resnik sings John Gutman's timely adaptation of Orlofsky's couplets ("*Chacun à Bing's goût*"). The words are frequently clever, and Miss Resnik delivers them with a gusto, timing, and insinuating style worthy of an Ethel Merman.

Except for Karl Böhm, who presides over the *Otello* and *Salome* excerpts, the conducting sticks to the workaday Metropolitan level. And the Met audience, bless them, ruins the glorious *pianissimo* ending of the *Otello* duet by premature applause, remaining true to what has become an unholy tradition. Otherwise the applause problem has been intelligently handled, and the engineering is quite good. In sum, this is an incomplete but most enjoyable souvenir. G.J.

#### RECORDING OF SPECIAL MERIT

**PLEASURES OF THE COURT.** Susato: *Twelve Dances from "The Danserye"; La Mourisque; Branle Quatre; Bransles; Ronde & Salterelle; Ronde mon amy; Allemaigne & Recoupe; Pavane Mille regretz; Basse Danse Bergeret sans roch & Reprise; Danse du Roy; Ronde; Passe et Medio & Reprise le pingue; Ronde; Pavane La Bataille.* Morley: *Dances for Broken Consort from "First Booke of Consort Lessons"; Mounsier's Almaine* (Byrd); *Lachrimae Pavan* (Dowland); *Michill's Galliard* (Anon.); *Captaine Piper's Pavan & Galliard* (Dowland); *My Lord of Oxenford's Maske* (Byrd); *Lavolto* (Morley); *La Corante.* Dowland: *My Lord Chamberlain's Galliard.* Nicholson: *The Jew's Dance.* Early Music Consort of London and Morley Consort, David Monrow director. ANGEL S 36851 \$5.98.

Performance: **Superior**  
Recording: **Excellent**

One of the brightest spots in television entertainment in recent years has undoubtedly been the BBC-produced series, "The Six Wives of Henry the Eighth" and its sequel about Elizabeth I. Viewers of those programs could not keep from noticing, I am certain, the incidental music supplied in those productions. It was invariably appropriate, highly stylish in execution, and marvelously colorful in sound, the instruments used having been originals or reproductions. The man responsible for this music is one of England's leading lights in the performance of Renaissance music, David Munrow. On this disc, Angel gives us a good sampling of the music that was played for and heard by Tudor royalty, though this program is not an assemblage of the repertoire that was presented on the television series.

On the first side there are twelve dances from the collection published by the Antwerp publisher Tielman Susato, who may himself

have written some of the tunes, but in most cases just arranged existing standards of the day, such pieces as Josquin's chanson, *Mille regretz*, and Jannequin's *La Bataille*. All of these are rendered here by a large (seventeen-man) band of Renaissance instruments that include cornetts, sackbuts, crumhorns, recorders, dulcian, rackets, regals, and lute, in addition to strings, harpsichord, and percussion. The massed sound is simply splendid, just the sort of thing that Henry or Elizabeth might have enjoyed indoors or out at some grand ceremony and just the sort of thing to make the contemporary foot tap as well. The second side presents more intimately scored but no less enjoyable works, mainly from Thomas Morley's *First Booke of Consort Lessons*. Elizabeth's favorite, William Byrd, is included, along with several pieces by the great lutenist of the day, John Dowland. Featured instruments here are lutes, recorders, viols, cittern, and pandora. Again the renditions are expert, colorful in instrumentation, and ideal in spirit. The sonic reproduction, moreover, is excellent. If you enjoyed the TV programs, give this record a try for a marvelous sampling of the instrumental music of the period. You won't hear better performances anywhere. I.K.

**BEVERLY SILLS: Concert.** Adam: *Variations on a Theme of Mozart, "Ah vous dirai-je, Maman."* Schubert: *Der Hirt auf dem Felsen.* Arne: *The Soldier Tir'd of War's Alarms.* Handel: *Meine Seele hört im Sehen.* Caldara: *Cantata "La Rosa."* Bishop: *Lo, Here the Gentle Lark.* Beverly Sills (soprano); Ger-vase de Peyer (clarinet); Leslie Parnas (cello); Paula Robison (flute); Charles Treger (violin); Charles Wadsworth (piano, harpsichord). AUDIO TREASURY ABC/ATS 20011 \$5.98.

Performance: **Virtuosic**  
Recording: **Very good**

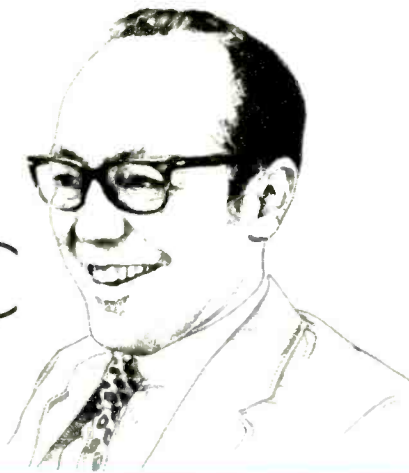
In this imaginatively organized program, the exceptional gifts of Beverly Sills are displayed in the company of five distinguished instrumental virtuosos. The soprano is unquestionably the star of the show, but the well-balanced recording captures her companions in the proper perspective, and they deserve the prominence they receive.

But once performing virtuosity has been given its due it must be said that the musical rewards here are rather slender. Schubert's relatively straightforward song-cantata looms like a masterpiece alongside the uneventful Handel piece and the very charming but insignificant Arne song. Both the Caldara cantata and the familiar Adam Variations bear the marks of Roland Gagnon. Miss Sills' indefatigable "decorator." (Since the Adam piece consists of little but embellishments to begin with, heaping more embellishments upon it brings this version dangerously close to parody.) And that leaves only *Lo, Here the Gentle Lark*.

The remarkable agility and innate musicality of Beverly Sills are again triumphant. The flute-voice interplay with Paula Robison in the Adam Variations is phenomenal. The entire program, in fact, is bursting with fireworks of the most formidable kind, and it is hard to think of another singer who could outdo Miss Sills in this repertoire. Just the same, her singing is tonally uneven and her intonation is frequently unsteady. But these flaws notwithstanding, this is likely to become one of the best-selling classical discs of the year. G.J.

# BEYOND THE BASIC REPERTOIRE

By ROBERT S. CLARK



## BRAHMS' TRIO IN C MAJOR

IN THESE pages in June, Lester Trimble wrote of Ned Rorem's Third Symphony: "... If its main endeavor seems to be to sing beautiful songs and to please the listener, rather than to 'instruct' or 'convert' him, that is a perfectly respectable aim. Surely there are as many (or more) music lovers who prefer the experience of being wooed to that of being 'instructed.'" But, he concluded, "to my development-oriented ears, the reiteration of melodic materials rather than their extension through thematic transfiguration always leaves me a trifle unsatisfied."

That puts the whole matter about as well as it can be done, I think. And at its heart is the implicit linking of the experience of being "instructed" or "converted" (two of the many labels for a feeling that resists definition) with that amalgam of processes that Western musical theory calls development. It is development—the extension, elaboration, and transfiguration of musical materials—that imparts to the ear and the mind the idea that the music has a significance beyond the merely pleasing and titillating effect of its sounds.

I am with Mr. Trimble: the music that brings me the greatest satisfaction belongs, with few exceptions, in the broad line of the developmental tradition. It should follow that I would be a partisan of the music of Johannes Brahms—who could be closer to the center of that tradition than the composer who inspired the remark about the "three B's"? But I am not. Why not? Suffice it to say here that I find his music generally more satisfying when its ambitions are more modest: I am moved by the songs, but bored by the symphonies.

But in some places the twin—Brahms' predilections and my prejudices—do meet, and one of these is the delightful Trio in C Major for Piano, Violin, and Cello, Op. 87. Oddly enough, this trio is not, in any obvious way, unusual for Brahms—in fact, it dis-

plays his strengths and his weaknesses quite typically. Take the first movement, for example. A good-humored, busy, capable sonata-allegro vehicle, it seems to stall formally just once too often. But although it does not convey the impression of inevitability that distinguishes the finest achievements in sonata-allegro form, its themes are so attractive and so cleverly combined in patterns of tension and relaxation that it is almost impossible not to be finally won over.

The remaining movements are no less Brahmsian but even more impressive. The second is unblemished beauty, a set of variations on a melody of a vaguely "Hungarian" or "gypsy" character. Brahms doted on this kind of thing, and he simply permits the two string instruments to sing to their hearts' content. The *presto* section of the Scherzo that follows has an almost furtive sound; its trio, rooted in C Major, is built on a cheerful, sweeping arc of melody that seems able to stretch itself out endlessly without growing tiresome. The final *Allegro giocoso* is again in sonata-allegro form, more convincingly handled here than in the opening movement. This finale, and the scherzo too, effectively dispose of the assertion, the author of which I no longer remember, that Brahms never wrote true fast music, and that his fast movements were simply slow music speeded up.

Columbia's budget-price Odyssey line, one particularly rich in fine chamber-music recordings, has a superb "historic" performance (32 16 0361) of the C Major Trio by an extraordinary ensemble: the violinist is Adolf Busch, the cellist his brother Hermann, and the pianist Rudolf Serkin. The sonics of this 1951 recording are muffled, but the music's strands emerge with remarkable clarity. The Istomin-Stern-Rose Trio, in their set of all the Brahms Trios (Columbia M2S 760), play the C Major well, but without the sparkle and the stylistic security of the Busch-Serkin performance.

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# ENTERTAINMENT

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Reviewed by NOEL COPPAGE • DON HECKMAN • PAUL KRESH  
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**JOHN BALDRY:** *Everything Stops for Tea* (see Best of the Month, page 71)

**LES BROWN:** *New Horizons*. Les Brown and the Super Sounds of Renown with the Jack Halloran singers (vocals and instrumentals). *Life Is What You Make It; Something; I Feel the Earth Move; All His Children; Hello Forever; Didn't We; Superstar; This Way, Mary; Michelle; Love Is Good for Everyone; Wave.* DAYBREAK DR 2007 \$4.98, © P8DR 2007 \$6.98.

Performance: **Kitschy kitschy koo**  
 Recording: **Very fine**

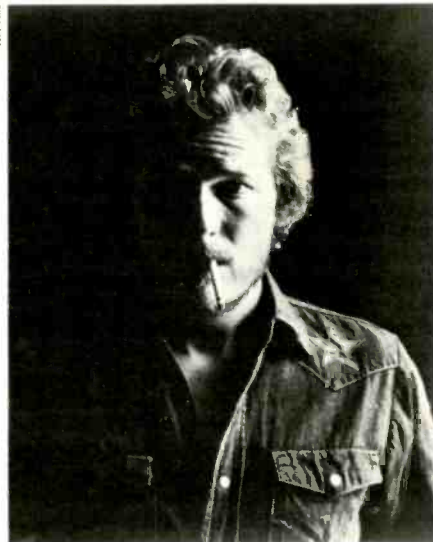
I keep forgetting there are still radio stations that broadcast the comfortable kitsch music housewives sway to while dusting the silver-framed photos on the piano. Les Brown's "New Horizons" reminded me . . . and, by God, I found myself swinging around the living room, taking swipes at my lucite coffee table's weekend collection of dust. "Les Brown and the Band of Renown!" Oh, how I remember; Doris Day and *Sentimental Journey*. Wow! Was that only twenty-five years ago? Well, we have all seen a few new horizons since then, but Les has just grown musically fat and slick, and—of all the unfortunate things to have to say about someone—he has grown easy-to-listen-to. Well, not *really* easy to listen to, because the music is so innocuous that you forget about it altogether and start worrying about whether *A Clockwork Orange* will have any ill effects on the country's youth. And then you remember that the youth of the country won't be allowed to see *A Clockwork Orange* because of its X rating. And if they did, they probably wouldn't understand it. But then you remember the youth of the country can see Alice Cooper, and that is worse. And who is going to stop a fourteen-year-old from buying Alice Cooper's album "Killer"? And you guess you shouldn't have splurged

and bought this record because it's already finished playing and you didn't hear anything. Just a few moments of worrying daydreams set to the old familiar strains and rehased rhythms of a lot of already sappy songs. Sorry, Les, but yours is not truly a New Horizon.

R.R.

**JONATHAN EDWARDS:** *Jonathan Edwards*. Jonathan Edwards (vocals and instrumentals). *Everybody Knows Her; Cold Snow; Athens*

Reprise



GORDON LIGHTFOOT  
*A collection with class*

*County; Dusty Morning; Emma; Shanty;* and six others. CAPRICORN SD 862 \$4.98.

Performance: **Country slicker**  
 Recording: **Very good**

Pure country music was once as indigenous and natural in our culture as a patch of wild watercress was in a sparkling, cold stream in a wood. Those familiar with the genre knew it to be a zesty, fulfilling addition to an otherwise meat-and-potatoes life-style. But you had to go out of your way to find it. Unfortunately, both watercress and country music have become as tediously accessible as garnish on the plate of a sizzling Holiday Inn steak. Every youngster with the ability and time to pluck a *geetar* or hum on a harmonica is hell-bent on impressing the rest of us with his or her personal, wistful, and sophomoric view of life. Jonathan Edwards, a country-&-western folk singer, is to me just another head of hothouse-grown iceberg lettuce. Jonathan's songs unfold on this album, boring leaf after identical leaf, making a country salad filled with predictable strum-

mings, pickings, whiny nasal wails, and harmonica riffs, all complete with an equally predictable dressing of train-whistles and choo-choo sounds.

R.R.

**PHILLIP GOODHAND-TAIT:** *I Think I'll Write a Song*. Phillip Goodhand-Tait (vocals and keyboards); orchestra. *Cold Night; Every Day; Silverwing; Oh Rosanna; Jingle Jangle Man;* and seven others. DJM 9102 \$5.98.

Performance: **So what else is new?**  
 Recording: **Excellent**

Phillip Goodhand-Tait. I would assume from his hyphenated name and the fact that his album was recorded in London, is English. How then does he arrive at a diction that suggests he has never been north of Natchez? I don't want to sound xenophobic, but British performers who adopt American folk accents strike me as having as much sincerity of purpose as American actors who return from a short stay in England and seem suddenly unable to speak, even in conversation, without a broad (and currently fashionable) North-Country or Liverpool-"luuvv" dialect.

Anyway, Goodhand-Tait has gone all the way, and you haven't heard such a strangled collection of wails and gospesele since the heyday of the Abyssinian Baptist Church recordings. Naturally, it is all to no avail, since his songs are wispy little fragments that would probably collapse under the weight of a perfectly dry boy soprano.

P.R.

**HOORAY FOR HOLLYWOOD** (see Best of the Month, page 70)

## RECORDING OF SPECIAL MERIT

**GORDON LIGHTFOOT:** *Don Quixote*. Gordon Lightfoot (vocals, guitar); Red Shea (guitar, dobro); Terry Clements (guitar); Rick Haynes (bass). *Don Quixote; Christian Island; Alberta Bound; Looking at the Rain; Ordinary Man; Ode to Big Blue; Second Cup of Coffee; Beautiful; On Susan's Floor; The Patriot's Dream; Brave Mountaineers.* REPRISE MS 2056 \$5.98, © M 82056 \$6.98, © M 52056 \$6.98.

Performance: **Perfection-seeking**  
 Recording: **Excellent**

Class may be the ultimate resource in the music business, as it is in some others. Here's an album that suggests that Gordon Lightfoot (temporarily, I hope) doesn't have as much to say as he once did: he's taken to making up rhymes about whales, and to writing melodies that sound too much like his earlier melodies. But Lightfoot is such a classy songwriter that the album still contains more meat than you'll

### Explanation of symbols:

- Ⓡ = reel-to-reel stereo tape
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The first listing is the one reviewed; other formats, if available, follow it.

find in a lesser artist's once-in-a-lifetime spasm of high inspiration. Lightfoot's songs are nothing if not tuneful, and his mellow vocals sound even better than they did in his last album. His all-acoustic backing is marvelous. Here, in *The Patriot's Dream* (probably the song Lightfoot worked hardest on in this group), which is one of those epics in which a slow song is sandwiched between two parts of a fast song, the instruments make the slow-to-fast changeover deliberately behind the meter, to reinforce the effect of lyrics that suggest a troop train, loaded with glory-seeking hometown boys, picking up speed. Lots of meat here: *Ode to Big Blue* is constructed so that Lightfoot's rhythm guitar plays the same chord from start to finish while the other guitars are scrambling all over the scale; *Don*

*Quixote* is outfitted by Bob Thompson with the most tasteful string backing since B. B. King's thrill departed. It's that kind of record: no surprises, no innovations, just Lightfoot singing better, his band playing better, his favorite melodic and rhythmic ploys used a little more smoothly. Class. It made Stan Musial's singles better than other people's home runs, and it makes Lightfoot's skill-polishing exercises better than other people's fearless forays. N.C.

**RECORDING OF SPECIAL MERIT**

**ELLEN McILWAINE:** *Honky Tonk Angel*. Ellen McIlwaine (vocals and guitar), Thad Holiday and Don Payne (bass), Billy Curtis and Candido (congas), Don Kaplan (piano).

James Madison (drums), Bill Keith (pedal steel guitar), Thad Holiday (background vocals). *Toe Hold: Weird of Hermiston; Up from the Sky; Losing You; Ode to Billie Joe; Pinebo (My Story); Can't Find My Way Home; Wings of a Horse; It Wasn't God Who Made Honky Tonk Angels; Wade in the Water.* POLYDOR PD 5021 \$5.98.

Performance: **Refreshingly flexible**  
Recording: **Good**

Ellen McIlwaine's debut album accomplishes something very difficult for a first-time artist to pull off: keeping a consistent feel and interest throughout a program that is stylistically inconsistent through the unifying strength of her performances and her personality. She goes straight ahead through blues, folk, quasi-Oriental, quasi-Latin, jazz, and gospel, and could probably take any one of these styles and make a whole album out of it if she were interested. If she's not, it shouldn't really be difficult for listeners to this and future albums to get used to her "open-end" choice of material—she's that good.

The lady gets my common-sense award of the year for her song *Losing You*. In a spoken preface, she says she wrote it when she knew she was breaking up with a man—nothing had been explicitly stated, she just knew. Now given this situation, most singers today, male and female both, would write seven minutes of social comment, self-analysis, guilt about themselves and blame for the partner, all covered with semi-poetic schmaltz. But not Ellen. She knows that in a situation like that you don't get metaphysical or politely resigned—you get hysterical, you throw things, and you cry a lot. *Losing You* is a raw, frantic slide-guitar solo—the lyrics and the singing creep in only later. There is no melody to the tune, really. The vocal parallels the guitar and grows out of the guitar; they become the same instrument for the same purpose—expressing fear and pain. It is a remarkable and rare coincidence between what is meant to be said and how it is said. On the basis of this track alone I would buy Miss McIlwaine a beer anytime.

*Can't Find My Way Home*, another fine track, is perhaps most representative of her vocal gifts. Because of her ability to perform in several styles and her preference for singing what she thinks is a good song for that reason alone, she doesn't have to prove anything. McIlwaine leaps—comfortably—all the hurdles on *Honky Tonk Angels* and she turns the old gospel tune *Wade in the Water* into a jazzy statement that to me means: "If you're going to wade in the water, that's fine, but you ought to know where you really came from, what you've been through, and what you're now getting involved in. If you know these things, great, but five'll get you ten you don't, and I don't either."

McIlwaine is also a fine guitarist. She has a habit of opening and closing songs with guitar harmonics (striking the string and taking the chord-hand finger off at the moment of the stroke, to produce a shimmering, floating-in-space sound) that is most effective—when used sparingly. She uses it a bit too often here, so that it eventually becomes as mechanical as the NBC chimes. But this is only a small complaint given the generally fine guitar backing she supplies herself.

This album isn't quite yet the definitive McIlwaine; it doesn't capture all that she seems to be capable of. But there is solid achievement here. There are also some holes

(Continued on page 93)



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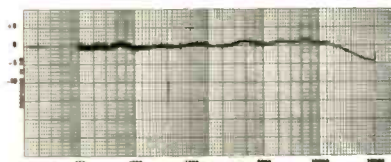


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**F**OLKSINGER Woody Guthrie, as anyone who has seen the movie *Alice's Restaurant* knows, died on October 3, 1967, after a fifteen-year struggle against Huntington's disease. There were several gala tributes to his memory in New York and Hollywood, and these were taped. Now, after five years in the vaults, the tapes are being released on discs jointly by Columbia and Warner Brothers. At the same time, Vanguard has come out with a two-record set of outstanding performances of Woody's songs called "The Greatest Songs of Woody Guthrie." It's an embarrassment of riches, and one is hard put to choose among these remarkable collections.

I happened to meet Woody Guthrie myself back in the mid-morning of his fame, in the year 1940. In those days, Station WNYC, the city-owned New York radio outlet that was known as "the Whisper of Chambers Street," was putting on programs that won them not only awards but, what with no TV and the declining state of commercial radio, big audiences as well. Henrietta Yurchenco, who published a biography of Woody a few years ago, was the producer of what the station called "live musical programs," and I was her assistant and scriptwriter for such series as *Adventures in Music* and *Folksongs of America*. Henrietta had gathered around her a number of eccentric-looking types who I never guessed would later turn into household gods—Leadbelly, Pete Seeger, Cisco Houston, the Duke of Iron, and all sorts of temperamental ladies from other lands who sang folk songs in Gaelic and Spanish and Rumanian, and could be fierce indeed if crossed or kept waiting. By comparison, the laconic, stringy, soft-spoken little red-haired Woody seemed innocuous indeed. I never knew what to say to Woody, since I had not shared his experiences of farming with mules and sleeping in Skid Row doorways, flophouses, migrant camps, or jails. Nor was I acquainted with the Dust Bowl of Depression days as anything more than a picture-story in *Life* magazine. After a while, a city boy let loose among these bucolic citizens, I found myself developing a serious allergy toward all folk music, especially the preachy, message-laden kind, and it took me years to overcome it. There were some five scripts to be written every day (and I had to supplement the income from these by working as a movie usher at night), and when Woody supplied me with lyrics and background information on his various songs about hobos, migrant farmers, and dusty old roads in the Dust Bowl I had no idea that I was taking down history.

Woody, who was born Woodrow Wilson Guthrie in Okemah, Oklahoma, in 1912, really led a remarkable life. His father was an ex-prize-fighter who sold children's cribs. His mother, who died in an asylum, also suffered the crippling curse of Huntington's disease. Woody was in his early thirties when the Depression came. He painted signs, sailed on merchant ships, and traveled all over the world. All the while he made up songs—one collector claims to have counted a thousand of them. He made them up in saloons and on streetcorners. Sometimes he would stop to invent one while he was in the middle of talking to you. I remember him coming up the street one day unable to wait

until we all got somewhere private before he started singing a ballad about the installment plan called *A Dollar Down and a Dollar a Week*. Woody sang in an artless nasal voice that appeals to me now but depressed me then. He played the fiddle and the mouth harp and the mandolin, all pretty badly. Sometimes he'd forget his own lyrics and hum or make up new ones as he went along. We always held our breath at program time, for Woody never took clocks or schedules seriously. Sometimes he faded away just when you were looking around to find him. Talk about being your own man!



## Three Tributes to American Troubadour **WOODY GUTHRIE**

Reviewed by PAUL KRESH

The songs Woody left haunt me now—*This Land Is Your Land*, *So Long—It's Been Good to Know Yuh*, *Do Re Mi*, *Vigilante Man*. They evoke times and places so tellingly American that you don't need a footnote to follow any one of them, whether it deals with bigotry or loneliness or Dust Bowl days. Some great singers put their talents to work on them in these new albums, but strangely it is Woody's own voice that pleases me most now. In the Vanguard collection he sings *This Land Is Your Land*, *Hard Travelin'*, *Dirty Overalls*, *Ridin' in My Car*, and *Grassey Grass Grass*, one of his children's songs, another medley of which reveals a less dour side of his musical personality. The Vanguard album also offers the Weavers, the Babysitters, Odetta, Jack Elliott, Country Joe McDonald, Joan Baez, and other indie interpreters assembled by one can only guess what painstaking editing of material in the company's archives. Best of all of them, outside of Woody himself, I like the honey-pure efforts of Cisco Houston, who never embellished a tune with show-offy tricks—and could carry one better than most of his rivals.

The Columbia and Warner Brothers albums are something else again. Here we not only get the songs—with some of the same singers and such headliners as Judy Collins, Bob Dylan, Richie Havens, and Tom Paxton—but also hear readings from Woody's

written descriptions of his experiences by Peter Fonda, Will Geer, and Robert Ryan. Columbia has put its imprimatur on Volume One, Warner Bros. on Volume Two. Both represent carefully edited material from the Carnegie Hall memorial concert of 1968 and the Hollywood Bowl memorial of 1970.

If owning the maximum number of Woody's songs is your aim, I suggest the Vanguard collection. For further insights into Woody himself, and a spectacular pair of historical recordings that capture the spirit of emotional events as well as the talents of some remarkable performers at their best, I commend the Warner's and Columbia composites to you. The liner notes for both—by Millard Lampell, who staged both memorials, and was a founding member, if I recall correctly, of the Almanac Singers, which at one time included both Woody and Pete Seeger—are a valuable extra. The money you spend on the Columbia-Warner's albums will go to a fund to create a Woody Guthrie library at his birthplace, help find a cure for Huntington's disease, and create a special fellowship in folklore and folk music. You won't go wrong musically, either.

**A TRIBUTE TO WOODY GUTHRIE, Part One.** Will Geer and Robert Ryan (narrators). *This Train Is Bound for Glory*; *Oklahoma Hills: Do Re Mi* (Arlo Guthrie). *Ramblin' Round* (Odetta). *I Ain't Got No Home: Dear Mrs. Roosevelt; The Grand Coulee Dam* (Bob Dylan). *So Long, It's Been Good to Know Yuh* (Judy Collins). *Curly Headed Baby* (Pete Seeger). *Vigilante Man* (Richie Havens). *Pastures of Plenty* (Tom Paxton). COLUMBIA KC 31171 \$5.98.

**A TRIBUTE TO WOODY GUTHRIE, Part Two.** Will Geer, Peter Fonda, and Robert Ryan (narrators). *Roll On Columbia; Deportee* (Judy Collins). *Biggest Thing Man Has Ever Done* (Tom Paxton). *Jackhammer John* (Richie Havens and Pete Seeger). *Hobo's Lullaby* (Joan Baez). *Woman at Home* (Country Joe McDonald). *Why Oh Why* (Odetta). *Mail Myself to You* (Earl Robinson). *Howdido* (Jack Elliott). *Union Maid* (Judy Collins and Pete Seeger). *This Land Is Your Land* (Odetta, Arlo Guthrie, and Company). WARNER BROS. 2586 \$5.98.

**THE GREATEST SONGS OF WOODY GUTHRIE.** *This Land Is Your Land; Grassey Grass Grass; Ridin' in My Car; Dirty Overalls; Hard Travelin'* (Woody Guthrie). *Do Re Mi; Deportee; Ship in the Sky; Old Lone Wolf; 900 Miles; I Ain't Got No Home; Ladies Auxiliary; Jesus Christ; Curly Headed Baby* (Cisco Houston). *The Great Historical Bum; Pastures of Plenty; Ramblin' Round Your City* (Odetta). *Roll On Columbia; Tom Joad; When the Curfew Blows; Blowing Down that Old Dusty Road* (Country Joe McDonald). *Hard, Ain't It Hard* (Woody Guthrie and Cisco Houston). *Why Oh Why; Pick It Up* (The Babysitters). *This Land Is Your Land; Jackhammer John; The Sinking of the Reuben James; So Long, It's Been Good to Know Yuh; Woody's Rag and 900 Miles* (The Weavers). *Buffalo Skinner* (Jim Kweskin). *Talking Fish Blues; 1913 Massacre* (Jack Elliott). *Pretty Boy Floyd* (Joan Baez). VANGUARD VSD 35/6 two discs \$5.98.



to be plugged up (or plugged in). Mostly there is tantalizing promise; part of the pleasure of this album is that it creates an appetite for the next one. J.V.

**RECORDING OF SPECIAL MERIT**

**ANNE MURRAY:** *Annie*. Anne Murray (vocals); instrumental accompaniment. *Robbie's Song for Jesus; Falling into Rhyme; I Like Your Music; Everything Has Got to Be Free; Drown Me; You Can't Have a Hand on Me*; and four others. CAPITOL ST 11024 \$5.98, 8XT 11024 \$6.98, 4XT 11024 \$6.98.

Performance: **Really fine**  
Recording: **Excellent**

Long Tall Annie again displays her extraordinary ability to do everything damned near perfectly and yet not sound mechanical. Cool and clean, she hides the discipline in her vocals behind her relaxed sound. Her selection of material is almost infallible; she knows the kinds of characters whose roles she can assume, and she picks songs about them. Only two of the ten tunes are duds—*Song for Jesus* and *I Like Your Music*—and her performances there are better than the material. *You Made My Life a Song* is the best cut on the album and could be another *Snowbird* for her. The backing musicians are excellent, and Brian Ahern (who also produced) has come up with some astonishingly tasty arrangements, especially *You Made My Life a Song*, with its twelve-string guitar phrases. This album is very easy to listen to, which is not often the case these days. J.V.

**NANETTE NATAL:** *The Beginning*. Nanette Natal (vocals); orchestra. *A Happy Man; The Beginning; Iron Butterfly; Laughing Off the Rain; Annie's Magical Brew*; and five others. EVOLUTION 2023 \$5.98.

Performance: **So-so, Nanette**  
Recording: **Glossy**

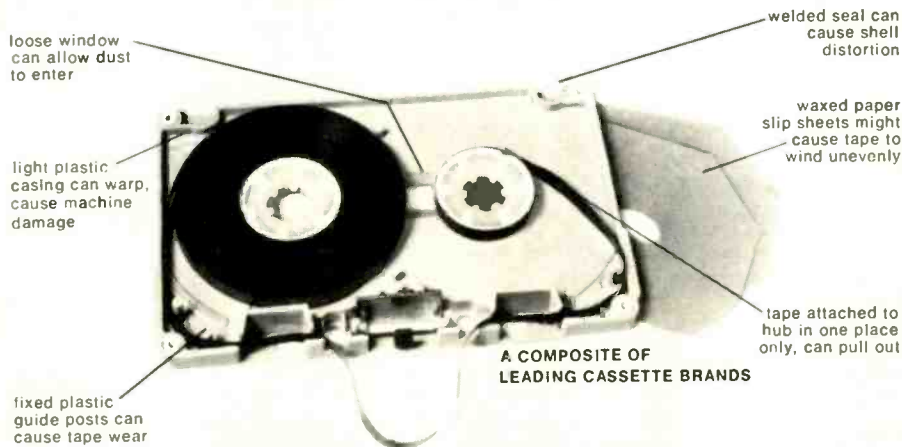
This one is a good if overly glossy debut by yet another young girl composer-performer. The only big gun is the title song, which she performs very well indeed, and which features a lovely interplay between her voice and the strings. The song itself is of top quality, something that can't be said for the rest of her repertoire. First, her music shows the neophyte's obvious self-enchantment at being able to make pretty chords and then to string them, as artfully as possible, together. Second, her lyrics tend toward a high-flown emotionalism which the too lush arrangements only spotlight, an emotionalism that she, as a performer, is not yet able to bring off. *Pickin' Up the Pieces*, for example, is a watercolor version of the old Streisand tour de force, *Free Again*. Miss Natal sounds much too preoccupied with performing it to get across adequately its implicitly gutsy impact.

There are encouraging signs all the way through the album that she has something to offer. But next time out a less studied production might give her more room. P.R.

**RECORDING OF SPECIAL MERIT**

**MARY TRAVERS:** *Morning Glory*. Mary Travers (vocals); Sal Ditoria, David Buskin, and Jay Berliner (guitars); Russell George (bass); George Ricci (cello); Paul Griffin (piano); orchestra, Lee Holdridge and Milt Okun arrs. *Morning Glory; That's Enough*

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for Me; Running; The Rest of the Year; The Scarlet and the Grey; When I Need You Most of All; Man Song; It Will Come to You Again; My Love and I; Song of Peace; Conscientious Objector. WARNER BROS. BS 2609 \$5.98, Ⓜ M 82609 \$6.98. © M 52609 \$6.98.

Performance: **Scrumptious**  
Recording: **Excellent**

This is a warm, romantic, Ektachromy recording built around some beautiful songs by David Buskin, who also helps out on guitar. You may come away from it thinking there were an awful lot of strings in there—and indeed Lee Holdridge arranged a few too many violins into Buskin's *It Will Come to You Again* and into his own music for *Conscientious Objector*, whose words are an Edna St. Vincent Millay poem. But another listening reveals that it really isn't all that lush; Milt Okun's string arrangement for Buskin's best, *When I Need You Most of All*, for example, is subdued and quite tasteful. There is, in fact, something about Mary's voice that leaves the impression that more is going on than is actually the case. There are no violins at all in *Song of Peace* (based on Sibelius' *Finlandia*, and sounding a little more apt here than in those recordings by gigantic choral groups, but not much), but I remember it as having a full, rich sound. What this probably boils down to is that Mary has never been in better voice; obviously she was excited by the material, and perhaps also by the concept of this album, which is a not yet firmly committed reach in more "serious" musical directions and away from the old associations—which is to say, the music she sang with Peter and Paul.

She does that, all right; there is no old-folkie here, but more than a bit of the mainstream pop star. I'm not sure I like the direction she's going—somewhere down the road Mary would be battling it out with Vikki Carr—but I'm impressed with this particular stopover. It's a scenic overlook, mellower, sweeter, purer, prettier, happier, and sadder than life, and like a bright painting by Rousseau or Peter Blume, it makes you feel good about your senses. N.C.

**BOBBY VINTON:** *Every Day of My Life*. Bobby Vinton (vocals); orchestra. *Ev'ry Day of My Life; Misty Blue; I'm Comin' Home Girl; I Won't Cry Anymore; Just a Little Lovin'*; and six others. EPIC KE 31286 \$5.98, Ⓜ EA 31286 \$6.98, © ET 31286 \$6.98.

Performance: **Simple-minded**  
Recording: **Okay**

Bobby Vinton has a voice to drink boiled coffee to in the wee small hours of the night at the counter of a truck-stop diner on the road to something better. Is there a diner in the world that doesn't have a few Bobby Vinton hits on the jukebox? They all sound exactly alike, they all have the word "blue" in the title, and they all start playing just as you walk in the door and smell the stale odor of day-old home fries and greasy onions. I've spent many hours on the road trying to keep awake to this bilge. New Jersey Cowboy Blues, I call it.

There was that time long ago when underground films really *were* underground (like in the basements of churches), and I heard Bobby Vinton butchering *Blue Velvet* while a motorcyclist-hustler admired his own body shirt in Kenneth Anger's *Scorpio Rising*. It was pretty raunchy stuff in those days. R.R.



#### RECORDING OF SPECIAL MERIT

**EARL HINES AND MAXINE SULLIVAN:** *Live at the Overseas Press Club*. Earl Hines (piano); Maxine Sullivan (vocals). *If I Had You; I've Got the World on a String; Almost Like Being in Love; One Hundred Years from Today; Am I Blue*; and five others. CHIAROSCURO CR 107 \$5.98 (available by mail from Chiaroscuro Records, 15 Charles St., New York, N.Y. 10014).

Performance: **Superb jazz piano and vocals**  
Recording: **Good**

Earl Hines has been doing a veritable Verdi (ouch!) in his seventies, producing some of



CHARLES MINGUS

*Glowing achievement in modern jazz*

the finest recording efforts of his long and distinguished career. This set was recorded in 1970 at the Overseas Press Club in New York; it reveals a characteristically full-of-tinger Hines snapping his way through a beautifully varied set of standards.

The potential danger of overextending himself—even Hines has creative limits, and falls into creative repetitiousness—is obviated here by the presence on five tunes of Maxine Sullivan, a fine and too-seldom-heard jazz singer of the Forties. But this is no exercise in nostalgia. Miss Sullivan sings with an alert rhythmic swing that intertwines beautifully with Hines' driving piano work. This one is highly recommended. Don H.

#### RECORDING OF SPECIAL MERIT

**CHARLES MINGUS:** *Let My Children Hear My Music*. Charles Mingus (bass and arr.); various musicians. *The Shoes of the Fisher-*

*man's Wife Are Some Jive Ass Slippers; Adagio Ma Non Troppo; Don't Be Afraid, the Clown's Afraid Too; Hobo Ho*; and two others. COLUMBIA KC 3 1039 \$5.98.

Performance: **Mingus at his best**  
Recording: **Very good**

Well, it's been a long time coming, but Charles Mingus has finally had the opportunity to do a respectable job on those flowing rhythms, driving melodies, and sudden, bright harmonies that have been coursing around his head for all these years. Jazz fans might have been forgiven for suspecting that Mingus had lost his touch, that his accomplishments were all in the past, and that he had become tired and disillusioned with a society and a business that refused to give adequate acknowledgment to his genius. Happily, although Mingus is no less vocal about what he sees in the world around him, he has lost none of his musical inventiveness.

Of course, this collection includes older Mingus works as well as newer ones, but his music always has been a kind of stream-of-consciousness, kaleidoscopic reflection of his many lives, past and present. Like Duke Ellington's *Harlem Air Shaft*, Mingus' music probes multi-cultural layers of society and Mingus' reaction to them. The results, even in those pieces that were (technically) scored by other people, are among the few glowing achievements of contemporary jazz.

I will say nothing about specific works, because I think you should hear this recording for yourself. My only real complaint is the paucity of Mingus' bass work. But that's a small carp, and one I'll be willing to swallow if Mingus continues to produce recordings as good as this one. Don H.

**RANDY WESTON:** *African Cookbook*. Randy Weston (piano), Big Black (conga and vocal). Booker Ervin (tenor sax). Ray Copeland (trumpet and fluegelhorn), Vishnu Wood (bass), Lenny McBrowne (drums), Sir Harold Murray (percussion). *Berkshire Blues; Portrait of Vivian; Willie's Tune; Niger Mambo; African Cookbook; Congolese Children; Blues for Five Reasons*. ATLANTIC SD 1609 \$5.98.

Performance: **Fitfully exciting**  
Recording: **Good**

Recorded in 1964 and privately released, this album has now been reissued by Atlantic because of its reputation, and in search of a larger audience. For the African influence, you should play side two first: it is very exciting. Side one seems to me like most of the jazz you hear in movie scores these days; listening to it, I keep seeing shots of Paul Newman in a detective movie driving his 1953 Ford coupe on the Los Angeles Freeway. Weston is an interesting pianist. In the middle of a tune he will throw in an "all-fall-down" fill while the horn or sax is getting its breath between choruses. But—except for the African-motif tunes—his compositions sound as if they came out of a Juilliard workshop. Ervin's sax (still talking about side one now) is frothy and thrashes about, which is the style of that period, while the trumpet keens and shrieks, which is also the style. It's the kind of jazz that always seemed better suited to professors than people. But the African side is quite fine (Weston now lives in Tangier), and well worth hearing. J.V.

(Continued on page 96)

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**THEATER • FILMS**

**BEN BAGLEY'S IRA GERSHWIN REVISITED.** Blossom Dearie, Mary McCarty, Danny Meehan, Charles Rydell, Ethel Shutta, Margaret Whiting (vocals); orchestra, Dick Hyman arr. and cond. *Give a Girl a Break; It Happens Every Time; In Our United State; Shoes with Wings On; Applause; Boy Wanted; A Rhyme for Angela; Swing Trot*; and six others. PAINTED SMILES PS 1353 \$4.98.

**BEN BAGLEY'S VINCENT YOUMANS REVISITED.** Cab Calloway, Blossom Dearie, Gloria De Haven, Dorothy Loudon, Mary McCarty, Charles Rydell, Maureen Stapleton (vocals); orchestra, Norman Paris and Dick Hyman arr. and cond. *Drums in My Heart; Mean Man; Happy Because I'm in Love; Oh Me, Oh My; Rise and Shine; The One Girl; He Came Along*; and eight others. PAINTED SMILES PS 1352 \$4.98.

**BEN BAGLEY'S DE SYLVA, BROWN AND HENDERSON REVISITED.** Cab Calloway, Blossom Dearie, Gloria De Haven, Dorothy Loudon, Charles Rydell (vocals); orchestra, Norman Paris arr. and cond. *Broadway; There I Go Dreaming Again; Without Love; Heel Beat; My Song; Isn't it June?; I Want to Be Bad*, and seven others. PAINTED SMILES PS 1351 \$4.98.

Performances: **Disappointing**  
Recordings: **Good**

Ben Bagley's "revisited" albums have graced my record shelves for as long as Mr. Bagley has been bringing them out. They've hardly been commercial thorns in the sides of the major record companies, but Mr. Bagley has now started his own label, and I guess we can look forward to an endless stream of "revisiteds" until the last obscure song by the last Broadway composer has been sealed in wax. Ordinarily, I would consider this prospect most promising indeed, but on the basis of Mr. Bagley's three initial attempts on his new Painted Smiles label, I'm feeling wary. Something ugly has reared its head.

After the amusing songs he resurrects from old shows, the next best thing about all of the previous discs in the "revisited" series has always been Mr. Bagley's sassy liner notes. Informative, carefully researched, and flavored with just enough peppery gossip to be impudent but not illegal, Bagley's liner notes have given me many a tickled rib. But now that he is his own boss on his own label, with no lawyers to check the copy, Bagley has trained the guns full blast on his targets and loaded the back covers of all three albums with some really obnoxious comments (I counted more than one hundred of them). For example, from nowhere, he assaults Phyllis Newman for singing at Bennett Cerf's funeral, attributes smutty remarks to Laurence Olivier and Helen Hayes, and accuses Mike Nichols of being totally bald underneath his \$2,000 custom toupees. We learn (if we can believe

it) that the legendary Marilyn Miller had a liver condition which caused an immense accumulation of bile that rendered her breath putrid onstage and nauseated her co-stars, and that Fred Astaire called Ginger Rogers "old elephant hide." There's more, and it gets worse. I enjoy sassy writing, but much of what is in the liner notes on these three discs is tasteless and witless.

On to the songs! The good things can be counted on one hand: that ginger-snappy septuagenarian Ethel Shutta doing the title song from the 1952 MGM musical *Give a Girl a Break*; Mary McCarty's pussycat purr at the end of Dick Hyman's stirring big-band blues arrangement of *On My Mind the Whole Night Long*; Blossom Dearie's voice, like a pink soap bubble, heigh-hoing its way through the 1926 Ira Gershwin flapper fiesta, *Sunny Disposition*; Dorothy Loudon and Cab Calloway, backed by enough toe-tappers to fill all the road companies of *No, No, Nanette*, giving an old De Sylva, Brown and Henderson tail-wagger called *Heel Beat* all they've got; Gloria De Haven singing *anything*. But these gems are far outnumbered by gobs of sludge. There is a very good reason why some of these songs were never popular: it's because they were dreadful in the first place.

Some of the songs in these albums are simply awful, and they are not enhanced by singers like Charles Rydell and Danny Meehan. Rydell sounds like a plastic Rudy Vallee being amplified through the wrong end of a vacuum cleaner. Meehan has a voice like a sledgehammer—off-key, out of tune, behind the beat, slugging away like a baseball bat. The biggest disaster on the Gershwin collection is also the best song: for what he's done to the lovely Ira Gershwin-Burton Lane duet *In Our United State*, Mr. Bagley should be . . . er . . . reprimanded. Not only is the wooden voice of Danny Meehan ill-suited to the sweetness and professionalism of Margaret Whiting's, but after the final notes, Mr. Bagley has spliced on a jarring excerpt from some old "Gangbusters" radio show with cops dragging away victims and sirens wailing.

I shouldn't be too harsh. The Ben Bagley albums have in the past provided me with some pleasant times, revived my memory of some lovely as well as daffy tunes from days gone by, and provided valuable opportunities to hear some great talents. Where else can you hear Gloria De Haven, or Blossom Dearie, or Margaret Whiting? But with these new ones, his albums seem on their way to becoming excuses for him to air grievances, voice prejudices, and wash dirty linen in public. Wise up, Bagley. You have fans out here, and you're letting us down. R.R.

**THE GARDEN OF THE FINZI-CONTINIS** (Manuel De Sica). Original-soundtrack recording. Orchestra, Carlo Savino cond. (*Micol's Theme* composed and conducted by Joe Brooks.) RCA LSP 4712 \$5.98, © P8S 1945 \$6.98.

Performance: **Burns and yearns**  
Recording: **Excellent**

*The Garden of the Finzi-Continis* is one of the two or three most powerful films Vittorio De Sica has given the world, and surely the most beautiful. The story of the brutal annihilation of an aristocratic Jewish family living with style and restraint in the medieval city of Ferrara at the time of Mussolini's alliance with Hitler is captured by an affectionate camera that sees violence only out of the cor-

ner of its eye, and so makes its imminence more appalling. Our encounter with the Finzi-Continis is filtered too through the consciousness of a young man named Giorgio, who comes from a poor family that is even gentler and more vulnerable than the prosperous one but is, like it, doomed by events of which it is almost ignorant until too late. The tragedy the film portrays is the vulnerability of the civilized to savagery and destruction. We weep for the Finzi-Continis as for the death of a blighted tree or a trampled flower; the fate that overtakes them seems as impersonal as the action of a polluted lake on the life within it.

To the telling of this story Manuel De Sica's music is an essential and affecting aid—the dreamy sentimentality of its sighing melodies and old-fashioned textures holds us lulled aurally, just as the gardens of the estate in Ferrara and the lithe figures on its tennis court provide visual comfort, until the final horror. The impact of this music is felt all the more poignantly when the heartrending Hebrew prayer of mourning takes over at the end. Heard out of the film's context—and here without the catharsis of the *El Mole Rachamin* to bring it to a head—the score itself is a rather cloying affair, though beautifully orchestrated in a big nineteenth-century Romantic way and outfitted by interesting changes on the main theme by a piano solo, a version for chamber orchestra, and a big concerted passage. It is one of those scores that holds up better as a souvenir of a movie worth remembering than as a musical experience of intrinsic value. *P.K.*

**SILENT RUNNING** (Peter Schickele). Original-soundtrack recording. Joan Baez (vocals); orchestra. Peter Schickele cond. DECCA DL 7 9188 \$5.98.

Performance: **Needs food supplements**  
Recording: **Very good**

I took my plants to see *Silent Running*, a series of special effects in search of a movie. It's about a kind of astral terrarium that is circling Saturn in an indeterminate future, waiting for orders to come back and re-leaf the earth. Only an avocado tree too young to know better was impressed. The others brightened when I later played the record of the original soundtrack for them, although Mr. Schickele's songs and elaborate orchestral passages seldom make much more progress than the plot of the picture, during which practically the only human on hand is Bruce Dern, talking to rabbits and watering the grass. Mr. Schickele, whom most of you will probably recall as the discoverer of the works of P.D.Q. Bach, has at least supplied some verdant musical foliage for the occasion, some of it resembling the Holst of the "Venus" passages in *The Planets*—for instance, the stretch called "The Space Fleet"—and some echoing various science-fiction effects from the symphonic repertoire. In the course of *Silent Running*, Joan Baez sings two rather affecting songs with haunting tunes but silly words of a vaguely ecological and uplifting nature about children running wild in the sun and wind blowing on somebody's face. I believe these pieces have already made the charts. Both songs seemed to appeal particularly to some sluggish geraniums that had been drooping under my Gro-Lux but revived a bit at the sound of Miss Baez' throbbing soprano. But the tendrils of several ivy vines, I am sorry to report, curled and died. Sensitive plants. *P.K.*

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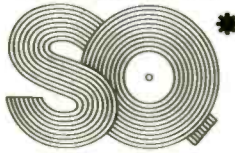
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# STEREO TAPE

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

**BRAHMS: Piano Concerto No. 2, in B-flat Major, Op. 83.** Artur Rubinstein (piano); RCA Symphony Orchestra, Josef Krips cond. **Violin Concerto, in D Major, Op. 77.** Jascha Heifetz (violin); Chicago Symphony Orchestra, Fritz Reiner cond. RCA © RK 5075 two cassettes \$9.95, Ⓜ R8S 5075 two reels \$9.95.

Performance: **Super-polished**  
Recording: **Good early stereo**  
Playing Time: **86'**

One can't complain about lack of value received with this pairing of two great "symphony-concertos" on one cassette—and with such stellar soloists. But I do object to having the finale of the Piano Concerto interrupted after the first three minutes for turnover to the second side.

The Violin Concerto recording dates from 1955, the Piano Concerto from 1960. Heifetz, with the redoubtable Fritz Reiner in command, gives a very intense and brilliant reading of the Violin Concerto. The Rubinstein-Krips team underplays the epic dimensions of the Piano Concerto, concentrating instead—and to good effect—on its elegance of texture and its lyrical quality. Heifetz uses his own cadenza in the first movement of the Violin Concerto, rather than the customary one by Joachim. **D.H.**

**BRAHMS: Symphony No. 2, in D Major, Op. 73.** Berlin Philharmonic Orchestra, Claudio Abbado cond. DEUTSCHE GRAMMOPHON © 3300180 \$6.98, Ⓜ 89431 \$6.98.

Performance: **At times fussy**  
Recording: **Good**  
Playing Time: **46' 30"**

Signor Abbado does not resort to unconscionably dragged-out tempos to stretch a forty-minute symphony to the length indicated

#### Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
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- ⓐ = stereo cassette
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The first listing is the one reviewed; other formats, if available, follow it.

above, but he does take the first-movement exposition repeat, and, in the process, gives us in the transition episode some interesting Brahms music that most of us have never heard. I wish I could say that the performance as a whole was truly interesting, but Abbado seems more intent on squeezing the lyrical juices out of the score than in preserving the intrinsic pulse and dynamic surge of the music. The first movement suffers especially in



VLADIMIR HOROWITZ  
*Detailed, intimate Chopin*

this respect. The recorded sound is brilliant and full, if a bit distant in microphone pick-up. **D.H.**

#### RECORDING OF SPECIAL MERIT

**CHOPIN: Polonaise Fantaisie in A-flat Major, Op. 61; Mazurka in A Minor, Op. 17, No. 4; Etude in G-flat Major ("Black Key"), Op. 10, No. 5; Introduction and Rondo in E-flat Major, Op. 16; Waltz in A Minor, Op. 34, No. 2; Polonaise in A-flat Major, Op. 53 ("Heroic").** Vladimir Horowitz (piano). COLUMBIA © MT 30643 \$6.98, Ⓜ MR 30643 \$7.98, Ⓜ MA 30643 \$6.98.

Performance: **Unique**  
Recording: **Excellent**  
Playing Time: **40' 37"**

In this fascinating Chopin program, there are only two selections that are new to Horowitz's recorded repertoire, the A Minor Mazurka and the Op. 16 Introduction and Rondo. The latter, in fact, has had few previous recordings of any kind, and, though it is an early

work, it makes a marvelously elegant impression in the pianist's scintillating performance of it here.

Horowitz's previous recordings of the remaining works (mostly on RCA) had a little more blood and thunder, as well as spontaneity, than these newly recorded versions do (the *Polonaise Fantaisie* here is the only "live" performance, and was taken from a Carnegie Hall appearance of April 17, 1966). But this is not to say that the present interpretations are in any way inferior—far from it. They are only different, more detailed and more intimate. The great *Polonaise Fantaisie* is a case in point. Horowitz's previous version (also from a "live" recital, in the Fifties) was extraordinary in its impact and its almost hysterical excitement at the peroration. The new version is much more contained and inward in feeling—introverted might be a better description—and it is better Chopin if not quite as demonically electrifying as the older, faster performance. Much the same can be said about the A-flat Polonaise, here more measured and no longer larger than life. The melancholy A Minor Waltz is calmer than formerly, too.

Horowitz is in marvelous form throughout this program. Is there another pianist alive with such command over the piano? And I don't mean just technical, I mean the ability to make the instrument sing. The disc version has excellent sound, and so too does this Dolbyized cassette, perhaps the finest cassette reproduction I have heard yet from Columbia. There is no hiss, and only a minute amount of flutter; the piano sounds full and clean at all times. Very highly recommended. **I.K.**

**RIMSKY-KORSAKOV: Scheherazade, Op. 35.** Chicago Symphony, Fritz Reiner cond. RCA © RK 1012 \$6.95, Ⓜ R8S 1012 \$6.95.

Performance: **One of the best**  
Recording: **Good**  
Playing Time: **44' 13"**

This late-Fifties performance by Fritz Reiner brings the total number of *Scheherazade* recordings available on cassette to eight. As an interpretation, it can stand very close to the amazing Beecham interpretation (Angel 4XS 35505), and there are moments, such as the "Festival of Bagdad" and the ensuing "Shipwreck of Sinbad," when the orchestral virtuosity here is enormously exciting. The quality of sonic reproduction on this cassette does not do this marvelous performance the justice that the original disc did, in terms of dynamic range and clarity. My copy, incidentally, gave me some problems at the very outset—the

higher frequencies were not constant for about the first half minute—so check your copy. RCA should also not have allowed a minute and thirty-two seconds of the third movement to run on the first sequence before being faded out for the side break. Is RCA afraid of a little blank tape? *I.K.*

#### RECORDING OF SPECIAL MERIT

**VERDI: *La Traviata* (highlights).** Pilar Lorengar (soprano), Violetta; Giacomo Aragall (tenor), Alfredo; Dietrich Fischer-Dieskau (baritone), Germont; Orchestra and Chorus of the Deutsche Oper, Berlin, Lorin Maazel cond. LONDON © M 31192 \$6.95, ® L 90192 \$7.95, ® M 69192 \$6.95.

Performance: **Condensed Camille**  
Recording: **Superb**  
Playing Time: **62' 30"**

Alexandre Dumas' play *La Dame aux Camélias* had been coaxing tears from audiences for several years when Verdi decided to turn it into an opera in 1853. He completed the opera in four weeks, but on opening night at the Fenice Theater in Venice, the tenor was hoarse, the Violetta was fat even for a soprano, and the public hated the whole thing. Poor Violetta! We have been making it up to her ever since.

In these highlights taken from the splendid full-length London recording, we are short-changed on the festivities and made to suffer rather uninterruptedly with the heroine, but musically it's a glorious experience anyhow. Pilar Lorengar as Violetta Valery, the courtesan, is irresistible throughout, from her coloratura defiance of convention in the first act to her death scene in the third (this version returns to the original three-act plan of the opera rather than using the four-act plan common nowadays). Giacomo Aragall applies all the resources of his fine tenor to express the suffering and fate of the troubled suitor Alfredo. Most sensational of all is Dietrich Fischer-Dieskau as Giorgio Germont, who dominates the second act in his bullying encounters with Violetta as he attempts to persuade her that his son is too good for her. It is an unusual role for the baritone, and he gives it everything he has, which is plenty. Lorin Maazel shows magnificent command of the choral and orchestral forces, and the Dolbyized sound brings out all the technical excellence of the superb recording in this beautifully edited condensation. *P.K.*

#### ENTERTAINMENT

**BLACK SEEDS: *The Main Ingredient*.** Black Seeds (vocals); orchestra. Bert De Coteaux arr. *Black Seeds Keep on Growing; I'm Leaving This Time; Movin' On; Baby Change Your Mind; Another Day Has Come, You Ain't Got It No Way; I've Fallen for You;* and four others. RCA © PK 1697 \$6.95.

Performance: **Slick**  
Recording: **Very good**  
Playing Time: **40' 02"**

Control can get out of hand sometimes. This is a smooth, capable group, but the recording is so carefully planned and mechanically produced that very little emotional commitment gets through. An anemic string section backs cool rock instruments and silky vocals on songs that sound pleasant enough but are immediately forgotten when they stop. *Movin' On* is a little less bland than the rest, but nothing

to get excited about. Maybe that's why the group doesn't. *N.C.*

**DAVID BOWIE: *Hunky Dory*.** David Bowie (vocals); instrumental accompaniment, Michael Ronson arr. *Changes; Oh! You Pretty Things; Eight Line Poem; Life on Mars?; Kooks; Quicksand; Fill Your Heart;* and four others. RCA © PK 1850 \$6.95, ® P8S 1850 \$6.95.

Performance: **Erratic**  
Recording: **Very good**  
Playing time: **40' 53"**

David Bowie is a veteran performer, but relatively few have paid much attention to him because he's always been so—er—*avant*. Also outrageous. This album features not only a toned-down Bowie, with strings in the background, but possibly even a Bowie grabbing for pop stardom. How else to explain such a bland, soft-rock lullaby to hippie kids as *Kooks* (which, sure enough, got on the old radio) or such self-indulgent tripe as *Song for Bob Dylan* (making the then-obligatory plea



PAUL KANTNER, GRACE SLICK, & CHINA  
*A fiery mass of primal energy*

to the Father Figure to get the family together)? For the old Bowie fans, all seven or eight of them, there is one full-scale avant-garde anthem, *The Bewley Brothers*, of which the most we ordinary mortals can expect to absorb is an occasional puzzling snatch of the lyric like "the grim face on the cathedral floor." In addition to this tendency to go from one extreme to the other, Bowie still doesn't have any personal singing style to speak of. He's a good mimic, too good for his own good. Yet the heart of the album is worth a listen, especially *Changes*, with its catchy stuttering chorus, and *Quicksand*, with a lovely melody and lyrics neither trite nor impossible. And through most of it, the production is fine, with tasteful but sophisticated studio manipulations. The album won't make Bowie a pop star, but it should expose him to a much broader audience—every member of which will conclude he's an interesting character. Not always entertaining, but interesting. *N.C.*

**JAMES DARREN: *Mammy Blue*.** James Darren (vocals); unidentified accompaniment. *Mammy Blue; Help Me Make It Through the Night; I'm a Fool to Want You; My Pledge of Love; Hello Goodbye/We Can Work It Out;*

*Cold, Cold Heart;* and four others. KIRSHNER © PKKO 1011 \$6.95, ® P8KO 1011 \$6.95.

Performance: **Erratic**  
Recording: **Very good**  
Playing Time: **33' 49"**

This album isn't so much erratically performed as it is erratically produced. It starts with *Mammy Blue*, which is no song at all but a refrain teenyboppers can hum. It's arranged to bubblegum precision, with so many "helping" voices and perfectly timed and all-too-appropriate instrumental sounds that Andy Devine could have been the featured singer and no one would have known the difference. Then we find a Kristofferson ballad, a few "easy-listening" chestnuts, some r-&-b, some Beatles, some country, some Stones. As an actor, Darren has generally been competent but not versatile, and someone seems to be trying to force versatility on him as a singer. It won't work. We learn, listening to this one, that he has a pleasant, rusty-sounding lower range, isn't afraid of high notes (although perhaps he should be), and is terrible at singing rock or r-&-b tunes—*Satisfaction* and *My Pledge of Love* are disasters. A better selection of material might result in a much better album from Darren. *N.C.*

#### RECORDING OF SPECIAL MERIT

**PAUL KANTNER & GRACE SLICK: *Sunfighter*.** Paul Kantner (vocals, guitar); Grace Slick (vocals, piano); instrumental accompaniment. *Silver Spoon; Diana; Sunfighter; Titanic; Look at the Wood; When I Was a Boy I Watched the Wolves; Million; China; Earth Mother; Universal Copernican Mumbles; Holding Together.* GRUNT © PKFT 1002 \$6.95, ® P8FT 1002 \$6.95, ® PQFT 10002 \$7.95.

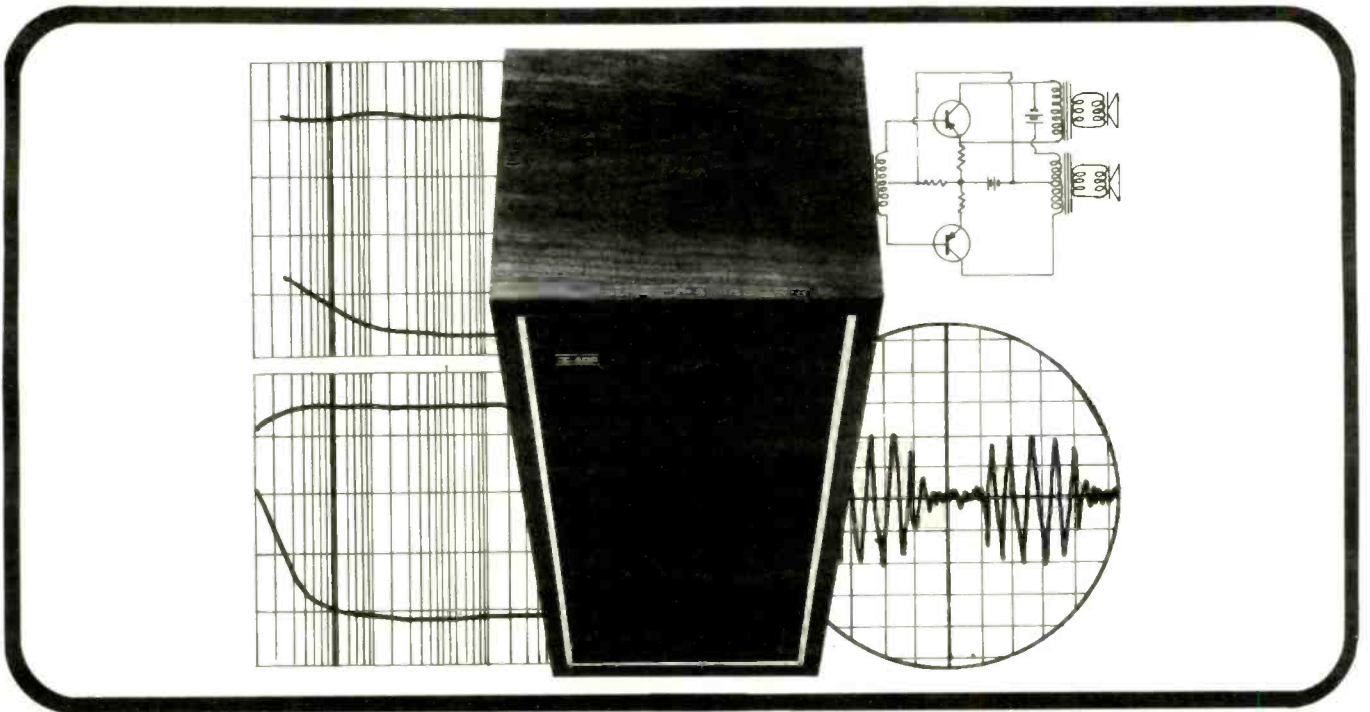
Performance: **Potent**  
Recording: **Very good**  
Playing Time: **42' 59"**

This album is so much more satisfying than "Bark" that I'm forced to revise my opinion that the left wing of the Jefferson Airplane (Paul and Grace) was made of a material that might melt when things got hot. "Sunfighter"—the title refers to their young kid, China, the subject of two of the album's lesser songs—is politically pompous, but it's also a fiery mass of primal energy. Primal energy's two most impressive spurts are *Silver Spoon* and *When I Was a Boy I Watched the Wolves*. *Spoon* has Grace Slick wailing, at her best and most ferocious, those long curving vocal lines. And what words: "Throw down all your silver spoons—eat all the raw meat with your hands/ . . . Shove it in your mouth any way that you can/ . . . Where are the bodies for dinner?/I want more food!" This fascination with the beast in us takes another turn in Kantner's *Wolves*: "No eyes shine on the mind protected/No light shines on the fangs neglected/Run with the wolfpack." The album seems to have exhausted its energy about halfway through the second side—perhaps I felt that way because Grace's voice is used sparingly from that point on—but it was all fearsome, hairy, raw, and gross (and what do we look to rock for?) while it lasted, which was enough to make this one of the better albums to go thundering by lately. *N.C.*

**FURRY LEWIS: *Live at the Gaslight*.** Furry Lewis (vocals, guitar); Ward Schaffer (guitar).

(Continued on page 102)





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*Paer Lee; My Dog Got the Measles; Nero My God to Thee; The Accident; East St. Louis; Waiting for a Train; Pallet on the Floor;* and seven others. AMPEX © M 50140 \$6.95, © M 80140 \$6.95.

Performance: **Ragged**  
Recording: **Good**  
Playing time: **50' 15"**

Furry Lewis goes back a long way with the blues and it's a shame there's so little of his earlier work available. This is hardly a recording made at the height of his powers. His singing here is self-conscious and his guitar playing unsteady. I was also bothered by the stream of bad jokes, which could easily have been edited out of the tape, and the fact that he kept banging the bottleneck or fretting bar into the neck of his guitar. When he does manage to ignore the Gaslight audience and really work on a song, his voice proves rich and mobile, ragged and lived-in, a true blues instrument. From this we can only guess at what a performer he has been all those years.

N.C.

**VAN MORRISON:** *Tupelo Honey.* Van Morrison (vocals); instrumental accompaniment. *Wild Night; Like a Cannonball; Old Old Woodstock; Starting a New Life; You're My Woman; Tupelo Honey;* and three others. WARNER BROS. © M 51950 \$6.95, © M 81950 \$6.95.

Performance: **Flexible**  
Recording: **Very good**  
Playing Time: **40' 50"**

Van Morrison is one of those hard-breathing Southern boys who comes on so strong and breathless as he threatens to go "straight to your heart like a cannonball" that one's first impulse is to take cover. After a while, though, as Morrison shows his ability to modulate the hard-sell and glide easily from moods of wild energy to the tenderness of a sweet ballad like *Tupelo Honey*, he grows on you. He has a strong sense of style and pacing, and an obliging way of adapting his voice to the needs of a song rather than the other way round. An excellent example is his sensitive approach to *I Wanna Roo You*, an ardent little number derived from an old-world ballad that migrates well from Scottish dialect to Southern accent. When the singer shifts gears to shouting again, assuring whomever he has in mind that "Everything gonna be all right," you tend by that time to go along and believe him. There's a lot of variety here, a lot of challenges met head-on by a singer of skill and emotional range.

P.K.

**MOTHERLODE:** *Tapped Out.* Motherlode (vocals and instrumentals). *Quality of Leadership; Been So Long; Robert E. Lee; Hiro Smothek (Chant); Righteous Land; Black Cat; Lilac Wine.* BUDDAH © M 55108 \$6.95, © M 85108 \$6.95.

Performance: **Stylish**  
Recording: **Good**  
Playing Time: **32' 42"**

Motherlode hasn't quite been what its name says it is, either commercially or artistically, but the group has steadily improved to the point that the only thing lacking is high-quality material to perform. The group's signature is a guttural sound, achieved by a deft blending of sax and organ, with a guitar (usually electric) used for spice. The vocals are bold and the harmonies deep-piled. But this album

requires more than a reasonable amount of patience. It starts with two cliché-laden bores, *Quality of Leadership* and *Been So Long*, and doesn't reach anything interesting until the next-to-last selection on side two, *Black Cat*. The very last, *Lilac Wine*, has a long, *Hey Jude*-type coda that allows the group's jazz and gospel influences to amount to something. It isn't a very strong song, but the performance is so tasteful and so tasty that it qualifies as the high point of the album. Someone please find these lads some material.

N.C.

**MICHAEL RABON & CHOCTAW.** Michael Rabon & Choctaw (vocals and instrumentals). *Heaven Knows; Sad Jamboree; Musical Apparition; Country Music; Mary Miles; Texas Sparrow;* and four others. UNI © 3102 \$6.98.

Performance: **Pleasant**  
Recording: **Good**  
Playing Time: **28' 28"**



VAN MORRISON  
*Easy glider from shouting to sweetness*

My perusal of recorded Indian lore has been limited, but so far it appears that Redbone has the style and Choctaw has the charm. Judicious use of acoustic guitars (perhaps born out of a dependence on them) and an ability to put together pleasant vocal harmonies serve this group well. Their songs have nice melodies, too, and all these elements help us excuse the lyrics, which are the dumbest lyrics allegedly written by primates that I've heard since the Frankie Avalon period. The group should be able to keep pace with Redeye, Cymaron, the New Riders of the Purple Sage, and those other hombres, mostly pale of face, galloping through your AM radio.

N.C.

**REDBONE:** *Message from a Drum.* Redbone (vocals and instrumentals). *Message from a Drum; Niji Trance; The Sun Never Shines on the Lonely; Maxplivitz; Emotions; Jerico; Fate;* and four others. EPIC © ET 30815 \$6.95, © EA 30815 \$6.98.

Performance: **Very good**  
Recording: **Very good**  
Playing Time: **35' 26"**

Redbone is a band of real Indians who bowed a year ago with a peculiar, swampy-sounding album. This one represents not only an artistic improvement but a shot at some big wampum as well. The band's style—cooking rath-

er than rocking—remains intact, still sounding like Sly Stone loose in a swamp and oddly relaxed about it, but this time the music is greatly improved in quality and the oddly clipped guitar phrasing and the rattling percussion have something to underscore. *The Sun Never Shines on the Lonely, Jerico,* and *One Monkey* are fairly strong. There's still some dead space, however, the dearest of it being *Emotions*. Individually, the songs, even *Jerico*, don't quite stand up alone; apparently each one is supposed to be a part of a larger piece of music, the whole album. A few parts don't work, but the album works well enough that I'm looking forward to Redbone's next.

N.C.

**THE SIEGEL-SCHWALL BAND.** Siegel-Schwallow Band (vocals and instrumentals). *Country Road; Devil; Corrina; I Won't Hold My Breath; Leavin'; Next to You; Hush, Hush.* WOODEN NICKEL © PKWN 1002 \$6.95, © P8WN 1002 \$6.95.

Performance: **Hight**  
Recording: **Bright**  
Playing time: **37' 12"**

Siegel-Schwallow is a pretty good example of how a modern band can still find an identity for itself in the blues. It's amazing that an idiom so simple and so often exploited can still yield shiny nuggets to diggers only marginally equipped, but there it is. The S-S Band isn't going to drive Butterfield into retirement. When it misses, it misses badly—the intended intensity in *Corrina* turns into caterwauling. But the band should be able to pick up a following of its own if it continues to cook along as nicely as it does with *Country Road, Devil,* and *Hush, Hush.* Judging from the material, the use made of the harmonica, and its affinity for the boogie beat, I'd say the band has heard of Jimmy Reed. The harmonica deserves bigger parts, I think, but not if that would upset the delicate balance between the guitar and piano. The vocals are passable. Those who enjoy hearing the blues dressed up, but with reverence, in modern band arrangements should try this one.

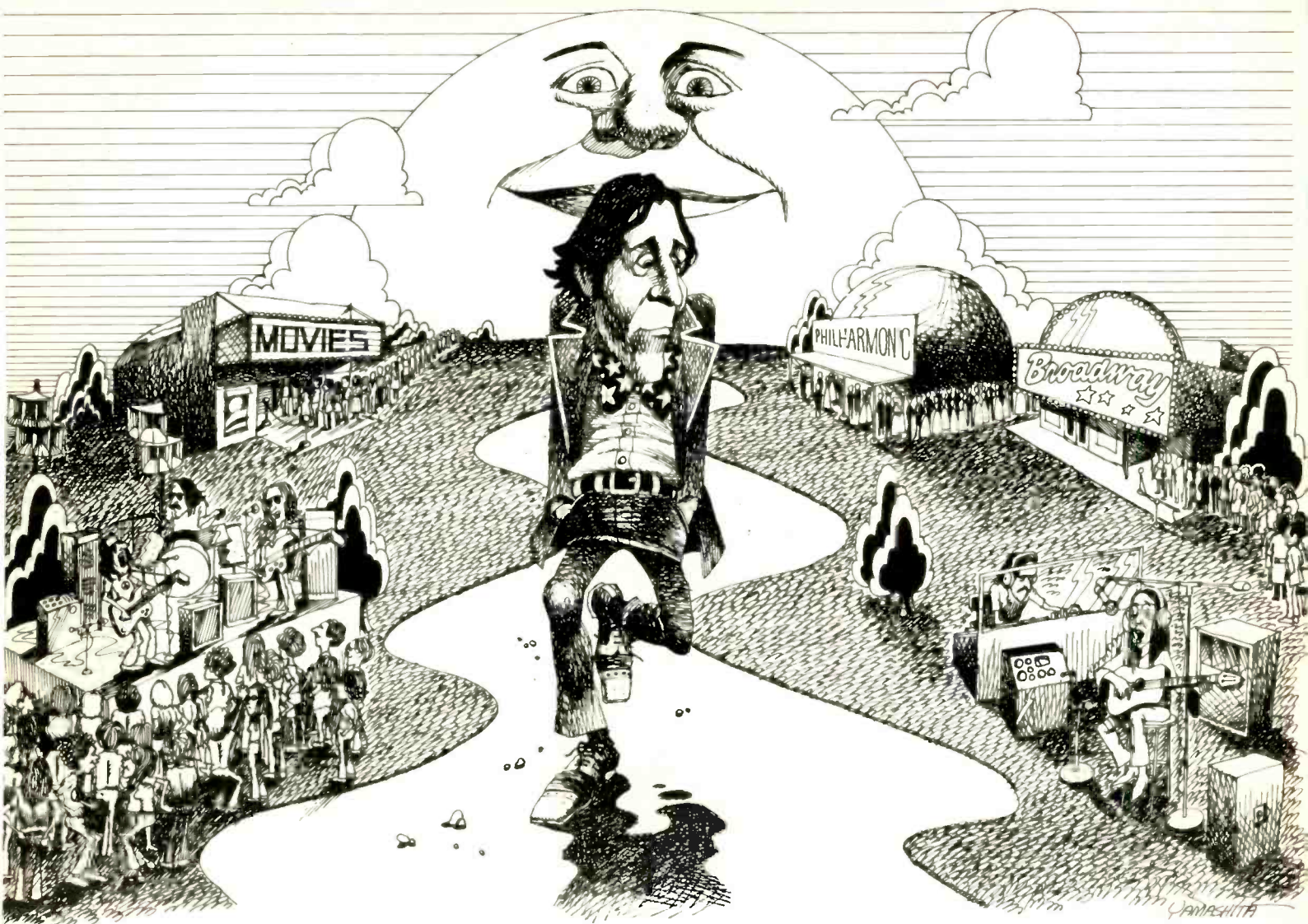
N.C.

**T. REX:** *Electric Warrior.* T. Rex (vocals and instrumentals). *Mambo Sun; Cosmic Dancer; Jeepster; Monolith; Lean Woman Blues; Bang a Gong (Get It On); Planet Queen; Girl; The Motivator; Life's a Gas; Rip Off.* REPRISE © M 56466 \$6.95, © M 86466 \$6.95.

Performance: **Weird**  
Recording: **Good**  
Playing Time: **40' 45"**

Marc Bolan, the five-foot-four dandy who is the central figure of T. Rex, inspires the coining of yet another term: weirdo rock. His lyrics are just slightly sick, and his delivery is genuinely funky and yet also a bit unsettling. I like this album much more than his other one (predominantly acoustic) under the name T. Rex—perhaps because I've had so many interruptions lately. It's best to listen to one cut at a time; heard straight through, the album offers too little variety, sounding as if Bolan had reworked the same song a dozen different ways. His melodies often cover only tiny ranges and can be maddeningly repetitive. His electric band does suit his style, however, and *Cosmic Dancer* or *The Motivator* makes a welcome change of pace on the radio. There's no mistaking T. Rex for the Coca-Cola commercials, at least.

N.C.

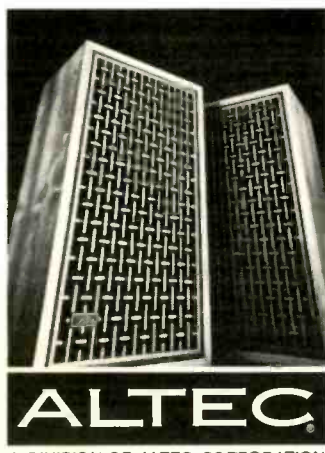


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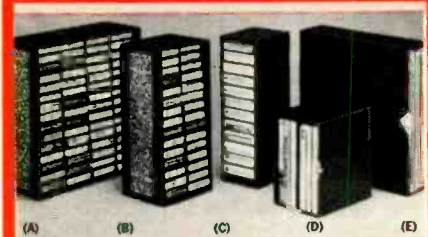
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# TAPE HORIZONS

By CRAIG STARK



## TAPE STORAGE

ONE of the questions readers ask me most frequently is, "What is the preferred way to store open-reel tapes so as to prevent damage?" The best place to put them would be in a temperature- and humidity-controlled vault, but since most of us don't have one handy, I'd better confine myself to the possibilities and problems found in home conditions.

Start by getting the right kind of tape. Conventional cellulose-acetate or simply "acetate" base tapes are very sensitive to humidity changes. They absorb moisture from the atmosphere in summer and expand, then lose it and shrink in dry, heated rooms in winter. These internal tension changes in the base material can result in damage. Moreover, acetate contains a "plasticizer" to make the tape more supple, but over a long period this dries out, leaving the tape stiff and brittle. Polyester- or PVC-based tapes, by contrast, are far less sensitive to temperature/humidity changes, and contain no plasticizer, so they are preferable for recordings you want to preserve.

Regardless of the tape used, it's best to store it in a "played" rather than a "rewound" condition. High-speed winding subjects the tape to much higher tensions, which, over a period of time, can lead to physical deformation. Further, the tape pack is never wound perfectly smoothly at high speeds, and exposed edges within a reel are very vulnerable to damage. To alleviate built-up stresses, it's a good idea to rewind a stored tape periodically and then play it through at normal speed.

A slightly warped reel, which causes a "tic" with each revolution, is usually more of an annoyance than a menace during normal operation, though if the flange is rough it can cause tape-edge damage. Over long-term storage, however, the pressure from a warped reel can deform the tape, leading to poor head contact, so make sure to replace any warped reels. Make sure, too, that the reel-mounting "turntables" on your machine are adjusted so that the tape winds evenly between the reel flanges, not against one of them.

Open-reel tape should always be stored in its box, and *vertically* rather than flat on its side. In addition, tapes should never be placed closer than a couple of feet to loudspeakers, power transformers, motors, *etc.*, all of which generate magnetic fields which tend to erase the very high frequencies recorded on the tape.

Professionals find that "print-through," the audible transference of the recorded signal from one layer of tape to the next, makes it desirable to store tapes "head in" (or "tail out.") The reason is that "pre-print" is generally more objectionable than "post-print," for the former produces a weak "echo" of a loud note in a period of silence *before* it should be heard, while the latter echo tends to be buried in the reverberation following the note. Naturally, if you record on both sides, one will be optimally wound and the other not, but if you record in one direction only, simply storing the tape in a played condition achieves this automatically. And if you follow these simple guide lines your tapes will probably outlive you!

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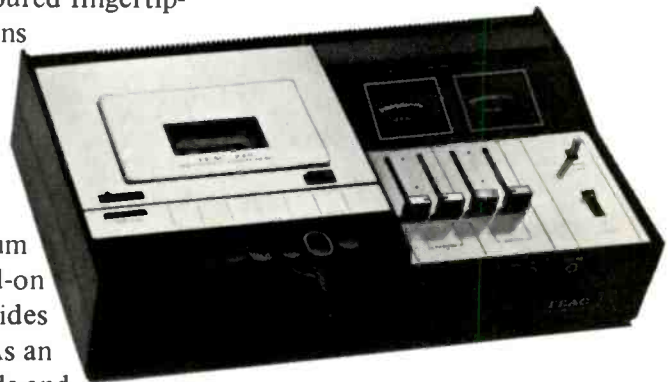


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Next try the Columbia MQ-30493 *Also Sprach Zarathustra*. With the EVX-4 you may lose some directionality, but it takes almost nothing away from the overall effect. Indeed, some listeners prefer the EVX-4 for SQ discs over a competitive decoder designed solely for the SQ system and costing much more.

The EVX-4 circuit works so well, in fact, that we have added it to our tiny E-V 1244 stereo amplifier to create the new E-V 1244X decoder/stereo amplifier. It makes "add on" 4-channel sound easier to use, more compact, and less expensive.

Designed to accommodate either matrix or discrete 4-channel inputs, the E-V 1244X can be used as either a front or rear amplifier. It provides 65 watts IHF total output (36 watts continuous). Although it combines a \$132.30 stereo amplifier and a \$59.95 STEREO-4™ decoder, the E-V 1244X sells for just \$149.95 suggested resale.

Of course there is a true "universal decoder" coming. From Electro-Voice. But it will, of necessity, be more complex and more expensive. So it won't obsolete the present EVX-4 or E-V 1244X. Because these units do a very good job indeed at the lowest possible cost. And not just with STEREO-4 encoding, but with all 4-channel matrix records and broadcasts, now and yet to come. Not to mention how well they enhance your present stereo records, tapes, and FM.

But don't just take our word for it. Visit your E-V salesroom today. Listen. Compare. Then share with us the welcome discovery that "their" records can make the best case for "our" decoders!

CIRCLE NO. 19 ON READER SERVICE CARD

CIRCLE NO. 21 ON READER SERVICE CARD

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