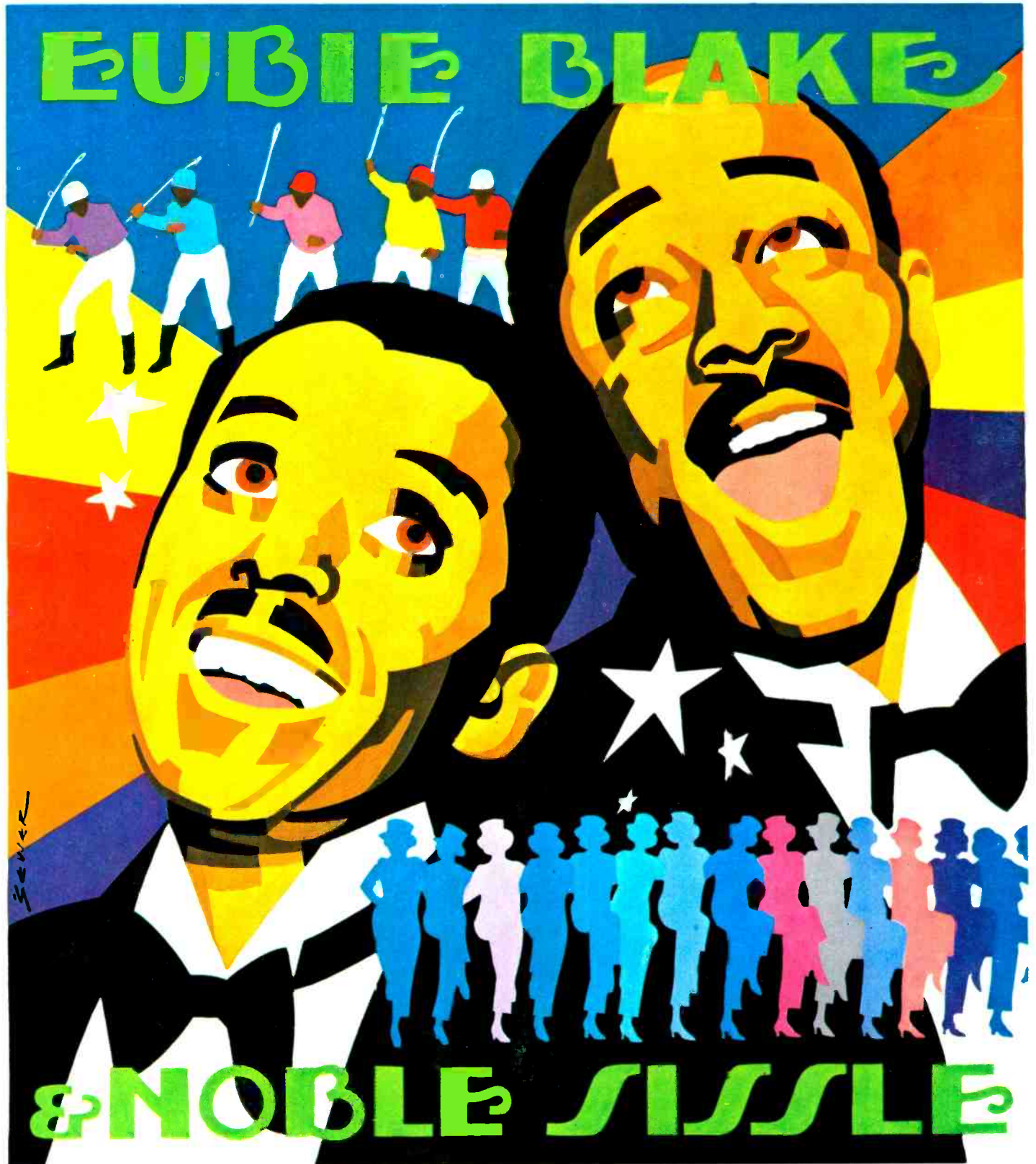


# Stereo Review

NOVEMBER 1972 • 60 CENTS



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Four new and completely different AM-FM stereo receivers with increased performance, greater power, unsurpassed precision and total versatility.

SX-525 AM-FM STEREO RECEIVER — 72 WATTS IHF



SX-626 AM-FM STEREO RECEIVER — 110 WATTS IHF



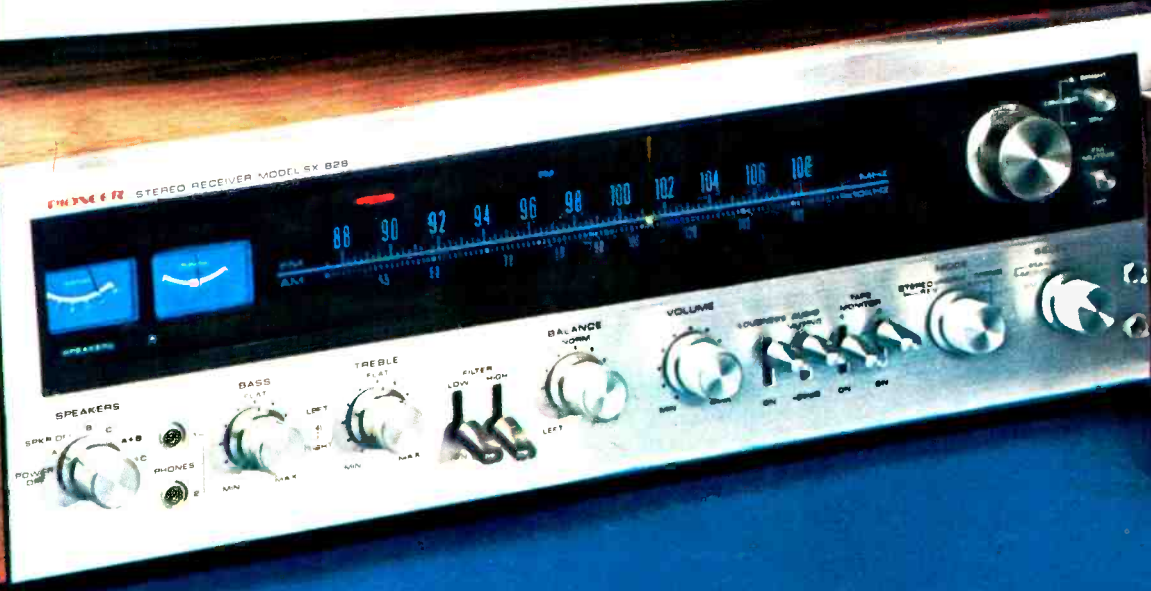


# Pioneer has mo

SX-727 AM-FM STEREO RECEIVER — 195 WATTS IHF



SX-828 AM-FM STEREO RECEIVER — 270 WATTS IHF





# Critics Agree...

You'll be reading lots about the new Pioneer receiver line in a wide variety of publications. Acclaim and enthusiasm for these receivers is evident in reviews (reprints available) now appearing in many of these publications. Here are highlights from just a few.

## STEREO REVIEW

(Hirsch-Houck Laboratories)

"Pioneer's moderately priced SX-727 has a degree of operating flexibility and electrical performance previously found only in some of the most expensive receivers . . . in many areas of its measured performance it is somewhat better than much of the competition at its price level . . . stereo FM separation was among the best we have measured."

AUDIO "... (The SX-727) is a rugged, reliable instrument that certainly represents state-of-the-art receiver technology in its design and performance . . . FM performance equalled or exceeded specs in just about every area . . . selectivity was excellent."

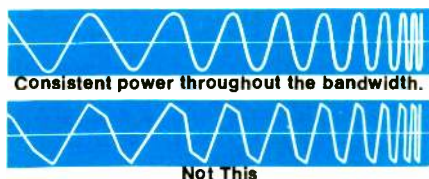
HI-FI STEREO BUYERS' GUIDE "This (SX-828) excellent performer features full power output at all frequencies . . . excellent reception of weak FM signals . . . selectivity was excellent."





Long before the current wave of consumerism, Pioneer had established its reputation for superior quality craftsmanship. This reputation has been continuously augmented by our commitment to building high fidelity components with a measurable extra margin of value. Our four new receivers — SX-828, SX-727, SX-626, SX-525 — are designed to meet a wide range of requirements and budgets. Yet each unit incorporates a significant array of features and refinements built into the top new model—the SX-828. Regardless which new Pioneer receiver you finally select, you are assured it represents the finest at its price.

Conceptual diagram



**More meaningful power.**

When it comes to power, each model provides the most watts for your money. This is meaningful power. Power that is consistent throughout the 20-20,000 Hz bandwidth (not just when measured at 1,000 Hz.) Especially noticeable at the low end of the spectrum with improved bass response, the overall effect is greater frequency response and low, low distortion.

Model	IHF Music Power 4 ohms	RMS @ 8 ohms Both channels driven @ 1KHz
SX-828	270 watts	60+60 watts
SX-727	195 watts	40+40 watts
SX-626	110 watts	27+27 watts
SX-525	72 watts	17+17 watts

**Direct-coupled amplifier circuitry and twin power supplies improve responses.**

Of course, having power to spare is important; but directing it for maximum performance is even more vital. In the SX-828 and SX-727, you will find direct-coupled circuitry in the power amplifier combined with two separate power supplies to maintain consistent high power output with positive stability. This means transient, damping and frequency responses are enhanced, while distortion is minimized. In fact, it's less than 0.5% across the 20-20,000 Hz. bandwidth.

**Ultra wide linear FM dial scale takes the squint out of tuning.**



**You can't expect great music without great specifications.**

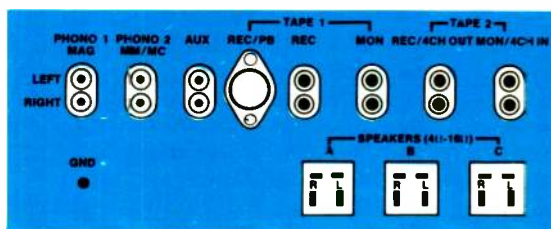
Pioneer's reputation for high performance capability is thoroughly reinforced in these four receivers. Listening to them substantiates it; the specifications tell the reasons why. Since Field Effect Transistors increase sensitivity, they're incorporated into the FM tuner section of each unit. For example, the SX-828 uses 4 FET's. You get greater selectivity and capture ratio with Integrated Circuits and Ceramic Filters in the IF stage. Here's a mini spec list.

	SX-828	SX-727	SX-626	SX-525
FM Sensitivity (IHF) (the lower the better)	1.7uV	1.8uV	2.0uV	2.2uV
Selectivity (the higher the better)	+75dB	+70dB	+70dB	+45dB
Capture Ratio (the lower the better)	1.5dB	2.0dB	2.5dB	3.0dB
Power Bandwidth	All exceed by a wide margin the usable sound frequency spectrum			

**Inputs and outputs for every purpose including 4-channel sound.**

Depending on your listening interests and desire to experiment in sound, each receiver provides terminals for a wide range of program sources.

Inputs:	SX-828	SX-727	SX-626	SX-525
Tape monitor	2	2	2	2
Phono	2	2	2	Phono/Mic.
Auxiliary	1	1	1	1
Microphone	2	1	1	Phono/Mic. (as above)



Outputs:	SX-828	SX-727	SX-626	SX-525
Speakers	3	3	3	2
Headsets	2	1	1	1
Tape Rec.	2	2	2	2

Someday, if you want 4-channel sound, all models have 2 inputs and 2 outputs to accommodate a unit such as Pioneer's QL-600A Decoder Amplifier. With it, and two additional speakers, perfect 4-channel sound is simply achieved.



**Exclusive protector circuit for speakers.**

Another example of Pioneer's advanced engineering is the automatic electronic trigger relay system designed into the SX-828 and SX-727. Since the signal is transmitted directly to the speakers because of the direct-coupled amplifier, this fail-safe circuit protects your speakers against damage and DC leakage, which can cause distortion. It also guards against short circuits in the power transistors. It's absolutely foolproof.

**Versatile features increase your listening enjoyment.**

Our engineers have outdone themselves with a host of easy-to-use features. All four units include: loudness contour, FM muting, mode lights, click stop bass/treble tone controls with oversize knurled knobs, and an ultra wide linear FM dial scale that takes the squint out of tuning. Except for the SX-525, they all employ high and low filters. Enlarged signal strength meters make tuning easier than ever. Center tuning meters are included as well in the SX-828 and SX-727. Further sophistication is offered on the top two models with a 20dB audio muting switch — the perfect answer to controlling background music. As the senior member of the family, the SX-828 is

endowed with speaker indicator lights (A,B,C,A+B,A+C) and a tuning dial dimmer for creating a more intimate lighting atmosphere.

Some day other stereo receivers will strive for this total combination of power, performance, features, precision and versatility. Why wait? Pioneer has more of everything now.

See and hear these magnificent receivers at your local Pioneer dealer. SX-828—\$429.95; SX-727—\$349.95; SX-626—\$279.95; SX-525—\$239.95. Prices include walnut cabinets.

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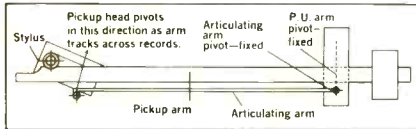
Sometimes high fidelity people lose sight of what it's all about: Sound.

The ultimate test of any piece of high fidelity equipment is what you hear.

That's why, of all the statements made by equipment reviewers about our Garrard Zero 100, the most significant were these:

"Using identical virgin records, and virgin styli in identical good cartridges, the Zero 100 on occasion sounded markedly 'crisper' than other turntables." *Rolling Stone*.

"A listening test proves to bring new life to many records, noticeably reducing distortion on the inner grooves." *Radio Electronics*.



"From about 7 in. diameter to runout, the Zero 100 delivers considerably less distortion and greater definition than with the same pickup mounted in a standard arm. The improvement in sound quality is notably impressive."

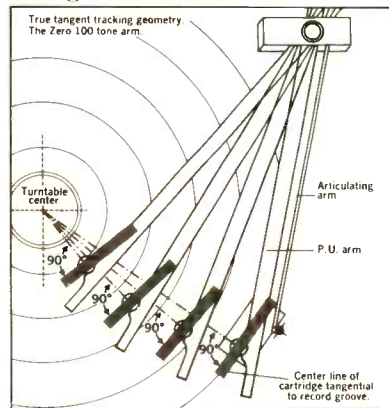
*Elementary Electronics*.

"The articulated arm of the Zero 100 produced less distortion, and therefore greater definition, on high-level, musically complex passages, from the inner grooves."

*Hi-Fi Stereo Buyers' Guide*.

That's what reviewers actually

heard when they tested the first automatic turntable with Zero Tracking Error. This is, to our knowledge, the first time a turntable has been given credit for making records sound better.



Cartridges and other components, yes. But never a turntable — until the Zero 100.

By this time you probably know how we achieve Zero Tracking Error. The principle of the articulating arm, continually adjusting the angle of the cartridge so it is always at a 90° tangent to the grooves, is a simple one. But the ingenious engineering and the development of the precision pivots to make the principle work, took several years.

But enough from us. Let's go back to what the reviewers say about the Zero 100.

"It probably is the best arm yet

offered as an integral part of an automatic player." *High Fidelity*.

"All of these features combined into one automatic turntable make news, even though some are found on other units. Only in the Zero 100 are they all put together." *Audio*.

When *Audio* talks about "all of these features" they're referring to such things as our magnetic anti-skating, variable speed control, illuminated strobe, viscous-damped cueing, 15° vertical tracking adjustment, patented Garrard Synchro-Lab synchronous motor and our exclusive two-point record support in automatic play.

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If you'd like to read the reviews in full detail, we'll send them to you along with a complete brochure on the Zero 100 and the Garrard line. Write to: British Industries Company, Dept. K32, Westbury, N.Y. 11590.

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# Stereo Review

NOVEMBER 1972 • VOLUME 29 • NUMBER 5

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COVER: TEMPERA BY GERRY SEVIER, HOTHOUSE STUDIO, TORONTO

# Stereo Review

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Circulation Office  
P.O. Box 1099, Flushing, N.Y. 11352

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## EDITORIALLY SPEAKING

By WILLIAM ANDERSON

### THE SKY IS NOT FALLING

IF I may, I would like to plead, here in front of friends, acquaintances, family, regular readers, and Maker, that it was not my intention to add to the sum of the world's misery when, in the September issue recently past, I reversed the order of STEREO REVIEW's Classical and Popular record-review sections. If it turned out that way, I am truly sorry. Certainly there were those who didn't notice and others who didn't think it worth commenting on, but, as this month's letters columns attest, a number of readers chose to interpret the change as a craven surrender, an opening of the gates of the beleaguered Classical citadel to the unkempt hordes of Ostrogoths, Visigoths, Vandals, Huns, and other barbarian Yahoos of the Popular persuasion. For them, and for the record, be it known that this simple format change was made because of a feeling that our popular-music reviews, of which we have a high opinion, were not getting the kind of attention, respect, and credit they deserved, either from readers or from advertisers. Since habit can make unthinking automatons of the best of us, one effective way of getting attention is to frustrate the customary order of things: the popular section will therefore have a higher visibility—for a while, at least—not because it is in "first" place, but because it is out of its usual one. Those who claim what they believe to be the prouder position for the classical-review section cannot have attended many wine-tastings or banquets, where the best is always reserved for last—not that I would agree for one moment that classical music is any "better" than popular music (that last outrageous statement being designed to bring the discussion out of the bickering anteroom of wounded pride and into the larger aesthetic arena where it belongs).

It is no secret that lovers of classical music, in this country at least, feel themselves these days to be very much on the defensive, and, further, that the enemy can be identified as popular music. However, if the sky is indeed falling (I doubt it), the fault lies not with popular music or with where reviews of it fall in the pages of STEREO REVIEW, but with the sorry state of our classical music itself, with its creators, its purveyors, and its fond but clumsy lovers. There can be no question that we have just undergone, in the past decade, a radical shift in the center of cultural gravity where music is concerned. The vital center now lies, indisputably, somewhere within the sprawling, disreputable body of our popular music. How—and why—has this happened? Conductor Colin Davis feels that it is because one of music's most attractive and indispensable elements—melody—now makes its home almost exclusively within the popular sphere, and that serious musicians are terrified of it. Perhaps. For myself, I think we need look no further than this month's letters columns to understand the source of our own trouble: the articulated snobbery that continues to divide music into two mutually contemptuous camps.

We have been hampered in America by our musical history, by the nineteenth-century notion that European art music could be transplanted to these shores to take root and spread its beneficent influences downward into the springs of domestic inspiration. In order to believe that this was possible, we also had to believe that our own music—that poor, crooked product created and consumed at home—was just not good enough stock to base a proper musical culture on. Granted that most popular music is simple, a lot of it meretricious, and almost all of it transitory (which, considering its quality, is a mercy), it is nonetheless the proper raw material of art music, the only soil upon which genuine inspiration can feed. It has been spurned, and we see the cost: instead of the intertwined, intercommunicating symbiosis we should have in our music, we have an imported air plant trying to make music out of systems and theories strained through other classical music, and a feisty popular music, as vigorous (and as contemptible) as weeds, still struggling to flower into its rightful classical fulfillment. No doubt about the winner—but when?



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## LETTERS TO THE EDITOR

### The Sky Is Falling!

● This is too much! The beginning of the end! Just as the record companies, as your magazine so often laments, ignore the classical record as it sinks to below five per cent of the market, now STEREO REVIEW is following suit. Not only do the "Popular" record reviews now appear before the "Classical," but also (horror of horrors!) "Popular" has a bigger heading—by half a centimeter—than "Classical."

In the past I have always admired the balance of your coverage as between records, equipment, and music, and between "Popular" and "Classical." My own interests lie mainly with the latter, but I have been glad to be informed of "the other half." Over the last year or so, there have been indications of a gradual shift in emphasis to the "popular" side (perhaps so that you can increase your readership?). There are already plenty of magazines catering to pop music. Do not allow STEREO REVIEW to be taken over by the popular market, please!

ANTHONY C. LUNN  
Cambridge, Mass.

● How to explain the change of order in your magazine's review sections? I believe it is an insult to the majority of your subscribers, who respect classical music more than hairy Roger Cook and his like.

DYMITRY WERESOW  
Sayreville, N.J.

● I see by your having relegated the classical record reviews to the back pages that you have finally succumbed to the carping of the "nobody-listens-to-classical-music-anyway" people. I won't try to tell you that nobody listens to pop music—but how many buyers of pop records read record reviews?

Furthermore, how important is high-fidelity reproduction to most of the people who buy pop records? The same people who would have been content with an Admiral console twenty years ago now own component stereo, it is true, but partly because the activity of the minority who wanted better reproduction of classical music made hi-fi and stereo socially hip.

If this change establishes a precedent, you will be following the trend that has led to what you have labeled "the Classical Music Crisis." Pretty soon people who are interested in

good reproduction of classical music will be right back where they were in 1947—because everybody in the record business will have concentrated on the mass market. Come to think of it, perhaps in a few more years I'll be able to start a magazine devoted to classical-music reviews. . . .

ALLEN WATSON III  
San Francisco, Cal.

● I have just received the September issue of STEREO REVIEW and am glad to see you finally put the classical record reviews where they belong—behind all the others.

MICHAEL T. SCHREINER  
Milwaukee, Wis.

*The format change that provoked these letters is the subject of this month's Editorially Speaking.*

### Milhaud and Jazz

● I noticed in Richard Freed's article on Milhaud ("Darius Milhaud at Eighty") in your September issue a repetition of the old legend that Milhaud's *La Création du monde* represented the first use of the jazz idiom by a serious composer. It is a legend that dies hard, and I have seen it repeated over and over again. The fact is that the first serious composer to use jazz was an American, John Alden Carpenter, in his ballet *Krazy Kat* in 1921, a date that precedes *La Création* by two years.

WINTHROP SARGEANT  
Salisbury, Conn.

*Mr. Freed replies: "Mr. Sargeant is of course entirely correct. George Antheil's Zingareska, which also made use of the jazz idiom, was performed in 1922—a year after Krazy Kat and still a year before La Création du monde—and there were other such efforts, long forgotten now, before 1923. What we ought to be saying about La Création is not that it was the first 'serious' work to use jazz, but that it was the first among those that have established themselves in the repertoire with any degree of permanency."*

### "Is Jazz Coming Back?"

● Re "Is Jazz Coming Back?" (September): what has Joel Vance contributed to the betterment of jazz? It seems easy indeed for one as ignorant as he to pass judgment on the mas-

ters of jazz. His opinions are loud, disrespectful, and vulgar, and he simply does not know what jazz is or how much of their inner being the greats of that musical expression have poured into their music.

Some advice, Mr Vance: perhaps you should find a position on some underground periodical and refrain from contaminating jazz and its interpreters with your radical and very limited opinions.

J. M. SINGER  
Chicago, Ill.

*Mr. Vance replies: "Kom de reffolooshon, Meester Sinker, you vill swing from a lamppost!"*

*"Coming back to my own voice, I'm no radical, but I am bored, bored, bored by claims that jazz musicians are in some way high priests to be protected from vulgar barbarians like me. As for what I have done for jazz, I have bought jazz record albums for twenty years, thereby contributing to artists' royalties. I have sung vocals at jam sessions with Wild Bill Davison and Tony Parenti (the latter gentleman was kind enough to tell me I sounded like a young Jack Teagarden, but then he was as drunk as I was). I once returned a bass-drum floor lock that Zutty Singleton lost, went to his last recording session, and visited his home. And finally, I like jazz—good jazz—a lot. There, does that qualify me?"*

### Bolet and the "Golden Age"

● Igor Kipnis' review of Jorge Bolet's new album of "Liszt's Greatest Hits of the 1850's" (July) can be reduced to nothing more than a couple of comparisons with performances by Cortot and Paderewski. These comparisons are not apt, because even at the height of their careers these two pianists did not possess the transcendent techniques of such giants as Hofmann, Rachmaninoff, Rosenthal, Godowsky, and Lhevinne—or Bolet, for that matter. These pieces by Liszt are of transcendent virtuosity and admit no compromise: the performer must be the master of every note before he can begin to "interpret." And to ignore the way Cortot and Paderewski fight their way through the notes is to suffer from acute aural astigmatism indeed.

Cortot recorded the *Rigoletto* paraphrase twice (VIC 74636, acoustic; HMV DB 1105, electrical). Mr. Kipnis states that, in the former, Cortot "separates the important melodic passages from the decorative figurations." What he doesn't say is that the music falters, octaves are banged, rapid passages are blurred, scales are nondescript, the pedalling is idiosyncratic—in Eric Salzman's words (in reference to a Cortot performance of a Chopin *Étude* reviewed in the same issue), it is "all fits and starts, angles and bumbles." Leaving the essential technical problems aside, the musical question is, what did Liszt have in mind when composing this piece? Liszt's idea was to recreate in pianistic terms an operatic ensemble, several solo voices singing simultaneously against an orchestral background. It is Mr. Bolet's feat to have accomplished Liszt's musical intention. Now, Mr. Kipnis, please try comparing Bolet's performance with those of Vladimir de Pachmann and Leopold Godowsky, and you will be comparing the performances of peers.

Paderewski recorded the *Spinning Chorus* twice (VIC 6538, acoustic; VIC 1549, electrical, the worse of the two). Rhythmic accu-

(Continued on page 10)



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It is a simple way for you to precisely match one of our XV-15 (100% Music Power) cartridges to whatever kind of record player you have or plan to buy. It's called Dynamic Coupling Factor—DCF for short.

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features of the various turntables and changers. So, no matter what equipment you own or plan to purchase, there is a Pickering XV-15 cartridge exactly "right" for it. The DCF number enables you to select the proper Pickering XV-15 cartridge in relation to a particular type of playback equipment to achieve maximum performance.

If you're ready to buy your next cartridge, be certain you end up with the Pickering XV-15 cartridge that's best for your system. Have your Pickering high fidelity dealer show you our DCF Chart, or write Pickering & Co., Inc., Dept. G, 101 Sunnyside Boulevard, Plainview, N.Y. 11803.



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racy is essential to the success of this piece: it is built upon repeated left-hand figurations that must be played effortlessly and accurately. In Paderewski's hands, the purring of the spinning wheels becomes the clangor of the Fruit of the Loom machinery. There is no rhythm, thrust, shape, beauty, or style—only noise, and a desperate effort to keep the music going, somehow, some way. It is in Mr. Bolet's performance that one can find "sprightliness," "humor," and "lovely filigree." How Mr. Kipnis can perceive the quality of humor in Paderewski's grimly determined performance eludes me. The other performances on Mr. Bolet's record are dismissed in a sentence or two.

I hope readers of your magazine will not allow Mr. Kipnis' rare lapse from his normally professional manner to deter them from listening to this Bolet recording, which represents piano playing of "Golden Age" quality—with one important difference: it is the playing of an artist alive, performing, and recording in our time.

A. M. GRIGOR  
New York, N.Y.

*Mr. Kipnis replies: "I admit to a blunder, one that I caught but could not rectify before publication, in the review in question. The acoustic disc of the Rigoletto paraphrase to which I compared Bolet's performance was not Cortot's but was by one of the 'peers' Mr. Grigor mentions, Vladimir de Pachmann. It was in that scratchy old performance that the 'important melodic passages' were so elegantly and effectively separated from the 'decorative figurations,' just one of the reasons why I was disappointed in Bolet's interpretation. I must ascribe Mr. Grigor's seemingly intense dislike of Paderewski (I would argue with him about Cortot as well, but this is a moot point at the moment) to a matter of taste; I continue to find the Paderewski Spinning Chorus full of charm, whereas Bolet's seems to me just too literal.*

*"I cannot argue the question of Bolet's splendid technique, and I have expressed my admiration for it. I wonder, however, whether the ability to play all the notes accurately at all times can really be considered the primary requisite for the performance of any repertoire. If it were, I am afraid I would have to throw out most of the records of the pianists that I admire: Rachmaninoff, Hofmann, Schnabel, Edwin Fischer, Myra Hess, Moiseiwitsch, and, of course, Cortot. Accuracy of execution is always desirable (and today's splicing certainly makes it easy), but there are many other important factors—tone, dynamics, musical conception, and personality—that come into play. Naturally, Jorge Bolet has his share of the ingredients that go into the making of a performance, and I readily concur that in many ways he is a formidable pianist. So far as representing 'Golden Age' quality is concerned, however, Bolet's playing leaves me with a feeling of incompleteness, and for greater satisfaction I turn to some of the pianists Mr. Grigor names, technically flawed though many of their readings might be."*

#### Kristofferson's Devils

● I must take issue with Joel Vance's critique of Kris Kristofferson's album "Border Lord" (September)—not with the fact that he didn't like it, for it is not one of Kristofferson's better efforts, but because he was so taken with his own concept of Kristofferson's musical

character as "renegade preacher" that he tended to chop and bend the facts a little to fit this tidy thesis.

There is, indeed, within the bulk of Kristofferson's music, a preoccupation with the sins of the flesh, but the "devils" quite clearly exist most pointedly on the dark side of the writer's self. I don't find a sneaky sinner searching for excuses; I sense rather a somewhat tormented and always relentless self-putdown. The theme of introspective exploration of the good and evil coexisting in one's soul is as old as literature and as relevant as today's newspaper. Further, the use of such terms as "moralizing stud" and "scaredy-tomcat" is the rather shallow substitution of catchy phrases for solid criticism.

Finally, Mr. Vance claims that Kristofferson's reputation is based solely on *Bobby McGee* and that he has done nothing but rehash that song since. Maybe Joel Vance should consider that while *Bobby McGee* is a pleasant enough song with a number of things to recommend it, it is not really representative of Kristofferson's full power as a lyricist. In other songs (*For the Good Times* comes most readily to mind) he has demonstrated his ability to cut straight through to the emotions with some compelling lines. Since Mr. Vance has either missed or chosen to ignore these things, I can only conclude that he is a very inattentive listener.

ANITA R. LAY  
Schenectady, N.Y.

● I am a Kris Kristofferson fan who, regretfully, must agree with Joel Vance's psychoanalysis of K. K. in his review of "Border Lord." But it is unfair of Mr. Vance to imply that *Bobby McGee* is the only worthwhile song Kristofferson has ever written. I cannot defend his character, but how about acknowledging the fact that he wrote *For the Good Times*, *Help Me Make It Through the Night*, *Sunday Morning Coming Down*, *Loving Her Was Easier*, and *The Pilgrim*? Old Kris may not wear a halo, but to us country-music fans these are dang pretty tunes. He may not have much more to say, but in spite of (or maybe because of) his hang-ups he has already said plenty to many of us.

BLAINE PETERS  
Findlay, Ohio

#### Rodrigues: Pulling No Paunches

● Cartoonist Charles Rodrigues, who delights in poking fun at audiophiles, apparently works independent of your circulation department. In the August "Letters to the Editor" column, in the Editor's reply to a letter from reader Bob Freeman, it is revealed that the median age of STEREO REVIEW readers is twenty-nine. But Rodrigues' series of cartoons on loudspeakers in the same issue shows no one anywhere near that age: his male characters tend to be slightly bald and to show a bit of a paunch.

Does this mean that those who can afford the powerful equipment that Rodrigues usually portrays are on the down side of the hill—or doesn't he know his audience?

Whichever it may be, please keep those great cartoons coming. Rodrigues deserves some sort of award for spreading humor in a field that can easily take itself too seriously.

FRANK PEDROJA  
Wichita, Kan.

*Psychologists would have us believe that cartoonists, slaves as they are to their passions,*

*really have no choice but to put themselves repeatedly into their cartoons. Whether this is done as a form of unconscious therapy or to avoid offending others who might think they are being caricatured, we can't say. Mr. Rodrigues, however, owns without a blush to his forty-five summers.*

● I thought the Rodrigues cartoons in the August issue were some of his best yet, though I have enjoyed his work for years. How about publishing a special collection of his cartoons?

JOE MIOT  
Shreveport, La.

*Under consideration.*

#### The British Are Coming!

● Reader Arthur Jacobs' attack on George Jellinek, which appeared in the September "Letters to the Editor" column, was a thoroughly undeserved slur not only on reviewer Jellinek but also on American musicians and their audiences. Mr. Jacobs' reaction is symptomatic of the burgeoning snootiness with which some Britons have greeted all things American in the last decade or so—not that they were ever willing to give us our due—and which I can only interpret as so much sour grapes. Despite Mr. Jacobs' conviction that only Europeans can lead us poor provincials out of darkness, I think the more dispassionate (not to mention gentlemanly) European critics would concede that American musicianship and scholarship have so far distinguished themselves as to be able to do a little enlightening of their own.

LEE PASSARELLA  
Lansdowne, Pa.

#### Delius

● I must thank STEREO REVIEW for placing Delius' *Mass of Life* in the "Best of the Month" section (August). I certainly do agree, and even consider it the "best of the year." But I do not agree with Bernard Jacobson's appraisal of Delius' place in music; that is for posterity, not for Mr. Jacobson, to decide. I think we will find that the case will be similar to that of Mahler. Twenty years ago the same pronouncements of his worth were being made, and now he is regarded as a master. Delius was a great original poetic genius, the likes of whom music had not seen before, nor has seen since. He was a man so in tune with nature that he could translate its most sublime moods into music. Our time more than any other needs him—this hectic world needs the reflection in music of things that are of real value.

ROBERT E. LYONS  
Pittsburgh, Pa.

#### Loudspeaker Evaluation

● Julian Hirsch's excellent article on loudspeaker evaluation (August) raises again the question of the relative validity of objective measurements vs. listening tests in assessment of performance. He uses as an argument the fact that proponents of measurements produce speakers that do not all sound alike, as they should if measurements alone suffice to characterize their performance.

A considerable mass of data is required to completely characterize the behavior of a loudspeaker. By its nature this information does not lend itself to a simple summary on a specification sheet, nor can it be fully appre-

*(Continued on page 12)*



*(Send in the Coupon for a List of Dolby Cassette Releases.)*

# A Turntable for Cassettes



The Advent Model 202 cassette playback deck is the first full equivalent in tape equipment of a precision turntable for records.

Designed for highest-quality playback of recorded cassettes, the Advent 202 employs the Dolby System of noise reduction. It also provides proper playback equalization for both iron-oxide and chromium-dioxide cassettes — including a soon-to-be-issued series of premium-quality cassette recordings on Crolyn from Advent.

The 202 is an ideal machine for anyone more interested in listening to cassettes than in recording his own. It is also a perfect source deck for any cassette dubbing application, including the growing number of professional uses.

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The transport mechanism of the 202, very low in wow and flutter, is designed to stand up to heavy everyday use. It has a precise tape counter for easy location of recorded selections. Its controls are simple and positive in action. And its overall operation day after day is easier than that of most

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For schools, libraries, and other institutional users, a special version, the 202 HP, comes equipped with a headphone amplifier and jack. The 202 HP and a set of headphones provide about the lowest-cost high-performance sound system imaginable, one that will probably become a starter system or dorm system for some people with tight budgets and high aims.

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ciated by those not versed in acoustics. Consequently, when we write a spec sheet or discuss performance, reams of data must be distilled, and the important role of the acoustic environment cannot be included. Since loudspeakers are not perfect transducers, and designers do not all choose the same compromises, their products will differ even though the distilled specifications may make them appear to be indistinguishable.

As for listening tests, it is possible to A-B identical speakers and hear differences, unless both speakers occupy precisely the same space. Yet, as a practical matter, the purchaser has no choice but to pick a unit whose sound he likes—even though it may sound totally different at home from the way it does in the dealer's showroom. He will have doubts, and that is why the reviewers, the specification sheet, and the listening test all help shape his decision. On the other hand, the designer *must* rely on objective measures of performance even if their correlation with consumer preference is less than perfect.

Shall we say: meters for makers, ears for users?

GEORGE W. SIOLES  
President, Design Acoustics  
Palos Verdes, Cal.

Technical Editor Larry Klein replies: "And both, perhaps, for test labs?"

## "Troubadettes, Troubadoras . . ."

● There is no question that Laura Nyro has invented something new, but I don't think it can be called "soft rock," as Noel Coppage does (Troubadettes, Troubadoras, Troubadines. . ., September). Nor, as a Nyrotic of long standing, do I agree with his contention that we listen to her because of our characteristic American taste for blandness. On the contrary, I listen to Miss Nyro because she epitomizes New York City, and if New York is bland, what's spicy?

But as a doctoral student in American literature who had done extensive research on Miss Nyro's poetry, I was delighted to see non-Nyrotic Coppage praising her lyrics and her considerable intelligence in print. From a mind like hers, one doesn't expect the occasional stupidities and naïve politics she's come out with lately, but she still has that mind, and therefore may yet live up to her early promise.

PATRICIA S. RUDDEN  
New York, N. Y.

## "Who's Who in Rock"

● Concerning Joel Vance's article "Who's Who in Rock Right This Minute," I respect Mr. Vance's opinions as much as I'm sure he does mine, but I must assume that he is either a "gum popper" from way back or that his clock is a bit slow. I agreed with most of his choices for "Certified Biggies" with the exception of Blood, Sweat and Tears. They are essentially dead, as anyone can tell from the title of their most recent album ("Greatest Hits"). And I wonder why Jethro Tull was left out. They are big and consistently first-rate. Mr. Vance should try to say something positive about these groups, too.

TOM E. RIBE  
Los Alamos, N.M.

Mr. Vance replies: "I am glad to hear from Mr. Ribe that BS&T are certifiably dead; I always thought they were stodgy and over-rated. Jethro Tull I judged to be but a

phenomenon that might or might not pass away as quickly as they became popular. Anyway, there were too many other groups that I thought ought to be mentioned, considering STEREO REVIEW's readership. As for gum, I haven't chewed it for years. But I could never understand why Gene Autry thought Doublemint was such great stuff. My favorite was Black Jack."

● Joel Vance's article "Who's Who in Rock Right This Minute" (August) confuses me. What exactly does he mean by "rock biggies"? If he means big sales, why wasn't Grand Funk Railroad included at the top? Certainly they've sold their share. And why the omission of Led Zeppelin? They're top-sellers, too, aren't they?

Or does "biggie" mean big in talent? It doesn't seem possible that Santana and his rip-off Latin funk could be placed at the top. How can one put the Moody Blues and their unique theory-poetry albums in the same category as (ugh!) Grand Funk? If you're judging by talent, why mention Grand Funk at all?

Mr. Vance, please clarify your system of judging, so that I, as well as other readers, can understand rock—this minute.

LEONARD LIPE  
Chaska, Minn.

Mr. Vance replies: "My only hard and fast rule for selecting the groups that appeared in this article—outside the 'Doorthumpers' category—was, were they likely to be familiar to the readers of STEREO REVIEW? All questions and/or considerations of artistry and breadwinning ability are for that reason strictly relative."

● Joel Vance's "Who's Who in Rock" was as accurate as could be expected, with one exception: the Grateful Dead are bigger than his estimate of them. The Dead are not bland. Their concerts offer more excitement and entertainment than those of other top groups, with their use of light shows and other pyrotechnics. The Dead's music is consistently high quality, as is that of other groups such as the Stones, the Airplane, and the Who. They are not "tightly laced": they are a close family, but they record and perform individually with more freedom than many other groups. The Dead belong in the "pantheon of rock."

PAUL R. BROWNLEE  
So. San Francisco, Cal.

● Why, why, why do all critics hate Grand Funk? They're amateurs? Pish and posh, Mr. Vance: amateurs don't survive (witness the Monkees). Grand Funk is distinctive and talented. Listen to Mark Farner's acoustic guitar riff in *I'm Your Captain* from the "Closer to Home" album. Don Brewer's drumming is good, fast, and accurate, not the hit-or-miss hodgepodge Ringo Starr employed with your dear Beatles. Mel Schacher is the most inventive, diverse bassist since Jack Bruce.

Do your readers a favor, and shake off the demon bias—or write about some holes-in-pockets guy you understand like Paul Anka.

JOHN D. SYKORA  
Omaha, Neb.

Mr. Vance replies: "Amateurs do so last. Grand Funk Railroad has lasted a little longer than the Monkees (I used to get outraged letters from their fans, too) and they will probably outdistance the Partridge Family. I don't hate GFR; I just don't have time for them."





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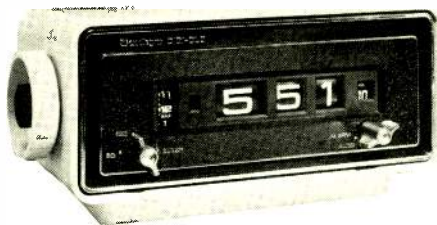
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# NEW PRODUCTS

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## Sankyo 551 Digital Alarm Clock/Timer

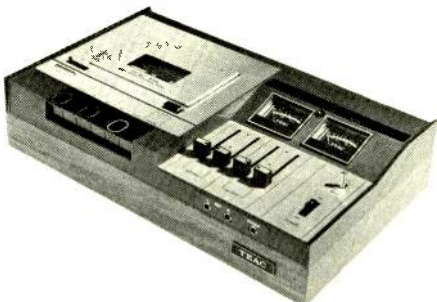


● SANKYO offers a digital-readout clock with an integral timer system that will turn electrical appliances (tape machine, tuner, TV, coffeemaker, etc.) on at preset times. The appliance is plugged into an a.c. outlet on the back of the clock, and the timer dial, which is calibrated over a full twenty-four hours, is set as on a conventional alarm clock. At the selected hour and minute the a.c. outlet becomes live and remains so for about two hours. The outlet activation takes place with or without the ringing of the alarm, according to the setting of a selec-

tor switch on the clock face. There is also a separate built-in timer mechanism that will turn the outlet on and off after a period of anywhere up to two hours. The Sankyo 551 displays in back-lighted soft red numerals the hour, minute, and second. The a.c. outlet is rated for up to 10 amperes, or a maximum of 1,200 watts. A "snooze" pushbutton on top of the clock interrupts the alarm for about ten minutes when depressed. The Sankyo 551 is available in ivory with black face only. Price: \$29.95.

Circle reader service number 118

## Teac Stereo Cassette Decks



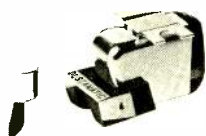
● TEAC's line of stereo cassette decks has been increased by three new models, the 210, 220, and 250. The Model 210, with a frequency response of 30 to

12,500 Hz, is a moderately priced (\$159.50) basic record/playback unit adjusted for low-noise ferric-oxide cassette tape. The Model 220 (shown), with separate preamplifiers (and level controls) for recording and playback, has a recording bias that can be switched for ferric-oxide tapes or chromium-dioxide cassettes, and a high-density ferrite record/playback head. Frequency response is 30 to 13,000 Hz with ferric-oxide tape, 30 to 16,000 Hz with chromium dioxide. Price: \$199.50. The Dolby-equipped Model 250 shares the 220's basic specifications and other features at a price of \$249.50. All three decks have 0.15 per cent wow and flutter, 50-dB

signal-to-noise ratios (without Dolby), and fast-winding times of about 1½ minutes for a C-60 cassette. Push-key arrays that include latching pause controls govern the transport operations, with separate cassette-eject pushbuttons and large, illuminated recording-level meters. The microphone inputs, intended for microphones with impedances from 600 to 10,000 ohms, have 0.25-millivolt sensitivities. Outputs are rated at 0.3 volt into 10,000 ohms or more. The three decks have stereo headphone jacks that will drive 8-ohm phones. Approximate dimensions, including walnut bases: 16¼ x 9¾ x 4¼ inches.

Circle reader service number 119

## Pickering XV-15/1200E Phono Cartridge



● PICKERING has a new top-of-the-line magnetic stereo phono cartridge, the

XV-15/1200E, which has a 0.2 x 0.7-mil biradial (elliptical) diamond stylus and a rated tracking-force range of ½ to 1¼ grams. The XV-15/1200E is specifically recommended for use with the highest-quality automatic and manual turntables. Frequency response is stated as flat from 10 to 30,000 Hz. Nominal stereo separation is 35 dB, and the output of the cartridge is 4.4 millivolts for a recorded velocity of 5.5 centimeters per second. The

1200E's stylus guard is fitted with the Pickering "Dustomatic" record brush, which pivots freely in the vertical direction and tracks (and cleans) the disc along with the cartridge. The body of the cartridge is in gold, with black stylus assembly. Suggested retail price: \$79.95. The user-replaceable stylus is available separately as the D1200 and is priced at \$35.

Circle reader service number 120

## JVC 4VR-5445 Four-Channel Receiver



● JVC's new line of four-channel receivers is headed by the Model 4VR-5445, an AM/stereo FM unit with a continuous power output of 21 watts per channel with 8-ohm loads when all four channels are driven. Harmonic distortion is under 0.5 per cent at rated output,

and intermodulation distortion is below 0.8 per cent. Flanking the tuning dial on either side of the receiver's front panel are two sets of the five slider controls that comprise the JVC SEA multi-band tone-control system. The controls at the left govern the two rear channels; the front-channel controls are on the right. Each slider has a ±12-dB range and affects a frequency band approximately two octaves wide. The nominal center frequencies are 40, 250, 1,000, 5,000, and 15,000 Hz. The receiver's pushbutton switches are grouped below the SEA controls. They engage such functions as tape monitoring (via the usual rear-panel connectors or the front-

panel jacks that duplicate them), loudness compensation, FM interstation-noise muting, and interchanging of front and rear channels. Where appropriate, two pushbuttons are provided for individual control of the front and rear channels. The centrally located knob-operated controls include the input selector (two four-channel auxiliary sources plus stereo magnetic phono, FM MONO and FM AUTO, and AM), dual volume and balance controls concentrically mounted for the front and rear channels, a power-switch/speaker-selector, and a mode selector with positions for mono, two-channel stereo, discrete four-channel

(Continued on page 16)



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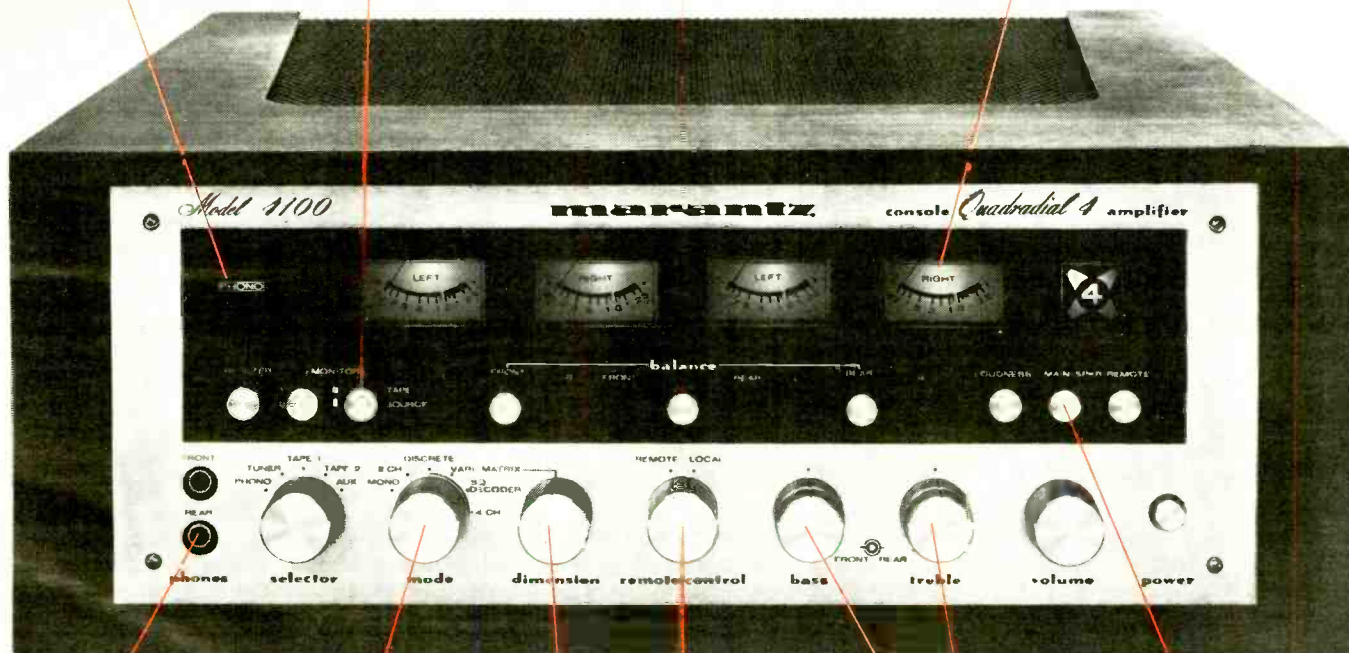
**OPTIONAL MARANTZ MODEL SQA-1 DECODER** (shown) is just one of a variety of optional matrix decoders which snap instantly into *exclusive SQ\** decoder pocket found on all Marantz 4-channel equipment.

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stereo, and JVC's SFC ("Simulated Four Channel") system, a matrix circuit intended to provide enhanced reproduction of two-channel sources through four speakers. The SFC circuit has its own level control.

The 4VR-5445's amplifier section has signal-to-noise ratios of 65 and 70 dB for the phono inputs and high-level inputs, respectively. Its power bandwidth is 20 to 30,000 Hz. Specifications for the FM section include 2-microvolt sensitivity, a

2-dB capture ratio, 60-dB image rejection, and stereo separation of 35 dB at 1,000 Hz. Among the receiver's rear-panel facilities are a switch that bridges the front and rear amplifiers for increased power output in two-channel operation, a threshold adjustment for the FM interstation-noise muting, and a special FM output to accommodate FM four-channel decoders when and if they become available. The receiver has a signal-strength tuning meter and an

illuminated tuning-dial pointer that changes color to indicate FM center-of-channel. A special front-panel jack is provided for the JVC 5911, an optional four-channel remote-control unit with a "joystick" lever for single-control balancing of all four channels and a master volume control. There are stereo-headphone jacks for front and rear channels. In its wood cabinet, the 4VR-5445 is 23 x 6 x 14 inches. Price: \$499.95.

*Circle reader service number 121*

## Stanton Dynaphase Seventy Five Stereo Headphones



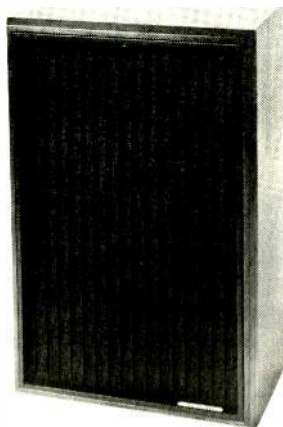
● STANTON'S finest dynamic stereo headset, the recently introduced Dynaphase Seventy Five, is a two-way design, with a dynamic woofer and tweeter fed by an inductance-capacitance crossover network in each earcup. Frequency

response is 40 to 11,000 Hz  $\pm 3$  dB (22 to 20,000 Hz  $\pm 6$  dB); distortion is rated at less than 1 per cent for a 115-dB sound-pressure level. Sensitivity is 0.11 volt for a sound-pressure level of 100 dB at 1,000 Hz; the power-handling capability is 0.5 watt continuous per earcup. Earphone impedance is approximately 12 ohms. The Stanton phones have a foam-padded headband with telescoping arms for fit adjustment. The earcups, also foam-padded for an acoustically isolating seal around the ear, are attached to the headband by means of pivoting yokes. The integral 13-foot coiled cable, terminating in a standard three-conductor phone plug, passes through a small passive control box, of convenient size for holding in the hand, that has volume and tone-control knobs for each

channel and a stereo/mono switch. The tone controls are intended to provide continuously variable attenuation of low frequencies. The control box has a spring clip on its rear surface, so that it can be fastened to pocket or lapel. The Stanton Seventy Five headphones weigh 1 $\frac{3}{4}$  pounds; they are powder blue in color, with black cushions. Price: \$74.95. The control box is also available by itself as the Model 5741 Control Unit, to be used with any low-impedance headphones desired. The proper connectors are provided for insertion of the unit between the headphones and phone jack, and a 17-foot coiled extension cable is attached. The wiring of the channels conforms to that of currently available equipment. Price of the 5741: \$19.95.

*Circle reader service number 122*

## SAE Mark XII Speaker System



● SAE's first speaker system, the Mark XII, uses a combination of dynamic and electrostatic drivers together with a comprehensive electronic circuit that protects the drivers from overdrive or amplifier malfunction. The woofer is a 12-inch unit in a sealed cabinet of ap-

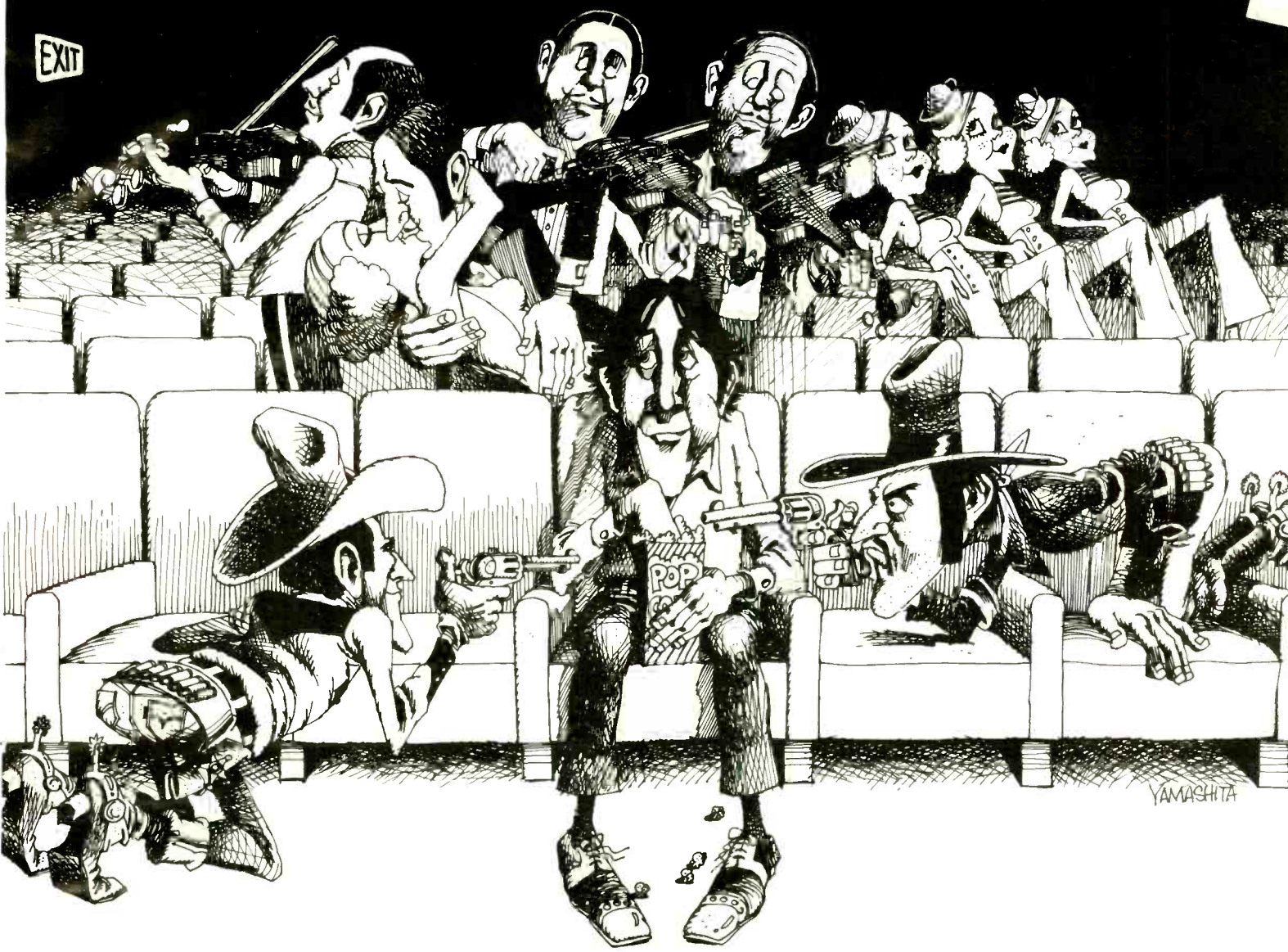
proximately 1 $\frac{1}{2}$  cubic feet internal volume, and the 5-inch cone mid-range has its own isolating enclosure. Three electrostatic panels—two of about 5 $\frac{3}{4}$  inches square and one about 3 x 5 $\frac{3}{4}$  inches—reproduce the upper mid-range and high frequencies. Angled for enhanced dispersion and minimum driver interference, they occupy the top portion of the speaker cabinet. The cavity behind the panels is open at the back, so that the rear radiation of the electrostatic elements emerges for reflection from any surface behind the speaker. The output of the electrostatic array is regulated by one of three rotary knobs on the Mark XII's rear-mounted control panel; the knob covers a range of  $\pm 3$  dB in three steps. The mid-range output can be adjusted by means of its own continuously variable control. A low-frequency control changes the crossover frequency of the woofer from 480 to 240 or 120 Hz (with 6-dB-per-octave rolloffs) for a reduction of mid-bass output. The system's other (fixed) crossover frequencies are 240 and 2,400 Hz for the mid-range (6-dB-per-octave slopes), and 1,440 Hz

(12-dB-per-octave slope) for the electrostatic array.

The Mark XII's protective circuit is a transistorized device that interrupts drive to the system in the presence of direct current or excessively strong signals within the audio range or beyond. When the circuit trips, a red light appears behind the grille cloth and stays on until drive conditions are corrected, at which time the amber light indicating safe operation is re-illuminated. The circuit also delays initial turn-on of the speaker for about 5 seconds to block current surges from the amplifier. The Mark XII's nominal impedance is 8 ohms, and amplifier power of 40 to 60 watts per channel continuous is the recommended minimum. There is no upper limit on amplifier power because of the protective circuit; mid-range levels of up to 450 watts continuous program material can be tolerated. The SAE Mark XII, which measures 27 x 17 x 12 $\frac{1}{4}$  inches, is available in rosewood (\$975 per pair) or oiled walnut (\$850 per pair).

*Circle reader service number 123*

EXIT



YAMASHITA

## More soundtracks have come to life over an Altec system, so...

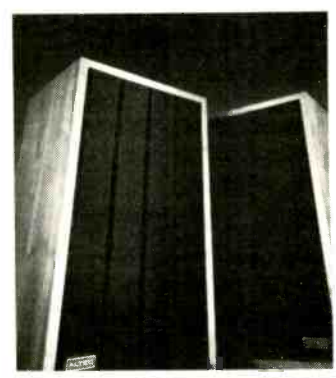
it makes sense they come alive best over an Altec system in your home. The famed Altec Voice of Theatre speaker system is used in nine out of ten movie houses. From this granddaddy of all speakers has emerged the new Altec 891A, shown below.

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**STEREO**

**AUDIO  
QUESTIONS  
and  
ANSWERS**

By **LARRY KLEIN** *Technical Editor*



**Adding a Tape Machine**

**Q.** *I'm considering adding a tape machine to my system, but can't make up my mind whether to go cartridge, cassette, or open reel. Can you spell out the relative advantages of each system?*

**JEAN GARNER**  
Newark, N. J.

**A.** For a full discussion of open-reel vs. cassette see the March 1972 issue of *STEREO REVIEW* or the Spring 1972 *Tape Recorder Guide* published by Ziff-Davis. Briefly, choose open-reel if you are interested in editing the tape and monitoring while recording. The open-reel format also provides the lowest distortion, the best frequency response, and the lowest wow, flutter, and noise levels. Cassettes, on the other hand, have the virtues of compactness, convenience, and a performance level (in the better machines) that will satisfy all but the most critical listeners.

Theoretically, eight-track cartridges should provide somewhat better performance than cassettes simply because they operate at 3¾ ips, twice the speed of the cassette. In general, however, the prerecorded eight-track cartridges when played at home—rather than in a car—have a hiss level that makes them unacceptable for critical listeners. In this regard, I find the prerecorded cassettes marginally better and the Dolbyized cassettes significantly better. However, in their commercial prerecorded releases both formats still suffer from a lack of highs. Open-reel prerecorded tapes have slowly improved over the years, but to my ears they don't sound sufficiently superior to the best discs to justify their extra cost. And prerecorded tapes in any format certainly don't provide the easy location of selections that discs do.

For several months Ampex has been promising the release of open-reel Dolbyized tapes—a step which could finally produce tapes that are consistently better in sound quality and durability than discs. The latest from Ampex is that

they are in the midst of reviewing their classical masters recorded using the Dolby-A system, and some open-reel Dolby-B tapes may be commercially available by the time you read this. Ampex also tells me that they are currently in the midst of upgrading their entire tape-duplication facility, including the possible use of premium-grade tape. If these improvements are indeed made, then for the first time in recent years the tape aficionado has a fighting chance of buying prerecorded tapes made by the world's largest tape duplicator that will consistently sound better than discs.

Vanguard informs me that they, too, are about to release a dozen or so Dolbyized open-reel tapes, but only in the four-channel format, since Ampex handles the rest of the tape line.

**What Is a Defective Disc?**

**Q.** *I would appreciate a technical or professional definition as to what constitutes a defective record. As a record purchaser I have been getting many discs that I consider defective.*

**STEVEN AMATO**  
Portland, Oregon

**A.** Mr. Amato, your question has innocently invited me into an area where even courageous angels tread very lightly, but here goes. As a starting point, the Recording Industry Association of America (RIAA) has dimensional standards (detailed in Bulletin No. E4) that establish the physical parameters of about a dozen factors ranging from the diameter of the disc to the "contour" of the recorded groove. There is a range of tolerances given for all the parameters, and one might imagine that if a particular disc exceeds this range it can be considered defective. However, the RIAA states that the standards are "to facilitate equipment design and assure interchangeability. They are not intended to indicate or imply quality or performance levels."

Since it seems we can't get a professional opinion...  
*(Continued on page 22)*



# "Optimum stereo performance...

excellent dispersion. It has a big sound at any volume level. Completely free from harshness or stridency..." **Julian Hirsch, Stereo Review**

# "Superior transient response...

extreme clarity, will not break up under any normal or even super normal pushing..." **Larry Zide, American Record Guide**

# "What a speaker!..."

The sonic presentation was excellent; voices were natural with no coloration; orchestral music was balanced and full; transients came through clearly; the organ sounded authentic. Indeed, for a system of its size and price, designed for home use, the Grenadier strikes us as the best." **High Fidelity**

CONSUMER COMMENTS: **R. A., Portsmouth, N. H.,** The rich true sound of stereo • **W. S., Canoga Park, Calif.,** The style for my wife . . . the sound for me • **J. A., Hyattsville, Md.,** Superior sound over anything near it in price • **D. O., Vallejo, Calif.,** That's good sound • **T. F., St. Louis, Mo.,** Fantastic sound and the fine quality in the design • **R. G., New York, N. Y.,** I love it; you made it! • **D. D., Honeybrook, P. A.,** Fantastically good fidelity • **J. F., Vancouver, B. C.,** This speaker is truly a work of art!

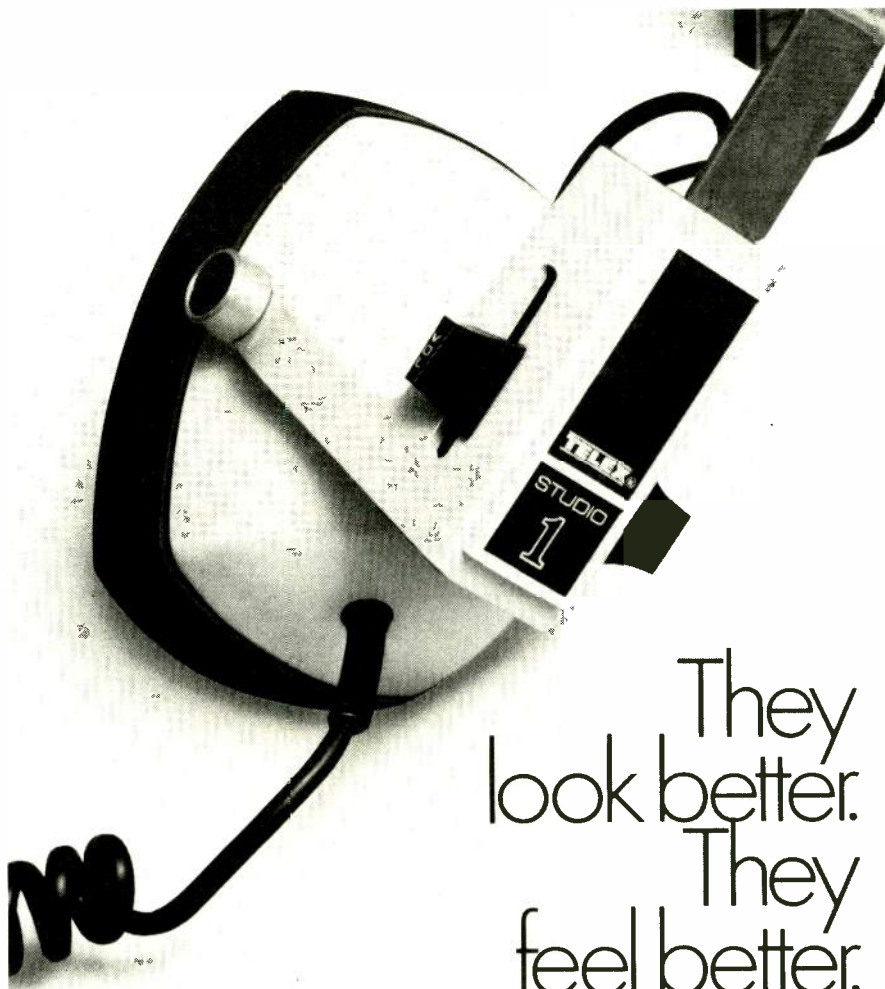


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sional ruling, let's approach the question pragmatically. Would it be valid to say that any disc that won't perform *mechanically* on your record player is defective? (By "perform mechanically" I mean the stylus is able to stay in the groove, the disc trips the changer mechanism at the right time, it drops properly, and so forth.) There's no easy answer here either. Depending upon the nature of the problem, a very cheap brute-force player might play a record successfully, while an expensive light-touch player would not. This sort of thing can occur when arm mass plus cartridge vertical compliance together produce a mechanical resonance whose frequency interacts with the record's warp frequency. Sometimes it isn't resonance that causes mistracking, but the fact that the arm has too much mass (and hence inertia) to follow the rapid vertical undulations of a warped disc. A cartridge tracking at 2 to 3 grams would probably not be bothered by either of these problems.

In other words, discs can be "defective" on some players, but not on others. This is why attempts to return "defective" discs frequently meet with a less than fully cooperative attitude from the seller. The record retailer really has no way of telling whether the fault—whatever it is—is in truth in the record. The problem may be in the record player, or it may arise from an unfortunate interaction of the two. For the dealer, the fact that the record *will* play successfully on his store machine is usually sufficient evidence to categorize the complaining customer as some kind of a nut.

Up to now we've been talking about gross defects—groove jumping, sticking, and the like. How about the occasional tick or pop caused by dirt or bubbles in the vinyl? Some listeners are apparently willing to endure a disc's sounding like hail on a cold tin roof. Others become enraged if a single tick or pop intrudes at, say, 15-minute intervals. To the latter group, I can only suggest that they convert to a tape system, for they will otherwise find no happiness in this world.

Unfortunately, I don't have much else to offer. A record cannot be labeled defective as far as the record companies are concerned except when judged in the context of the rest of the products in the record bins. If it is substantially noisier, more warped, more difficult to track on an average player, and so forth, than others of its ilk, I would say the disc is defective. However, I would hate to have to argue the case before a jury consisting solely of record manufacturers and dealers.

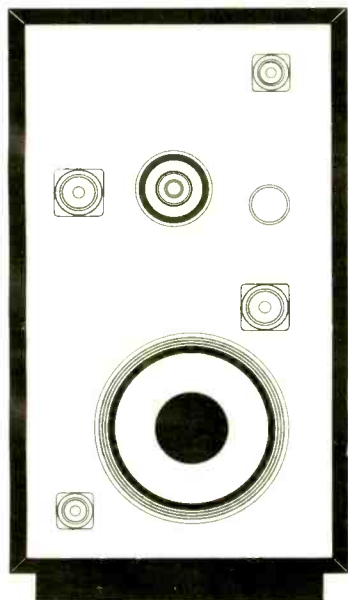
*Because the number of questions we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!*

# For \$279 we give you engineering. For an extra \$20 we throw in some furniture.

To call the **Rectilinear III** a piece of engineering is a rather vigorous understatement.

The equipment reviewers of leading hi-fi and other technical publications have gone on record that there's nothing better than this \$279 floor-standing speaker system, regardless of type, size or price. (Reprints on request.)

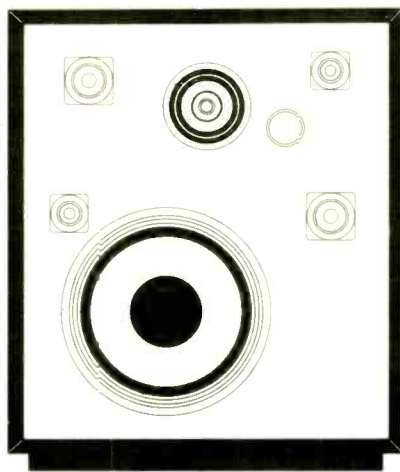
But engineering is all you should expect when you buy this



original version of the **Rectilinear III**. Its cabinet is 35" by 18" by 12" deep, handsome but utterly simple. For \$279, you get quality and taste but no frills.

However, if you're the last of the big-time spenders, you can now escape this austerity for an extra \$20. Because, for \$299, there's the stunning new lowboy version of the **Rectilinear III**, 28" by 22" by 12 1/4" deep, with a magnificent fretwork grille.

Mind you, the actual internal volume of the enclosure is the same in both versions. So are the



drivers and the crossover network. Only the cabinet styles and the dimensions are different. In the dark, you can't tell which **Rectilinear III** is which. They sound identical.

That's engineering.

(For more information, including detailed literature, see your audio dealer or write to Rectilinear Research Corp., 107 Bruckner Blvd., Bronx, N.Y. 10454. Canada: H. Roy Gray Co. Ltd., Markham, Ont. Overseas: Royal Sound Co., 409 N. Main St., Freeport, N.Y. 11520.)

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## AUDIO BASICS

By RALPH HODGES



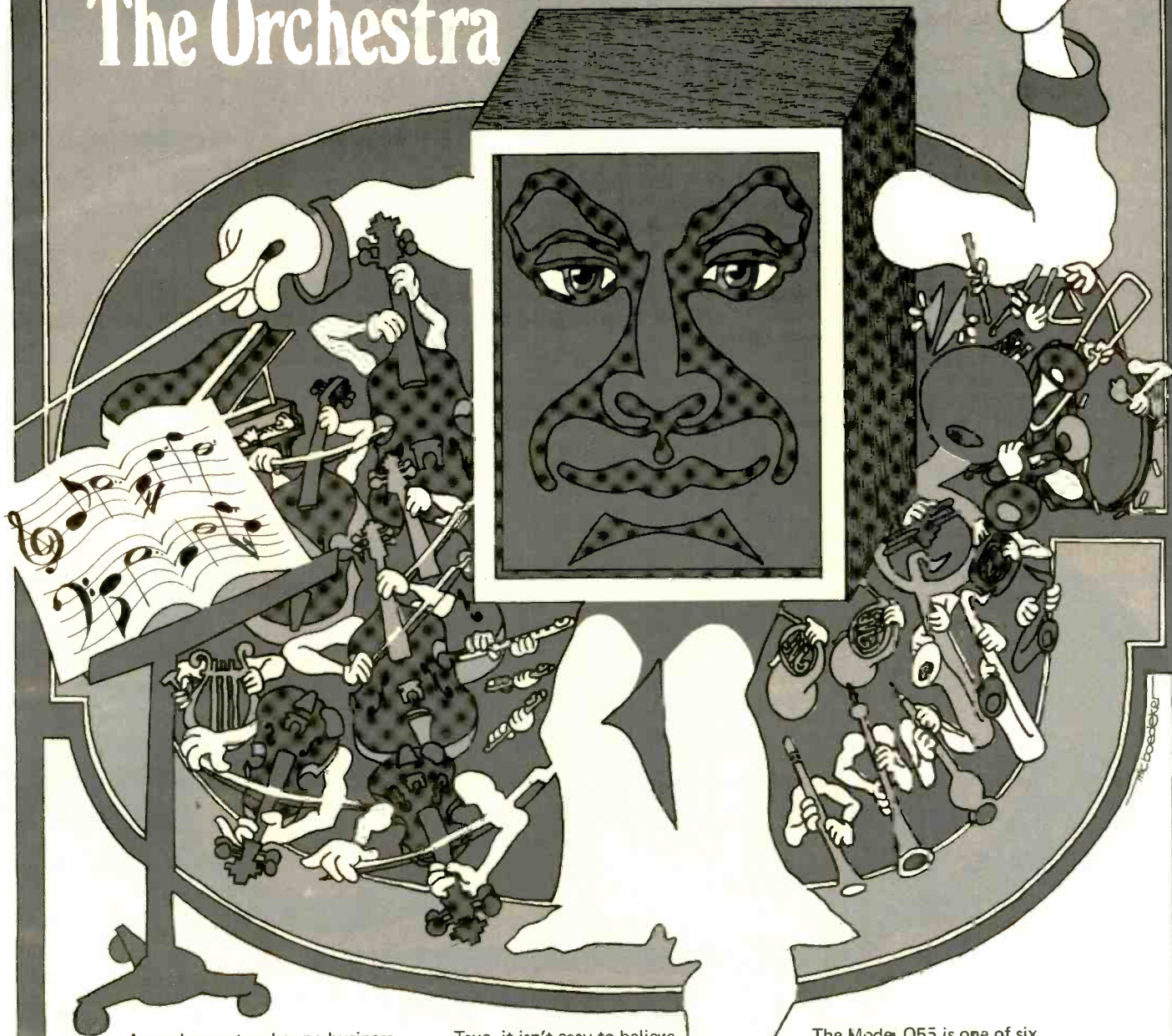
### SEPARATE AUDIO COMPONENTS

FROM THE very beginnings of home audio, the use of "separates" in a sound system—separate preamplifier, separate power amplifier, and separate tuner—indicated that it was indisputably a serious one. There were and are good technical reasons for separates, reasons which changed as the technology of sound reproduction changed. About fifteen years ago, when the amplifier power race began, the power-producing end of the uncompromising audiophile's (mono) amplifier rapidly grew larger, hotter, and heavier. It made sense to detach the power-amplifier section for relocation in some cool, neglected corner, while the less cumbersome control section or "preamplifier" stayed behind in the equipment cabinet. If the system had a tuner, that was also a separate, since the company that made the best preamplifier usually didn't make the best tuner, if it made a tuner at all. Of course, combination components were available: integrated amplifiers (power amplifier plus preamplifier); receivers (integrated amplifier plus tuner); and ultimately stereo receivers (in effect, two mono receivers on the same chassis). But these were for the technically timid and uncritical of ear. To be truly powerful (30 watts per channel in those days), a vacuum-tube receiver had to be very expensive, very large, and barely liftable by a strong man. As it was, receivers of modest output generated enough heat to drift and mis-align their tuners, and ultimately, perhaps, cook themselves to an early death.

Then came the transistor—much cooler, much smaller, and requiring no bulky, expensive, and fidelity-limiting output transformers. In its very first flowering the transistor era made it obvious that the separates could someday be reunited without compromise in audio performance. Now, with the proliferation of receivers boasting an honest 60 watts per channel or more over a wide bandwidth, we're within sight of that goal. The separates are still with us, however, for three reasons: (1) Though the best of today's receivers vie with the huskiest of yesterday's tube separates in power output, some of today's power amplifiers afford 100-plus watts per channel, and their high-power, low-distortion capabilities will benefit no-compromise systems (see "The Super-Power Amplifiers" in April 1972 *STEREO REVIEW*). (2) Anyone with definite plans to keep abreast of the state of the art will want separates because he'll be able to replace components selectively as new developments occur. (3) The owner of separates can send his tuner out for service and still have the means left to listen to tapes and discs.

Some of these reasons are not as valid as they once were. Occasional setbacks notwithstanding, we are really quite well along on the road to virtually maintenance-free equipment. As for new developments, the state of the art in equipment is now better—much better—than the program material at our disposal. The separates are still marginally more flexible than the integrated amplifier and receiver (particularly when it comes to installation), but there are very few control features that are to be found *only* on component preamplifiers. Therefore, either approach to equipment can be justified.

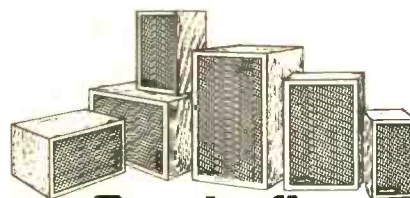
# Don't Let Your Speaker Conduct The Orchestra



A speaker system has no business coloring the sound of the brass section to its own liking. Or adding certain peaks or dips to the music according to the dictates of a crossover network. The Quadraflex Q55 is a full size, three-way ten-inch speaker system with no ambition to write its own arrangements. It will let you hear every instrument just as it was recorded, from the bass man's crystal clear low E to the highest audible overtones.

True, it isn't easy to believe that a three-way system priced at a mere \$100 could be everything you want. There are valid reasons for the low price, having to do with the way all Quadraflex speakers are designed and manufactured, but the best way to convince you is to let you hear the Q55 for yourself. To find out where you can hear it, write to the address at right. You wouldn't want to overlook the speaker system you probably should have just because it doesn't cost as much as you thought you'd have to spend.

The Model Q55 is one of six Quacraflex speaker systems we'd like to tell you more about. Just write: Quacraflex Industries 1301 Bay St., Emeryville, Calif. 94608



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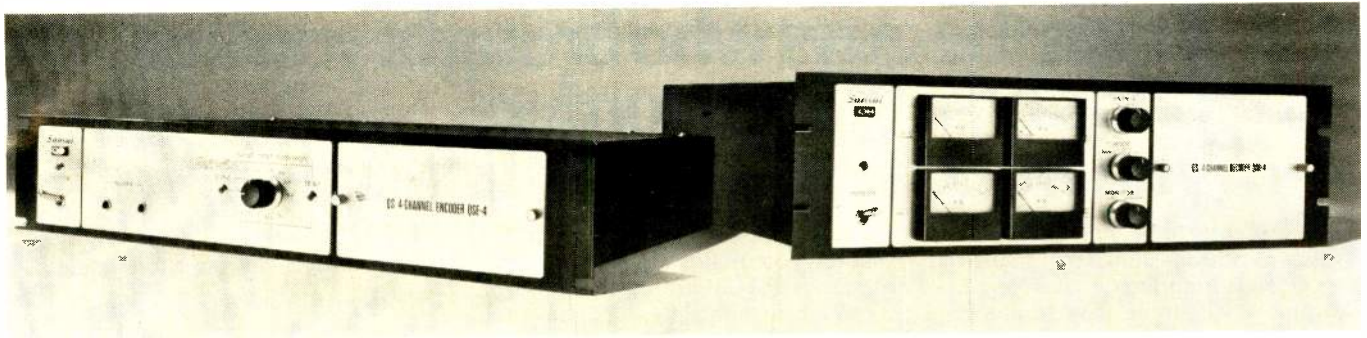
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*Major advantages of the Sansui QS system:*

- "Regular Matrix," based on the QS system, is an industry standard in Japan. The result: most Japanese-made equipment manufactured since April, 1972 contains QS-type decoding circuitry.
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- QS provides truly outstanding synthesized sound-field reproduction from two-channel sources. This lets you enjoy the four-channel effect with existing two-channel recordings.
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# From the guys who brought you the world's best tape recorders... The world's newest and finest receiver.

Take a second look and you'll begin to see some of the things that make this receiver extraordinary. Like two tuning meters . . . three tape facilities . . . eight function-indicator lights. All of which do more than meets the eye.

That left-hand meter is a field-strength indicator when you're tuning FM. Pull out the speaker-selector knob and it becomes a power effect indicator—a built-in early warning system that will avert amplifier clipping and speaker overload.

Tapes 1 and 2 control standard rear-panel jacks for two decks—reel-to-reel, cassette, cartridge—so you can copy and convert as well as play and record. Tape 3 is a typical Tandberg

touch. It's jacked into a preamp circuit that lets you use the amplifier controls to modify the output signal. With Tape 3, you can tone down, brighten up, boost and rebalance worn discs and imperfect tapes when you re-record.

As for the pilot lamps, they're the visible indicator of eight function controls hidden under a flip-down cover. Two scratch/hiss filters for moderate or extreme high-frequency attenuation, rumble filter, loudness contour, Tape-3 preamp, mono left, mono right, and stereo.

What meets the ear in the TR1020 comes from the same no-compromise

electronics that have made Tandberg tape recorders *the* industry standard.

To cite just a few points, there's the true complementary output stages, a MOSFET front end for both AM and FM, separate power supplies, fully encapsulated electronic tuning, FM sensitivity typically 1.7  $\mu$ V, and a capture ratio of 1.8 dB.

In sum, the TR1020 is pure Tandberg. An AM/FM stereo receiver that delivers about \$600 worth of performance for \$429.90.

Including the hardwood cabinet.

Don't just look at it. Look into it. With your nearest Tandberg dealer.



## TANDBERG TR1020

When you make the finest tape decks in the world, you don't settle for second best in anything.  
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# TECHNICAL TALK

By JULIAN D. HIRSCH

● **POWER-RATING PARADOX?:** For many years, when discussing amplifier power output, the editors of *STEREO REVIEW* have come out rather strongly against the so-called “music-power” or “dynamic-power” rating systems. Their arguments were based not on anything inherently fraudulent or incorrect in the music-power concept, but rather on the tendency to use the music-power rating as an inflationary device in advertising copy. The use (or, rather, *misuse*) of music power frequently resulted in a \$250 receiver’s having the same advertised wattage as a \$250 power amplifier.

The audio-power output available from an amplifier depends on, among other things, the operating voltage of the output transistors, and the amount of current they draw from the power supply and deliver to the load resistance. Most hi-fi amplifiers use unregulated power supplies for their power stages—in other words, an increase in the current drawn from the power supply is accompanied by a decrease in its output voltage. However, the power-supply’s filter capacitors store energy at the maximum (no signal) voltage level, and for *brief* time intervals can supply large currents before there is a significant drop in the power supply’s voltage. It is this effect which accounts for the ability of most amplifiers to deliver more momentary “music” power than long-term “continuous” power.

To illustrate, let us assume that an amplifier is capable of delivering, on a continuous basis, 25 volts of sine-wave signal to its load at a current of 2 amperes. The power output is the mathematical product of voltage and current, or 50 watts. If, under no-signal conditions, the power-supply voltage increases by 10 per cent, and if the filter capacitors can store enough energy to maintain this voltage for perhaps 30 milliseconds, a momentary peak in the music can produce an output of 27.5 volts at 2.1 amperes, or about 57.7 watts, without

distortion. This amplifier, which we could describe as delivering a total of 100 watts continuous power, could also be rated at “115 watts music power.”

Now consider a competing amplifier, with the *same* music-power rating, but with a less stable—and less expensive—power supply. Here we find a change of 20 per cent in the available voltage from a no-signal to a full-signal condition. The continuous power output would be 22 volts at 1.68 amperes, or 37 watts per channel as opposed to 50 watts in our first example. On the basis of their music-power ratings, the two amplifiers would seem to have the same power capability; in reality, the first one is a third more powerful than the second and would be so ranked if we were testing them for our equipment reports.

In most cases, the highest-quality amplifiers have well-regulated power supplies, which reduces the spread between their music-power and continuous-power ratings. Frequently their specifications are given entirely in terms of continuous-power output, an approach we have applauded and tend to consider as a mark of distinction.

Recently, we became aware that the designer of the excellent Phase Linear amplifiers, Robert Carver, has a somewhat different approach to the music-power/continuous-power question. Phase

Linear’s design approach, although it can be applied to amplifiers of any power rating, is especially significant for extremely powerful amplifiers such as their Models 700 and 400. They use a power supply that is relatively unregulated and also has a very high no-signal voltage. Since the energy stored in a capacitor is proportional to the *square* of the applied voltage, a high-voltage power supply—all other factors being equal—can provide far greater storage capacity, and hence greater power on momentary peaks. Why hasn’t this approach been used before? Mostly because of the unavailability

## TESTED THIS MONTH

●  
**H-K Citation 14 Stereo FM Tuner  
Pioneer SX-626 AM/FM Receiver  
Marantz 1060 Integrated Amplifier  
Wharfedale W60E Speaker System**



of high-voltage transistors having the proper characteristics.

It is important to note that Phase Linear rates their amplifiers *only* in terms of their continuous-power output. Our own measurements showed that the short-term (or music-power) output of these amplifiers is roughly *twice* their continuous output, which is already quite considerable. Instead of using a music-power rating to inflate the apparent output of a modestly endowed amplifier (the usual practice in the industry), the Phase Linear approach is to design a very powerful amplifier able to stand solidly on its continuous-power ratings, and then let the "soft" power supply provide extra "head room" for short-duration high-level peaks. With this, we have no argument.

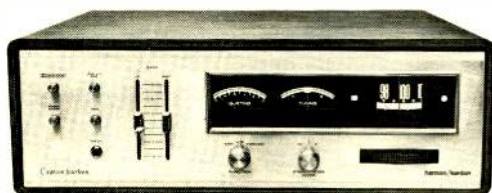
Looking back at our earlier example, it is plain that the choice of a reference condition is the key to whether a power supply with soft regulation is a liability or an asset. If you are comparing amplifiers with identical music-power ratings but different continuous-power outputs, the one with the higher continuous power is the "better" of the two—or at least the more powerful. On the other hand, if their continuous-power ratings are the same, the one with the higher music-power rating is less likely to clip on peaks and hence is the more powerful amplifier of the two.

The moral of the story seems to be that you can't compare apples (continuous power) and lemons (music power), but some lemon juice in your apple sauce can help a lot.

## EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

### Harman-Kardon Citation 14 Stereo FM Tuner



● THE latest addition to Harman-Kardon's Citation line of premium-quality components is a new FM tuner, the Citation Fourteen. Its most obvious claim to distinction is the inclusion of Dolby-B circuits to take advantage of a growing number of FM stations that broadcast their audio signal with Dolby-B equalization. The use of Dolby processing serves to extend the low-noise reception area of an FM station, and virtually to eliminate the residual hiss usually present during stereo reception from even nearby FM stations.

Aside from its Dolby circuits, the Citation Fourteen has a number of noteworthy operating and circuit features. Its front-end, which uses two FET r.f. amplifiers, an FET mixer, and a total of four tuned circuits, has exceptional selectivity. The i.f. section has a sealed nine-pole inductance-capacitance filter and two IC amplifiers. The multiplex stereo-decoder section also uses a special phase-locked-loop circuit and a single IC, with two transistor-driven low-pass filters to remove ultrasonic frequencies from the audio outputs.

Although the Citation Fourteen has a zero-center tuning meter, a novel QUIETING meter provides a very sensitive and meaningful indication of the optimum tuning point. Some eleven transistors are used in the circuits driving the quieting meter. (Another eleven operate the interstation-noise muting and mono/stereo switching circuits.) This seemingly profligate use of components for what are generally considered purely auxiliary functions is by no means frivolous. The quieting meter is a genuinely effective aid in realizing the full potential of this fine tuner. In essence, the quieting meter measures the noise in the detector output, but only in a frequency band that we estimated to be centered at about 120 kHz.

When a station is tuned for a maximum meter reading (the meter scale is calibrated from right to left), both the audio noise and distortion are minimized.

The front panel is dominated by the two large illuminated meters and a horizontal drum tuning dial (the visible portion of which is about the same size as the meters), calibrated in 1-MHz intervals. Tuning is by a horizontal thumbwheel below the dial. A red STEREO light is to the right of the dial. A three-position switch provides two degrees of high-frequency channel blending for stereo noise reduction, and a function switch provides mono, automatic stereo/mono switching, and stereo-only reception. Two vertical sliders control the output levels of the tuner.

At the left of the panel are four pushbuttons controlling a.c. power, interstation muting, and the Dolby system. A yellow double-D symbol to the left of the dial lights up when the Dolby circuits are in use. The fourth button injects a Dolby 400-Hz standard-level reference tone, equivalent in amplitude to a 50 per cent modulated FM signal. When tape recording a Dolbyized FM broadcast, this tone is used to set the recorder's level controls for a "0-dB" level. The Dolby circuits of the tuner and recorder are normally not used during recording. Subsequent playback of the tape through a separate Dolby decoder applies the noise reduction to the tape *and* the FM program. If the recorder is not equipped with the Dolby system, the decoding can be done in the tuner before recording. (It should be noted that one cannot record a Dolby-encoded broadcast and simultaneously listen to it in decoded form unless one has a separate Dolby decoder or Dolby circuits in the tape machine that can be used for monitoring while recording. Nor can the Citation's Dolby decoder be used except for decoding Dolby broadcasts at the time of reception.)

In the rear of the tuner are variable and fixed audio outputs (there is also a TAPE REC output jack on the front panel), oscilloscope outputs carrying the two channel signals, an output ahead of the de-emphasis network to

(Continued on page 32)

# LAFAYETTE has a 4-Channel SQ receiver for YOU!!

## LAFAYETTE LR-220 85-WATT AM/FM 4-CHANNEL SQ RECEIVER

A total 4-channel receiver with built-in SQ decoder circuitry that's priced within the reach of almost every budget. Now you can start enjoying the dynamic new sound of SQ 4-channel records and FM broadcasts, discrete 4-channel tapes, and derived 4-channel stereo from conventional 2-channel stereo sources! And the LR-220 has features like 85-watts total power from 4 amplifiers, a sensitive AM/FM tuner section, blackout tuning dial, main/remote speaker switching, a full complement of controls, and much more—all in an attractive walnut-finish wood cabinet! See the LR-220 today!

## LAFAYETTE LR-440 200-WATT AM/FM 4-CHANNEL SQ RECEIVER

Praised by the critics for its features and versatility, our LR-440 is an SQ 4-channel receiver that's hard to beat! It has built-in SQ decoder circuitry for playing the exciting SQ 4-channel records and FM broadcasts, a powerful 200-watt 4-channel amplifier for enjoying discrete 4-channel tapes, and our exclusive "Composer" circuit that derives 4-channel stereo sound from 2-channel stereo sources! Not to mention a sensitive AM/FM tuner section, "Acritune" precision visual FM tuning, and all the front panel controls you need to put great 4-channel stereo at your command!

## LAFAYETTE LR-4000 360-WATT AM/FM 4-CHANNEL SQ RECEIVER

For those who demand the finest in 4-channel sound! Every facet of the LR-4000's design and performance makes it the new leader of SQ 4-channel receivers! Its four 57-watts/channel RMS (4 ohms) amplifiers provide plenty of ultra-low distortion wide-range power for discrete and SQ 4-channel operation. Highly sophisticated SQ wave-matching full-logic decoder circuitry is utilized to achieve the ultimate in playback accuracy of SQ 4-channel records and SQ FM broadcasts. And the AM/FM tuner section features a "Phase Locking" FM-MPX decoder for optimum FM stereo separation and minimum distortion. See your nearest Lafayette store for a personal demonstration of our remarkable new LR-4000.



**Good...** **249<sup>95</sup>**  
LR-220

**Better...** **369<sup>95</sup>**  
LR-440

**...Best!** **499<sup>95</sup>**  
LR-4000

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be used with some future FM quadrasonic decoder, stereo and muting-threshold adjustments, antenna terminals, and a switched a.c. outlet. The Harman-Kardon Citation Fourteen is 16 inches wide, 5 inches high, and 13½ inches deep. Its price is \$525. The very similar Citation Fifteen, which lacks the Dolby circuits, is \$395. Cabinets for either model are \$35.

● **Laboratory Measurements.** The Citation Fourteen fully lived up to its promise. The measured IHF sensitivity was 1.8 microvolts, with a remarkably steep limiting curve producing a 50-dB signal-to-noise ratio at less than 2 microvolts, and an ultimate quieting of 79.3 dB (the best we have ever measured on an FM tuner) at all inputs over 100 microvolts. The Dolby circuits were not used during these measurements.

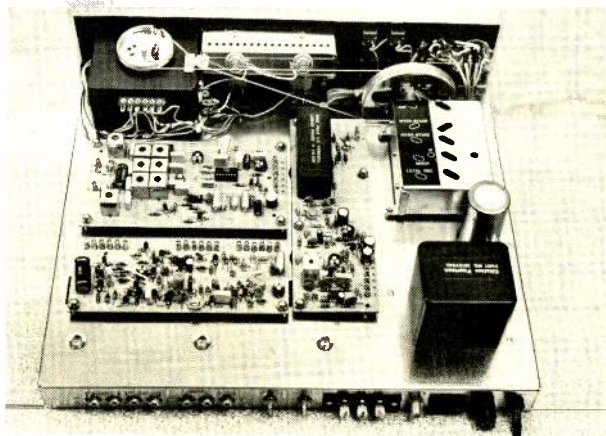
The frequency response was almost perfectly flat from 30 to 15,000 Hz, where it was down only 0.8 dB. Stereo channel separation was excellent—over 21 dB from 30 to 15,000 Hz, and between 40 and 45 dB from 550 to 7,000 Hz. This is also the best separation we have ever measured on a tuner. The tuning-dial calibration was so accurate that the dial could be preset to the frequency of a station, and the broadcast would be there when the unit was switched on.

The capture ratio was 1 dB at 1,000 microvolts and 2.7 dB at 10 microvolts, attesting to the excellent limiting action. The AM rejection was 54 dB, and alternate-channel selectivity was about 75 dB, although the abrupt limiting action made this measurement difficult. The image rejection was well in excess of 100 dB—at the maximum 100,000-microvolt output of our signal generator we could find no trace of an image response!

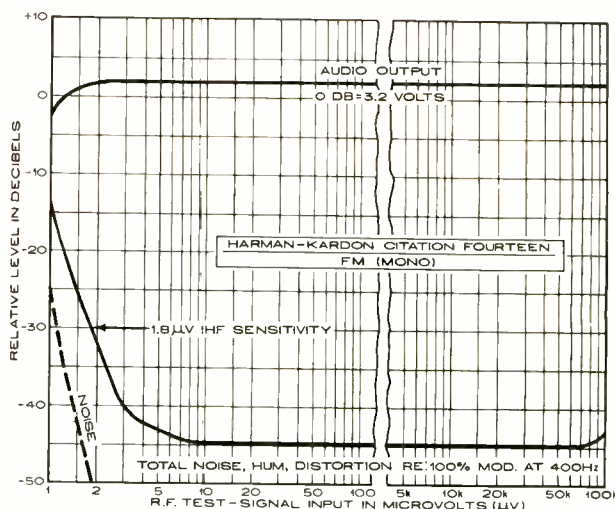
The interstation-noise muting threshold was factory set at 7.5 microvolts, and was adjustable from 2.2 to 30 microvolts. It operated smoothly and with virtually complete freedom from transients. The stereo threshold was set at 11 microvolts, and could be adjusted from 11 to 35 microvolts. The audio output reached a maximum of about 4 volts.

● **Comment.** In the New York City area, WQXR is now transmitting with the Dolby system, and the Citation Fourteen was able to produce a totally noise-free output from these broadcasts. We also tried a poor antenna, which normally results in an audible background hiss; with the Dolby system noise was again inaudible.

Overall, the Harman-Kardon Citation Fourteen rates



The Citation 14's interior is open and uncluttered; the output jacks and antenna terminals line the rear apron's bottom edge.

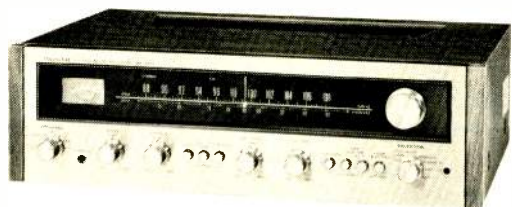


The dashed curve labeled "noise" shows how random noise (principally hiss) falls below the audio output with increasing signal strength. Ultimate quieting level achieved was -79.3 dB.

superlatives for its easy, unambiguous tuning with the quieting meter, excellent muting characteristics, exceptionally low background noise, and overall excellent performance. It is a fine tuner and a fit companion to the other units in the Citation line.

For more information, circle 105 on reader service card

## Pioneer SX-626 AM/Stereo FM Receiver



● PIONEER's new stereo receivers share many design and operating features as well as common styling. Although the SX-626 is one of the lower priced units, it is a fully flexible and high-performance receiver. The FM tuner of the SX-626 has an FET r.f. amplifier, followed by an i.f. section employing three IC stages and three permanently aligned ceramic filters. An IC performs most of the multiplex-demodulation functions, and an unusually ef-

fective interstation-noise muting circuit is included. The AM tuner, a simple and basic design, includes two ceramic filters as well as tuned transformers in its i.f. section. A relative-signal-strength tuning meter is used for both AM and FM reception.

The continuous-power output of the audio amplifier is conservatively rated at 20 watts per channel (both channels driven into 8-ohm loads) from 20 to 20,000 Hz with less than 1 per cent distortion. The preamplifier has inputs for two magnetic-phono cartridges, a microphone (mono, driving both channels), and a high-level AUX input, as well as the AM and FM tuner sources. There are two sets of tape-recording inputs and outputs, with separate monitoring pushbutton switches that make it possible to copy tapes from one machine to the other. If desired,

(Continued on page 34)

# Ampex, Media Sound, and the AR-LST.



Until now, most parameters of the recording art have been significantly better defined than has loudspeaker performance. A quantitative standard for the monitoring of recordings has therefore been lacking. Recently Ampex and other recording companies have turned to the AR Laboratory Standard Transducer, a speaker system that represents the efforts of Acoustic Research to come to grips with this problem.

### Flat energy capability

The AR-LST's flat energy output curve — as flat, we think, as the state of the art permits — provides the industry with its first accurate standard for recording and mix-down monitoring.

### Flexible in operation

In addition, five other output characteristics allow the engi-

neer to tailor the sound of the AR-LST to any special requirements he may have — to compensate for spectral aberrations in a tape, for example. These various energy output characteristics are accurately known (they are printed in the AR-LST's instruction book) and are available at the turn of a switch.

The AR-LST is now being used in a number of recording studios. In the picture above,

James Frey of Ampex and Bob Hinkle listen to a playback of



*The finished product.*

Bob's album "Ollie Moggus" recently completed at Media Sound Studios in New York.

SR-11

Please send detailed information on the AR-LST to

Name \_\_\_\_\_

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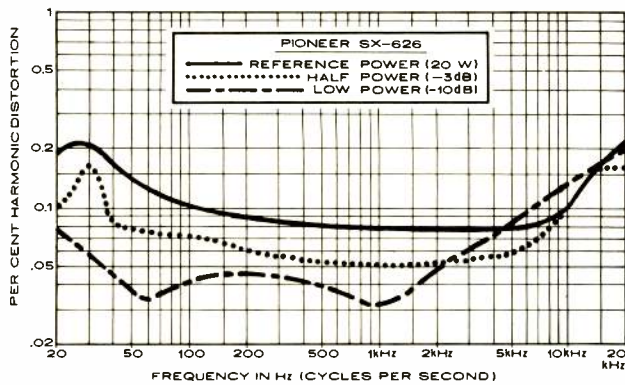


Acoustic Research, Inc.

24 Thorndike St., Cambridge, Massachusetts 02141

CIRCLE NO. 2 ON READER SERVICE CARD





one of the sets of connections can be used to drive an external four-channel decoder-synthesizer and rear-speaker amplifier. This still leaves a set of inputs and outputs available for use with a tape recorder.

Other pushbutton controls provide for stereo/mono switching, FM muting, loudness compensation, and low- and high-frequency audio filters. Both the bass and treble controls have eleven detented positions; the balance and volume controls are conventional. The speaker selector (which also controls the a.c. power to the receiver) can activate any of three pairs of speakers or two combinations of two pairs at a time. An OFF position is included for headphone listening via the front-panel jack.

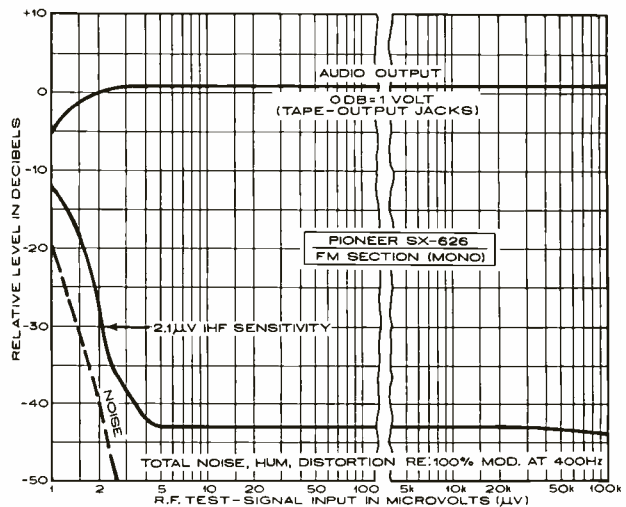
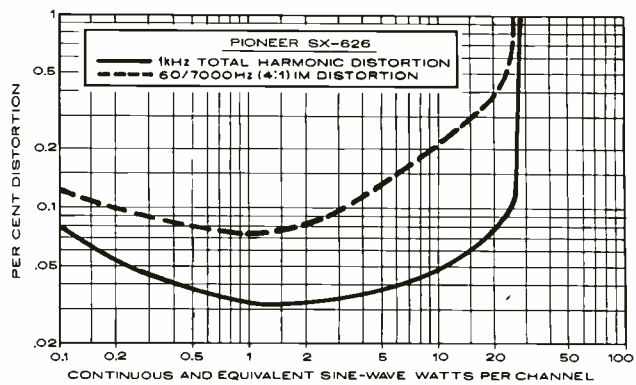
The large slide-rule dial is softly lit in blue, and the tip of the dial pointer lights in orange when the AM or FM tuner is used. Illuminated words above the dial scales indicate the selected input and the reception of a stereo FM broadcast. In the rear of the receiver, in addition to the signal inputs and outputs, there are separate preamplifier outputs and main amplifier inputs (with jumper plugs to interconnect them), a DIN connector for one of the tape-recorder circuits, line and speaker fuses, and two a.c. outlets, one of which is switched. The speaker connections are made with Pioneer's foolproof, easy-to-use plugs and jacks. The Pioneer SX-626 is supplied complete with a walnut cabinet; it measures 17<sup>3</sup>/<sub>4</sub> x 5<sup>3</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>4</sub> inches. The weight is 21 pounds, 13 ounces. Price: \$279.95.

● **Laboratory Measurements.** The power output at signal clipping with 8-ohm loads was 27.8 watts per channel at 1,000 Hz. Into 4 ohms it was 36 watts, and into 16 ohms the output was 16.5 watts. The harmonic distortion for a 1,000-Hz test signal was between 0.03 and 0.09 per cent from 0.1 watt to about 23 watts per channel. Intermodulation (IM) distortion was about 0.1 per cent up to 5 watts, increasing to 0.5 per cent at 25 watts. Although it rose slightly at very low power levels, the IM distortion remained under 0.5 per cent from 2 milliwatts to more than 20 watts output, and at normal listening levels was between 0.1 and 0.2 per cent.

At the rated power of 20 watts per channel, the harmonic distortion was about 0.1 per cent from below 100 to above 10,000 Hz, and reached a maximum of about 0.2 per cent at 20 and 20,000 Hz. Distortion was lower at all reduced power levels—typically a low 0.05 per cent or less over most of the audio-frequency range.

The magnetic-phono sensitivity (for 10 watts output) was 1.35 millivolts, with an overload point of 68 millivolts and an excellent signal-to-noise ratio of 73 dB. The microphone input sensitivity was 1.15 millivolts with a noise level of -75.5 dB. The AUX input sensitivity was 0.11 volt, with an 81-dB signal-to-noise ratio. All of these measurements indicate very fine performance.

The tone controls had excellent characteristics, with a sliding turnover frequency for the bass, and high-frequency control action effective principally above 3,000 Hz. With moderate boost or cut there was negligible ef-



The dashed curve labeled "noise" shows how random noise (principally hiss) falls below the audio output with increasing signal strength. Ultimate quieting level achieved was -76 dB.

fect on frequencies between 100 and 3,000 Hz. The filters had 6-dB-per-octave slopes, with the -3-dB response points at approximately 80 and 3,000 Hz. The loudness compensation boosted both low and high frequencies at reduced volume-control settings. The RIAA phono equalization was within  $\pm 2$  dB from about 100 to beyond 15,000 Hz, with a slight rise of about 4 dB in the 50- to 70-Hz region. Microphone response was quite flat over most of the range, tapering off to -2.5 dB at 15,000 Hz.

The FM tuner's IHF sensitivity was 2.1 microvolts, and a 50-dB signal-to-noise ratio was reached at only 2.6 microvolts. The ultimate quieting was exceptionally good: -76 dB for all signal levels above about 70 microvolts. Distortion (including the 0.5 per cent residual of our signal generator) totaled about 0.7 per cent at 100 per cent modulation. The capture ratio was 1.7 dB. Image rejection was notably good at 95.5 dB, as was the alternate-channel selectivity of 84.5 dB. The AM rejection was 55 dB, typical of most good tuners.

FM frequency response was within  $\pm 0.5$  dB to 10,000 Hz, and was down 3.7 dB at 15,000 Hz. Stereo channel separation was better than 20 dB from 30 to 15,000 Hz, and exceeded 30 dB between 140 and 4,500 Hz. The muting threshold of 4 microvolts insured fully quieted, low-distortion reception of any station that "un-muted" the receiver. The muting action was positive, with a slight "click." We noted that the un-muting occurred only when the receiver was tuned within about 50 kHz of the channel center. When you hear a station, it has to be tuned correctly! The AM tuner was average in quality, with a frequency response falling to -6 dB at about 3,500 Hz.

● **Comment.** The FM tuner of the SX-626 compares fa-  
(Continued on page 36)

# Program your music the way you want to ... up to 16 hours!

Now, you can enjoy up to 16 hours of continuous stereo music, with the Telex "Tape Age Changer"... the world's *first* automatic 8-track stereo tape cartridge changer!

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The two sets of tape-monitor jacks on the 626's rear panel will take two tape machines, or one machine and a quadrasonic decoder. Special plugs are provided for the speaker-output sockets.

vorably with many separate tuners selling for more than the price of the entire receiver. It has enough sensitivity

and selectivity for practically any receiving situation, plus exceptionally easy and noncritical tuning.

The major difference between the audio amplifiers of the SX-626 and those of most costlier receivers (whether made by Pioneer or others) is in their power output. Fortunately, an output of 20 to 30 watts per channel (depending on the rating method) serves very well for the majority of speaker systems and the volume levels at which they are played. From a user's viewpoint, we were especially impressed by the solidity and precise "feel" of the SX-626's controls. Clearly, nothing has been skimped in the mechanical design and construction of this receiver. It is a joy to use, a very good value in every respect.

For more information, circle 106 on reader service card

## Marantz 1060 Integrated Stereo Amplifier



● THE Marantz 1060 stereo amplifier is a moderately priced, highly flexible integrated stereo amplifier whose performance does credit to the Marantz reputation. A compact unit measuring approximately 14 $\frac{1}{4}$  inches wide, 4 $\frac{3}{4}$  inches high, and 11 inches deep and weighing 18 pounds, it is rated at 30 watts per channel into 4- or 8-ohm loads, with both channels operating. At the lower center of the satin-gold face panel are three large knobs: BALANCE, VOLUME, and input SELECTOR. There are MIC and PHONO inputs, plus the TAPE, TUNER, AUX 1, and AUX 2 high-level inputs. The front panel MIC jacks are also used for the AUX 2 inputs, the appropriate sensitivity being set by the selector switch. In the upper center of the panel are three tone controls: the usual bass and treble, plus a mid-range (MID) tone control. Each of the knobs has five detented positions of boost, five of cut, and a center "flat" setting.

To the left of the tone controls are four pushbuttons: loudness compensation, tape monitor, and a left and right mono switch. Pushing either mono button connects the input from that channel to both outputs; pushing both combines the two input channels. At the right side of the front panel are four more pushbuttons for the low- and high-cut filters and separate control of the two pairs of speaker outputs. Completing the front-panel control

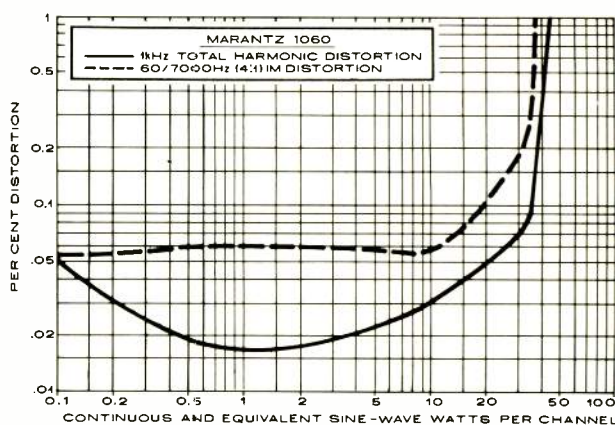
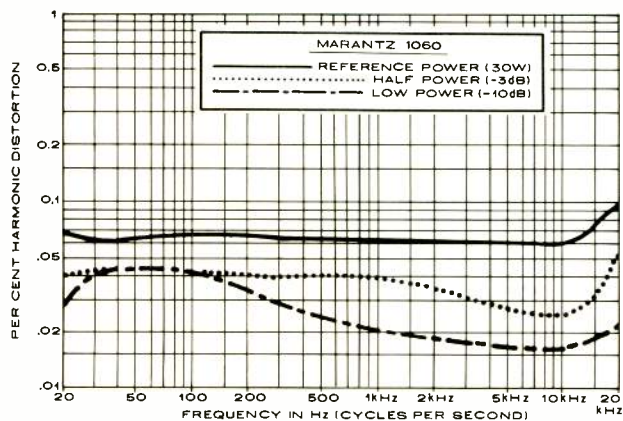
lineup are the headphone jack and the pushbutton power switch in the lower right.

The rear of the Marantz 1060, besides all the usual inputs and outputs (including a DIN connector in parallel with the tape-recording inputs and outputs), has separate preamplifier-output and main-amplifier input jacks joined by jumper plugs. The speaker terminals are insulated spring-loaded binding posts that do not require a screwdriver to make connections. There are two a.c. outlets, one of which is switched. In a metal cabinet with a dark wood-grain finish, the Marantz 1060 sells for \$199.95. An optional walnut cabinet is available for \$24.95.

● **Laboratory Measurements.** At the clipping point, the Marantz 1060 delivered 38 watts per channel continuous into 8 ohms, 44 watts to 4 ohms, and 23 watts to 16-ohm loads, with both channels driven by a 1,000-Hz test signal. Harmonic distortion was very low—between 0.017 and 0.055 per cent from 0.1 to 20 watts, reaching 0.067 per cent at the rated 30 watts and 0.3 per cent at 40 watts per channel. The intermodulation distortion was also quite low—between 0.05 and 0.06 per cent from 0.1 to 10 watts, increasing to 0.18 per cent at 30 watts.

At the rated 30-watts output, harmonic distortion was between 0.06 and 0.07 per cent from 20 to 14,000 Hz, and about 0.09 per cent at 20,000 Hz. It was even lower at all reduced power levels—typically between 0.015 and 0.045 per cent. At any output from 1 milliwatt to 30 watts, intermodulation distortion was under 0.18 per cent, and it was typically about 0.05 per cent, attesting to the amplifier's freedom from the crossover distortion that often becomes appreciable at very low power-output levels.

(Continued on page 40)



# 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.

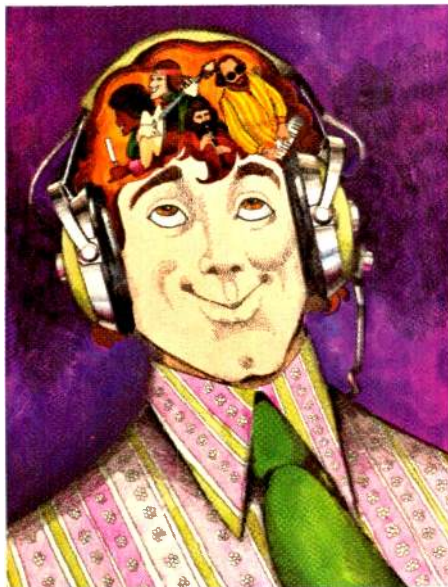
## World all your own

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.

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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



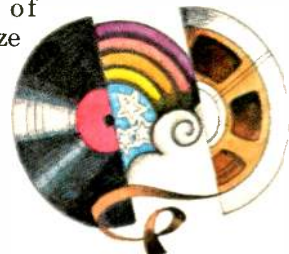
they're focused only on your ears . . . not on the walls of your room.

## 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.



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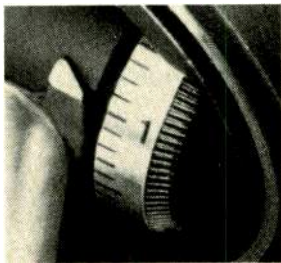


**The new Dual 1229.  
For those who want nothing less than  
a full-size professional turntable.**



If you now own a 1219, we don't believe you'll want to rush right out and trade it in for its successor, the 1229. But if you have been considering a 1219, we do believe the additional refinements of the 1229 will bring you closer to a decision.

For example, the 1229 has a built-in illuminated strobe for 33-1/3 and 45 rpm. With a typical Dual innovative touch: an adjustable viewing angle that you can set to your own most comfortable position.



Stylus pressure dial calibrated in tenths of a gram from 0 to 1.5 grams; in quarters of a gram from 1.5 to 3.0 grams.

Another refinement is on the stylus pressure dial which is now calibrated in tenths of a gram from 0 to 1.5 grams. This provides finer control in setting optimum stylus pressure for today's finest cartridges, designed for tracking in this range.

Such refinements, while giving you more control over your Dual, don't actually affect its performance. Dual performance is a function of the total precision inherent in the design which has long made Dual's premier model the best-selling "high-end" turntable of them all.

The gyroscope is the best known scientific means for supporting a precision instrument that must remain perfectly balanced in all planes of motion. That is why we selected a true gyroscopic gimbal for the suspension of the 1229 tonearm. This tonearm is centered and balanced within two concentric rings, and pivots around



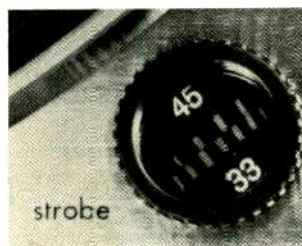
The new Dual 1229, \$199.50 less base.

their respective axes. Horizontal bearing friction is specified at less than fifteen thousandths of a gram, and Dual's unerring quality control assures that every 1229 will meet those stringent specifications.

The platter of the 1229 is a full-size twelve inches in diameter, and cast in one piece of non-magnetic zinc alloy. Each platter is individually dynamically balanced. Dual's powerful continuous-pole/synchronous motor easily drives this massive seven pound platter to full speed in one quarter turn.

A turntable of the 1229's caliber is used primarily in its single-play mode. Thus, the tonearm was specifically engineered to perform precisely as a manual tonearm: parallel to the record instead of tilted down. For multiple play, the Mode Selector raises the entire tonearm base to parallel the tonearm to the center of the stack.

All these precision features and refinements don't mean that the Dual 1229 must be handled with undue care. On the contrary,



Illuminated strobe with adjustable viewing angle, from directly overhead to 20° away.

like all Duals, it is quite rugged and virtually foolproof.

So we're not being rash when we include a full year guarantee covering both parts and labor. That's up to four times the guarantee

you'll find on other automatic units.

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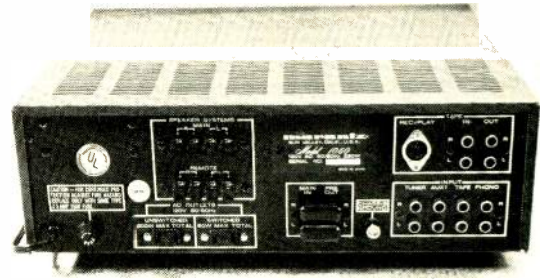


At the high-level inputs, 0.1 volt was required for a 10-watt output, with a signal-to-noise ratio of 81 dB. The phono sensitivity was 1.1 millivolts for the same output (overload occurred at a very high 100 millivolts), with a signal-to-noise ratio of 75.5 dB. The microphone sensitivity was 0.95 millivolt for a 79-dB signal-to-noise ratio. RIAA equalization was accurate within  $\pm 0.25$  dB from 30 to 15,000 Hz. The microphone frequency response was flat from 20 up to 15,000 Hz, where it was down 1.5 dB. The filters had 6-dB-per-octave slopes, with the -3-dB frequencies being at about 95 and 5,000 Hz. The loudness compensation boosted both low and high frequencies at reduced volume-control settings.

The bass and treble tone controls had good, fairly conventional characteristics. The bass "turnover" frequency varied from 100 to 500 Hz at different settings. The MID control affected the frequencies between 100 and 3,000 Hz (centered at about 700 Hz), with a range of  $\pm 6$  dB.

● **Comment.** The measured performance of the Marantz 1060 speaks for itself. Its distortion and noise levels were insignificantly low, and the power output was adequate for the vast majority of home music installations. The 1060, in addition to its technical excellence, also acquits itself admirably in the area of flexibility.

The most distinctive feature of this amplifier is undoubtedly its third MID tone control. The usefulness of this facility, of course, depends on the requirements of the particular installation, and most particularly on the



The rear panel of the Marantz 1060 has a businesslike appearance, with the jacks and connectors intelligently grouped and spaced. The speaker terminals are spring-loaded binding posts.

taste and listening judgment of the user. The mid-range control has a strong effect on the warmth, or fullness, of the sound. We found it most useful for correcting the balance of recordings or radio broadcasts, in contrast to the bass and treble controls that generally are more suitable for modifying the response of the speakers in the listening room.

The compactness, flexibility, and superb performance of the Marantz 1060 add up to a truly fine product. Our overall impression was completely positive; one could hardly expect more from an integrated amplifier at this price.

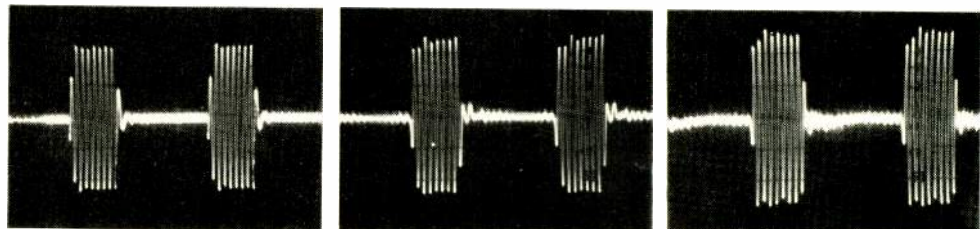
For more information, circle 107 on reader service card

## Wharfedale W60E Speaker System



● THE WHARFEDALE W60E is a compact, three-way speaker system, equally suitable for floor placement or shelf mounting. Its oiled walnut cabinet measures 24 x 15 x 12 inches, and the system weighs about 45 pounds. The woofer of the W60E is 12½ inches in diameter and has a 9½-pound magnet structure. It operates in a sealed enclosure. The mid-frequencies are radiated by a 5-inch cone driver, and the highs are handled by a 1-inch dome tweeter. The crossover frequencies are 750 and 5,000 Hz. In the rear of the cabinet there are separate continuously variable level adjustments for the mid-range and high-frequency drivers. The system's nominal impedance is 8 ohms. Suggested price: \$149.95.

The W60E had excellent tone-burst response. These oscilloscope photos were taken at (left to right) 80, 2,000, and 8,000 Hz.



● **Laboratory Measurements.** The Wharfedale W60E is a relatively inefficient system, requiring slightly more than 4 watts in the 1,000-Hz region to produce a 90-dB sound-pressure level (SPL) three feet from the grille. Since the system's frequency response is adjustable over a wide range, with no indicated "normal" settings on the two level controls, we experimented with a number of combinations of settings to obtain what seemed to be the best overall frequency balance. This was supplemented by running a series of response measurements, which tended to confirm our subjective judgment.

The "flattest" overall response in our slightly bright listening room was obtained with the mid-range control about three-quarters of the way up and the high-frequency level control from two-thirds to three-quarters of the way up. A composite frequency-response curve was obtained using a swept warble tone at middle and high frequencies, and a substitution measurement against a calibrated reference speaker at low frequencies. It was within  $\pm 5$  dB from 45 to 15,000 Hz. There was a somewhat elevated output in the middle frequencies, flanked by two broadly depressed regions centered at about 200 and 4,000 Hz. The response at the highest frequencies was very uniform. The mid-range output could be adjusted from about 4 dB more than our optimum level

(Continued on page 46)

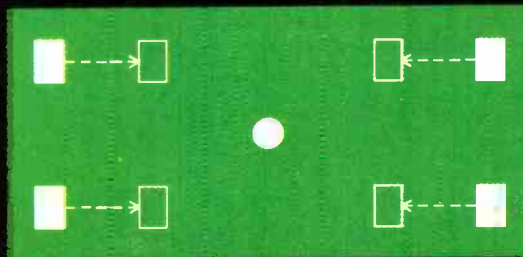


# Our 4-channel receivers can change the size of your living room.

Just move one slide control. And suddenly the room seems deeper. Another slide control. And it seems wider. The sound appears to move. Until speaker separation is just right for you. No matter how big or small your room is. With Panasonic's Acoustic Field Dimension (AFD). Only in our discrete 4-channel receivers. Models SA-6300X and SA-6400X.

Panasonic feels that the discrete sound system is the best for 4-channel. Whether you're listening to 5-track tapes or Compatible Discrete 4-channel (CD-4) records. Like RCA Quadradiscs.

Of course, these receivers can also handle matrix. Which makes AFD even more important. Because most encoding systems for matrix records have their own op-



timal speaker separations.

Another benefit for matrix recordings is our phase shifter. It has three different settings that correspond to the phasing of the various matrix systems. So virtually any matrix recording can be played.

All our receivers also make sure that the stereo collection you've amassed won't go to waste. You can play it straight. Or enhance it. With our Quadruplex™ circuitry.

Of course, there are other features in these Panasonics. Like our single lever remote balance control. It lets you control the balance of all four channels. From your easy chair. And as for the SA-6800X specs, we think you'll find them as interesting as its special features.

Model SA-6400X gives you 150 watts IHF at 4 chms. With many of the same specs as Model SA-6800X.

So go to your franchised Panasonic Hi-Fi dealer for your

4-channel receiver. It's the only way to make sure you get one that's the right size for your living room. Whatever its size.

MODEL SA-6800X	
Power (IHF)	300 watts @ 4 ohms
Harmonic distortion	0.5%
Power bandwidth	7Hz-40kHz, -3dB
FM usable sensitivity	1.8μV
Capture ratio (IHF)	1.5dB

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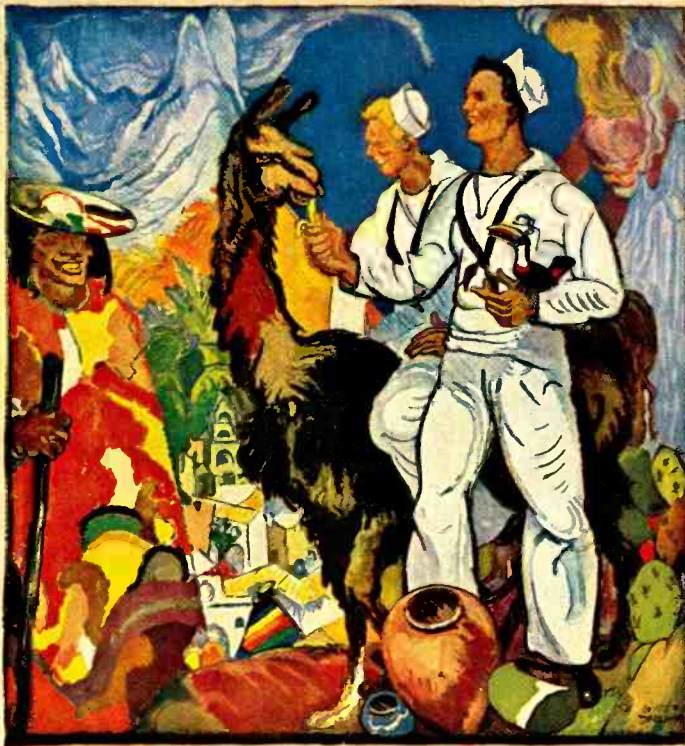
## Panasonic® Hi-Fi 4-Channel Receivers





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and see exotic places.**

**and get job**



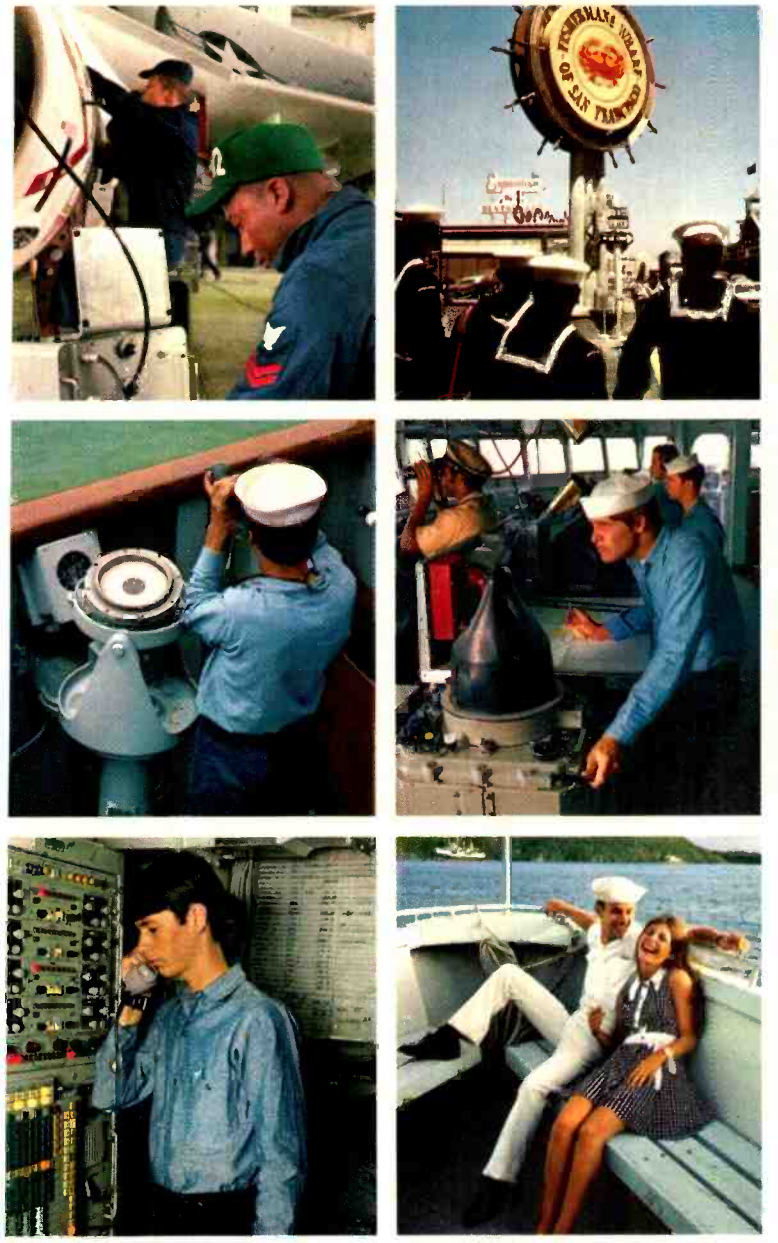
**COME ALONG**  
learn something, see  
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This Navy poster originally appeared in 1919. For a free full-color reproduction, stop by your local Navy recruiter's office. No obligation, of course.





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The new Navy still gives you the chance to visit far-out places. But now you take with you some of the most thorough job training in the world. Those who qualify can choose from more than 300 important, skilled jobs. From computer technology to aviation mechanics to nuclear science. The kind of training that will take you places inside the Navy or out.

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See What's Really New in Stereo, Communications, Hobby, Parts, Kits, Antennas, Tools, Much More. At Your Nearby Store or Write Dept.: SRIX.

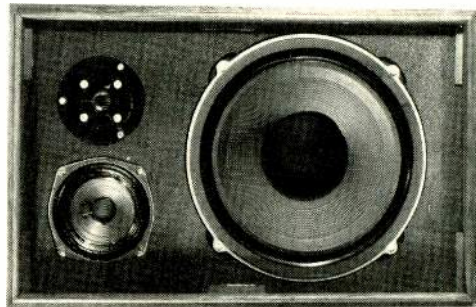
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to about 10 dB less. The frequency range affected by the control was from about 700 to 4,000 Hz, with maximum effect at about 2,000 Hz. This adjustment was not able to reduce the broad response variations in our overall curve. The tweeter level was adjustable over a total range of 15 to 25 dB, with its effect beginning at about 3,500 Hz.

The low-frequency output of the W60E was strong down to about 50 or 45 Hz, with a broad maximum at about 70 Hz. We measured the low-frequency harmonic distortion under three conditions: constant drive with nominal 1-watt and 10-watt levels, and a constant-output sound-pressure level of 90 dB at 3 feet from the speaker.



The W60E's three drivers are mounted in a familiar arrangement. The small tweeter provided excellent high frequency dispersion.

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CIRCLE NO. 23 ON READER SERVICE CARD

# GOING ON RECORD

By JAMES GOODFRIEND  
Music Editor



## A MODEST PROPOSAL

WHEN Jonathan Swift, in 1729, wrote his *Modest Proposal* concerning the children of the poor in Ireland, his stated purpose was to benefit an entire nation by turning what was obviously a social and economic liability into a commercial and gustatory asset (he proposed that the children be eaten). My own proposal also has the purpose of turning a liability into an asset, and while it is concerned only with a cultural product of a medium-size industry and not the ubiquitous poor, it too may have desirable social repercussions. Dean Swift, in my opinion, was unjustly criticized for the "inhumanity" of his idea, and events subsequent to his time have produced killings far in excess of his projections, for less sensible reasons, and without any apparent benefit to anybody at all. Cognizant of his example, I expect my proposal too to be harshly criticized. And yet I ask the reader to consider if the ideas I will offer do not deal with a bad situation with plain common sense.

The cultural product I refer to is the classical music recording, and the problem is that such records do not enjoy sufficient sales to properly repay the manufacturing companies for the effort and expense of making them. They could, of course, stop making them, but there are reasons not to. There is a market for these records, a small one to be sure, but clamorous and eager. Besides, such records are the almost sole support of many universally beloved musicians, who receive royalties from whatever sales there are, and as well contribute to the support of numerous performing organizations, who are also well-loved, but face so desperate a financial situation even with the pittance they receive from record sales that the termination of such payments must constitute the final blow. And, over and above all this as well, there seems to be a consensus that such recordings have a civilizing effect on the community as a whole.

Now, it is customary for a record

company, when issuing a classical record, to manufacture copies in excess of the number expected to be sold immediately. This is done so that the record may still be purchased by those who do not find out about it until years later, and so that it remains at least theoretically available to those who have not yet decided whether or not they want it, or, indeed, can afford it. At some time the record is allowed to go out of print, at which point there is often a great hue and cry for copies of it, and then, after the interest has died down, the company reissues the record, often at a lower price, and the cycle starts again. During this time, of course, other records are being issued and reissued, so that at any given moment there is available to the buyer an absolute sea of recorded classical music from which to choose, and the excellent chance that should the record he wishes to own not be among those offered, it will become available again if he will only be patient and wait for its reissue.

To the record companies, distributors, and retailers this situation is intolerable, for they cannot possibly carry all these records in stock, and they have no idea what the demand may be for any one of them—except the ones that have just gone out of print, for which the demand will, of course, be high but the records unobtainable. They therefore become very upset and do not stock classical records, and this in turn makes the situation intolerable for the collectors, for there can be nothing more frustrating than to know that the record one wants to buy is available, but that there is no one from whom one can buy it.

My proposal for meeting this situation is a simple one. Records should be issued in exceedingly limited quantities (only enough to afford the manufacturer a tiny profit when they are all sold) and then never issued again. The "masters" must be destroyed. This will tend to

(Continued on page 50)

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RSC Columbus Speakers—the Nina, the Pinta and the Santa Maria—famous in Canada for superb sound and fine craftsmanship have crossed the border into the U.S.A.

How did it happen? Americans visiting Canadian audio dealers and audio shows listened to Columbus Speakers, looked at the price tag, bought them and asked, "Why aren't they available at home?". After hearing this from Americans again and again, RSC decided the time had come for Columbus Speakers to discover America.

Why are Columbus Speakers so good? The truth is that they represent the end result—the "highlight" of 25 years of research and manufacturing by RSC, Canada's foremost speaker manufacturer. In Columbus Speakers, RSC has incorporated with precise engineering knowledge the most modern materials and the most advanced components—An advanced cross-over net-work, complete acoustic suspension, large magnets, Novaprene cone suspension, and many other exceptional features described in our brochure, which is available on request.

Now, Columbus speakers offer a new, unique feature — sculptured Audiofoam grille facings which you can change yourself within seconds to match the color of your mood or decor. Imagine the possibilities!

At no additional cost, with a Santa Maria Speaker you receive 3 Audiofoam grille facings, El Toro Brown, Spanish Gold and Matador Red. With a Pinta Speaker you receive El Toro Brown and Spanish Gold grille facings. Nina Speakers come with El Toro Brown grille facings.

Prove the excellence of Columbus speakers for yourself—with your own eyes and ears. Visit your RSC dealer for a demonstration. Match the quality of sound against competing speakers that cost much more. For a brochure describing the full line of Columbus Speakers please use the reader reply card in this magazine or write to us.



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You've been meaning to smoke a pipe.

No other smoke gives you the same peace of mind.

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No breaking-in. Unique, real-honey-lined bowls give you mild, flavorful smoke from the first pipefull. If you're not completely satisfied, return pipe with sales slip and we'll refund your purchase price. \$2.50 to \$6.95.



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2¼ inch replaceable, absorbent Medico filters trap juices, tars, nicotine, keep your mouth clean and cool. Many with guaranteed bite-proof Nylon bits. Pipes: \$2.50 to \$35. Medico filters (regular, menthol, charcoal) 10 for 15¢.



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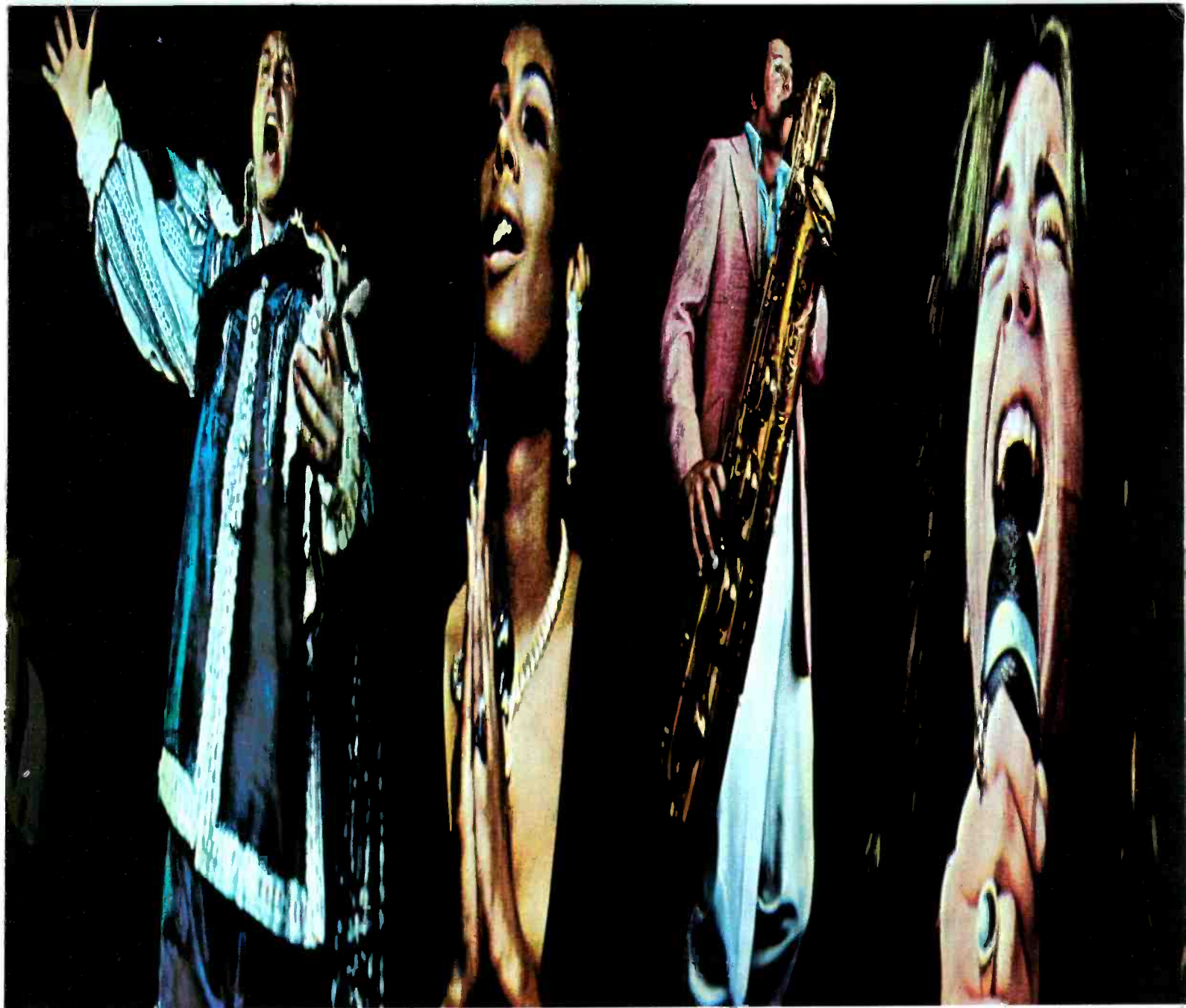
make a record into a "thing" rather than a passing and repeatable phenomenon, and, as we all know, collectible things have real value. Of course, laws should be enacted to prevent unauthorized copying of the recording, but even apart from this, the original "limited edition" record would be to its pirated dubbing what an original painting is to a mere copy, however well done.

Under these circumstances, it will be recognized that when the last pressing of a record has been sold, that record will be permanently out of print; therefore, no one who wants it will delay even an instant in buying it. As the supply dwindles, the value of each copy of the record will rise, for it is obvious that what is not available is worth a great deal more than what *is* available (even if it is not really available), and purchasers of the record will rejoice in their investment. Wear and tear, loss, thievery, and acts of God will further decrease the supply, and at some point the demand for *every* classical record will exceed the supply, thus producing the strongest reason for valuing the product more highly in general.

**T**HIS should make everyone happy. There will be fewer records at any one time for sellers to handle, so they can stock them all. Buyers will actually be able to buy, and those who have bought records can be sure they have made a safe investment. Those who have not will have a new incentive for buying others in the future. Since records in general will be more valuable, companies will be able to charge more for new ones and make more profit, and buyers will not complain because they know that no matter what they pay for a record it will be worth more in the future as its availability decreases. Artists and performing organizations will continue to receive their royalties, and even those persons who do not like classical music will be attracted to recordings of it as an investment, thereby increasing the potential purchasing audience.

Now, there will doubtless be complaints about the destruction of masters by Schnabel, Gieseking, Walter, and such deceased artists, and my suggestion will be put down as an act of barbarism comparable to the destruction of the library of Alexandria. But, I contend, if records by these men become so rare that we must apply to libraries to hear them, and men will steal them as they steal jewels, that can only increase the esteem of these artists and make them the publicly revered names they are not now.

I ask the reader, then, to consider if my proposal is not a sensible one, and not to accuse me of philistinism before he sees the situation as it really is and determines for himself whether the supposedly rich musical culture of this country today is not a fraud and a hoax.



## Don Giovanni, Eleanor Rigby & Bill Bailey make a poor medley

There are 57 FM stations in New York, 73 in Los Angeles and 37 in Chicago—all crammed between 88 and 108MHz. With so many stations, and so little space, there's bound to be a bit of pushing and shoving. Now and again, an unfortunate overlap. A receiver with ordinary sensitivity and selectivity just won't cut it.

But, Sony doesn't make ordinary receivers. We give you a choice of six models that bring in even the weak-

est stations with an unusual immunity to intrusion from strong ones. And a choice of power and features from \$699.50 to \$199.50\*. Our new SQR-6650, 4-channel receiver pours out 50 watts in stereo (25+25W RMS at 8 ohms) and costs hardly more than a stereo receiver of comparable features and specs. \$329.50\*. Visit your dealer for a demonstration. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, N.Y. 11101.

\*Suggested retail price

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In a world of receivers claiming to be just slightly ahead of their time, Harman/Kardon is introducing one considerably farther ahead than that.

It's called the 75+, and if you buy it now you'll find it practically impossible to use to full potential.

Then why should you buy it?

### **You buy it because it's great for stereo.**

When buying a receiver, you should choose one that's best prepared to handle what you're prepared to hear.

Given your investment in stereo records and tapes, that obviously means stereo.

And in stereo, the 75+ will deliver an honest 45 watts RMS per channel. Which most quad receivers can't. (The 75+ has a bridging circuit that combines the power from four channels into two—instead of just disconnecting two channels the way most others do.)

As a stereo receiver, the 75+ is practically identical to our own model 930, which many reviewers have judged the best available. So it isn't stretching a point to say you'll be able to hear the best stereo any receiver can provide. But why stop there?

### **You enhance your investment.**

If you have two extra speakers, connect them to your 75+. And create two entirely separate stereo systems.

You'll be able to hear Beethoven in the living room and Bread in the den. Both at the same time. And each with separate tone controls.

But to really appreciate your 75+, consolidate your speakers in one room. And play stereo—tapes, records or FM—through four channels.

What you get is "enhanced stereo," and the 75+ enhances it better than any other quad receiver.

Instead of just synthesizing the two back channels by running them through a

conventional matrix circuit, the 75+ uses a unique wide-band 90° phase shift network. This provides enhanced 4-channel sound that adds a new dimension to stereo music.

The 75+ is also equipped with a 360° "Joy Stick" sound field balance control. It lets you adjust the four speakers to the levels where they best complement each other.

Having gone this far, you won't want to go back to stereo. You'll probably want to move even further forward.

### **You keep it because it's great for quad.**

SQ records are here now, and they'll be here in greater numbers in the future. The moment you begin buying them, your 75+ can begin playing them.

Of course, so will other quad receivers; but again, not as well.

The 75+ is the only one with two SQ modes: conventional SQ and SQ Blend. Conventional SQ best reproduces the ambiance of music recorded live in concert halls. SQ Blend is best for playing back hard rock and contemporary music or where a soloist is predominant.

What about discrete four channel records? If and when they arrive, you'll be waiting for them. A hideaway decoder will be available for simple plug-in connection.

Obviously, the 75+ is more receiver than some people need right now, and for that reason there are some people who won't buy it.

But for those with foresight and not a lot of money (\$400), it represents a rare investment opportunity:

A receiver you can't outgrow in a couple of years for the price of one you almost certainly will.

We have four new multichannel receivers, ranging in price from \$250 to \$600 and in watts from 50 to 140. For more information, write Harman/Kardon Inc., 55 Ames Court, Plainview N.Y. 11803\*

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**The receivers you won't outgrow.**

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# Presenting the perfected iron-oxide tape, Capitol 2.

Other companies aren't getting the kind of performance out of iron-oxide that we are. No wonder they've switched to different materials.

We at Capitol, on the other hand, have found a way to perfect iron-oxide tape.

And when we say perfected, we mean perfect. A tape that outperforms chromium dioxide and cobalt-energized tapes in many ways, yet retains all the inherent advantages of iron-oxide formulations.

## What has Capitol done differently?

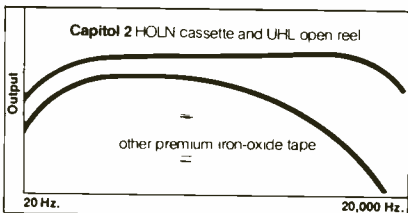
Capitol makes more efficient use of iron-oxide particles than anyone else. We get more energy from each iron-oxide particle by keeping the particles from touching one another (which would cause them to lose some of their energy). The process we use is secret, but the results aren't secret.

## Capitol 2 is the world's highest-output iron-oxide tape.

The new high-output, low-noise tape, both cassette and reel, works harder than other iron-oxide tapes. You can record them at a higher record-level without distortion.

## Capitol 2 has the world's best dynamic range, bar none.

Efficient use of oxide particles and smooth tape surfaces all but eliminate the three most annoying forms of noise: bias, modulation, and DC. So Capitol 2 has the world's highest dynamic range. You can record both louder and softer signals than ever before.



Frequency Response at 3 3/4 IPS (open reel) or 1 1/2 IPS (cassette)

## Capitol 2 is the world's first low-print, high-output, low-noise tape.

Print-through is a problem in high-output tape (both cassettes and reels) that Capitol 2 is really the first to solve. The uniform particle size, combined with a secret processing technique, reduces print-through to inaudibility.

## Capitol 2 high-output, low-noise is a tape of a different color.

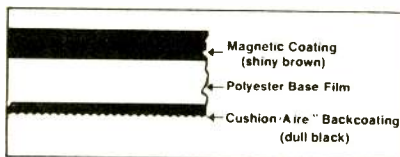
The side of the new tape that faces the heads is a shiny brown, and not as dark as most tapes. The shiny mirror-smooth tape finish improves high-frequency response by improving head-to-tape contact.

The light color is the result of taking the carbon out of the oxide side of the tape. Carbon doesn't help the recording properties of tape in any way. But other manufacturers are forced to use it in order to achieve good static properties. Capitol 2 solves that problem differently:

### The backcoating.

Just as the side of the tape that touches the heads should be smooth, the texture of the back of the tape should have a controlled roughness that improves handling characteristics.

So Capitol puts the carbon into its new Cushion-Aire™ backcoating. The new black backcoating not only prevents electrostatic charges from building up, but improves the handling



characteristics of our reels, helps make our cassettes jamproof, and extends the tape life considerably.

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Say you bought a good cassette recorder two years ago. You can't use chromium-dioxide cassettes. But you can use Capitol 2. With the kind of results chromium-dioxide users have been bragging about ever since it came out. The new iron-oxide cassettes will improve the sound of any cassette recorder in the house. From the old one you gave to your kid, to the new Dolby-ized one you bought yesterday.

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The Cushion-Aire™ backcoating not only improves cassette winding, it

makes cassettes jamproof.

The texture of the backcoating assures that the tape will always wind smoothly with no steps, protruding layers, and other pack irregularities that cause, among other things, jamming.

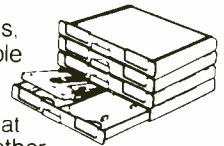
So Capitol 2 HOLN cassettes just don't jam.

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Capitol 2 Audiopak cartridges are the standard against which all other cartridges are measured.

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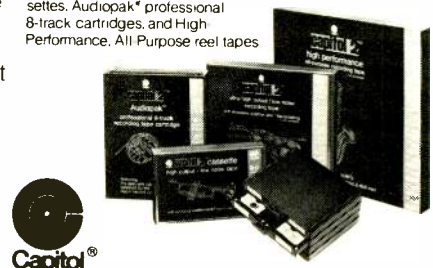
Your dealer will sell you four Capitol 2 cassettes, 60's or 90's, your choice, packaged in two Stak-Paks, for the price of three cassettes alone.

## How to find Capitol 2.

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Capitol 2 is the family name that includes Ultra-High-Output Low-Noise reel tapes, High-Output Low-Noise cassettes, Audiopak® professional 8-track cartridges, and High Performance, All Purpose reel tapes.



# Schumann's SYMPHONY NO. 2, IN C MAJOR

**T**HE years 1844-1845 were laden with terror for Robert Schumann. His doctor reported that "so soon as he busied himself with intellectual matters he was seized with fits of trembling, fatigue, coldness of the feet, and a state of mental distress culminating in a strange terror of death, which manifested itself in the fear inspired in him by heights, by rooms in an upper story, by all metal instruments, even keys, and by medicines and the fear of being poisoned." Recently, some have theorized that Schumann was suffering from an undiagnosed case of syphilis that ultimately led to his madness and death. In any case, his condition in the mid-1840's forced him to give up his activities in Leipzig one by one. Toward the end of 1844 the Schumanns moved from Leipzig to Dresden, and for nearly a year the composer battled his internal demons with varying success.

In October, 1844, he wrote to a doctor: "I have not been able to bear the hearing of music for some time past; it cuts into my nerves like knives." And later in the winter the same doctor received this information from Schumann: "I still suffer a great deal, and my courage often fails me entirely. I am not allowed to work, only to rest and take walks, and often I have not strength enough for it. Sweet spring, perhaps thou wilt restore me!"

Schumann spent the winter months studying the contrapuntal writings of Bach, and composed fugues to keep his creative powers functioning. By the following July, some of his confidence regained, he was able to write to Mendelssohn: "I am very much behind, and have little to show you. But I have an inward confidence that I have not been quite standing still in music, and sometimes a rosy glow seems to foretell the return of my old strength, and a fresh hold upon my art." A letter of a few days later says: "Drums and trumpets have been sounding in my head for several days (trumpets in C). I do not know what will come of it."

The C Major Symphony is what came of it—slowly at first, as Schumann painstakingly planned the formal structure. Then the symphony consumed Schumann's days and nights, so that by the end of December, 1845, his wife Clara was able to write to Felix Mendelssohn: "My husband has been very busy lately, and at Christmas he delighted and surprised me with the sketch of a new symphony; at

present he is pure music, so that there is nothing to be done with him—but I like him like that!"

Completing and orchestrating the symphony proved to be a difficult task, however; into the score Schumann poured some of his most impassioned and eloquent music, particularly in the slow movement, and his labors exhausted him. Finally, after nearly another full year, the symphony was ready to be performed, and Mendelssohn conducted the premiere in November, 1846, with the Leipzig Gewandhaus Orchestra.

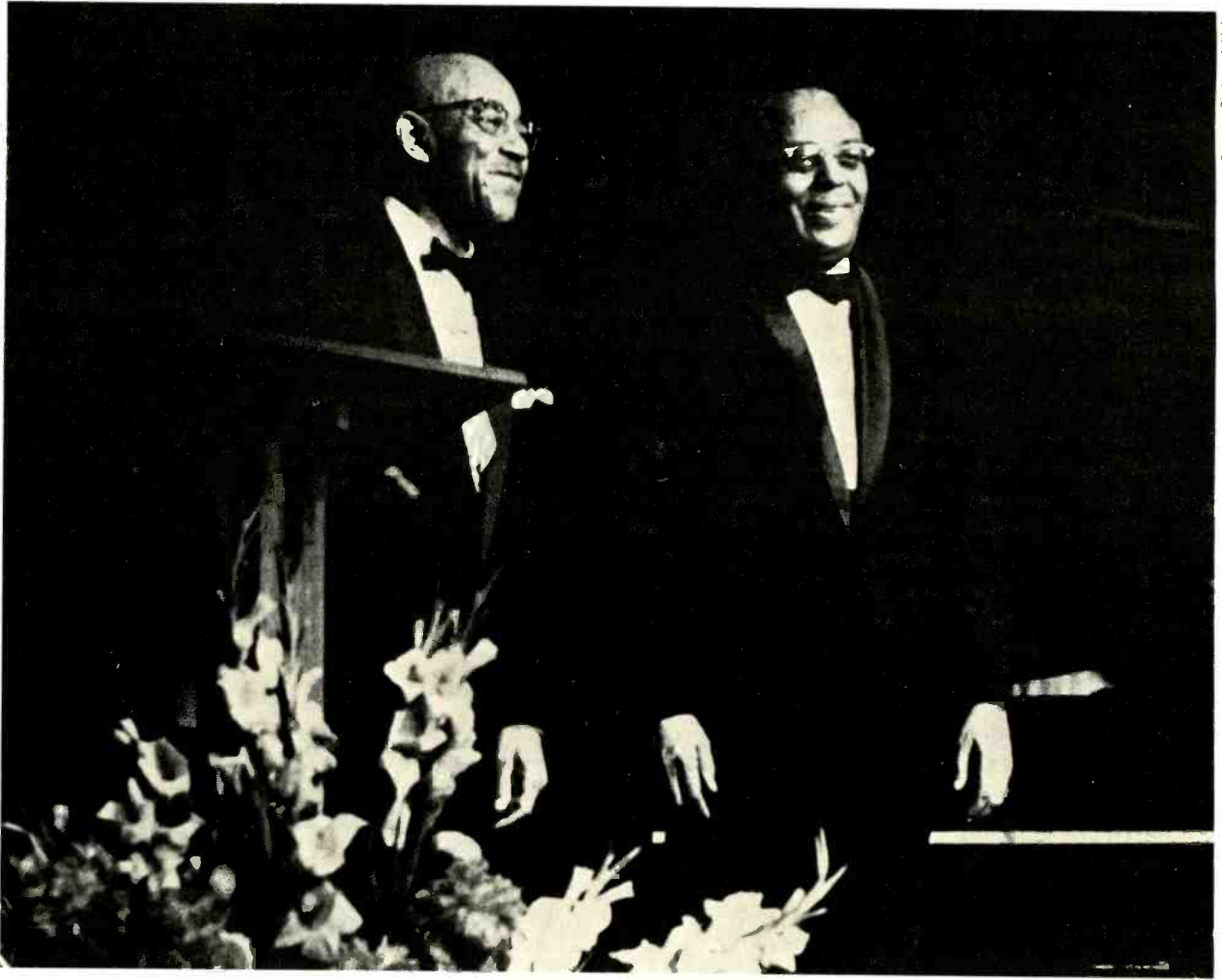
**T**HREE among the currently available recorded performances of the symphony stand out, in my judgment, all of them in three-disc albums devoted to all the Schumann symphonies: Leonard Bernstein's (included in Columbia D3S 725), Georg Solti's (included in London CSA 2310), and George Szell's (included in Odyssey Y3 30844). Each performance is a capsule summary of the strengths of the respective conductors. Bernstein's is the most impassioned and most inflected reading of the three, Solti's the most febrile and intense, Szell's the most straightforward and long-breathed. Both Bernstein and Solti observe the repeat of the first-movement exposition; Szell does not. All three conductors are given splendid orchestral playing and vivid sonic reproduction.

Szell's set wins my top recommendation, primarily because his readings of the other three Schumann symphonies are just as convincing (Bernstein sometimes overdoes "interpretation" in the "Rhenish" and D Minor symphonies, and Solti's approach borders on the overwrought in the other three). Too, Szell's is on the budget Odyssey label.

On the other hand, the layout of the Szell recordings is somewhat ridiculous: the C Major Symphony's first movement is the second band on the set's second disc, movements two and three are on the first side of the third disc, and the last movement is the first band on that disc's other side! Also, the four symphonies constitute the entire contents of the Szell/Odyssey set, whereas both Bernstein's and Solti's albums find room for additional Schumann orchestral works.

Unaccountably, there appears to be no available recording of Schumann's C Major Symphony in either the reel-to-reel or cassette tape format.





Courtesy Sissle and Blake

# THE WORDS AND MUSIC OF NOBLE SISSELE & EUBIE BLAKE

As its creators are still here to remind us,  
their phenomenally successful synthesis of the  
Afro-American and Euro-American styles continues  
to echo in our popular music half a century later

By **WILLIAM BOLCOM**, with **ROBERT KIMBALL**



ONE OF THE most unlooked-for musical reascendances of the past few nostalgia-hungry years has been that of Eubie Blake, an all-but-forgotten composer of the springtime of the American musical theater in the teens of this century. It was unlooked for, most probably, because there are not too many people still about for whom Blake's music could be called a "living memory." The most astonishing part of it all, however, is that Eubie Blake himself is still alive to relive, retell, and replay the times, the incidents, and the music of a rich and eventful era. At the age of eighty-nine, he can out-perform and out-talk not only those few of his contemporaries who have lasted the years with him, but many a younger fan and commentator as well. To call him a legend in his own time is hardly the half of it, for his appearances on national TV as well as in public concerts in the New York area have made him more a much-loved and much-admired folk hero than anything else.

Exuberance is the key word for Eubie Blake's music, as it is for the man himself. His rags and theater songs explode like firecrackers in any hall in which they are performed. His happy music is exuberantly happy, and his few sad works manage to be exuberantly sad. The late upsurge of new interest in the music is based almost entirely on Blake's performances of his own piano rags, which he plays, despite his years, with a strong, heavy beat and an uncanny technical fluency. It is somewhat ironic, however, that this relatively small part of his musical output should be the basis of a comeback, for just before and during the Twenties Eubie Blake and his lyricist-partner Noble Sissle were fantastically successful both as performers and writers of a theater music which strongly influenced the future history of American musical comedy. Despite this, little of their work has been performed since the years of its creation, with the notable exceptions of *I'm Just Wild about Harry*, which fortuitously happened to melodize President Truman's first name, and *Memories of You*, which Blake wrote with Andy Razaf and which has survived largely because of Benny Goodman's championship. This is a loss to our musical life which ought to be repaired for the music is of undeniable quality.

James Hubert Blake was born in Baltimore, Maryland, on February 7, 1883, the son of two ex-slaves, John Sumner Blake, a stevedore, and Emily Johnston Blake, a laundress. The early years of "Mouse," as he was called by his playmates, were a patchwork of street experiences, by turns hilarious and horrifying: the Blakes were poor, and little Mouse was hardly a sheltered child. Signs of musical talent manifested themselves early, however,

and the parents cooperated in nurturing their only surviving child's gifts—up to a point. Emma Blake was a devout Baptist, and when the six-year-old Hubie began playing the denominational hymns on the family's reed organ with a marked degree of secular syncopation, she ran at him with a handy piece of crockery upraised, yelling, "Take that ragtime out of my house! Take it out!"

It was the first time Hubie had heard the word "ragtime," but ragtime was everywhere around him, not only in much of the popular music of the day but in church singing as well. The sheet-music scores of the day betray no hint of ragtime, but instrumentalists were nonetheless "ragging" the tunes as a matter of course. Piano rolls, some very early recordings, and, of course, survivors like Eubie Blake together supply the stylistic dimension that is lacking in the written record—which leaves the art of ragtime in somewhat better case than that of Baroque ornamentation.

THERE is a sixteen-year span between Eubie Blake's *Charleston Rag* (composed in 1899 and written down later) and his first song, a collaboration with Sissle and Eddie Nelson titled *It's All Your Fault*, in 1915, but they were sixteen years in which he was learning his trade. Already in 1898, at the age of fifteen, he was playing piano in saloons, cabarets, and sporting houses. His first job, at Agnes Shelton's elegant "establishment" in Baltimore, understandably found his mother less than enthusiastic, but the pay was good and the Blakes needed it: Hubie's father had developed carbuncles under his arms and was rarely able to work. Actually, the higher class of such houses seems to have been a rather pleasant place in which to cut one's musical teeth, at the very least. At Aggie Shelton's there were several parlors—on the first floor up—where well-dressed men conversed politely with the resident ladies. "If you walked by and looked in the windows," Eubie remembers, "you would have thought the place was just another well-to-do family home." Young Hubie was constantly asked to play the hit tunes of the day as well as light classics; there was very little music of a bawdy nature such as one might perhaps expect in such surroundings. So, with occasional trips out of town, variously as a buck-dancer or a melodeon- or piano-player, Blake continued his career in Baltimore's pleasure palaces well into the early years of this century. His career might well have ended there, as it did for so many others lured to any early death by dissipation, easy money, and easier women. But in 1900 Blake attended a performance of Leslie Stuart's *Florodora*, a light opera quite famous at the time, and all was



changed. *Florodora's* composer, an Englishman whose music differs from that of Lehár and Herbert (also early models for Blake) in its more adventurous and angular melodic lines, has been completely forgotten today. But it was *Florodora* that crystallized the young Blake's determination to write music for the theater.

He did not, of course, simply pick up and head for Broadway. He continued to work, continued to compose, and by 1914 he was being published (two rags, *Fizz Water* and *Chevy Chase*, among his earliest, have a theatrical flavor). In 1915 Eubie (as he then became known) met—fatefully, as it was to turn out—Noble Sissle. Sissle was born July 10, 1889, in Indianapolis of extremely religious parents, his father a traveling elder of the Methodist Church, his mother a respected teacher and social worker. Young Noble was at first expected to follow in his father's footsteps, but his performing talents were soon recognized to be unsuppressible. His first important job (with Edward Thomas' Male Quartette in 1908) was singing evangelical songs, but his career in secular show business was already a foregone conclusion. Before arriving in Baltimore, Sissle had distinguished himself as a band singer and bandleader in Indiana and other parts of the Midwest. He had been hired for the summer (he was on vacation from Butler College, where he was a junior) to play the bandolin (a banjo/mandolin hybrid) and sing for Joe Porter's Serenaders, a pickup group contracted to play in Baltimore's River View Park. Blake and Sissle met on the marble steps of the Porter home. Blake said, "Didn't I see your name on a song sheet?" "Yes." Blake continued, "You're a lyricist. I need a lyricist." They shook hands.

Their first joint effort, *It's All Your Fault*, perhaps owes more to Leslie Stuart's influence than any later song—but only in the first four measures. By the fifth measure the raginess so strong in Blake had already asserted itself. Sophie Tucker, the now almost legendary torch singer, was playing the Maryland Theater the summer of 1915, and Sissle and Blake were encouraged to take the song to her. She liked it, sang it, and the song became what Blake calls "a local hit." There were to be serious interruptions, but the careers of Sissle and Blake had gotten off to a good start.

ONE of those interruptions was the entry into their lives of one James Reese Europe. When a really adequate history of American popular music is written, his name, now inexplicably forgotten, will loom large. It was he, not Paul Whiteman, who was the first to bring jazz and black music to Carnegie Hall (1912), and it was he who was responsible for the popularity of the fox trot (he was for years the friend and collaborator of Vernon and Irene Castle), the dance rhythm in which so many of our greatest popular songs were written. Jim Europe, almost singlehandedly, took the black musician out of the saloons and other pass-the-hat situations and elevated him to professional status. In the teens of this century, his Clef Club in New York had as many as 150 musicians in its orchestra, and he found employment for hundreds more. A proud and well-educated man, he was a member of the respected community of black Americans who figured prominently in the theater around the early years of this century. By 1911, largely for economic reasons, the Negroes had once again been denied access to the

*Lieutenant James Reese Europe's army band is shown performing in front of Paris' Hotel Tunis. The band was one of the big morale boosters of World War I, and it brought the ragtime tradition of performance into the U.S. Army.*



Courtesy Sissle and Blake



## WHAT IS RAGTIME?

THE reader may well ask, for there have been many different definitions offered by as many different authorities, some of them too general and others too specific to serve the needs of every special case. To Eubie Blake, "ragtime" is a general term for the particular type of syncopation that was a strong and early influence on his music. Practically all musical cultures employ some form of syncopation, but the salient characteristic of the American (Eubie Blake's) style is, by and large, a matter of methodically accenting certain notes of the melody against a strong two-, three-, or four-beat pattern. It may be considered the regularization, up to a point, of certain complex African rhythms in a matrix of simple, basic rhythm cells borrowed from European dance and martial music.

If *ragtime* is a general term, then the word *rag* is an extremely specific one, for the piano rag that evolved in the latter years of the nineteenth century was a very strict form, almost a musical sonnet. Most rags have three to four "strains," or fully stated musical ideas, in periods of sixteen bars each, very much like a Sousa march. As in that type of march, the third strain, or "trio," is often in a key other than the original tonic (though related to it), often the subdominant, the key based on the fourth note of the scale of the home key. The strictness of the rag form derives in part from the nature of the dances it accompanied—as in the earlier colonial quadrilles, square-dances, and reels, there were often set patterns of dance steps that had to be completed within a certain number of bars. What was new in the rag was a combination of two things: first, the basic dance steps themselves, such as the cakewalk and the slow drag, in which the entire body was involved rhythmically with the strong beat of the music; and, second, the musical habit of syncopating the melodic figuration against this strong beat. Most rags are in 2/4 or 2/2 time, but there are also ragtime waltzes (3/4) which follow the additive waltz form of the Strausses.

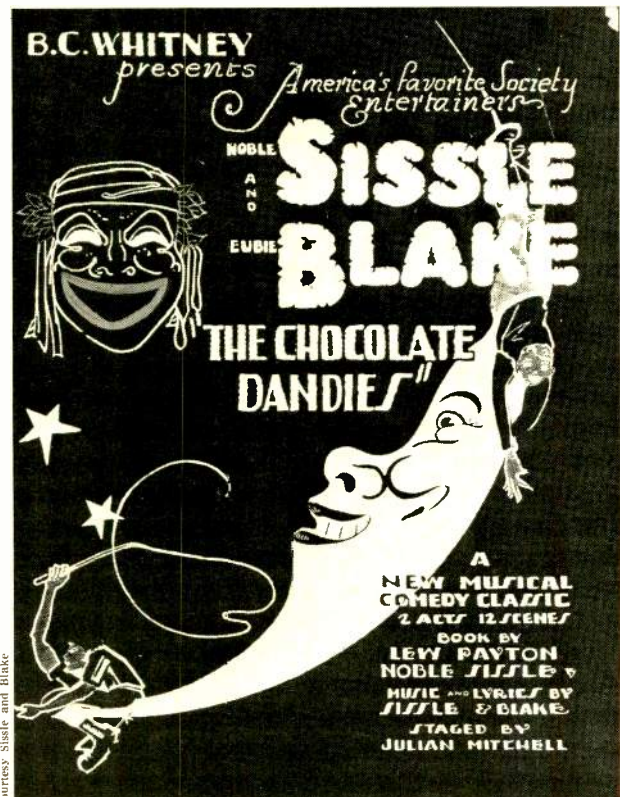
On the printed page, rag rhythms look simple, and it could easily be argued that antecedents can be found in European music throughout its history. What is different about them is a matter of emphasis. A good rag player knows how to accent the syncopations so as to propel the music forward in a way that is simply not to be found in the earlier European examples; Eubie Blake's performances of his rags and later theater music are notable for a heavy emphasis on *accent*. If this music is performed without the complicated, subtle overlay of accentuation that is so essential to its nature, its unique musical life is lost. For easy example: those who became heartily sick of *I'm Just Wild about Harry* early or late in the Truman campaign have doubtless not heard it performed correctly: when Eubie Blake plays it, the old chestnut takes on a fresh new existence.

Broadway stage, and it was Europe's greatest dream to witness their triumphant return.

Noble Sissle had met Europe in 1913 and was greatly impressed with the man's energy and the idealistic goals that accorded with his own. In 1916, by means of his not inconsiderable exhortative talent, Sissle persuaded Eubie and Avis (his wife of six years) to come to New York to join with him and Europe in laying plans for the return of the Negro to the Broadway stage, but the war interrupted these efforts. Blake was exempted from service because he was the only child of aging parents, but both Sissle and Europe became members of the 369th regiment of the United States Army stationed in France.

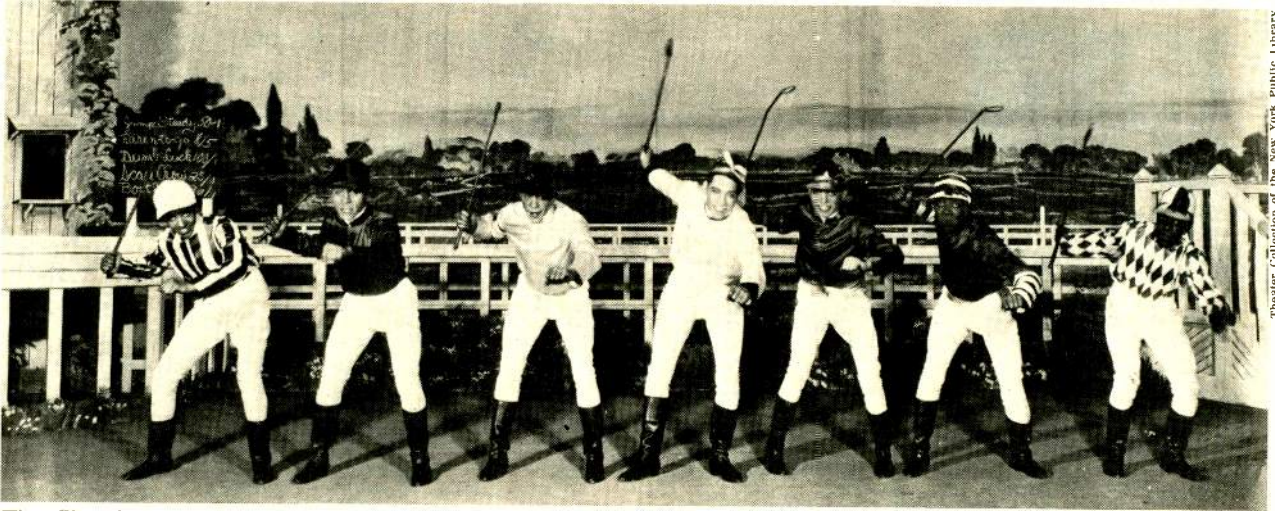
While Eubie remained in New York, intermittently minding the store for Europe's many enterprises, First Lieutenant Europe continued his band-leading career. It had been with his band that the Castles introduced so many of their famous dances at the Manhattan Casino in the elegant section of Harlem; now another band, in military uniform, enabled Europe to serve his country with raggy marches and other compositions that not only lifted the morale of American doughboys, black and white, but became the sensation of the Continent. Sissle, also a lieutenant, sang with the band in many

*As the flyer suggests, Sissle and Blake were big show business names when they wrote their show The Chocolate Dandies.*



Courtesy: Sissle and Blake





Theater Collection of the New York Public Library

The Chocolate Dandies, very much a stage extravaganza, employed a cast of 125 people and three horses, thus producing a weekly budget of expenses too high for the receipts to match. Above is the Jockey Scene, just before the entry of the horses.

original numbers that were composed with Europe.

When the band returned to the States in triumph in 1919, plans were set by Sissle, Europe, and Blake to extend the band's continental tour over America. But tragedy intervened: on May 9 of that year one of Europe's drummers attacked the bandleader in a hysterical rage, stabbing him in the throat. The headlines, THE JAZZ KING IS DEAD, were carried in red all over the country. In the space of about ten weeks all his enterprises crumbled for lack of leadership. All we have of Jim Europe today are a few tinny acoustic recordings, of necessity made with only small parts of his huge ensembles (as were the John Philip Sousa recordings), and a few printed scores very Sousa-like on the page, except for a very individual sense of harmony and syncopations that are, for a band, rather complex.

What arose out of the wreckage was the vaudeville team of Sissle and Blake, which, after a short tour through the Northeast and a stint at the Harlem Opera House, opened to great applause at New York's famous Palace Theatre on July 4, 1919. Though this assured them of at least three years of work on the road, their salaries were considerably lower than those accorded white performers, their dressing rooms were always farthest from the stage, and they were often given the least advantageous spots on the vaudeville programs. Nonetheless, through hard work and sheer brilliance the team won success in city and town, small house and large theater. Their act became one of the hardest in the business to follow, which resulted repeatedly in their being moved from the number two spot to the coveted next-to-closing spot on the bill.

Their act consisted of original songs by the two, except for the finish, which was done in memory of Jim Europe: *On Patrol in No Man's Land*. In the

original version of this description of trench life written by Sissle and Europe, Europe's band would mimic the sound of mortar shells and bombs falling about. As transformed into a duet for voice and piano, it had Blake providing the exploding ordnance while Sissle slid and ducked the "Boche barrage" all over the stage. It never failed to bring down the house.

Early vaudeville managers preferred not to have more than one black act per show, so Sissle and Blake rarely had opportunities to meet other black performers on the road. But at an NAACP benefit in Philadelphia in 1920, they met Flournoy Miller and Aubrey Lyles, whose blackface act (Sissle and Blake were one of the few black acts of that period *not* to appear in burnt cork) consisted of rural humor, dance sequences, and a famous fight scene which was imitated by many other vaudevillians for years afterward. Miller and Lyles had developed the rudiments of a script for a Broadway show, tentatively titled *The Mayor of Dixie*, which concerned the machinations of a mayoralty contest in a small, all-black Southern town, but they needed a lyricist and a composer. And thus the musical comedy *Shuffle Along* was born. The four-man team found a backer and began touring in preparation for a New York opening. There were many instances when they were not sure of arriving in the next town, but the show finally opened in New York in a converted lecture hall (the 63rd Street Theater) on May 23, 1921, with an \$18,000 deficit. Happily, the reviews were good, and *Shuffle Along*, in borrowed costumes on a narrow stage in a small house, slowly came to be the hit of the season.

The plot, as frequently happened in musicals of that period, was so sketchy as to be almost nonexistent. Miller and Lyles had in fact never written it





*The chorus line of The Chocolate Dandies, sixteen strong, did not take second place to any such assemblage before or since. Many a future star is first noticed in such surroundings, and here the young lady sixth from the right is Josephine Baker.*

out; it was taken down later by stenographers during performance for copyright protection. Several songs in the production were lifted right out of the Sissle/Blake vaudeville act. Actually, *Shuffle Along* might be described as the fusion of two vaudeville acts, and the sheer energy that resulted has since influenced several generations of musicals down to today. *Shuffle Along* was also the musical that introduced jazz dancing to Broadway, through the choreography of Lawrence Deas and Charlie Davis. The famed *Shuffle Along* Orchestra numbered among its thin ranks violist Hall Johnson, the late, great leader of the Hall Johnson Choir, and oboist William Grant Still, a classical composer of considerable gifts. The ethnic humor of Miller and Lyles' dialog was also a precursor, from all evidence, of the famed Amos 'n' Andy radio series, a lineage easy to trace when we know that Miller was a principal writer of the early shows in 1930.

But it is the music of *Shuffle Along* that is the most influential element to be traced in the later history of the American musical. By 1921, ragtime was no stranger to the American stage, but it existed on Broadway in a much-diluted form. The printed score of Irving Berlin's *Alexander's Ragtime Band* — rhythmically interesting as the song is — contains hardly a single measure of the rhythmic figuration associated with real Negro ragtime, and most rag or jazz evocations on the white Broadway stage before 1921 were just that — evocations, and not the real thing. *Shuffle Along* was the real thing, but its musical palette was not limited to offshoots of ragtime. *Love Will Find a Way*, then the hit of the show, is Rodgers and Hart prefigured. It is also very likely the first time anyone had dared to sing, on a Broadway stage, a song showing a real love interest between blacks, and Sissle and Blake were justifiably worried that this innocent serenade might be booed



*Blake's Shuffle Along band of 1921 (Eubie is at the piano) included such future musical luminaries as composer William Grant Still (with oboe, second from Eubie's left) and Hall Johnson (with violin at Eubie's immediate left), who was later to found the choir that bears his name.*



and catcalled off the stage. It wasn't. If it had not been for *Shuffle Along's* lifting of this curious and antediluvian taboo against the representation of romantic love between Negroes on stage, *Porgy and Bess* might never have made it.

Another of the show's songs then popular was *Bandana Days*, which was written to accommodate a legacy of left-over costumes. It is a Cohanesque, almost kidding evocation of earlier black shows, which had concentrated almost exclusively on the plantation era. Audiences were not initially wild about *I'm Just Wild about Harry*, which was originally in waltz time (Eubie had always liked waltzes). Lottie Gee, the star of the show, was sure a waltz wouldn't work in the show, and she and Sissle together persuaded Blake to recast it as a one-step. It became a hit accidentally when one of the show's dancers reported ill. His replacement, Bob Lee, arrived in town in the afternoon and went on that night without knowing the steps. He fumbled through by watching the other dancers and imitating them half a beat later — except when they backed off the stage, leaving him unexpectedly alone. Lee then broke into an insane improvisation that sent the audience into gales of laughter. Blake rushed into the conductor's pit, yelling to his collaborators, "Keep

it in! Keep it in!" And *Harry* was a hit. The song *Baltimore Buzz* closed the show, and it evidently was so infectious that audiences, black and white, regularly found themselves dancing in the aisles. The whole show, against all odds, was clearly a theater landmark, and it fully achieved James Reese Europe's dream: the Negro was finally and triumphantly restored to the American stage.

*Shuffle Along* ran 504 performances in New York before embarking on a three-year national tour. Critical and audience response in Boston and Chicago (New York was not then the center of theatrical gravity it has since become) were even more positive. Ticket receipts and salary lists of the show do not give the impression that anyone was getting rich from it, but the pockets of Sissle and Blake swelled gratifyingly with the income from music publication and recordings by Paul Whiteman and others. Miller and Lyles, who were making money only from the show, were miffed by this development, and the quartet broke up in 1923.

While the show was on tour in Chicago, Sissle and Blake wrote several musical numbers for *Elsie*, a white show, and they also wrote one called *You Were Meant for Me* (not to be confused with the tune of the same name by Nacio Herb Brown and

## DISCOGRAPHY

**EUBIE BLAKE** began his recording career about 1919 with a number of solo piano rolls and discs; these are now collectors' items. Before 1925, acoustical discs were also made by Sissle and Blake together and by James Reese Europe's orchestra. All deserve to be reissued, not only for their historical value, but for their musical worth as well.

After a long period of neglect by record companies, Blake did participate in the making of a few LP's for RCA, Twentieth Century Fox, and Stereoddities; these, too, are out of print, though copies are to be found in a few public collections. This situation was somewhat remedied by John Hammond and Columbia Records with three historic recording sessions in late 1968 and early 1969.

● *The Eighty-Six Years of Eubie Blake*, Columbia C2S 847. This impressive two-record set features piano and vocals by Blake and vocals by Sissle in a chronological representation of highlights of their great accomplishments as ragtime pioneers and contributors to the musical stage. The ragtime section includes Blake's own *Charleston Rag*, composed in 1899. Sousa marches, and the piano works of Blake and others important to

the development of both ragtime and the Harlem stride piano style of the jazz age. The theater section is highlighted by Sissle and Blake's spirited medley of seven songs from *Shuffle Along* and Blake's playing of the Blake-Razaf perennial *Memories of You*.

The album was conceived as a kind of retrospective of Blake's long career, but instead of being a valedictory, it helped launch him on an entirely new career as a television performer, lecturer, and sparkplug of the ragtime revival. Among his many activities has been the creation of his own record company, Eubie Blake Music. One record has already been issued, and two others will be released early this winter.

● *Eubie Blake, Volume 1 (featuring Ivan Harold Browning)*, EBM 1. Here, Blake's accompaniments to the marvelous singing of Ivan Harold Browning, the leading man of *Shuffle Along* and *The Chocolate Dandies*, are models of their kind. Blake's playing is as wonderfully energetic as ever, and this is a fine first in what should be an enjoyable series of records. To come are Volume 2, "Eubie Blake from Rags to Classics," and Volume 3, "Eubie Blake and His Friends: Edith Wilson and Ivan Harold Browning." EBM records, produced, recorded, and designed by Carl Seltzer, can be

obtained from Eubie Blake Music, 284A Stuyvesant Avenue, Brooklyn, New York 11221 at \$5.95 each plus 7 per cent sales tax.

## THE MUSICAL COMEDIES OF EUBIE BLAKE

(New York opening date and lyricist follow the titles.)

- *Shuffle Along* (May 23, 1921, Noble Sissle)
- *Elsie* (April 2, 1923, Noble Sissle)
- *The Chocolate Dandies* (September 1, 1924, Noble Sissle)
- *Blackbirds of 1930* (October 22, 1930, Andy Razaf)
- *Shuffle Along of 1933* (December 26, 1932, Noble Sissle)
- *Swing It* (July 22, 1937, Milton Reddie and Cecil Mack)
- *Shuffle Along of 1952* (May 8, 1952, Noble Sissle)

Several Eubie Blake songs were interpolated in American and English musicals, and many Blake theater scores, including some of his best work with Noble Sissle, Andy Razaf, Milton Reddie, and others, were completed for shows that were never produced. These scores remain in manuscript in Blake's Brooklyn home.



Eubie Blake and Vera Lawrence, editor of the Scott Joplin collected works, at the New York Public Library's Joplin festival.

Arthur Freed), which turned out to be the first song Gertrude Lawrence and Noel Coward ever sang together on the professional stage. The pattern became clear: no longer would Sissle and Blake be limited in their writing to stereotypes of the American stage Negro. Miller and Lyles, seemingly, had reveled in them, but to Sissle and Blake they rankled. All well and good to call upon one's heritage, lively and rich as it was, but to be required to stay within it was to be denied the full creative freedom every American artist has a constitutional right to expect. After years of hard work, privation, and racial pigeonholing, Sissle and Blake were on top. So they set out to write the show they had always wanted to write.

In the new show, *In Bamville*, later to be called *The Chocolate Dandies*, Sissle's literary tendencies and Blake's wide range of musical styles were given full rein. Sissle's prosody, never easy, now began to take on strange convolutions only a performer with his faultless diction could handle; Blake, on the other hand, showed in his songs a profound familiarity with and love for the entire spectrum of English and American theater music. An examination of the score makes it clear that Sissle and Blake did not abandon their particular style, but that they fused it with elements of all the prevailing styles of their era. Such ingenious eclecticism might today be hailed as a new amalgam benefiting the whole medium, but in 1924 the critics were only able to hear the surface influences and not the solid substratum of the Sissle/Blake style which held everything else up. Yet the show did tour for fifteen months, despite low box-office receipts and the weight of a gargantuan cast of 125—evidently, like Jim Europe, they

simply wanted to give a lot of deserving people jobs.

Blake still feels that *The Chocolate Dandies* is his best theater score, and it is tempting to agree with his assessment. Whereas *Shuffle Along* is pure, raw energy of a sort that can never be repeated, *Dandies* contains music of far greater depth. *Dixie Moon* deserves to be known by anyone interested in the American musical theater: it is probably the best song Sissle and Blake ever wrote. In it the fusion of all the elements in their styles can be found: Sissle's strong tendency toward assonance and internal sound-rhymes is perfectly realized, and so is Blake's mastery of harmony and melodic surprise. The verse of *Dixie Moon* is every bit as solid as the refrain: in Blake's favorite minor key, it employs an almost Oriental scale pattern in an absolutely natural way. When the refrain shifts to the major, four strong, assertive whole notes declaim the text in a way that, once heard, can never be forgotten.

Why, then, did *Dandies* fail? Simply because too large a cast meant too large a weekly budget to meet, and the show closed to the tune of a \$60,000 deficit. Nonetheless, *Dandies* might, for a Broadway feverishly looking back to its roots for a shot of adrenalin, be successfully revived if some of the overlavish original production elements (three real horses racing on stage!) were eliminated.

**E**UBIE BLAKE's theater career after *Dandies* was not a tragic one by any means, but it was not crowned with the success of his earlier undertakings. The reasons are ascribable not to failing inspiration, but rather to the stock-market crash of 1929 and the ensuing Depression. *Shuffle Along* had inspired black musicals by James P. Johnson, Fats Waller, Creamer and Layton, and others, but as the Twenties wore on, racial lines again tightened in the theater, and after the crash practically the only place Negroes could find money to back theatrical enterprises was the underworld. A few legitimate producers continued to hire black performers in numbers—often because their asking price was lower than that of whites—but the fad for black musicals was passing, and this made it even easier for the unions, to their discredit, to find ways of bending their laws to keep blacks out of a dwindling job market.

In the late Twenties, however, a colorfully eccentric producer named Lew Leslie had started a series of revues entitled *Blackbirds*. In them such stars as Bill Robinson, Ethel Waters, and others got their New York starts. Sissle and Blake had separated temporarily as a team: Sissle was in Europe pursuing a bandleading career, and Blake was touring the country with "tab shows"—short vaudeville acts or



encapsulated musicals presented on the same bill as a feature-length movie. On one of Blake's stops in New York, Leslie asked him and lyricist Andy Razaf, who had worked before with Fats Waller, to write the score for *Blackbirds of 1930*. Flournoy Miller returned to write the book (Lyles, sick, was to die of tuberculosis in 1932), and the show, starring Ethel Waters and a large cast, opened in September 1930 to excellent reviews.

Unfortunately, Leslie had a penchant for reshuffling acts and for hiring and firing performers after an opening. Such tinkering may have weakened the show; at any rate, it ran for only sixty-two performances. Two hits came out of *Blackbirds of 1930*, however: *You're Lucky to Me*, sung by Miss Waters, and the popular *Memories of You*, introduced by Minto Cato, who had a phenomenal voice range for a popular singer. *Memories'* unusually wide vocal span has prohibited its performance by many pop singers since, but Benny Goodman made it an instrumental hit in the late Thirties, and through him it became a standard.

As it did for many in those cruel years, Blake's story darkened somewhat in the Thirties. After Lyles' death, Miller, Sissle, and Blake came together again to write *Shuffle Along of 1933*, a good show that failed for the usual economic reasons. Blake wrote several shows with Milton Reddie, of which only one, *Swing It*, was produced—by the WPA in 1937. With Razaf, he also wrote several shows in the Thirties and early Forties, some of which were "commercial" shows (productions designed to sell a product—and incidentally to give writers and actors work), but their best effort of those years, *Tan Manhattan*, although it did well as a club floor show, never found Broadway backing. Blake's music had changed in style over the years; where *Shuffle Along* had breathed the raucous spirit of the Twenties, *Manhattan* reflected the flavor of its era, hardly "roaring," but a more modest expression of a time when nobody one knew was rich. One song from the show, *I'd Give a Dollar for a Dime*, is as fine a song as Eubie ever wrote.

During the Forties, Blake toured the United States with a USO show; the only time in his life he had been out of the country was on a vaudeville tour of England with Sissle in 1925. The death of his wife Avis in 1939 had started him on a lonely, aimless existence—only fifteen years before he had been a national favorite, and now nobody seemed to know him. But in 1945 he met and married his present wife, Marion Gant Tyler, and the two moved into her father's elegant old brownstone in the Bedford-Stuyvesant section of Brooklyn. Eubie gave up the USO tours, and for a time the newly married

couple's existence was precarious. But Marion resourcefully checked into her new husband's ASCAP status and found that he was making far less in royalties than he should have been. ASCAP stepped up his rating, and it has been through that organization (encouraged by Marion) that the Blakes have been able to live fairly comfortably ever since, mainly on royalties from *I'm Just Wild about Harry* and *Memories of You*.

*Harry's* renewed popularity during the 1948 election campaign led to an interest in reviving *Shuffle Along*. Sissle and Blake convened with the producers, and *Shuffle Along of 1952* was mounted, opened—and closed. The reasons are perhaps not far to seek. The earlier Broadway was a far more independent and artist-run system than it had become by 1933, when only twenty of the eighty or so theaters were still open. Following the Depression, financiers and a host of self-proclaimed "experts" took control of the theaters. They were perhaps good businessmen, but they lacked the critical theatrical talent to make a show come alive and sustain itself—the very thing, of course, that characterized the "impractical" people from whom they had wrested the theaters. *Shuffle Along of 1952* was made as a vehicle for Pearl Bailey. She left the show before the opening—perhaps demonstrating her good sense—after Sissle and Blake had been literally run out of it and the "experts" had taken over.

**B**UT the last chapter in the story of Noble Sissle and Eubie Blake has not really been written yet, for what they accomplished musically and theatrically still goes on echoing in America's musical theater. These two black performers and creators were not the first to combine the best of the black and the white theatrical worlds, but they were the most successful and therefore the most influential. To listen to a record of an American musical written before 1921 is to miss the syncopation that marks practically all American popular music written since. Sissle and Blake succeeded in synthesizing and integrating the Afro-American and Euro-American elements in their work to an unprecedented degree, leaving the way open for the flowering of the unique style of American popular music today. It is gratifying not only that the passage of the years has sharpened our awareness sufficiently that we can understand this fact, but that those years have not been too many to prevent our thanking Noble Sissle and Eubie Blake for their gifts personally.

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William Bolcom and Robert Kimball are the authors of a forthcoming book, *Reminiscing with Sissle and Blake*, to be published by Viking February 7, 1973, Eubie Blake's ninetieth birthday.

# JIMMY WEBB

“There are places to grind axes, and it’s not on a record player”

By ROBERT WINDELER



ALTHOUGH he just turned twenty-six in August, in both public and private terms Jimmy Webb has had at least three separate musical careers. “The initial period was the scuffling one,” he recalls, “where my primary concern was to be able to make music and get paid for it—not to make a fortune, but to get paid for it and support myself and not have to do anything else to earn a living. I worked in a recording studio for \$100 a week, transcribing other people’s songs, and lived in a little apartment. It was fairly easy to do, and I didn’t mind that it wasn’t my music.”

This was in the period that began in 1964 (when Jimmy was eighteen) and ended in 1967, when a promotional passenger-carrying balloon for a San Bernardino hot-dog stand inspired the song that launched the most sensational pop composing career in recent memory. In 1964 Jimmy, a native of Elk City, Oklahoma, had moved to the Los Angeles area with his father (a Baptist minister), his mother, three brothers, and three sisters. His mother died that year, and the rest of the family returned to Oklahoma, leaving Jimmy in San Bernardino Valley College. He was bored by school, and so, in a shaky Volkswagen, he drove to Hollywood. He already had five years of song-writing behind him—from the age of thirteen—and had played the church organ and piano for much longer than that.

The success, *Up, Up and Away*, as recorded by the Fifth Dimension and produced by Johnny Rivers for his Soul City label, changed Jimmy Webb forever, and with his subsequent quick successes almost ruined him. Webb had written *By the Time I Get to Phoenix* while he was still at the studio, and Rivers had wisely recorded it himself and even more wisely bought up Jimmy’s publishing contract and put him in charge of material for the Fifth Dimension’s first album. While riding in the hot-dog stand’s rented green and white balloon, Jimmy got the idea for his first hit, and wrote *Up, Up and Away* in thirty-five minutes.

In rapid order, Glen Campbell recorded *Phoenix*, *Wichita Lineman*, and *Galveston*, all unmistakable Webb songs with a poignant feel for his part of the country, the broad Southwest. Then came Richard Harris, *MacArthur Park*, and two best-selling albums, “A Tramp Shining” and “The Yard Went On Forever.” Jimmy had turned full-fledged composer and producer, not necessarily in that order.

“That second period was a kind of insanity caused by a sudden abundance of wealth and what I suppose the world would call success,” says Jim. “Already by the age of twenty-two I was spending more time on production and less on composition. I became preoccupied with production and orchestration. Somewhere along the way something was happening to my work that wasn’t mu-

sic—it was *records*, making records. Ironically I didn’t know that much about recording, really.”

Grammy Awards right and left didn’t ease his discontent, and neither did dozens of free-loading friends and demanding musical artists who didn’t just want to sing his songs but wanted his constant guidance as well. In 1969, Webb dropped out, and there were no new songs for more than a year. All of a sudden a brand-new singer-songwriter emerged. Phase three in the musical life of Jimmy Webb began.

“It’s a myth that I was a recluse during that period of my life,” he insists. “I had no conscious desire to become a recluse. But there was a very real desire to learn more about the recording studio and to perfect my music.” He was unavailable to journalists and never seen in public, and he admits, “I hardly did anything for those two years except practice.” Early in 1971 he released his first solo record for Reprise, “Jimmy L. Webb: Words and Music.” The critical response to his music was more ecstatic than ever. The response to his singing voice was something else again. Two other albums have since come out, “And So On” and “Letters” (reviewed in this issue).

Not only is Jimmy himself tired of hearing *Up, Up and Away* (it was also sold to TWA as a commercial), but “I assume there are many thousands of people who are tired of hearing it, too. I don’t know whether it’s unfortunate or not, but I have no desire to amass any more money. Johnny Rivers used to say, ‘You can only sleep in one bed at a time.’ The financial aspect pales compared to what I consider my growth as a composer. My favorite compositions are the ones I’ve done in the last six months. Maybe it was inevitable that I travel through the earlier experience to get where I am and where I’m going, but I’m glad I’m done with it.”

Part of his “drop-out” time was spent in London, his favorite place outside this country. “The English language exists in such a pure form there—there are certain phrases and nuances that stick with you, providing semantic stimulation. Whereas in America you may let ideas get past you, you pay a great deal of attention in London. I like to be inspired by the language. I’m a sucker for the King James version of the Bible—that was my first contact with the language in any form, when my father used to read the Bible to us. I still like gothic, grandiose prose.”

During his commercially successful period, Jimmy lived in the twenty-odd-room former Philippine consulate smack in the middle of Hollywood. He was never alone, having all kinds of musicians and managers, girls and guys living there with him. It was a famous crash pad for out-of-work artists of all kinds, young pretenders, rock stars (Jimi Hendrix and the Buffalo Springfield spent a few nights there), and “groovy chicks” looking for a place



to stay. "Most of the time they didn't even know who owned the house."

From that ménage Jim moved to a tiny apartment—by himself—with a stainless steel kitchen ("I over-reacted a little bit"). Now he lives in a 1930's Hollywood-style house in suburban Encino, on two-and-a-half acres with a running brook, and equipped with a recording studio sophisticated enough that he can do his own overdubs. "Phil Harris built the house, so there's a bar in every room."

Jim thinks he got trapped into living among the earlier Hollywood zoo (with a few dishonest advisers and managers into the bargain) because "I was very idealistic about sharing the wealth. I don't want to sound sickeningly humanitarian, but it was the first time I had experienced wealth—or ever seen it, even. So I was giving it away . . . by the buckets. The reasons for stopping that were more emotional than economic: if you subsidize artists they don't do anything, they just sit around and talk."

He had a disastrous professional detour before his emergence as a full-fledged performer. At the urging of Ali McGraw, he agreed to do a soundtrack score for the movie *Love Story*. He based his score on pieces by J. S. Bach and worked on it much of the time "in the company of Mr. and Mrs. Evans." Robert Evans, then married to Miss McGraw, star of *Love Story*, is in charge of production at Paramount Pictures.

"I recorded a score, and they took it and screened it with the film one morning when I was still in bed. They told me they hated it. They didn't pay for my studio time or my salary or my string bills—I can't afford to pay for the string bills for a whole movie. I had only a verbal contract, but that's the usual way. There again was the ghost of Richard Harris and *MacArthur Park*. I think what they expected for the film was that kind of thing. But what I did were things like taking one Bach piece—I can't remember which one now, one of the concertos—and converting the harpsichord part for Freddy Tackett to play on the guitar. It was to be played through an amplifier with lots of fuzz tone and high harmonic distortion, but played impeccably well. It was striking to hear, but that kind of idea didn't go over too well. Yet some of my ideas for the *Love Story* score were good enough to be used by the composer who took over from me. That's all I'll say about it." [The composer was Francis Lai, who won an Oscar for the score.]

Jimmy, who has just done two songs for the film *Naked Ape*, obviously wasn't put off by his *Love Story* experience. He does criticize what he sees as the rigidity and fear of the movie-making establishment. "It's fun if the people you're working with respond to what you're trying to do, but awful if they don't. André Previn wrote an adventurous score for Mia Farrow's movie *See No Evil*—it was thrown out. There is no way that he could have written a bad score for his wife. Have your movie scored by a computer if you don't want human unpredictability coming into it. Just make canned music and use it. In the film industry there seems to be a fear of the original."

Because he has forsworn being a money-making music machine doesn't mean Jimmy would reject a commercial success with his current material. "I'd rather work with a record riding the charts, but if there isn't one, the time is best spent working on my music, practicing the piano. I really have to get to my piano once a day. I'm very lonely if I'm without it even for a week."

Among his own favorites of his songs (not necessarily with commercial potential), Jim cites *If I Ever Get to Talk to You Again*, *Finger Paint Me*, *Air Is Everywhere*, *Saturday Suit*, and *The Lady Fits Her Bluejeans*. He is very prolific ("I have this Puritan ethic—I have to work") and wrote two songs he considers to be as good as his best on a recent week-long promotion trip to New York.

Jimmy's songs, more than those of most contemporary composers, have always been seen as autobiographical, particularly the ones that are specific vignettes (*Where's the Playground*, *Susie?*, *Highpockets*, etc.). "They've always been partly autobiographical, and partly just made up out of clouds, like everybody else's songs," he says. "An artist has no obligation not to do a documentary but to create an emotional response in people who are listening—even if you make them hate you. I don't feel any compunction about using something completely fictional, to do like Randy Newman and step off and speak to you as another person, like an actor commenting on his character. I think that role is okay for a song writer too."

Despite the dazzling and myriad achievements of the last seven years, there are still many things Jim Webb wants to do. He'd like to write a symphony some day, "without labeling it 'rock,' 'pop,' or any other kind of symphony." And he would like to be able to perform his own music without what he considers "undue criticism."

"I've had my share of 'this kid can't sing; why doesn't he go back and write for Glen Campbell?' I feel very rewarded singing my own music, with or without commercial success, but I am so well known because of that early Glen Campbell and Fifth Dimension success that I have difficulty being myself when I walk on stage. I am not claiming to be the virtuoso vocalist of all time, but I have improved and I will go on singing.

"For the rest of my life I will be a composer-performer, because that's really what I always was, even when I was sitting in that little cubicle working on other people's tunes. I can envision a gradual transition I can't describe yet, where all of the ideas we have absorbed and explored in the last decade and a half would come into a school of music that could be taken a little more seriously than 'pop' music, which is still 'product' and greenbacks. That is the real tragedy, that some of the greatest music ever written has been done in the last few years and all of it is reduced to dollars and cents."

JIM's notion of the artist in society is decidedly unactivist. "The artist has no obligation to do anything but observe. I don't mean that in the passive sense, sitting by a window and looking out, but inciting riots in rock-and-roll songs is uncivilized. A composer should look for whatever is emotionally moving between himself and his listener. There are places to grind axes, and it's not on a record player. Music has always been an escape from the harsher realities in the street outside your house."

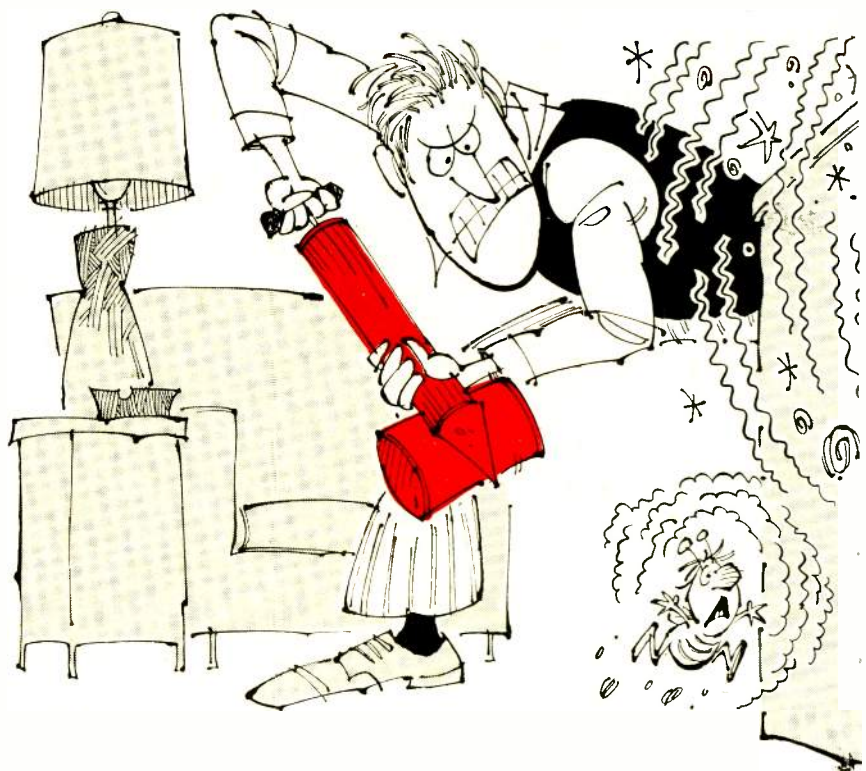
He has undergone some physical as well as emotional and musical changes in the last seven years, growing beards, shaving them off. He's clean-shaven now: "When I shaved my beard my personality changed; I lost some of the feeling of Biblical wisdom!" One thing that hasn't changed is his feeling for his big family, but in other ways Jim Webb is older and wiser. "When all this started I was nineteen years old. Obviously I'm more able to cope now. I feel very comfortable finally, and I regret that at the outset I wasn't more secure and confident; it kept me away from a great deal of knowledge."







**Peter Suthem  
tells you  
how to  
cope with**



# **RADIO-FREQUENCY BUGS**

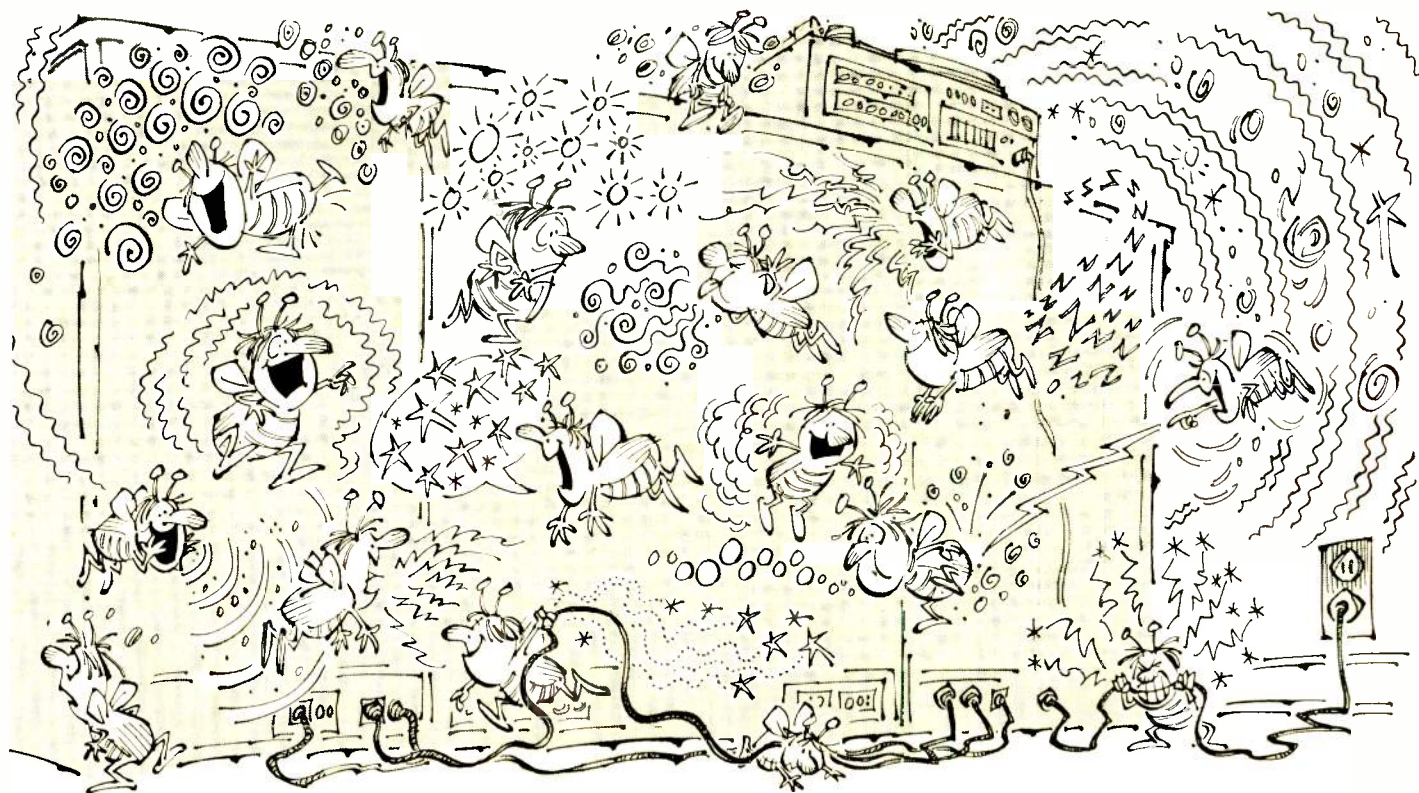
**C**ONSIDERING the crowded state of the airwaves these days, it is a wonder that anyone, anywhere, can find anything to listen to or watch that is free of interference of one kind or another. It is bad enough when our TV or radio reception is disturbed, but to have the sound of our tape and disc systems sullied by external noise sources as well is harder to bear. And when these external noises are caused by ham radio and citizen's-band broadcasters, or the sound portion of TV, the situation for many listeners can only be described as outrageous.

It is particularly baffling and galling to many audiophiles to find that their turntable or tape deck is picking up radio broadcasts, especially when such interference never troubled their recently retired tube components. But the unhappy fact of the matter is that today's high-gain, solid-state circuits are particularly sensitive to interfering signals unless appropriate and adequate steps have been taken by

the designer in order to reduce this sensitivity.

Two related conditions have to exist before radio-frequency interference (RFI) is heard. One is that the system has to be sensitive to a particular r.f. signal that the manufacturer did not anticipate being troublesome. The other is that the interfering signal has to be particularly strong in the location in which the unit is used. The RFI source can be operating anywhere from about 20,000 Hz up to the frequency ranges which include television, teletype, broadcast radio, communications radio, navigational aids, radar, and more. Another category of RFI sources embraces "non-communication" radiation from various types of industrial electrical machinery, power-control devices, neon or fluorescent lights, diathermy machines, and automotive ignition systems. Thus, your system does not have to be "tuned in" to the radiated interference; it simply has to get in its way.

The distinction between communications inter-



# IN YOUR AUDIO SYSTEM

ference and industrial electrical-noise interference is frequently important not only in finding solutions, but in determining just who is to be held responsible. An example will help make this clear. The Federal Communications Commission (FCC) has a rule, applying to standard AM broadcast stations, to the effect that not more than 1 per cent of the population in a radio station's service area may be "blanketed"—that is, exposed to a signal strength of 1 volt per meter or greater. But 1 per cent of the 100,000 people who may easily be within the coverage area of a medium-size station is 1,000 people. If you are (or become) one of them, if you live within a few hundred yards of the tower(s) of a 1,000-watt AM station, you are likely to find yourself part of their AM listening audience every time you switch on your turntable or tape deck.

Whose responsibility is it, then, if you are suffering with RFI? According to present understanding, it is yours. The radio station, examined and licensed

by the FCC, is deemed to be operating in the public interest, and it has met the technical requirements for a license. If you hear their broadcast Mantovani entwined with your recorded Monteverdi (or *vice versa*), you are going to have to do the untwining yourself. Conceivably, a number of citizens afflicted with excessive signal strength from a radio station, acting together, could receive legal relief, but considering the enormous expense the radio station would incur in moving its transmitter elsewhere, reducing its power, or altering the directional pattern of its antenna, such an action does not have a high probability of success.

In this case, the official attitude is that it is *your* audio equipment that must be modified or replaced—at your expense—if you want relief. The same applies to any other interference you may be experiencing from licensed, legally operating amateur radio or citizen's-band transmitters. That, in substance, is what the FCC will tell you, in a form



letter that probably gets a lot of use, should you write to them for help.

You can, of course, write to the offender himself. In the case of a commercial radio station you will be dealing with an organization, usually a responsible business venture that has at least a nominal commitment to "public service" and probably a substantially greater one to its public image. In the case of an individual ham or CB operator, you are confronting someone with considerably less power, but also someone who may not give a damn either about his image or your Monteverdi. The FCC has occasionally restricted a ham operator to operation only during certain hours in the case of interference conflicts, but it would certainly not so move in the case of interference coming from a commercial broadcast station.

**L**ET us look, however, at another example. Suppose your music listening is violated many times or even steadily during the evening by a loud voice holding up one end of an apparently inane conversation, now and then using words you've been trying to keep your kids from learning. You never hear any call letters or other identification. In such a case, the transmissions are clearly illegal on at least two counts (obscenity and lack of identification), and chances are good that they are being broadcast at a power level above the legal maximum as well. Without divine help, it is unlikely that you can discover the culprit's identity by yourself and persuade him to get off the air, but you do, at least, have the law on your side, slow-moving though it may at times be. Find out all you can, write it down, and then call the district office of the FCC. Their radio direction finders can sometimes work wonders.

Not all situations, certainly, are as clear-cut. In 1963 the audio equipment of a large number of Pittsburgh residents was profoundly disturbed by a new Air Force radar installation in nearby Oakdale. This device produced an almost unquenchable beep every 12 seconds in amplifiers, TV sets, radios, an electronic church organ, and apparently almost any device that had a loudspeaker in it. The very principle of a radar set-up is an extremely intense, concentrated beam of pulsed radio-frequency energy emitted from an antenna making a certain number of revolutions per minute. In a manner analogous to a searchlight, this one bathed everything in its path with an extremely powerful signal as it swept around—far more powerful than the signal from any broadcast station—at 5 rpm. The Air Force issued bulletins to set owners and service technicians, and even provided a consulting engineer, who, along with his unctuous reassurances that everything



would be all right, managed to make it quite clear that "... the cost of any necessary modification to equipment must be borne by the owners."

Here, the issue was complicated by the source of the interference (if you can't fight City Hall, what can you do against the U.S. Air Force?), and the defense found it easy to embroider its case with references to patriotism and national security. It is therefore all the more to the credit of certain Pittsburgh area citizens that they had the persistence and the temerity to go to the heart of the matter, to question whether the installation was indeed critical to the national defense (its value, as it turned out, was dubious at best). And if anyone should wonder whether the outcry over this invasion of leisure privileges was motivated only by pique and a nit-picking sense of justice, one reader reported that reputable repairmen found it necessary to charge \$20 for each unit they modified to squelch the interference, so that a household could easily lay out \$60 to \$100 to restore their various intercoms, radios, TVs, and record players to usefulness—and with no guarantee of success at that. One incensed resident of the area was taken into custody after firing two bullets into the radar installation from afar. I don't know what happened to him, but the question has now become academic for the rest of the populace: the radar was taken out of operation in 1969—though Air Force spokesmen say the reason was obsolescence and not the complaints. Tough luck, Pittsburgh? Well, there were once twenty-three other similar installations around the country, and some are still operating in California and in Alabama.

But suppose some enterprise of lesser standing than the U.S. Air Force is literally zapping your audio? Industrial welders, induction heaters, X-ray

and diathermy machines, and others can all broadcast miscellaneous hums, thrums, and wheeps into your system. Interestingly enough, all these "inadvertent" sources of r.f. energy also fall under the purview of the FCC, and their r.f. frequency and the permissible amounts of stray radiation *are* regulated. If you suspect you are experiencing RFI from any of these sources, check with your friendly local FCC office. It may be that some simple malfunction or shielding error in the machinery can be quickly corrected—or that shutdown can be enforced until the installation complies with FCC regulations.

To turn the question around once again, what of the audio equipment itself? In general, most audio manufacturers take the position that they have at the outset engineered their equipment to be *reasonably* immune to r.f. interference. If a purchaser has the misfortune to be using the equipment in some high-interference situation, most of them will offer suggestions on things to do—and sometimes even

## WHERE DOES IT COME FROM?

**T**HE first step in eliminating r.f. interference from your system is identifying its source, and its nature is usually the best clue to that.

- *Music interspersed with voice*: this almost certainly originates from a commercial broadcasting or TV station.

- *Voice only*: terse messages especially, only one side of a conversation, or a series of numbers and incomprehensible jargon usually indicate that the transmissions come from some communications source. It could be ham or CB radio, aircraft or the airport tower, police or business radio, call services, or any one of a number of other authorized users of the airwaves.

- *Short buzz or beep*: these regularly recurring noises, once every 5 or 10 seconds, usually originate from a radar installation.

- *Continuous buzz or hum*: this noise, in one or both channels, perhaps changing in loudness or tone quality either spontaneously or as you move about the room, is probably "sync buzz," a type of interference caused by powerful and nearby TV transmitters. Your audio system is acting as a detector-amplifier for the TV signal's picture information, which comes through as a hummy buzz, and it may also be accompanied by the TV audio signal.

- *Rhythmic pops or sputters*: a tattoo of these coming through your speakers when listening to FM is most likely caused by radiation from automobile ignition systems passing close by—listen for the sound of a vehicle passing outside when you hear such r.f. interference in your system.

- *Miscellaneous noise bursts or tones*: check for heavy-duty industrial machinery nearby, or remotely controlled r.f. devices such as traffic signals.

supply some corrective electronic parts. Usually, however, the remedies have to be interpreted and applied or installed by a technician.

Manufacturers of quality sound equipment *do* take design steps to reduce r.f. pickup—and things would, indeed, be a great deal worse if they did not. The question of whether or not they must assume complete responsibility for *any* interference problems that might arise is a little like the question of whether a government owes everybody a decent living. One can find a lot to say on both sides, but, for now, given the individual variability of RFI situations, it seems unlikely that any manufacturer could bear the expense of engineering a custom-built solution for every special case. A further complication is that the only way anyone can know if a specific attempt at a cure works is to try it on the equipment *in the location where the trouble occurs*.

A little further light is shed on this subject by a Field Engineering Bureau bulletin called "Interference to Audio Devices" and available from the FCC on request:

Since the equipment manufacturers do not design audio units . . . to operate in the presence of high signal intensities encountered in some locations, additional treatment . . . is needed to reject unwanted signals. The Commission cannot practically give any protection from interfering signals to these home audio units. The only practical procedure . . . is to modify the equipment. . . . Regardless of the quality of the unit, special treatment of it for elimination of strong unwanted signals is essential in some localities. The complainant should, therefore, consult the dealer, servicemen, or manufacturer.

End of bulletin. Such buck-passing can go on forever, of course, and be forever legitimized. But for myself, I feel that the public should continue to inform the FCC of any *man-made* interference that can be identified. This may not make the Commission especially happy, but it relates to their role as public watchdog of goings-on in the public's electromagnetic spectrum. If there are enough complaints about a problem in a particular area, they will reach a kind of critical mass over a period of time and lead to an official action. Still, be forewarned that there are many cases in which there is a legitimate and unavoidable conflict of rights, interests, and privileges between two Good Guys that would take a Solomon to resolve.

**N**ow, to move on to specific solutions not involving the possible assistance of the FCC, there are, first of all, several "home remedies" anyone can apply. Start by discovering where and how the interference gets into your system (see "Where Does It Come From?" at the left). Next, get the answers to such questions as: Are all channels af-



ected, or only one? Does the interference appear only when I use my tape recorder? Recording as well as playback? Does it get recorded on the tape? Does it happen only when I use the record player? Only when I use my tuner? AM or FM or both? Is the amplifier picking it up—does it appear whenever the amplifier is on *regardless of which program source it is set to*? Does the setting of the volume control affect the loudness of the interference? (If not, the interference is being introduced at some point in the circuit after the volume control.) Does the sound of the interference change when I touch various metal panels or cabinets? When I move around the room?

Once you have narrowed down the nature of your problem, try wiggling connections on what seems to be the offending unit. Tighten all terminal screws and all the sheet-metal screws that hold component chassis and their thin metal cages together. Switch off your system, then pull the audio cable plugs out of the offending unit and reinsert them vigorously several times. You might also try polishing plug and jack contacts with emery cloth. Occasionally, leaving a plug (the RCA or “phono” type) part way out of the jack so that the metal shell of the plug does *not* contact the metal shell of the jack helps. (But that can also cause a horrendous hum, so turn the volume control all the way down before you try it and then bring it up slowly. If you get a hum or buzz, that’s *not* the solution.)

**M**ORE often than not, you will find that the interference is entering the system via the shielded interconnecting cables (especially those coming from the record player), which can act as antennas for RFI. Sometimes merely twisting the cables together or changing the lengths or their location will improve matters considerably. As a last resort, once you have determined which cables are the offenders, you can run them, twisted together, through a fully enclosing shield—either a large sleeve of braided wire or a “pipe” fashioned of sheet-copper screening. Solder to one end of the shield a short, heavy-gauge piece of wire, and connect this firmly to the chassis of the component the cables are running *to* (that is, the later component in the signal path) to ground the shield. More than one ground connection can form a “ground loop,” so be sure that the shield does not touch the uninsulated part of the cable plugs or the chassis at more than one point, otherwise you will get hum. Aluminum foil might work also—it’s a good deal easier to come by, but harder to solder to. Try clamping it under a chassis screw.

Sometimes—rarely—running auxiliary ground “jumpers” between units will reduce RFI, as will grounding the suspected troublemaker to a cold-water pipe or a metal pipe driven into moist ground. If you try grounding tricks, use a wire as short and heavy as practical. A piece of plastic-insulated pull-apart lamp cord, the kind used on lamps and small appliances and often for speaker wiring, is fine. Use both conductors—twist the two together at each end. And always check to be sure you are not *introducing* hum by such grounding.

If the interference is heard even when the amplifier’s volume control is at minimum, try moving the speaker wiring and rerouting it to the other side of the room. Or move the receiver or amplifier and the speakers closer together and connect them with shorter wires. If changing or even handling the speaker wiring seems to affect the interference but doesn’t kill it completely, you may have better luck with shielded speaker cable. Use *two-conductor shielded* cable (two wires plus shield); you’ll find it listed in electronics catalogs under PA and intercom wire. Use the two conductors for the normal connections between speaker and amplifier and connect the shield directly to the amplifier chassis. Leave the other end of the shield unconnected. If your speaker lines need to run more than 10 or 15 feet or you have 4-ohm speakers, use heavy-gauge two-conductor shielded cable—No. 18 or even No. 16 (you can get about 100 feet of No. 16 for \$10 or so under the Alpha or Belden brand names). Sometimes RFI enters a system via the a.c. power-line wiring. In such cases, a.c. line filters made by Cornell-Dubilier and others may help. Large audio/electronics dealers carry both filters and the shielded cable.

In FM reception, interference enters through the



power line or the antenna. In the former case, power-line filters of the type just mentioned can help. More often, the interference enters by way of the antenna terminals. If the problem is automobile ignition interference or some other form of pulsed noise, try raising the antenna, reorienting it, and/or relocating it away from the noise sources. An increase in height usually lets the antenna pick up more of the desired signal and gets it away from interference sources near the ground. Be careful to avoid proximity to a.c. power lines—they are notorious for picking up and re-radiating RFI. Often interference is picked up by the lead-in rather than by the antenna itself. Twisting the lead-in a half-turn every six inches or so (if it is of the flat-ribbon type) will help here. It may be necessary to use *shielded* 300-ohm twin-lead, with the shield grounded to earth, or 75-ohm coaxial cable with an appropriate matching transformer at the antenna and (if the tuner has no 75-ohm antenna input) at the tuner end as well. Finco makes an interference filter (under \$5) that may help.

There will, of course, be times when the tuner (or the tuner section of a receiver) itself is at fault, either because it is in need of overhaul or because its specifications were originally inadequate. You could write in such a case to the manufacturer for his opinions, but it would be a good idea first to borrow a known good unit to see if its performance is any better in respect to noise in your setup.

**O**THER remedies require the on-the-spot help of someone with technical know-how, for internal modification of equipment will often be involved. As an aid in discussing your problem with technicians, you might remember that there are three approaches to treating r.f. interference: modifying a grounding connection or system; installing a filter or trap; and shielding. The first requires a thorough understanding of grounding principles and ground-loop problems. It requires a lot of patience as well, but it can sometimes solve an r. f. problem with few added components or none at all. Connecting Mylar 0.001 microfarad, 50 or 100 volt capacitors from the *shell* terminals (*not* the center terminals) of the offending input jacks to the chassis can sometimes help if the jack shells are not already directly grounded to the chassis.

Where the interference has a single, known frequency (an AM or FM broadcast station, for instance), a resonant r.f. trap tuned to the interfering frequency helps. This is most useful with a tuner in which the interference takes the form of a blanketing of a large segment of the AM or FM band by a single local station. Such a trap must be installed

either *inside* the tuner or in a separate, shielded and grounded metal box attached to the tuner between the antenna and the tuner's antenna terminals. This, of course, assumes that the signal isn't getting in *after* the antenna terminals.

Needless to say, all of these remedies should be applied—or at least worked out—by someone competent to do so. Of course, there's no reason why you can't do the work yourself, provided you can read a schematic and use a soldering iron. Often it is worth consulting a serviceman anyway; he may already have had experience with the special conditions in your region, and may have designed his own foxy counter-moves. Perhaps your neighbors can recommend someone who helped them with the same problem you're experiencing. However, the technician who doesn't know the special r.f. conditions in your locality, or who is unwilling to pay a house call to confront them on the spot, will be reduced to time-consuming trial-and-error methods that may exhaust your patience and your budget before they yield any beneficial results.

Some people have had success with enclosing an offending component or a whole system inside a metal cabinet. One man installed his system in a metal home desk unit, grounding the works with a short, heavy wire to a cold-water pipe (if that's impractical, it could be grounded to the little screw that holds the trim plate on a wall outlet—if your house is wired with BX cable). A poor ground on a shielding cabinet can make the interference worse. Lining a non-conducting cabinet with foil may also help. If your equipment runs warm, copper screening (grounded, of course) can provide shielding without interfering with air flow. The screening can be electrically bonded by soldering sections together. Connection can be made to aluminum foil by using a washer, a solder lug, and a wood screw. And finally, it is often necessary to use several methods in combination to get rid of interference; there simply is no way to predict which method or which combination will work best.

**D**ISCOVERING that you must bear the burden of interference-proofing your own equipment is often a bitter experience, especially when the cause of the interference is a "casual" user of the radio waves—for example, a radio amateur or CB operator. But, as long as he operates within the rules, he is as much entitled legally to the unmolested use of his equipment as you are to the use of yours. Often there simply is no technical or official remedy, and the conflict has to be worked out between the two contenders, with consideration and goodwill, it is to be hoped, on both sides.





# Richard Bonyngé

**"I'd rather be exciting and theatrical  
than correct and dull"**

**By STEPHEN E. RUBIN**

**I** LOVE performing now, but I didn't ten years ago when I first began to conduct," Richard Bonyngé says, seated rather stiffly on a couch in the Metropolitan Opera's Green Room. What has made the difference? Bonyngé has spent the intervening time coming to grips

not only with his own identity as a performer, but with the music critics who have regularly gunned him down. "I suppose as you get older you stop putting your ego first. When you're young, you wonder, 'What will they write about me?' Well, after they've written frightful things about you for ten years, it's no longer of paramount importance what they say. You hope the public likes what you do. But most important is that you get in there and *know* that you're doing something of which you're not ashamed."

**B**ONYNGE's credo may sound a trifle underfed, perhaps because he appears to have little or no ego to nourish. Mild-mannered and modest, Bonyngé takes his work—not himself—seriously. He speaks in a low voice, almost a whisper, which he punctuates with a warm, throaty chuckle. His accent is decidedly down home—Australia—but his years of living in England and the United States are also reflected in his speech.

The conductor is dressed in an understated contemporary ensemble that only a well-designed male could carry off. His clothes are obviously chosen with flair and care, for too much pizzazz might impart an air of foppery to a man who is taller, darker, and handsomer than even his ridiculous *Pretty-Boy* publicity pictures suggest.

Although he is initially awkward, the more Bonyngé talks the more he relaxes. But a nervous tic persists: he slides his wedding band up and down his finger. It seems especially noticeable as we discuss the frequent accusation that he rides shamelessly on the coattails of his wife, the soprano Joan Sutherland, and that he is nothing but an appendage to her—"Mr. Sutherland," as gossips like to put it.

"I'm sure I wouldn't have gotten started in my conducting career if it hadn't been for Joan. That's indisputable," Bonyngé says. "I'm equally sure that if I wasn't able to do my job now, ten years later, I wouldn't still be conducting. I don't think Mr. Bing—Sir Rudolf, I beg your pardon—asked me to conduct *Orfeo*, *Traviata*, and *Lucia* with *other* singers because he thought that would please Miss Sutherland. She sings at the Metropolitan all the time anyway.

"Everybody gets gossiped about. Look at what they say about film stars. They even write terrible things about Queen Elizabeth and Princess Margaret. If you're in the public eye, you have to expect people to say things about you. You have to take it, too. As long as you don't lose any sleep over it, it's all right. I sure don't; I'm a *good* sleeper!"

When the critics become overzealous, Bonyngé heeds the advice of his English agent. "He always tells me, 'Never worry about your bad reviews, just get on with your performances. Furtwängler was crucified by the English critics till he was sixty.' I mean, that's good enough for me. I'll never be Furtwängler, but that's talking on a pretty high level."

Bonyngé is, if anything, well aware of his limitations. Although thoroughly trained as a musician, he is, by his own admission, lazy. There is something of the dilettante in his makeup. "I'm a very unintellectual person," he says candidly. "I play the music I like and I do it the way I want to do it. One does try to interpret what the composer wants, but I always feel that sounds sort of humbug. Of *course* you're trying to do what the composer has written. But you have to bring a certain amount of yourself into it also. I've never known any other life ex-

cept music, really. I've always been doing one musical thing or another, and I get on with it."

As a young man, Bonyngé played the piano, hoping eventually to have a career as a soloist. More and more, as he began to coach singers regularly, he was drawn away from the instrument. He worked with Miss Sutherland in Australia in 1945, but it wasn't until six years later, when they met again in London, that the partnership developed beyond the professional. Eventually it led to their marriage in 1954. Today, of course, theirs is one of the greatest meetings of musical talents in current history.

Let no one doubt it: Bonyngé is the primary force behind the soprano—the power who not only keeps her running, but running smoothly as well. He wears many hats, being Miss Sutherland's musical policeman, musical sleuth, voice coach, accompanist, adviser, vocal psychiatrist, and morale booster. In many ways he created and developed the Sutherland we know today. But Bonyngé takes little credit for discovering his wife's phenomenal upper register and vocal agility. "Right from the start," he recalls, "I used to say, 'Why are you singing this, why don't you try that?' It was probably a selfish thing; I wanted her to sing music I liked. Also, in my mind, I could hear different things coming from her. But I don't think her development was something I set out to do."

**F**OR reasons unknown even to him, Bonyngé is a natural when it comes to working with singers. "I've probably, at one time or another, worked with half the singers in Britain today," he says. Since he began wielding a baton, he has come into contact with an even wider variety of vocalists, some of whom sing his wife's repertoire and are, in a sense, competitors. Does this pose problems?

"I think certain sopranos may have felt that there might have been problems, but that was before we came together. I conduct a performance for a soprano, whether I like her personally or not, absolutely as well as I can in order to make her success as great as possible. I do feel that success in opera should come from the stage. Opera is the human voice. I love singers; I've always loved them. I understand their foibles and their nerves, and I like them as people. I've worked now with many of the top prima donnas in the world. There may have been singers who did not like working with me, but I doubt it."

Sometimes, it has been Bonyngé himself who was wary of conducting for certain artists. Anna Moffo, for example, surprised him when, before a *Traviata* rehearsal at the Met, she marched up to him and said, "Please don't expect E-flats from me like you get at home." Bonyngé was taken aback. "I thought she was going to be difficult and temperamental, because one is always reading those things about her. I expected a rather hard lady. Well, Anna turned out to be very sweet and charming and very musical. Maybe she doesn't have an E-flat like Joan has. Who does? They're not common. That's not the point, anyway. Anna has *her* thing."

Bonyngé has never conducted for Sutherland's arch rival, Beverly Sills; he was once scheduled to, but had to cancel because of illness. "I don't know whether she would want to work with me or not," Bonyngé says, smiling, "but I think her an extremely musical singer. I would find it fascinating to work with her, because she has a marvelous sense of communication. If she were singing with me, I would, however, object to some of the variants



she sings. But that's another thing. I've heard her do extraordinary things. She's a very smart lady, and a very musical one."

Bonyng's musicality and training make him an able judge of the musicians with whom he works. He modestly claims not to have been a child prodigy, but before he was four years old he was picking out chords and tunes on the piano. At five, he began formal study. He was an only child, and his parents would have preferred that he be a linguist, but little Ricky won out and eventually entered the Sydney Conservatory of Music to become a concert pianist. "In my teens," he recalls, "I didn't have a nerve in my body. I just loved to perform. I think my technique was natural. But it wasn't a terribly accurate technique. I wanted effects and would go all out to get them. I was undisciplined."

At nineteen, Bonyng won a scholarship to the Royal Academy of Music in London. The institution proved to be unbearable to him. He cut classes and generally did everything he shouldn't do, in revolt against having to study such things as harmony and counterpoint, "which to me were deadly dull and boring." Eventually he walked out, gave up the scholarship, and found himself a piano teacher who was more interested in the piano and less interested in theory.

"He gave me a new lease on life. But even so, when it came to sitting down and practicing three hours a day, my concentration started to go. And to be in the top class you have to practice six hours a day! I was very passionate about music, but not about the piano as such."

It was at this point that his future wife re-entered the picture. Then came his decision to drop the piano completely and devote himself to the running of her career. "I don't have the slightest regret about that," Bonyng says. "In a sense, I now have a much richer career. To play the piano is wonderful if you play like Horowitz and Rubinstein. But, on the other hand, even if I could play like them, it's still limited because you're only playing one instrument. I don't have to play the same repertoire all the time, also. And pianists seem to work so hard! I don't see how you can keep the interest going if you do it so much. I'm always learning new operas. This is what keeps my love of music alive."

IT also keeps public interest thriving. Bonyng has become something of a Sherlock Holmes when it comes to digging up unusual nineteenth-century Romantic repertoire. As usual, he is not particularly impressed by his discoveries. "Everybody goes on so much about all these finds," Bonyng chuckles. "To me, they don't seem so incredible. They're sort of sitting there for anybody to look at. I do look a lot, of course, and often at music which I waste my time with. If you want to study an opera and see if it's worth while, you can't always tell in ten minutes. But what credit can I take for discovering *Semiramide*, for example? It was a very famous piece in the nineteenth century. One reads about it all the time in history books, so one looks at it."

Bonyng unpretentiously cites pure selfishness as the reason for his musicological explorations. "I like to do it," he claims. "It's really a relaxation. I go to bed and pick up two or three scores and read them until I fall asleep. I'd just as soon do that as read a book. I don't even know how I got into it, really. It's something I've been doing for so long now. I think it all comes from the fact that I'm a collector *par excellence*. I drive my poor

wife mad. She says, 'We'll have to buy six houses to store all your damn stuff in.'"

Bonyng's interest in unusual music has had an odd effect on his general musical knowledge. "Because I spend so much time looking up music people don't care about," he says, "I find that there's an enormous amount of very famous and big repertoire that I don't know at all. This doesn't bother me. I think that if I live to be sixty or seventy, one of these days I'll discover Bruckner or Mahler, about whom I know absolutely nothing. That's something to look forward to. . . ."

"I also know nothing about Brahms. I never perform anything of Beethoven's, even—although I know the piano concertos, because I played them. But the symphonies I don't remember. I haven't heard them for twenty years, which I suppose is a terrible admission. But it doesn't bother me. Actually, not so long ago I heard the Fifth Symphony and I was knocked over—it came to me as an absolutely fresh work."

THE Bonyng discoveries have not been only of vocal works. A devoted balletomane, he has also unearthed much rarely played dance music, a great deal of which he has recorded. These discs have, for the most part, earned him the best reviews of a career somewhat overburdened with negative notices. Unfortunately, Bonyng has conducted very little "live" ballet because of his operatic schedule, which requires his being booked two, three, and four years in advance. In the dance world, it seems, they cannot plan so far into the future.

Another reason for his not doing more ballet is his wife's preference for him as her conductor. Bonyng claims this stems simply from her desire to know who is "down there" and to feel that whoever it is is sympathetic. There are no hard and fast rules, however, about arrangement. "I don't mind her singing with other people," Bonyng says. "Actually, I'm delighted, because I can do something else. On the other hand, I also love to conduct for her because, let's face it, there are not many voices of this caliber around. Some nights she even surprises me. After listening to her for twenty years, I still can't believe it. But I'm perhaps her toughest critic. She does a lot of things I don't care for too much—poor diction, for example—but we have a good rapport and I can tell her. She doesn't get neurotic and go into orbit. She wants to improve."

In this they have much in common. For better or worse, Bonyng realizes that he has learned on the job, and that his conducting, while always improving, is still far from being thoroughly accomplished. "For me, this was the best way to learn," he explains. "I rely very much on my musical instincts. If I feel I want something to go one way, that's the way I'll do it, even though I may not have an intellectual reason for doing it. In other words, I'm not preoccupied with how I hold my baton, whether I'm doing something correctly or not, technically speaking. I'm possibly doing things very incorrectly, but then so are a lot of other conductors, so I don't worry too much about that."

"I hate purists. I'd rather be exciting and theatrical than correct and dull. I'd also rather hear someone sing Mozart in the style of Puccini but with great, great conviction and great heart, communication, and warmth, than hear someone just sing it correctly." Even his severest critics would probably have to agree with him about that.

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



## CLASSICAL

### STRAVINSKY'S *SACRE*: A PERCEPTIVE, VOLATILE READING

*Michael Tilson Thomas leads the Boston orchestra in a performance of straightforward subtlety*

As I listened to Deutsche Grammophon's extraordinary new recording of Stravinsky's *Le Sacre du printemps* by conductor Michael Tilson Thomas and the Boston Symphony, I could not help reminding myself that this work, which still sounds as fresh as yesterday morning, has already lived in the concert repertoire for *sixty years!* And that it has not merely been indifferently marking time there is attested to by the number—twenty-odd—of entries it has in the current recordings catalog: it is evidently not only a masterpiece, but a popular one as well.

It used to be almost conventional wisdom to say that *Sacre* was a "seminal" work, or a "protean" one. And yet, oddly, if you put aside those later pieces by less talented hands that are simply derivative on the most superficial level, it is evident that very few composers' music seems truly to have been seeded by the immense forces Stravinsky captured and contained in his great original. I can think only of Varèse and Elliott Carter, and perhaps, tangentially, of Earle Brown or Karlheinz Stockhausen. Are there more? If so, they cannot be many. This amazes me. For, despite the fact that twentieth-century music has been flung outward in many directions since *Sacre*, as if propelled by some mighty centrifugal force, the one work I would expect to find at the eye of the storm is really situated somewhere outside it, a unique specimen, with-

out apparent progeny, shining in isolated splendor.

In this latest recording of the work, Michael Tilson Thomas gives us one of the most perceptive and volatile readings I have ever heard. Without in any way stretching the score—it is not "interpreted," but simply made manifest—he permits *Sacre* to display special attributes and vitalities that are not always fully evident even in very fine performances. It is difficult to know exactly how he achieves this effect, for there are no telltale signs of special straining on his part. His approach *seems* to be essentially straightforward, though it is, to be sure, very subtle. He lets the melodies have their say, respecting them somewhat more than many conductors do. Interestingly, this increases what one

might call the work's "primal temperature." He has calculated dynamic contrasts extremely well, which helps delineate the piece's many shapes. Equally important—indeed, it is perhaps the crucial element—he has seen to it that every strand of *Sacre's* scintillating counterpoint is heard at every moment. I do not recall ever before hearing a performance in which I have been so aware *auditorily* of the work's immensely complicated internal detail.

And yet, this is not a clinical or analytical reading. It shows the piece in its true colors, almost as a fact of nature—not *depicting* life, but *being* life in a particular, though special, universe. In this performance the



MICHAEL TILSON THOMAS  
*Calculated dynamic contrasts*



work also reveals itself on another level as a sturdy Franco-Russian symphony — which is what Stravinsky had in mind for *Sacre* before Diaghilev turned his thoughts toward ballet.

*Le Roi des Étoiles* is a short cantata for male chorus dating from 1911, the year of *Petrouchka*. Thomas, with the men's voices of the New England Conservatory Chorus and the Boston orchestra, gives it a performance as exemplary in its clarity and sumptuousness as is *Sacre*. It is an eerily evocative and beautiful piece of music, and hearing it just after *Sacre* is an enlightening experience. It is a "French" piece, essentially, with the sensuous, titillating, massed polyharmonies characteristic of that era in France made distinctly individual by Stravinsky's Russian sense of melody. But Glory be! What a distance between this work of 1911 and the *Sacre* of 1913!

Lester Trimble

STRAVINSKY: *Le Roi des Étoiles*; *Le Sacre du printemps*. Men's voices of the New England Conservatory Chorus (in *Roi*); Boston Symphony Orchestra, Michael Tilson Thomas cond. DEUTSCHE GRAMMOPHON 2530 252 \$6.98.

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## SMETANA'S FASCINATING "SWEDISH SYMPHONIC POEMS"

*Rafael Kubelik brings thunder, lightning,  
and pizzaz to his countryman's music*

THE FIRST Rafael Kubelik recordings I ever heard were pre-World War II performances of *The Moldau* and *From Bohemia's Meadows and Forests*, done with the Czech Philharmonic in the course of an English tour and issued in the United States by RCA Victor. The next, after the war, were a set of Czech Ultraphon discs containing the three "Swedish Symphonic Poems" of Bedrich Smetana: *Richard III* (based on Shakespeare), *Wallenstein's Camp* (inspired by an episode in Schiller's trilogy), and *Hakon Jarl* (derived from Oehlenschläger's drama of the Norwegian prince who tried to restore paganism). I remember being quite unprepared then for the terrific "pizzaz" Kubelik brought to these performances, and am delighted to discover that he has now re-recorded them for Deutsche Grammophon, thunder, lightning, pizzaz and all.

The symphonic poems of Franz Liszt were clearly Smetana's inspiration in these works, all of them composed during the period 1856-1861, when the composer exiled himself from an unresponsive



RAFAEL KUBELIK: dazzling leadership in *Smetana*

Prague and set up as a highly successful teacher in Göteborg, Sweden. But inspiration is one thing, execution another, and the Czech composer's thematic invention and harmonic originality are often superior, I find, to his models'. Between *Richard III* (1857) and *Hakon Jarl* (1861-1862) we can sense the great advances made by Smetana in the ability to handle his musical materials. For all the brilliance of orchestration and command of tonal rhetoric, however, there is no evidence of the composer's own Czechish idiom in these two pieces. *Wallenstein's Camp* is quite another matter. Episodic though it is—a kind of diorama-fresco—the instrumentation is blindingly brilliant and the dance episodes convey a highly effective folk flavor. The concluding regimental march is a real smasher of its type, the whole adding up to a showpiece as good as or better than any of Tchaikovsky's in the same extroverted vein.

The *Prague Carnival—Introduction and Polonaise* is the first number of a cycle projected by Smetana during his last years, when deafness had already overtaken him and dementia was imminent. Indeed, it was his last completed work for orchestra. Certainly it lacks the orderly progression in harmonic terms of, say, Tchaikovsky's works in this style, and one is hard put to decide, even on the evidence of Kubelik's fine recorded performance, whether Smetana was pushing toward new shores in this work or whether he was just not in full command of his materials.

In any event, the disc as a whole is fascinating as music, wonderful in quality of performance, and a dazzling recording. Don't fail to hear it! *David Hall*

SMETANA: *Richard III, Op. 11; Wallenstein's Camp, Op. 14; Hakon Jarl, Op. 16; Prague Carnival—Introduction and Polonaise (1883)*. Bavarian Radio Symphony Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON 2530 248 \$6.98.

## POPULAR

### JIMMY WEBB'S SATIRICAL "LETTERS"

*The composer of Phoenix, Wichita, and Galveston steps out to sell some more songs*

JIMMY WEBB'S recording career continues to soar in an upward arc that has yet to peak. I know, I know I keep telling you that each new album is better than the last—but it's true. His latest, "Letters," has two songs in it that Bertolt Brecht, were he alive and well and living in Los Angeles in 1972, might be proud to claim as his own. *Campo de Encino* is social satire at its best, Webb's mordant look at the life-style of rich and "involved" California suburbanites: "I wanna drive a sporty car/And be a pinball star/And have a waterfall bar/That revolves around my swimming pool./I wanna take Touch therapy/I wanna wipe out VD/And set the animals free./And most of all I want to soar away." It is, like Brecht's *Alabamaliad*, a song that puts mindless hedonism and other silly aspects of the American

MAC REBENNACK: *a little vacation from gris-gris*



Atco Records

Dream in their proper places in the American Nightmare.

*Once in the Morning* is the funniest—and saddest—look yet at our strung-out culture: "I was lying in state on my analyst's couch/And I said 'Doc, I get the feeling I'm becoming a grouch./You know my arches are falling and I'm developing a slouch./'And he reached inside his hot pants/For his alligator pouch and he said/Once in the morning and once at night./I'm not sure that it will help you/But you'll think it's alright./Once in the afternoon and once at twilight/Once for the money and again 'bout midnight." For a brave, new pill-popping culture that has convinced itself it would rather try a little Quaalude than tenderness, it's an important song.

There are a couple of repeats here—*Galveston* and *Song Seller*. It's strange how the former, particularly, sounds as if I'd heard it all my life and not for the first time in the mid-Sixties. But that is just one among many things that keep me convinced that Jimmy Webb is the most important pop-music figure to emerge since Bob Dylan. *Peter Reilly*

**JIMMY WEBB: *Letters***. Jimmy Webb (vocals and guitar); orchestra. *Galveston; Love Hurts; Piano; Song Seller; Catharsis; Campo de Encino; Simile; Hurt Me Well; Once in the Morning; When Can Brown Begin*. REPRISE MS 2055 \$5.98.

### A HEALTHY SERVING OF DR. JOHN'S "GUMBO"

*Intensely rhythmic, exciting, eerie, spicy, and sexy music from New Orleans*

FROM THE late Forties until the early Sixties, New Orleans was a major musical center. Fats Domino is perhaps the best-known exponent of the New Orleans Sound, and Little Richard's original classics were cut there with Lee Allen's band backing. But most of what is known as "gumbo" music stayed within a three- or four-state area; the record labels were little locals and the performers were home-grown stars.

The music, however, was neither little nor narrowly local. A big, wide-ranging hodgepodge, it reflected the nationalities, the cultures, and the personalities that created the city—Spanish, Italian, French, Cajun, American and Canadian Indian, Caribbean, African, and, I suppose, pirate. You can hear it all on "Gumbo," an astounding new release by Dr. John on the Atco label. *(Overleaf)*



Dr. John is Mac Rebennack, best known for the wild stage shows and the “gris-gris” voodoo music he has been purveying for the last four years. But as a teenager he was an all-around sideman (piano and guitar) playing on dozens of recording sessions and learning from the local masters, including the legendary pianist Professor Longhair. Rebennack has led, by almost any standard, a wild and dangerous life (he had to teach himself to play the guitar all over again after a chording finger was shot up in a barroom brawl).

To make this album, he gathered New Orleans musicians from the palmier days around him, and they sat down and played the tunes that were local favorites during the fifteen-year heyday of the New Orleans Sound. It is intensely rhythmic, exciting, eerie, spicy, and sexy. Though he claims his piano style is based on Longhair’s, I don’t think anything remotely resembling Rebennack’s work on *Tipitina* has been recorded for almost thirty years. *Junko Partner*, *Somebody Changed the Lock*, *Iko Iko*, *Stack-a-Lee* (in which the killer follows his victim Billy Lyons to hell and makes enough noise to rouse the Devil himself), and *Blow Wind Blow* are all stunning performances. This is an album to grab fast and treasure long. *Joel Vance*

**DR. JOHN:** *Gumbo*. Dr. John (piano and vocals), Melvin Lastie (cornet); Sidney George, Lee Allen, David Lastie, and Moe Bechamin (saxophones); Harold Battiste (clarinet); “Streamline” (trombone); Sidney George (harmonica); Ken Klimak and Alvin Robinson (guitars); Ronnie Barron (electric piano, organ, piano); Jimmy Calhoun (bass); Freddie Staehle (drums); Richard “Didimus” Washington (percussion). *Iko Iko*; *Blow Wind Blow*; *Big Chief*; *Somebody Changed the Lock*; *Mess Around*; *Let the Good Times Roll*; *Junko Partner*; *Stack-a-Lee*; *Tipitina*; *Those Lonely, Lonely Nights*; *Huey Smith Medley (High Blood Pressure, Don’t You Just Know It, and Well, I’ll Be John Brown)*; *Little Liza Jane*. ATCO SD 7006 \$5.98, ® M 87006 \$6.95, © M 57006 \$6.95.

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## TOM PAXTON: TOO GOOD TO BELIEVE, BUT BELIEVE IT

*His latest from Reprise gives us a little more of what the music world needs now*

**T**HIS HAS BEEN said before about someone else, but being original isn’t as important as getting it said: Tom Paxton is a natural resource. Those who liked what he did to Forest Lawn Cemetery a few years back will love what he does to “Jesus

Christ Superstar” and its dreary imitators in his new Reprise album, “Peace Will Come.” *Jesus Christ S. R. O.* (“Singin’ them rock ’n’ roll songs, by golly/Betcha you learned ’em from Buddy Holly”) is just one of several songs that indicate Tom has returned to what he does best (and better than anyone else): biting topical satire. To that end, the piano sound that was emphasized in the last few albums has been toned down here; the acoustic guitar is the proper tool for a singing journalist.

Even funnier than *S. R. O.* is *I Lost My Heart on a 747*: boy meets girl in the cavernous interior of a jumbo jet; they fall in love (“There in the middle of a spicy movie/Starring Natalie Wood/We made our vows together/Cutting our steaks as best we could”); boy loses girl when she goes to the powder room, and they can never find each other again in said cavernous interior—a thoroughly modern American tragedy. Then there is *You Should Have Seen Me Throw That Ball*, which slyly tells the story of a middle-aged man who relives past football triumphs while the bills pile up and the checks bounce. And *The Hostage*: a bitter, to-the-point comment about the Attica Prison massacre (“Yeah, let them take the governor/Hold him for a couple of days/See who goes in shooting to set him free . . .”).

I could go on, but anyone even casually familiar with Tom Paxton’s career can quickly appreciate that this recording session caught him in full stride. The songs that aren’t topical include *Retrospective*, beautiful and brilliantly constructed, reminding us that Paxton is almost as good with melodies as he is with words. And don’t miss *You Came Throwing Colors*. Paxton probably considered the song itself a throwaway, but it has one of the best arrangements possible, thanks to Tom’s taste and the exacting use that was made of David Katz’s Pop Arts Chamber Orchestra.

The album is almost too good to believe—as, indeed, is Paxton himself. That the man who writes such lyrics can also write fine melodies is itself a large enough notion to accommodate—but, on top of that, he sings pretty well and plays guitar very well. So do try to believe it. The music industry sorely needs a lot of people who believe in this kind of excellence just now. *Noel Coppage*

**TOM PAXTON:** *Peace Will Come*. Tom Paxton (vocals, guitar); Danny Thompson (bass); Terry Cox (drums); various other musicians. *Peace Will Come*; *You Came Throwing Colors*; *Out Behind the Gypsy’s*; *The Hostage*; *You Should Have Seen Me Throw That Ball*; *Retrospective*; *Jesus Christ S. R. O.*; *California*; *I Lost My Heart on a 747*; *Dance in the Shadows*; *What a Friend You Are*. REPRISÉ 2096 \$5.98, ® C 2096 \$7.95.

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# RECORD REVIEWS POPULAR

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

**JOAN BAEZ: *Blessed Are...*** Joan Baez (vocals, guitar); various musicians. *Blessed Are...*; *The Night They Drove Old Dixie Down*; *The Salt of the Earth*; *Three Horses*; *The Brand New Tennessee Waltz*; *Last, Lonely and Wretched*; *Lincoln Freed Me Today*; *San Francisco Mabel Joy*; *When Time Is Stolen*; *Heaven Help Us All*; *Angeline*; and nine others. VANGUARD □ VSQ 40001/2 two discs \$6.98.

Performance: **Baez showcase**  
Recording: **Works**

This is one of several fairly new pop albums Vanguard has souped up with its quadrasonic encoding process. I have the home-grown four-channel hookup Ralph Hodges described in the April 1971 issue of *STEREO REVIEW*, and these discs work quite well with it. I'm sure they would be more spectacular played through the proper decoder. Personally, where pop albums are concerned, I tend to side with the grumpy skeptic in the industry who was quoted as wondering, "Who sits in the middle of the band?" But let us not be reactionary; this is, all in all, an interesting bunch of sounds. It was a good album for the process, since its arrangements are fullish (pure up-to-date Nashville) if not overcooked.

Joan Baez fans have had plenty of time to become familiar with the music here, which has something for everyone. This is the album containing that terrible version of *The Night They Drove Old Dixie Down*, the second worst and most popular track Joan ever recorded—and it also contains the first worst, *Put Your Hand in the Hand*. But then there is a reprise of the sweet sound Baez used to make (most pleasingly here in her own *Three Horses*) and an outrageously good version of Jesse Winchester's *Brand New Tennessee Waltz*, in which some of Joan's subtle but not terribly gentle humor is finally captured on records. It's such a big, varied, showcase album that it must bat somewhere near clean-up in the modern Baez lineup, and Vanguard has

been tasteful (but not conservative) about adding the sparkle of quad sound to it. N.C.

**DAVID BOWIE: *The Rise and Fall of Ziggy Stardust and the Spiders from Mars***. David Bowie (guitar, sax, vocals); Mick Ronson (guitar, piano, vocals); Trevor Bolder (bass); Mick Woodmansey (drums). *Five Years*; *Soul Love*; *Moonage Daydream*; *Starman*; *It Ain't Easy*; *Lady Stardust*; *Star*; *Hang on to Yourself*; *Ziggy Stardust*; *Suffragette City*; *Rock*

I get the impression that John Cale and maybe a few of his close friends know what this is all about and don't care much if anyone else does. In fact I think I can hear the hee-haws of Cale and His Attendant Circle right now, laughing over the confusion of reviewers (a collective plural which subtly disguises the first person singular). The handout that accompanies this album says it is supposed to be a musical history of England. And I read in the advertisements that Reprise considers this to be "classical music." I also read that Cale was a member of the Velvet Underground, a "rock" group that backed Nico, a large-eyed but no-talent singer, the whole thing being Andy Warhol's response to the discotheque craze of the Sixties. Warhol also "designed" this album cover.

Okay. Taking it point by point, not necessarily from the top: (1) Every era has a pet fraud; Warhol is ours. I prefer him to, say, an Albanian folk singer with one blue and one pink eye or, say again, a brawny pantomime instructor with a studio on the East Side of New York who counts among his students the wealthiest and chic-est mothers and daughters. (2) Some of the music on this album is very well done, and, so long as the Royal Philharmonic is involved, faultlessly executed. It could be the soundtrack for a movie that hasn't been made yet. (3) I like a joke, but if this album is a joke it is only that to a few people. (4) If it is a British or British-flavored joke I prefer the *Goon Show* or *Monty Python's Flying Circus*. (5) I'm getting out of here. J.V.



JIMMY AND VELLA CAMERON  
*Earthy, amusing, stirring*

'n' *Roll Suicide*. RCA LSP 4702 \$5.98, © P8S 1932 \$6.98, © PK 1932 \$6.98.

Performance: **Thin**  
Recording: **Thin**

The last Bowie album I heard showed a sense of humor—delicious British humor at that—but "Ziggy" is rather stale. Supposedly there is a plot about a Martian (Bowie's got a thing for Martians) who joins a rock group, or forms one, or something. It's all rather hazy. The group (Bowie's, not the Martian's) sounds watery and thin; Bowie's vocals are whiny and—well, maybe next time. J.V.

**JOHN CALE: *The Academy in Peril***. Unnamed instrumentalists and speaking voices; Royal Philharmonic Orchestra; John Cale composer and arr. *The Philosopher*; *Brahms*; *Legs Larry at Television Centre*; *The Academy in Peril*; *Days of Steam*; *Three Orchestral Pieces*; *King Harry*; *John Milton*. REPRISÉ MS 2079 \$5.98.

Performance: **Wha?**  
Recording: **Excellent**

## RECORDING OF SPECIAL MERIT

**JIMMIE AND VELLA CAMERON: *Jimmie & Vella***. Jimmie and Vella Cameron (vocals and instrumentals); orchestra. *Chica Boom*; *Rain*; *Old Men*; *Then I Woke Up*; and five others. ATLANTIC SD 8301 \$5.98.

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

Jimmie and Vella Cameron have provided an amusing, and at times stirring, forty minutes or so of real entertainment here. They both sing very well, Jimmie in a flashy, earthy way, and Vella sometimes ventures into what almost seems to be Yma Sumac country. Their best is *Chica Boom*, which they wrote together, and they perform with a hard-driven but genial edge. *Rain* is another all-out virtuosic piece, and it works well for almost all of its seven-and-a-half minutes. The Camerons also play excellent guitar. This is good material performed by good musicians. P.R.

### 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.

(Continued on next page)



**CARPENTERS: *A Song for You*.** Karen and Richard Carpenter (vocals and instrumentals); orchestra. *A Song for You; Top of the World; Piano Picker; Flat Baroque; Road Ode*; and eight others. A & M SP 3511 \$5.98, ® 3511 \$7.98, © 3511 \$6.98, © 3511 \$6.98.

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

Pop success of the kind achieved by the Carpenters tends to make reviewers (including myself) a bit churlish. Aside from Henry Pleasants' civilized and generous appraisal of them in this magazine (February), it would be difficult to cite a wholly approving review of one of their recordings. Part of this is, of course, a certain arrogant streak in reviewers which causes them to resent popular performers who don't particularly care about their reviews as long as the audiences keep coming in large numbers. The other part is a genuine bafflement that the public would prefer a product so transparently (to reviewers) manufactured on a commercial assembly line to something of deeper, or at least more original, quality. Most reviews of the Carpenters run pretty much along these lines—including my own put-down last time out.

This new album doesn't change my opinion (I don't wear cufflinks embossed with *ars gratia artis* for nothing, you know), but it does bring into sharp relief why the Carpenters are the most successful brother-sister team in show business since Fred and Adele Astaire. Professionalism and communication are the keys. They are absolutely professional without being cold. They communicate with each other and to the listener. They are excellent instrumentalists—Richard on keyboards and Karen on drums. They sing honestly and without phony histrionics. And, of course, they seem to be the kind of kids that the older folks would be proud to claim.

"A Song for You" is a bright, extremely well-done album which already boasts two hits, *It's Going to Take Some Time* and *Hurtin' Each Other*. My own favorite was *Intermission*, a choral quickie by Richard Carpenter which promises "We'll be right back/After we go to the bathroom." *Flat Baroque* is another short goody with excellent and funny work by Richard.

If you are a fan, you no doubt already have this album. If you are like me, you are probably looking at your cufflinks and wondering.

P.R.

#### RECORDING OF SPECIAL MERIT

**CLEAN LIVING.** Clean Living (vocals and instrumentals). *Charles Street (in the Morning); Jubal's Blues Again; Sweet Little Sixteen; Price I Pay; Congress Alley; Jesus Is My Thing; Backwoods Girl; Listen to the Music; It Takes a Lot to Laugh, It Takes a Train to Cry; In Heaven There Is No Beer; Jesus Is My Subway Line; Waterfall/Killers*. VANGUARD VRS 79318 \$5.98.

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

A great new band is going to evolve, I hope. It would have been more exciting if Clean Living arrived with all its promise fulfilled and all its problems solved, but maybe its achievement will be sounder this way. Three of the first four items had me reaching for the typewriter to peck out something like "One of a reviewer's greatest thrills blah blah blah, discovery of greatness in unexpected blah blah

blah," but then *Congress Alley* came on to reveal that Robert LaPalm really doesn't play much electric guitar, and other pieces followed to indicate that Paul Lambert's steel guitar (he isn't a member of the group but sort of a "guest artist") is threatening to sink Clean Living in a rut the New Riders of the Purple Sage cut across the country-rock desert. And the songs appeared to run out of gas, once the boys had used up the four (the three that so impressed me, plus *Backwoods Girl*) that lead singer Norman Schell wrote all by himself.

Still, side two has its moments. Some of the best come in the tongue-in-cheek, multi-dubbed, a cappella rendition of *Jesus Is My Subway Line* ("He don't shut down at eleven"). Generally the vocal harmonies aren't awfully well worked out, but they *could* be, in the future, and the group has three vocalists who do a fine job on lead, a good rhythm section, and some good acoustic guitars. Usually

Official White House Photo



President Nixon greeting Karen and Richard Carpenter at the White House, August 1972

it's depressing to contemplate what time may do to a rock group, but in this case it's a pleasure instead. N.C.

#### RECORDING OF SPECIAL MERIT

**BING CROSBY & COUNT BASIE:** *Bing 'n Basie*. Bing Crosby (vocals); Count Basie's Orchestra, Count Basie cond. *Gentle on My Mind; Hangin' Loose; Snowbird; Have a Nice Day; Sunrise, Sunset*; and six others. DAYBREAK DR 2014 \$5.98, ® P8DR 2014 \$6.95, © PKDR 2014 \$6.95.

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

Say what you will about the current Crosby, he has class. Who else only consents to do commercials for products when he owns the company? As rich as Croesus and by now so relaxed that his performances resemble sleepwalking, Crosby occasionally gets into a recording studio to make an album. This one sounds as if he did it because he felt like it, and enjoyed himself in the process. It must be a source of some pride to him that he can still bring it off in such an authentic vintage way. He still sounds exactly the same as he did in the late Thirties when his style lost the last traces of the influence of Russ Columbo. (How strong an influence that was can be

measured by listening to Crosby's recordings of the early Thirties, especially his famous version of *Temptation*.) It was this style that turned him into a show-business legend and at times almost an American institution. Johnny Mercer, in his graceful and admiring liner notes, comments that Crosby was "... America's foremost singing entertainer, between Al Jolson and Frank Sinatra." No small tribute.

This new album, although it contains such contemporary things as *Gentle on My Mind* and *Snowbird*, is a bedrock Crosby production in every respect. Which means that Basie's orchestra might just as well be that of John Scott Trotter, the label Decca, and the speed 78—and this isn't meant to be derogatory. Crosby's early and continuing mastery of the microphone has preserved the voice in what seems to be mint condition, and the lazy, plosive delivery that influenced several generations of pop singers is still his special possession. He was and is a unique musical figure. By today's standards, much of what he does seems banal and uninvolved. But he made a great contribution to American pop singing. Look at it this way: after the advent of Crosby, pop singers stopped singing *at* you, like Jolson, and began singing *to* you, like Bing. P.R.

**DR. JOHN:** *Gumbo* (see Best of the Month, page 79)

**MERLE HAGGARD:** *Let Me Tell You about a Song*. Merle Haggard (vocals, guitar, fiddle); the Strangers (instrumental accompaniment). *Daddy Frank (the Guitar Man); They're Tearin' the Labor Camps Down; The Man Who Picked the Wildwood Flower; The Proudest Fiddle in the World; Bill Woods from Bakersfield; Old Doc Brown; Grandma Harp*; and four others. CAPITOL ST 882 \$5.98, ® 8XT 882 \$6.98, © 4XT 882 \$6.98.

Performance: **Good with beans**  
Recording: **Very good**

I don't believe Merle Haggard believes everything he wrote in *Okie from Muskogee*. If he did, he couldn't have written *Irma Jackson*, the song about an interracial courtship (recorded here for the first time), and called it his favorite song. But I do think he believes white lightning' is still the biggest thrill of all—for white lightning' is made from corn, and Merle sure does sidle up to corn.

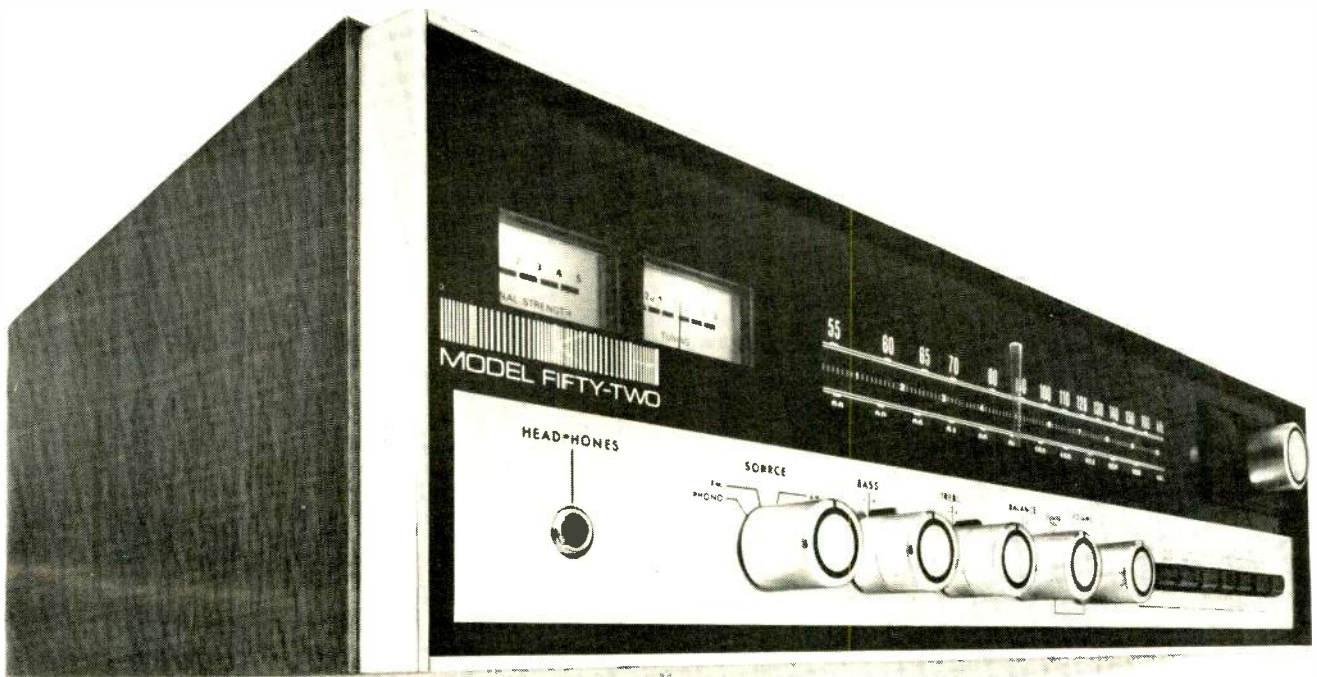
You know right away that this one isn't going to spare the starch. It starts out with *Daddy Frank (the Guitar Man)*, about this here travelin' band led by a Momma that was deaf and a Daddy that was blind (wish Evelyn Waugh could've heard it). Tugged at by that, your heart strings then are supposed to be tied in a knot by *Grandma Harp* (granny knot?), one of them talkin' songs, or done up suture style by another one, *Old Doc Brown*, which is more or less typical of the corn Red Foley used to squeeze out.

Hag is without doubt one of the more talented country musicians: he sounds the way Lefty Frizzell should have sounded and writes melodies with an ease and naturalness that makes most songwriters envious—and sometimes finds something original to say in the lyrics. But he seems awfully determined to prove that he *belongs* in country music: *i. e.*, that he has just as much sentimentality in his heart and just as much cow manure on his boots as anybody.

Maybe if he would let his heart (or soul, or  
(Continued on page 88)

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# Deanna Durbin Sings Again

A soundtrack windfall from the girl who invented teenagery

Reviewed by ROBERT CONNOLLY

Durbin sings, Stokowski conducts in *One Hundred Men and a Girl*



Museum of Modern Art Film Stills Archive

IF YOU were a kid during the Thirties and Forties, you got exposed, whether you liked it or not, to a lot of "good" music, particularly classical singing. If you listened to Charlie McCarthy on the radio, you also got Nelson Eddy singing Handel and Gilbert and Sullivan. If you went to see the movie *San Francisco* for the earthquake, you also got Jeannette MacDonald, dazzling in sequins and soft focus, singing "*Sempre libera*." And afterwards, when he-man Clark Gable grinned and said, "Say, this opera stuff is okay!", you were likely convinced that it was, too. Those films, in which an attractive singer sang a well-known aria in a sumptuous production number, were the first contact that most of us kids had with music of this kind, and they made it seem awfully appealing. From then on, a lot of us were hooked for good. And then came Deanna Durbin, who eclipsed all the others. We could really identify with her. She was a kid herself, despite the mature soprano voice, and her triumphs were our triumphs.

Deanna (née Edna Mae) Durbin was born in Winnipeg on December 4, 1922. The following year her family moved to Los Angeles, where Deanna led a normal childhood, except that her parents, recognizing that she had an exceptional voice, had her study at the Ralph Thomas Voice Studio. In 1935, auditioning with *Il bacio*, she was signed by Universal Pictures, which firm was then alarmingly close to bankruptcy. Her first film, *Three Smart Girls*, cost \$400,000—and grossed \$1,600,000. Singlehandedly, she lifted Universal out of the red. She became a corporation, Deanna Durbin Enterprises, and what with Durbin dresses, pajamas, hats, hair ribbons, books, dolls, and records, her income in 1940 totaled \$200,000. She made adolescence fashionable, and ushered in, God help us, the era of the glorification of the American Teenager, followed shortly after by Mickey Rooney, Judy Garland, and so forth.

Beautiful and appealing, Deanna was a surprisingly gifted natural actress. She seemed to be the embodiment of the ideal American girl—cheerful and resourceful without being cloying about it. And she was adored by young people and their parents as

well. *Fortune* magazine, which devoted an article to her as an economic phenomenon, wrote that she was "wholesome and virginal with a minimum of inanity. Pianos are practiced, warm coats worn, and manners bettered whenever mothers use her name." And if a girl couldn't learn to tap-dance like Shirley Temple or skate like Sonja Henie, she could always take a crack at *Il bacio*. Child sopranos proliferated. Voice teachers prospered. All of a sudden we had Gloria Jean, Susanna Foster, Kathryn Grayson, and others, and they all sang *Il bacio*. Bubbles Silverman, Maria Kalogeropoulos, Joan Sutherland, and other fledgling divas went home and practiced harder.

Deanna made twenty-one pictures in eleven years, most of them enormously profitable. Toward the end, her popularity began to wane. The pictures seemed to get worse, although her voice was lovelier than ever, she was still beautiful (despite a tendency to put on weight), and her acting had improved. Perhaps the public loved her as a fresh young girl and never wanted her to grow up. Perhaps she lost interest. In any case, in 1950 she sailed for Europe, and several months later was married to a French film director, Charles Henri-David. She now lives in retirement in Neauphle-le-Château, just outside Paris, with her husband and two children, apparently enjoying her anonymity. She does not grant interviews, and the occasional admirer from America who seeks her out is not received.

DURBIN recorded regularly for Decca for ten years, always selections from her films. Her pictures have not been much revived in theaters, but they pop up frequently on television, where they have apparently won her a host of new fans. In answer to their requests, Decca has released a new album of Durbin numbers, this time culled from the soundtracks of her films—a most pleasant surprise for all of us diehard Durbin fans who had not expected that any more records would be forthcoming. There are eleven selections, only one of which she had recorded commercially (*Spring in My Heart*, an arrangement of an aria from *The Gypsy Baron*), and they are a strange hodge-podge,

but then the music in her films always was. They cover the period from 1940 to 1947 and show the progress of her voice from a light lyric to what seemed to be developing into a rich dramatic soprano of operatic quality.

The sound is simulated stereo, and has been excessively and unnecessarily souped up. We grew up with Deanna in mono, and it would still be good enough for us. The light classical ballads—*When You're Away*, *Danny Boy*, and *The Old Refrain*—are best, sung with great beauty of tone and demonstrating that this was indeed one of the loveliest of American voices. Like Joseph Schmidt, Mario Lanza, and Frank Sinatra, who spent most of their time singing for radio, records, and films, she had obviously learned the art of singing for the microphone. The result is a warm, caressing, insinuating sound—even in classical numbers—which evades other, perhaps greater, artists who generally perform without benefit of amplification.

*Moonlight Bay* and *I'll Take You Home Again*, *Kathleen* can hardly ever have been sung with more opulent sound. *Lover* features Deanna singing with herself in several different ranges, which is gimmicky but not unpleasant. *Night and Day* is sung straight, with a big lyric sound, while fighting a supposedly "hot" big-band backing. Most of the orchestral backings, by the way, are relatively simple, tasteful, and restrained for Hollywood in the Forties, with none of the oceans of over-arranged strings which MGM, for example, was so fond of. The most intriguing item on the record is listed as *The Prince*, by Giacomo Puccini and Sam Lerner. This turns out to be "*Nessun dorma*" from *Turandot* (sung quite beautifully, in a literal English translation). Any Durbin fan worth his salt will remember that she sang this in *His Butler's Sister* in 1943.

We should be grateful to Decca for this totally unexpected windfall, but they should be taken to task for their packaging. The album liner contains only four sentences of notes. And the cover is a vaguely contemporary painting of Deanna, against an ugly art-deco background, making the record look like some \$1.98 rack job rather than the product of a major company. Decca should have gone all out, and issued a fold-out album, with a glamour-portrait cover and lots of stills and pertinent biographical facts.

It's too bad there wasn't room on the album for Deanna's very moving *Goin' Home* (from *It Started with Eve*), *Begin the Beguine* and the *Seguidilla* from *Carmen* (sung in *Hers to Hold*), the Sari waltz (from *I'll Be Yours*), "*Pace, pace, mio dio*" (interpolated into *Up in Central Park*), and the *Miserere* from *Trovatore* (sung through jail-cell bars to Jan Peerce in *Something in the Wind*). There, that's almost enough for another album, and I hope Decca will issue it soon with beautiful art work, proper notes, and documentation.

DEANNA DURBIN. Deanna Durbin (vocals), various orchestras. *Lover*; *Danny Boy*; *In the Spirit of the Moment*; *When You're Away*; *Russian Medley*; *Night and Day*; *Spring in My Heart*; *The Prince*; *The Old Refrain*; *Moonlight Bay*; *I'll Take You Home Again*, *Kathleen*. DECCA DL 75289 \$4.98.

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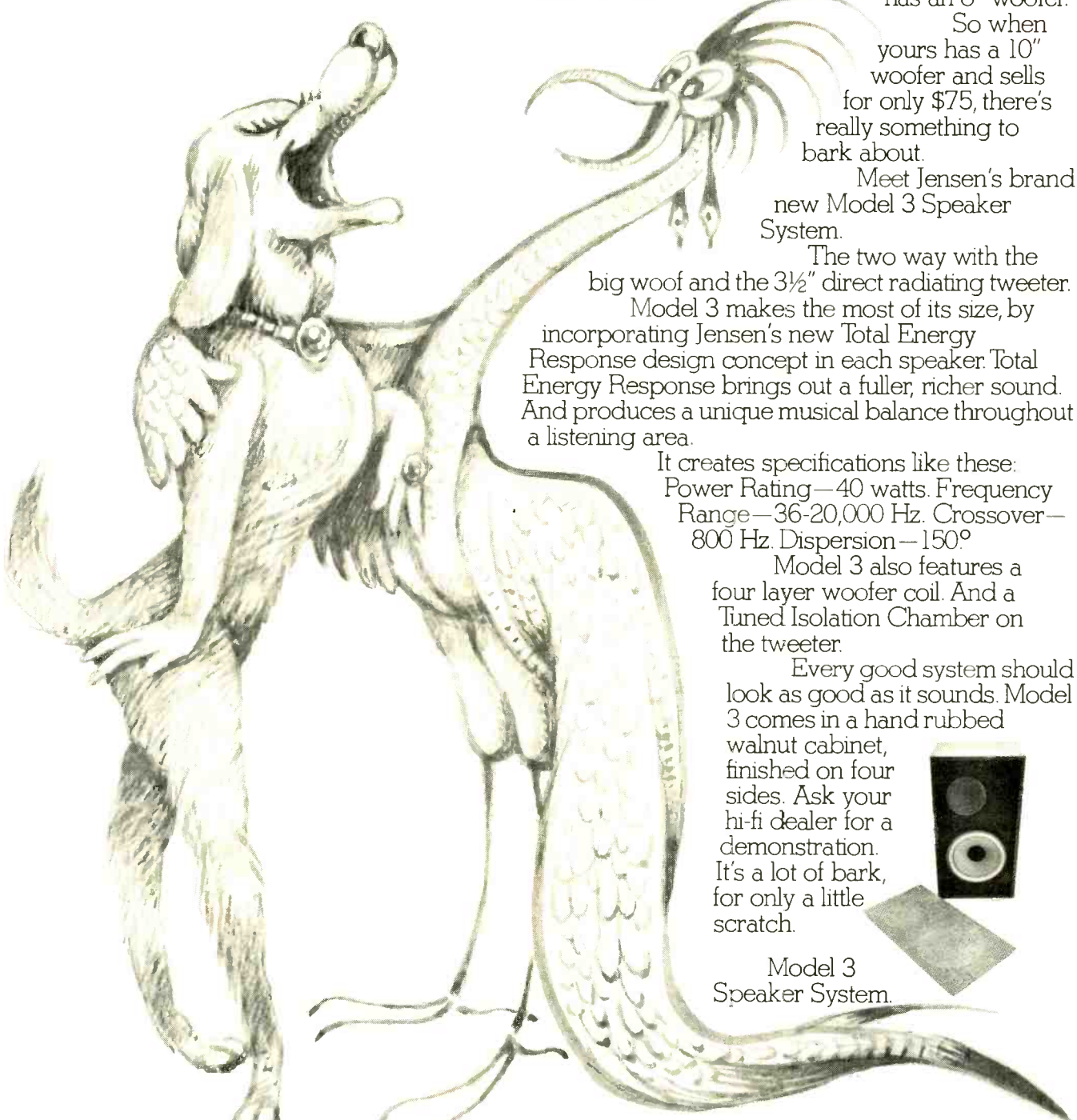
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mind, or whatever it is) alone and allow his superficial knacks and talents to take over, he would make better music. N.C.

**JOHN LENNON & YOKO ONO/PLASTIC ONO BAND:** *Sometime in New York City*. John Lennon and Yoko Ono (vocals and instrumentals); *Elephant's Memory* and *Invisible Strings*. *Born in a Prison*; *Attica State*; *Angela*; *Luck of the Irish*; and five others. APPLE SVBB 3392 two discs \$6.98, 8XAB 3392 \$8.98, 4XAB 3392 \$8.98.

Performance: **Fervid and foolish**  
Recording: **Variable**

John and Yoko have put their burning social consciousness to work here on a series of complaints about the injustice in the world. The aroma of radical chic is stifling. Attica, Northern Ireland, and Angela Davis are mullied over. The status of women is repelently illustrated by an anonymous sketch on the cover which accompanies the lyrics of *Woman Is the Nigger of the World*, not a bad song but a very forced analogy. In fact every current problem, right up to—but not including—the nitrate level in frankfurters, seems to be grazed lightly. Ono will never make even a remotely professional performer, and her only charming moments are when her voice is multi-tracked so that she sounds rather like the Korean Children's Choir. Lennon has a fine song and a fine performance in *New York City*, but that's about it. The album also includes an extra disc of concerts, one with Frank Zappa and one with the Plastic Ono Band alone. Also enclosed is a postpaid petition urging the authorities to let the Lennons stay in the U.S.

Despite the *Sturm und Drang* about peace and justice, the album opens up to show a picture of Yoko wearing one of those cartridge belts that all the chic uptown ladies find "madly amusing." You figure it out—I certainly can't. P.R.

#### RECORDING OF SPECIAL MERIT

**GLORIA LYNN:** *A Very Gentle Sound*. Gloria Lynn (vocals); orchestra. *I Got Your Love*; *A Very Gentle Sound*; *Just Let Me Be Me*; *More Love*; and five others. MERCURY SRM 1 633 \$5.98, MC8 1 633 \$6.98, MCR4 1 633 \$6.98.

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

Gloria Lynn has one of those sumptuous, totally musical voices with a ravishing tone that seem to be the special province of American black female singers. It serves her gorgeously on this album. The voice has some worn edges here and there but they are turned to interpretive account in her funkier material, such as *Kickin' Life* (*Like an Old Tin Can*). And at times she has a tendency to act as if she's trying to outbelt Della Reese. But the overall impression is that of a voice as gratifyingly sensual as your first water-bed is likely to be. Nothing new here in the performance or in the lush arrangements; only the secure pleasure of listening to a real pro do her thing to pluperfection. Recommended—and then some. P.R.

**VERA LYNN:** *When the Lights Go On Again*. Vera Lynn (vocals); orchestra. *Don't Fence Me In*; *Lili Marlene*; *Bless Them All*; *This Is My Army*; and eight others. STANYAN 10032 (available by mail from Stanyan Records,

P.O. Box 2783, Hollywood, Cal. 90028) \$6.98.

Performance: **There'll always be a Vera**  
Recording: **Excellent and evocative**

The sweetheart of the English blitz is back, gazing out from the cover of her new album with matronly calm hands contentedly folded in front of her sweater suit, and sporting a three-strand pearl necklace. She looks prosperous, cozy, and happy in a uniquely English-middle-class way. She sounds exactly like that when she sings. The album is an extended series of medleys featuring performances of her hits, such as *White Cliffs of Dover*, *Lili Marlene*, *When the Lights Go On Again*, and so forth. She ends with such a rousing version of *There'll Always Be an England* that one begins to fear the blighters are scheming to reclaim "Inja." Everything about the album is vintage Lynn: the effortless cello-like silkiness of the voice, the crystalline enunciation, the slick orchestral backgrounds (once a revelation to American pop-record makers for their depth and gloss), and the slight suggestion of a mechanical singing doll that's always hung over even her best work. I've tried to think of an American equivalent to her, but I can't—which explains her long success as an international recording star during the Forties and Fifties. The world may have changed; Miss Lynn has not, and that's not necessarily a bad thing. Especially for her fans, of which I am one. P.R.

**LIZA MINNELLI:** *Live at the Olympia in Paris*. Liza Minnelli (vocals); unidentified accompaniment. *Everybody's Talkin'*; *God Bless the Child*; *Married*; *You Better Sit Down, Kids*; *There Is a Time*; *My Mammy*; *Cabaret*; and five others. A & M SP 4345 \$5.98.

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

As an unabashed Liza Minnelli fan, I must regrettably report that her concert at the famous Olympia in Paris does not make for a very thrilling record album. Not that it wasn't a good concert; quite the contrary. It was another in a long list of triumphant personal appearances that have helped push Judy's little girl over the top of the heap to stardom. But, as a recording, it lacks the polish and professional sheen that have enhanced her previous work in the studio. The material is worn and so, unhappily, is Liza's voice (the scream at the end of *God Bless the Child* is embarrassing and out of control). For songs, there are *Cabaret*, *Married*, and *You Better Sit Down, Kids* (all three performed better on previous albums); the overdone *Everybody's Talkin'*, about which everybody stopped talking a long time ago; and a poignant rendition of *Mammy*, which I assume everyone has seen her do often on TV. I have seen Liza act many times and one of the jollier moments arrives when she hop-scotches her vocal cords through a delightful original ditty written for her by Fred Ebb called *Liza* (with a "Z"), in which she charmingly but aggressively instructs the audience on the proper pronunciation of her name. I have often wondered why she didn't record this joyful crowd-pleaser, and I am happy she has finally done so here. But, alas, it's in French. The one song in her show that might be a vibrant new surprise to record buyers, and it's done in another language!

In summation, Liza's appearance at the  
(Continued on page 90)

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Olympia holds few surprises for those already familiar with her work, and will teach nothing new to those yet uninitiated into the cult. There is energy here (some of it channeled in the wrong directions) and some of that warm, personal glow that lights up any stage on which she chooses to appear. But it's still a filler, and I don't endorse fillers with records costing what they do today. I hope this album will only bridge a gap between past achievements and better things to come. Otherwise, Liza might as well follow in the steps of Marlene Dietrich, who inspired one of Judy Garland's favorite stories: "She insisted I hear her new album," said Judy, winking. "It was two perfectly recorded stereo sides—of nothing but applause!"

R.R.

**MAX MORATH:** *Max Morath Plays the Best of Scott Joplin and other Rag Classics.* Joplin: *Original Rags; Scott Joplin's New Rag; Euphonic Sounds; Country Club; Elite Syncopations; Gladiolus Rag; The Entertainer; A Real Slow Drag, from "Treemonisha"; The Ragtime Dance; The Cascades.* Joplin (attr.): *Silver Swan.* Marshall-Joplin: *Swipsey Cake Walk.* Scott: *Hilarity; Quality; Grace and Beauty.* Lamb: *American Beauty; Cottontail Rag; Patricia Rag; Ragtime Nightingale.* Turpin: *St. Louis Rag.* Northrup: *The Cannonball.* Woods: *Slippery Elm.* Claypoole: *Alabama Jigger.* Cobb: *Russian Rag.* Morath: *Polyragmic.* Boone-Morath: *Carrie's Gone to Kansas City.* Max Morath (piano); Original Rag Quartet. VANGUARD VSD 39/40 two discs \$5.98.

Performance: **Fun but disputable**  
Recording: **Good**

I like to think that the Great Rag Revival began with the famous Free Music Store "Rag Nights," with William Bolcom and Joshua Rifkin wowing the kids with the classical beauties of Scott Joplin. And, in a sense, it did. But the person who kept rag alive almost single-handedly during all the dark years was really Max Morath. Everybody knows Max. Everybody's seen and heard him, derby hat, sleeve garters, cigar, and all, pounding out that ol' syncopation. We really all got our knowledge of ragtime from Max, not only from his playing and knowledge of the subject, but from his collection "100 Ragtime Classics" reprinted from the original editions. *Urtext* in hand, we all became ragtime authorities.

"Notice! Don't play this piece fast, It is never right to play 'Ragtime' fast. (Signed) Author." That's what it says on the 1906 edition of Scott Joplin's *Eugenia* ("Slow March Tempo"; "legato"). We could see for ourselves that ragtime was a beautiful and classic art, derived from marching and dancing, with lotsa rhythm but also with a highly developed musical and poetical sensibility. I think it was the harmonic treatment that particularly got to us; the old rinky-tink approach glossed over the almost Schubertian or Chopinesque harmony of Joplin or Lamb. Whatever it was, it seemed to us a great and classic art and worthy of equal treatment with the classics. And I think the original advocacy of Bolcom, the Free Music Store's concerts and broadcasts, and the excellent recordings of Rifkin and Bolcom that grew out of this activity established this very well. Joplin's cause has now been taken up by the scholars, and a complete edition of his work—a *Gesamtausgabe*, just like Bach or Beethoven—is underway.

Meanwhile, Max Morath, the man who really started the Rag Revival, has been some-

what unfairly left behind. It is only a bit of justice that he now brings out his own solid ragtime album—a disc devoted to his solo playing and another to his rag quartet: piano, banjo (the excellent Jim Tyler), guitar, and bass. One would like to express unqualified appreciation but, alas, that is not possible. For Max kept the faith alive all those years mainly through a good bit of showmanship, and the aroma of rinky-tink—the beer-parlor, bawdy-house, Red Onion nostalgia—still clings. He clearly intends to play it straight, and, in fact, the solo disc shows off a pianist of many strengths. He is an excellent keyboard player in any league, and where the music can take it, his lively, up-tempo approach is a joy. But, for heaven's sakes, the *legato* markings are all over the place in the *Patricia Rag*—I'm looking at Max's own reprint of the original edition. "Slow March Tempo" it says on *Ragtime Nightingale* and on half the rags ever written. If Max hadn't



MAX MORATH  
*The man who kept rag alive*

put out all those reprints we might never have known, but he did, and now we must catch him up on his transgressions.

It can be argued that ragtime was essentially a free, performers' art and that none of the original practitioners were ever bound by the printed version of pieces they may have played in many different ways. Perhaps. On these grounds, we might overlook some rather considerable rearrangements (not just the quartet arrangements but the reordering of strains, rewriting of introductions and transitions, changes in voicing, and so forth). But even beyond this, I really think the essential character of some of these rags is missing.

It is a great pity, because Max is certainly a good keyboard player and a remarkable personality; but I guess he did the rinky-tink old-timey act just once too often. This album is charming, entertaining, and a lot of fun; maybe we should let it go at that. But the poetry of ragtime is lacking—the part that transcended entertainment and became art—and frankly, I miss it.

*Eric Salzman*

**THE MOTHERS:** *Just Another Band from L.A.* Frank Zappa (guitar and vocals); Mark Volman (lead vocals); Howard Kaylan (lead vocals); Ian Underwood (winds, keyboards).

(Continued on page 92)



# New Music from Jack Nitzsche (and the London Symphony Orchestra)



**JACK NITZSCHE**  
**ST. GILES CRIPPLEGATE**  
Includes: #6/#2/#3/#5

It's called *St. Giles Cripplegate*, named for an 882-year-old London church blessed with superior acoustic properties, for that is where Jack Nitzsche chose to record this majestic album.

The result is a record of six sweeping instrumental parts, composed and orchestrated by Mr. Nitzsche and executed by himself and his long-haired friends, the London Symphony Orchestra.

A performer, composer and arranger whose rock and pop credits are practically inescapable (stretching back to early Phil Spector and up to Neil Young and the intriguing *Performance* sound track), Jack Nitzsche moves in yet another direction with *St. Giles Cripplegate*.

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and vocals); Aynsley Dunbar (drums); Don Preston (keyboard and mini-Moog); Jim Pons (bass, vocals). *Billy the Mountain; Call Any Vegetable; Eddie, Are You Kidding?; Magdalena; Dog Breath.* BIZARRE/REPRISE MS 2075 \$4.98. © M 82075 \$6.98, © M 52075 \$6.98.

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

If you've got the time to listen to Zappa—and it takes time—you'll find he's intelligent and shrewd, sometimes astute, perhaps talented. I've come to the conclusion that Zappa couldn't care less what anybody thinks because he doesn't believe anybody thinks; they are all programmed and believe what they see in TV ads.

Zappa is a satirist with a serious fault. He is within his rights to hold his audience in contempt, I suppose, but he also holds the form in which he projects his satire in contempt. He uses "rock-and-roll" as a vehicle for his anti-personnel salvos, but in using it he deliberately twists it all out of shape. This means the listener has to spend as much time deciphering the twisting as he does getting the message. Whether it's worth spending that much time getting the message is up to you. This album isn't significantly different from any he has ever made. There are some funny moments, but not enough for me. J.V.

**TOM PAXTON:** *Peace Will Come* (see **Best of the Month**, page 80)

**DELLA REESE:** *The Best of Della Reese.* Della Reese (vocals); various orchestras. *Don't You Know; Not One Minute More; Everyday; Someday (You'll Want Me to Want You); Blue Skies; Please Don't Talk about Me When I'm Gone; Thou Swell;* and five others. RCA © PK 1881 \$6.95, © P8S 1881 \$6.95.

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

Holy Hollyridge! I haven't heard so many shimmering strings since I was twelve years old and trying to decide whether to commit my heart to Joni James or two girls in the eighth grade. This "greatest hits" grab-bag turns your stereo gear into a musical time machine. They just don't back singers with sounds like these anymore—not even Jack Jones gets buried in this much mush—and it's easy to forget, when your listening habits drift toward the Kinks or Cat Stevens or even Merle Haggard, that they ever did. This is documented proof that they did, and the result is not now and never was a favor to Della Reese, whose bold, sassy vocals deserve a smaller, tighter, more sympathetic backing group. But this album is strictly for nostalgia buffs anyway, since it consists entirely of chestnuts. Reese fans have all this stuff, and it will take much more interesting material than this to induce any newcomers to join the club. N.C.

**TOM RUSH:** *Merrimack County.* Tom Rush (vocals, guitar); various musicians. *Kids These Days; Mother Earth; Mink Julip; Jamaica Say You Will; Merrimack County II; Gypsy Boy; Wind on the Water; Roll Away the Grey; Seems the Songs; Gone Down River.* COLUMBIA © CT 31306 \$6.95, © CA 31306 \$6.95.

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

Tom's albums are always slightly disappointing. This one has some fine moments, but contains some throw-aways and seems to lack focus. The high spots—*Mother Earth* and *Merrimack County II*—assert themselves immediately, and *Wind on the Water* and *Seems the Songs* promise to sound good for a long time (while *Mother Earth* wears thin). But *Kids These Days* and *Mink Julip* serve no purpose except to reaffirm unnecessarily the tough-funky quality of Rush's vocals, and *Gypsy Boy* and *Jamaica Say You Will* are simply mediocre.

Rush is backed by a fine band, and the arrangements, like most of his vocals, are first-class. I think management is what he needs to get his albums away from the loose-assembly quality that always bothers me. As we say perhaps too often in these pages, this is a good album but it should have been better. N.C.



ERIC VON SCHMIDT  
*Sophisticated but accessible music*

**HANK SNOW:** *The Jimmie Rodgers Story.* Hank Snow (vocals); Albert Fullam (narrator); various musicians. *Gambling Polka Dot Blues; Hobo Bill's Last Ride; Nobody Knows but Me; My Blue-Eyed Jane; Waiting for a Train; T. B. Blues; In the Jailhouse Now; The One Rose;* and three others. RCA LSP 4708 \$5.98.

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

You haven't known hero worship unless you know how country musicians of my father's generation felt about Jimmie Rodgers. You haven't heard praise unless you've heard fiddling farmers—who feel, deep down, that only sissies use adjectives—talk about Jimmie Rodgers' music. Hank Snow and the narrator, Albert Fullam, a train engineer who knew Jimmie for years, seem sincere here, but the album is embarrassing. Snow, all style and no technique, simply doesn't have the vocal qualifications to go around inviting comparisons between his and Rodgers' own versions of these songs—and the comparisons are unavoidable: the first thing I did when I took this one off the turntable was to put on one of those Jimmie Rodgers reissues.

An even greater problem is the clean, businesslike efficiency of the arrangements. The rhythm instruments are said in the credits to

be played by human beings. You can believe that if you want to. Weldon Myrick's steel guitar wavers between imitating the amateurishly played dobro on Rodgers' records and bogging down completely in Nashville steel-guitar clichés. *Pistol Packin' Papa*, one of the poorest songs Rodgers ever wrote, is one of the more successful cuts here: Snow is comfortable with its tempo, for a change, and its melody (unlike that of *Why Did You Give Me Your Love*) doesn't elude him. Fullam's narration alone may be worth the album's price: it is good to hear him tell in his own words the story of his association with his old friend. Just don't take this as a lesson in how Jimmie Rodgers' songs ought to be sung. Find out how he sang them himself. N.C.

#### RECORDING OF SPECIAL MERIT

**ERIC VON SCHMIDT:** *2nd Right, 3rd Row.* Eric Von Schmidt (vocals, guitar, kazoo, electric piano); Campo Malauca (accordion); Geoff Muldaur (guitars); various other musicians. *Turtle Beach; If I Ever Catch Old Perry; My Love Came Rolling Down; Believer; The Letter; If I Had a Good Dog (The Male Chauvinist Possum Song); Fair and Tender Ladies; Loop the Loop; Wet Birds Fly at Night; Salute to China; Fat, Fat, the Water Rat; My Country 'tis of Thee.* POPPY PYS 5705 \$4.98, © 11105 \$6.95, © 12505 \$6.95.

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

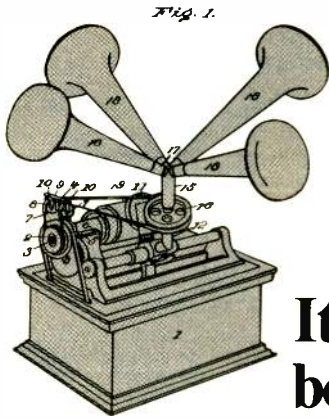
Eric Von Schmidt was either the first hippie or the last beatnik I ever saw. He arrived in Sarasota years ago as I was preparing to leave, and brought with him a life style that was intriguing and, it seemed at the time, impossibly casual. It turned out, of course, to be the only way to fly. Before that, Von Schmidt had paused at Harvard Square to teach Bob Dylan a few guitar licks. And so this album, among other things, makes me homesick for the places I've met and the people I've been. Only someone who has been around could have made such an album; it shows that Rick has steeped himself in his music, and knows exactly what he wants to do and how to do it.

It is a remarkable album, an odd mixture of variations on the blues and Rick's own special kind of surreal humor. For reasons known only to Von Schmidt, Campo Malauca's accordion (!) is the sidekick instrument to Rick's gruff vocals and bluesy acoustic guitar. The sound is expansive, with a shimmering abundance of dobro, bottleneck, and slide guitars and some harmonica played by none other than Paul Butterfield. Von Schmidt has created a dandy New Orleans dirge for *Fat, Fat, the Water Rat*, with tuba, clarinet, and Greg Thomas' excellent snare-drum tapping helping to make that a major achievement. For *Salute to China*, he sings in a pinched voice, almost enunciating "saroot," and has Jules Feiffer and Gerald Weales playing ping-pong (not too efficiently) in the background.

The album is musically sophisticated, but has the kind of nonchalant charm that makes it readily accessible to anyone. Probably there does breathe a man with shirt so stuffed that he can resist this album, but with any luck at all you and I will never have to meet up with the critter. N.C.

**JIMMY WEBB:** *Letters* (see **Best of the Month**, page 79)

(Continued on page 94)



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## JAZZ



### RECORDING OF SPECIAL MERIT

**CLARENCE BEEKS: *King Pleasure.*** Clarence Beeks (vocals); Gerald Wiggins (piano); Matthew Gee (trombone); Teddy Edwards and Harold Land (tenor sax); Wilfred Middlebrooks (bass); Earl Palmer (drums). *I'm in the Mood for Love (Moody's Mood); The New Symphony Sid; Don't Worry 'bout Me; Little Boy, Don't Get Scared; Parker's Mood; Golden Days; Tomorrow Is Another Day; No, Not Much; All of Me.* EVEREST ARCHIVE OF FOLK AND JAZZ MUSIC FS 262 \$5.98.

Performance: **Super**  
Recording: **Okay**

There isn't a civilized bar in any major city that hasn't at one time or another carried King Pleasure's *I'm in the Mood for Love (Moody's Mood)* on the juke. His was scatsinging at its best—the ultimate in scoobie-doo. Only Armstrong was equal in effect, though not in style. Cut in the Fifties, it is still fresh today and probably always will be. If it's possible that you haven't heard it, the basics are these: James Moody, sax-flute player, cut a version of . . . *Love* as an instrumental solo; King Pleasure (Clarence Beeks) transcribed the solo for voice, adding words to fit Moody's phrasing. The result is this fascinating, joyful classic, with its attendant album, which is giddy and grand.

The album has been through several labels over the last fifteen years, but it has never been long out of print. Beeks did what he did for a kick; he didn't attempt to make a showbiz career out of it. He just eased in one day and cut a classic. Run, grab this album now, and get happy! *J.V.*

**THE DAVE BRUBECK QUARTET/GERRY MULLIGAN: *The Last Set at Newport.*** Dave Brubeck (piano); Gerry Mulligan (baritone sax); Alan Dawson (drums); Jack Six (bass). *Blues for Newport; Take Five; Open the Gates.* ATLANTIC SD 1607 \$5.98.

Performance: **Cool jazz revisited**  
Recording: **Very good**

The Newport Festival of 1971 was not one of the happier events in that long series of historic musical gatherings. It may have been, in fact, the last time that the Festival will take place in its namesake setting, since the unpleasantness that brought it to an abrupt close then forced it to choose a new location—New York City—for 1972.

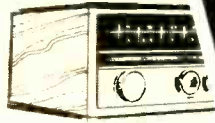
Dave Brubeck and Gerry Mulligan were among the lucky performers for 1971, however. They managed to get through their set safely, and with a modicum of musical success. The three tunes included here are really long jams, and virtual lexicons of the Brubeck style. The pianist is a habitual builder of bell-shaped emotional curves in his improvisations—starting softly, increasing in volume

(Continued on page 96)

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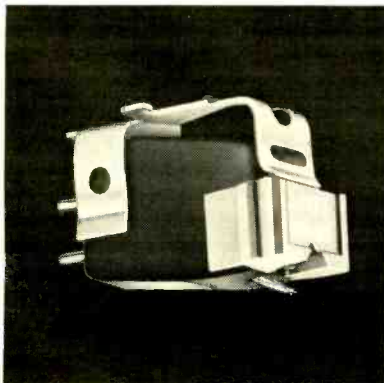
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and density, building to an emotional peak, and then fading away. The predictability is a drag, of course, but more than that, I continue to be bothered by the mechanical nature of Brubeck's rhythmic articulation. After all these years, he seems to have learned almost nothing about the easy flow of jazz swing, and his lines have an annoying nervous tension.

Contrasting with Brubeck's tightness is Mulligan's easy-going, jaunty swing. He *does* understand the loose freedom of jazz rhythms—he always has—and it is his work, as well as the super drumming of Alan Dawson, that keeps the music alive. A peculiar combination of stimuli, then, and a curious group. And I have, by the way, heard all these musicians—Brubeck, especially—sound far better than they do here.

Don H.

### RECORDING OF SPECIAL MERIT

**CARMEN McRAE:** *The Great American Songbook*. Carmen McRae (vocals); Jimmy Rowles (piano); Joe Pass (guitar); Chuck Domanico (bass); Chuck Flores (drums). *Satin Doll; If the Moon Turns Green; Day by Day; Easy Living; Sunday; A Song for You; The Ballad of Thelonious Monk; Three Little Words; It's Impossible; Mr. Ugly; It's Like Reaching for the Moon; I Thought About You*; and eight others. ATLANTIC SD 2 904 two discs \$11.96.

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

**CARMEN McRAE:** *"In Person."* Carmen McRae (vocals); unidentified accompaniment. *Thou Swell; Sunday; A Foggy Day; This Is All I Ask; Make Someone Happy; Let There Be Love*; and four others. MAINSTREAM MRL 352 \$5.98.

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

Allah and Atlantic Records be praised. They both love Carmen McRae as much as I do. In this devastating world of commercial trash we live in, the supreme protectors of the dying art of the popular song are seldom granted their inalienable rights as artists to sing the material they do best in a comfortable atmosphere in which they shine, because so many hacks at the record companies are busy trying to make a fast buck. Good singers are too often told what they must sing to make the so-called "charts," and jobs being as scarce as they are, the performers do as they are told. So it has been with Carmen's last few disappointing albums, but such is not the case on this magnificent new two-record set. The result is her best album in years, a tribute to the best work being done vocally in the jazz world today, and a perfect example of that rare phenomenon—the record album on which nothing wrong ever happens.

"The Great American Songbook" showcases the melted chocolate in that glorious voice of hers, relaxed and at home in an unflappable setting ("live" at Los Angeles' musical landmark. Donte's), polishing off songs by no fewer than thirty-nine of the greatest composers and lyricists in popular music—artists with far-ranging attitudes and musical styles, from Leon Russell to Cole Porter, Johnny Mercer to Burt Bacharach and Duke Ellington. It is a spectacular tribute. The setting is perfect. The approach is warm and intimate.

I have never heard Carmen in better voice than on Leon Russell's poignant *A Song for*  
(Continued on page 98)

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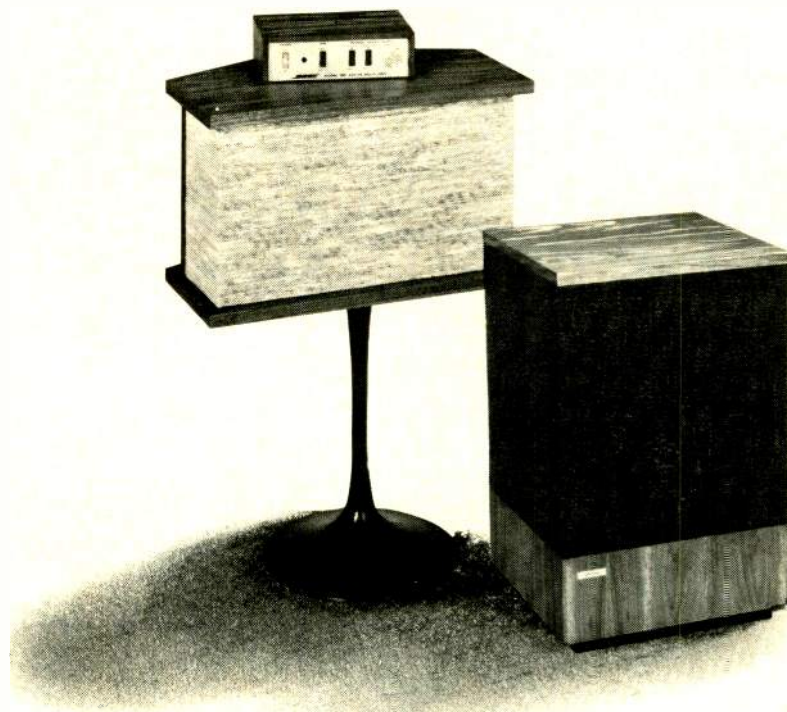
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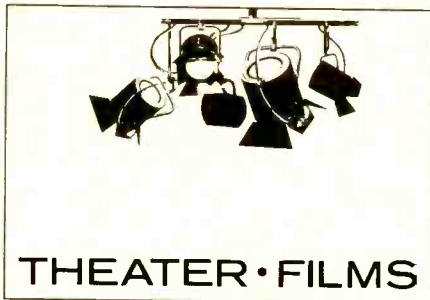
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You. And I have never heard Carmen funnier than in her hip introduction to *The Ballad of Thelonus Monk*, a sophisticated homage to the jazz wizard done in (of all things) a country-and-western tempo. The cool, with-it performing style of Carmen McRae in person (with an army of worshipers eating out of her hand) that is sadly missing on most of her studio sessions shines through on all four wonderful sides of this album, reminding me what a really first-rate actress-singer she really is. That she has been allowed to include her personal introductions to the songs, with references to her pals Tony Bennett, Anthony Newley, and pianist Jimmy Rowles (among others), play some of her own fine piano accompaniment on two of the cuts, and generally convey the living room atmosphere of one of her club dates without interference is a blooming miracle. Furthermore, even if Carmen didn't sing a note, the lush guitar work of the brilliant Joe Pass and the sublime fingers of Jimmy Rowles would be reason enough to buy this record.

There's nothing wrong with the Mainstream collection except that it isn't as good as the Atlantic album. The voice is in fine shape, although hardly inspired on such flat tires as *I Left My Heart in San Francisco* and *What Kind of Fool Am I*. Carmen "in person" (the record doesn't say where) is always a treat, but this album is not as well produced as the Atlantic set. There is none of the easy patter between performer and audience that gives clues to Carmen's moods before she moves into each number, the audience is less responsive, and some of the material is second-rate. R.R.



## THEATER • FILMS

**COUNTRY BEAR JAMBOREE** (Recorded during shows at Walt Disney World, Florida). Unidentified musicians (unless they really are bears), George Bruns cond. *Pianjo*; *The Bear Band Serenade*; *Fractured Folk Song*; *My Woman Ain't Pretty (But She Don't Swear None)*; *Mama, Don't Whip Little Buford*; and seventeen others. DISNEYLAND ST 3994 \$3.98.

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

The idea here is to delight "children of all ages" with a "mirthful musical jamboree" in which country music is kidded—good-naturedly, to be sure—by what we listeners to the album, like the audiences for the "real" thing at Walt Disney World in Florida, are supposed to believe are bears. Only we're not really supposed to believe it, are we, any more than we're supposed to believe there really is a Scrooge McDuck who wears spats? The album's approach to humor reminds us that the basis for most Disney humor is bottoms—

bottoms wagged about in grotesque dances, bottoms getting hit, thumped, set afire, bitten, frozen, shot, sliced, diced, caught in elevators, and God knows what else. There is no mention of bottoms here, but the "humor" is a compendium of the same kind of cheap shots. The idea of bears making music is supposed to set us to slapping our knees—especially if we're young—and the fact that it's country music is supposedly just too much—but with as few risks taken as possible (the lyrics of *The Ballad of Davy Crockett* have been changed from "killed him a b'ar when he was only three" to "tamed him a b'ar . . ."). Even one person offended is several dollars unspent at certain amusement parks, as even Goofy knows, and as long as people snicker when a bottom is whacked or a "bear" says "You-all" and strums a banjo, the risk of offending a few free-spending slugs with some honest satire need never be broached.

That's the adult view of this bomb at my house. The child's view is a bit kinder: "Take that yucky thing off and put on the Sesame Street record." N.C.

**SUGAR** (Jule Styne-Bob Merrill). Original-cast recording. Robert Morse, Tony Roberts, Cyril Ritchard, Elaine Joyce, others (vocals); Elliot Lawrence cond. UNITED ARTISTS UAS 9905 \$6.98, © U 3066 \$6.98, © K 9066 \$6.98.

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

As everybody knows, old movies never die. They just go to Broadway. The latest film-into-musical is Billy Wilder's fabulous *Some*



*Like It Hot.* I think just about everybody also knows that wonderful plot—about the two musicians disguised as dames in an all-girl band to escape the gangsters hot on their trail, and the luscious Sugar Kane they both love. The nuttiness and subsequent complications of that situation made for a wonderful movie (maybe the last truly hilarious comedy out of Hollywood), and by all odds it should have been a funny Broadway show, too. Trouble is, once the shock of recognition (when Robert Morse and Tony Roberts enter in their satin and heels) wears off, there's not much more to it. They've neglected to fill in the gaps between campy numbers with dialogue that tickles or songs that brighten the dead weight of the "drag" routines. It's a one-joke show, with the raffish Punchinello Robert Morse stealing most of the applause. The joke wears thin too soon, and there isn't much else to stay awake for.

As is often the case with dull shows, the original-cast recording is more winning than what takes place onstage. The songs are among Bob Merrill and Jule Styne's weakest achievements, sounding as though they were written between naps on a rainy afternoon. Tony Roberts, as one critic pointed out, has the prettiest legs on Broadway. Alas, legs don't sing. Cyril Ritchard is a total bore. His role, a dotty old septuagenarian who falls in love with Robert Morse, is a bore to begin with, and the composers have not distilled any additional humor from it for Mr. Ritchard to work with. Elaine Joyce, a novice making her debut here, suffers from the inevitable comparison with Marilyn Monroe's dazzling performance in the movie; she sings

robustly, but she hasn't the ability to give Sugar anything more than surface mannerisms in the dumb-blonde tradition. That leaves most of the weight to be carried on the girlish shoulders of Mr. Morse, who, as the flirtatious Daphne, fairly tears the stage (and the recording session) apart with coquettish camp, drop-dead asides, and giddy charm. The all-girl band, called "Sweet Sue and Her Society Syncopaters," adds zest in a song called *When You Meet a Man in Chicago*, and there is at least one tune in the collection (the lazily infectious title song, *Sugar*) you might hum again. But for the most part, this is only a minor notation in the vast log of Broadway theater music. R.R.

#### COLLECTIONS

**STANLEY BLACK:** *Film Spectacular: Vol. 4, "The Epic."* London Festival Orchestra, Stanley Black cond. Music from: *Stagecoach* (Max Steiner); *For Whom the Bell Tolls* (Victor Young); *Doctor Zhivago* (Maurice Jarre); *Ben Hur* (Miklós Rózsa); *2001* (Richard Strauss and Johann Strauss, Jr.); *Sea Hawk* (Erich Wolfgang Korngold); *The Alamo* (Dimitri Tiomkin); and *Patton* (Gerry Goldsmith). LONDON SP 44173 \$5.98.

Performance: **Musical Krakatoa**  
Recording: **Very good**

The invincible army of the London Festival Orchestra and Chorus under Stanley Black, recorded in a Phase Four sound that puts you right in the middle of a gargantuan movie-house by its very nature, attacks relentlessly in the fourth volume of a series devoted to the

"Film Spectacular." Unless you are crazy about charioteers galumphing around the track in Technicolor, wide-screen re-creations of lengthy Russian novels, and musical assaults on the Alamo, better take shelter until this task force has passed. The heroics begin Western-style as we're dragged screaming at the tail-end of Max Steiner's music for John Ford's *Stagecoach*, complete with the shouts of cowboys and the yells of Indians, the thundering of wheels on rutted roads and the sound of John Wayne rocketing over Monument Valley to Stardom. There's hardly a second's pause before the orchestra launches into Victor Young's hard-breathing musical mural of the Spanish Civil War, *For Whom the Bell Tolls*, after which we wallow in the sighs of *Lara's Theme* from *Dr. Zhivago* and don't even have time to wash up before joining Miklós Rózsa for the exhausting chariot race from *Ben Hur*. Side two takes us off into space with ferocious treatments obviously intended to outdo the originals of the music for *2001*, including the opening of Richard Strauss' *Thus Spake Zarathustra* and Johann's *The Blue Danube*. Then out to sea with Erich Wolfgang Korngold and *The Sea Hawk*, and off to storm the Alamo as Dimitri Tiomkin's score fells Davy Crockett and deafens anyone within earshot. For a wind-up, we march with Patton, to the music of a different and alarmingly loud drum. It takes a certain amount of military courage just to get through all this, but I dare say America's two-fisted red-blooded music lovers are equal to the challenge. P.K.

(Continued on next page)



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# FOLK



**FIESTAS OF PERU**—*Music of the High Andes.* Various groups, recorded in Peru by David Lewison. *Marcha Akuchimay; Tankar kichkachay; Peru puruchay; Lamento andino; Yaravi; Lorochallay silbaykapullaway; Carnaval ayacuchano; Carnaval de Colca; Vilcas Plazapi; Pirwalla pirwa; Chuschi: Fiesta of Corpus Christi; Carnaval ayacuchano; Street music: Awake; Paucartambo: Contradanza, Fiesta al Virgen del Carmen.* NONESUCH H 72045 \$2.98.

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

The Nonesuch Explorer Series, a worldwide musical geography lesson if there ever was one, scores high with its latest excursion, which takes us to Peru, land of the Incas, the Andes, and the pre-Hispanic notched flute. The country was conquered by the Spanish in 1532, and three centuries of Iberian rule certainly left their mark on Peruvian music. Instruments of the colonial period—such as the harp, guitar, violin, and accordion—are played to this day, along with the aforementioned native flute and the panpipe and drum. Nonesuch, however, may have arrived in the nick of time, for the brass band, heard oom-pahing away in one sequence on this record, is threatening to take over.

On this visit to nosebleed country we are treated first to a marching song played on a mandolin and two guitars, and next to a *wayno*, which turns out to be not a Peruvian dervish, but a type of song that deals with the pain caused by the sufferings of love. There are other *waynos*, and harp solos, but the most enthralling passages of "Music of the High Andes" are those recorded during carnivals in southern Peru in the regions of Chuschi, Paucartambo, and Ayacucho. In *Carnaval ayacuchano* we follow the celebrants as they dance through the streets in circles, calling on the families in one house after another to join the festival. The Fiesta of Corpus Christi in Chuschi offers still another *wayno*, a "scissors dance," and the blaring of a local brass band as the procession goes around town.

Throughout this exceptional album, recorded on location with unusual fidelity by David Lewiston, Nonesuch affords us a rare opportunity to hear this music from the harsh highlands of the Andes before the sound of it is blown away forever by the winds of change. Excellent notes are provided. *P.K.*

**IAN & SYLVIA.** Ian and Sylvia (vocals with instrumental accompaniment). *More Often than Not; Creators of Rain; Summer Wages; Last Lonely Eagle; Barney;* and six others. COLUMBIA © CT 30736 \$6.98, © CA 30736 \$6.98.

Performance: **Preachy**  
Recording: **Good Dolbyized sound**

There are lively moments in this latest concert from the folk-singing team of Ian and

Sylvia—a whimsical little number about a shark and a cockroach—and some touching ones when they sing of a slave who didn't want to be freed in *Lincoln Freed Me*. There's also a miniature lesson in evolution in *Creators of Rain*. The rest of the program is swamped by overelaborate arrangements and by overtones of morality, as in *Needles of Death*, a self-conscious anti-drug ballad, in *Summer Wages*, which is never given a chance to be plain and affecting and to stand on its own lovely tune, and in *Last Lonely Eagle*—more propaganda, this one about conserving endangered species. These two should make up their minds whether they want to sing songs or preach little musical sermons on pat themes. Whenever they work the latter territory, they simply sound patronizing, guitars and all. *P.K.*

**MUSIC FROM YUGOSLAVIA.** Various groups (vocals and instrumentals). Recorded on location by Deben Bhattacharya. *Spasila sem Janka; Vse tičice lep pojo; Bog daj, bog daj dobro večer; Dance music: Shepherd's music; Wedding music; Done Donke; Ballad; Epic song: Treha; Zorla and Tupan; Kolo; Love song; Prelude; Gonde Meho; Cučk;* and *Two Kavals.* ARGO ZFB 53 \$5.95.

Performance: **Lively documentary**  
Recording: **Very good**

Yugoslavia is one of those countries that offer what the musicologists are fond of calling a "rich storehouse" of folk music. The supply is so rich, in fact, that too much of it might well bring on a permanent resolve to steer clear of quaint Dubrovnik, song-filled Sarajevo, and the zealous string-pluckers of Zagreb for the rest of your days. Mr. Deben Bhattacharya, the scion of what the liner notes for this album identify as an "old Bengali Brahmin family" and our guide on this trip, is a tireless but never tiresome expert who does his best not to let that happen. He hustles the listener through the Serbian music of the east, the Croatian music of the west, and on to the south for a rendezvous in Macedonia so quickly and with so many contrasts that there's no opportunity to be bored.

The Yugoslavians like to sing their music; when it's played on instruments it's probably because the local singers are all off attending a regional folk festival somewhere. In Serbia and Slovenia the parts are divided up between low-pitched male voices and high-pitched female ones, which works out well in stereo. The instruments range from bagpipes, shepherd's flutes, and drums to a variety of stringed affairs that are generally plucked rather than bowed. The program opens with a Slovenian folk song, sung and accompanied by the inhabitants of a village called Dragatús. Various village songs from Serbia and Croatia follow, climaxed by a wedding song which, Mr. Bhattacharya confides, is also popular for tuning up. On side two, we hear a song that the people of Bosnia sang during their insurrection against the Germans in 1941, a gypsy song recorded during a wedding in Skopje, and a number of fascinating pieces recorded in Macedonia, where there are such strong Eastern influences that it's hard to keep remembering Yugoslavia is a part of Europe. In one Serbian song recorded in Sarajevo, the Moslem influence in that region is clearly reflected in the lyrics, all about a son whose mother asks him what he will buy with the money she has given him. "A fez," the young man replies. *P.K.*

STEREO REVIEW

## SPOKEN WORD



### RECORDING OF SPECIAL MERIT

**LILY TOMLIN:** *And That's the Truth*. Lily Tomlin (comedienne). POLYDOR PD 5023 \$4.98. © 8F 5023 \$6.98, © CF 5023 \$6.98.

Performance: **Enfant terrible to end them all**

Recording: **Excellent**

"I do my characters with love," Lily Tomlin has said. "Not that I admire them, or anything, but they are different types of humanity, and I love them for their humanity." This love is returned by her audiences. My own adoration of Miss Tomlin is practically a scandal in the neighborhood. When she is playing Ernestine, the Forties-bred operator for Ma Bell, on "Laugh-In" I am there watching my TV set and chuckling over every line. I have practically worn out her "Ernestine" record, issued a year ago, by playing it for friends. When she is Lupe, the World's Oldest Beauty Expert, or Susie Sorority, or the Cheerleader, or the Tasteful Lady from Grosse Pointe, I get euphoric to the edge of madness. I have not, however, particularly admired her appearances as Edith Ann, an appalling child of five-and-a-half.

"And That's the Truth" (no apostrophe) is Miss Tomlin's second record for Polydor, and deals entirely with Edith Ann. I expected to hate it, but it didn't work out that way. Edith Ann, in her phonographic debut, is a far more interesting child than she has been in her cameo TV appearances. The script here is in the form of a dialogue between Miss Tomlin as herself and the outspoken child, which lends continuity to the occasion and an opportunity for the adult in the duet to hint at her own embarrassment over Edith Ann's more hair-raising excesses, as the little one comments on life, lipstick, and her dog Buster. Side one is in the form of a long walk, with footsteps and other sound effects. Edith Ann confides all sorts of things to her reluctant listener as they stroll along: how she doesn't get colds because she has leprosy; how she puts mouthwash in her dog's water so it won't be unpleasant when she kisses him on the lips. On side two, Edith Ann visits Miss Tomlin in an apartment to which the latter has just moved, arriving with her ill-trained dog Buster and her rag-doll Doris to regale her hostess with a report of how she bit her dentist's finger ("Are you listening, lady?"), her preference for Buster's dog food over TV dinners, and a declaration that she never sleeps. I was actually rather sorry when her inventor sent her packing.

The copy I was sent for review comes equipped with its own device for sounding a Bronx cheer at appropriate intervals. I never once used mine, being lost in admiration at the inventiveness of the script and Miss Tomlin's unflinching skill at sustaining an exacting routine, bringing it off without one false note to mar the illusion. And that's the truth. P.K.

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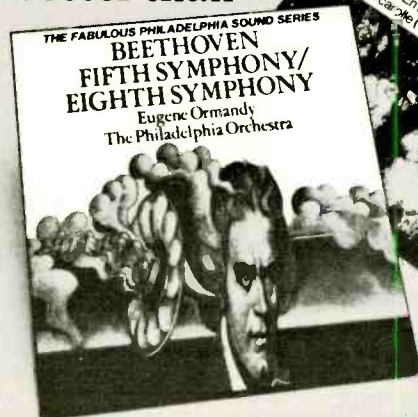
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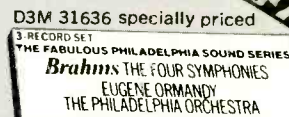
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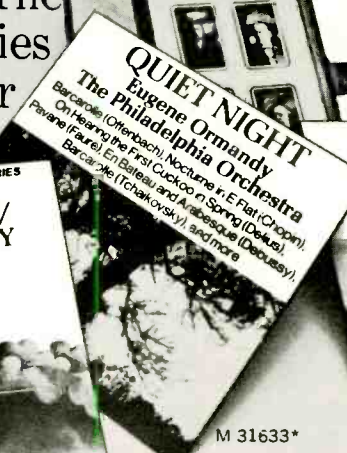
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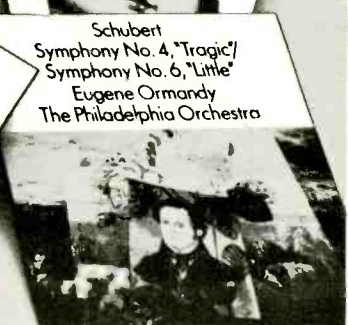
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# RECORD REVIEWS CLASSICAL

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## RECORDING OF SPECIAL MERIT

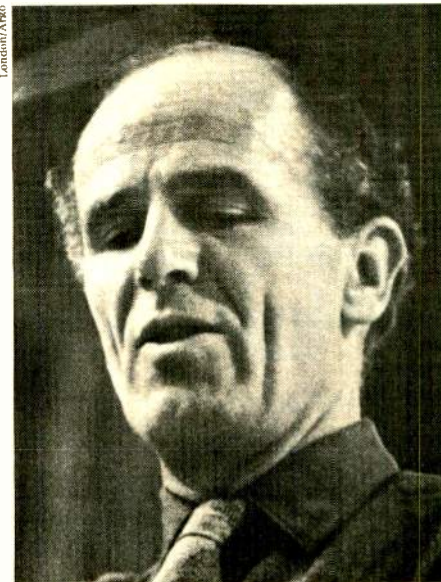
**J. C. BACH: *The Six Symphonies for Wind*.** London Wind Soloists, Jack Brymer dir. LONDON STS 15079 \$2.98.

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

It has been so customary to knock Johann Christian Bach in favor of his slightly younger contemporary, Mozart, that one often forgets that he was one of the strongest early influences on Mozart. The type of writing one hears in Bach's wind symphonies has its echo in much of Mozart's youthful output, especially the instrumental pieces. These six symphonies are slightly unusual in that, unlike the majority of his symphonies, which contain only three movements, they have four. The additional one is either a march or a minuet and comes before the customary final movement. These six works also seem to be the only pieces of their type written by Bach for winds alone, and Erik Smith postulates in his excellent annotations that they were most likely conceived for performance at night in either the Vauxhall or Ranelagh gardens in London. Smith also includes a quotation from one of Leopold Mozart's letters describing these gardens and the kind of entertaining music-making that went on there during the mid-1760's. The symphonies, written for pairs of clarinets, horns, and bassoons, are very lightweight fare, and, because they are all in either E-flat or B-flat major, are best heard one or two at a time. Great music? No, certainly not, but they do have their charms, and some wonderful melodies. The playing of the London Wind Soloists, who have previously recorded wind music by Mozart, Beethoven, and Haydn, is exemplary—beautifully molded, highly virtuosic, and exceptionally precise. The quality of the recording, like that of the performances, is exceptional. *I.K.*

## RECORDING OF SPECIAL MERIT

**BACH: *Cantata No. 147, "Herz und Mund und Tat und Leben."*** Elly Ameling (soprano); Janet Baker (mezzo-soprano); Ian Partridge (tenor); John Shirley-Quirk (bass); King's College Choir, Cambridge; Academy of St. Martin-in-the-Fields, David Willcocks cond. **Motets: "Der Geist hilft unsrer Schwachheit auf" (BWV 226); "Fürchte dich nicht" (BWV 228); "Lobet den Herrn, alle Heiden" (BWV 230).** King's College Choir, Cambridge; Joy Hall (cello, in BWV 230); Rodney



DAVID WILLCOCKS  
*Remarkable clarity for Bach choral works*

Stafford (double bass, in BWV 230); Ian Hare (organ, in BWV 230); David Willcocks cond. ANGEL S 36804 \$5.98.

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

The festive Cantata 147, "Heart and voice and thought and action," originally stems from Bach's Weimar days, but he revised it in 1723 for use on the Feast of the Visitation of the Blessed Virgin Mary. The cantata's principal claim to fame is its well-known (even now, as a pop hit) chorale, *Jesu, Joy of Man's Desiring*; this is heard twice here, once at the end of the first part, before the sermon, and then again with the familiar text at the cantata's conclusion. The second side opens, rather conveniently for anyone wishing to sample the well-known tune, with this chorale and then continues with three of Bach's shorter motets. These are believed to have been in-

tended for performance at graveside but are totally unfunereal in their expression of confidence and spiritual strength.

The performances of both the cantata and the motets are quite remarkable and should be considered among the best available. The cantata's soloists are first-rate, and the singing of the men and boys of the King's College Choir in both the cantata and, perhaps even more impressively, the motets is simply marvelous; especially pleasing is the way in which the choir adopts a supported, "continental" sound in its vocal production rather than the usual English hooty quality. The motets, incidentally, are not performed here with instrumental doubling, as has been the case in many of the more recent recordings. Historically, probably, both methods of performance were used for these works, and it would be pointless to quibble about this detail when the renditions themselves here are so exceptional. The reverberation of King's College Chapel has always been something of a problem, and it is to the credit of the recording engineers and Willcocks' direction that the complicated polyphonic strands of these scores come through so clearly, including the individual timbres of the cello, double bass, and organ continuo in the final motet. *I.K.*

**BACH: *Two-Violin Concerto, in D Minor, (BWV 1043); Violin Concerto No. 2, in E Major (BWV 1042); Violin Concerto No. 1, in A Minor (BWV 1041).*** Zino Francescatti and Regis Pasquier (violins); Lucerne Festival Strings, Rudolf Baumgartner cond. DEUTSCHE GRAMMOPHON 2530 242 \$6.98.

Performance: **Beautiful, but . . .**  
Recording: **Excellent**

This is another of those abundant middle-of-the-road efforts, not the Big Bad Bach of the unregenerate nineteenth-century men, but also—compared with Alice Harmoncourt on Telefunken, say—very far from the real thing. It is all very handsomely fiddled and beautifully recorded, and it has the superficialities of style, such as a small orchestral body and a harpsichord. But the fragrant vibrato and the delicate romantic half-lights are not Bach. *B.J.*

**BEETHOVEN: *Piano Concerto No. 3, in C Minor, Op. 37.*** Jan Panenka (piano); Prague Symphony Orchestra, Václav Smetáček cond. SUPRAPHON 1100897 \$5.98.

Performance: **Low-temperature**  
Recording: **Clear but dry**

Jan Panenka is a pianist I have admired greatly on a number of occasions in the past. But this performance is not at all representative of his powers. Perhaps the prosaic accompani-

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



ment delivered by the Prague Symphony under Smetáček is an inhibiting factor—certainly the foursquare pulse imposed on the *alla breve* first movement at the outset leaves little scope for imaginative flights. The soloist is curiously inattentive to dynamic nuances in the score, and though the deadpan recording is balanced with unusual clarity, this very quality succeeds only in underlining the performance's propensity to chug rather than soar.

With a total playing time of thirty-one minutes, this is in no way a competitive version. Richter, on DGG, remains unsurpassed. *B.J.*

**BEETHOVEN: Sonata No. 21, in C Major, Op. 53 ("Waldstein"); Sonata No. 28, in A Major, Op. 101.** Emil Gilels (piano). DEUTSCHE GRAMMOPHON 2530 253 \$6.98.

Performance: **Exceptional "Waldstein"**  
Recording: **Splendid**

On this recording, Emil Gilels gives one of the most thoroughly admirable performances of Beethoven's "Waldstein" Sonata that I have ever heard from him (or anybody else, for that matter). His playing throughout is impeccable: crystal clear, the counterpoints in the Adagio movement, for example, coming through with an exquisite disentanglement from each other that I would have thought technically impossible to achieve. But clean and intelligent as the playing is, it has none of the metallic, hard-driven quality I have so often lamented in Gilels' performances. The sound is warm, strong, burnished and humane. In the Allegretto moderato movement, he plays the lovely C Major theme with such sunniness of disposition and so much personal poetry that he transforms the indicated *Allegretto moderato* into an *Allegretto comodo*—an inspired transformation not in tempo but in mood—and makes the music say things one is rarely or never privileged to hear.

His reading of the Opus 101 Sonata has all the attributes one expects from a major virtuoso in good, professional condition, but not in a state of inspiration. His sound, much as it was in the "Waldstein," is excellent, but there is not the same degree of sentient, personal involvement. The interpretation sounds rather stiff and routine, with too many hard edges where they are not needed, and a holding back from expressiveness when that is the very element which would make the performance important. If Gilels could always reach the heights of his "Waldstein" interpretation, he would challenge even Richter. But the Opus 101, displaying as it does his more usual habit, illustrates why he will probably not. *L.T.*

#### RECORDING OF SPECIAL MERIT

**BOULEZ: Livre pour quatuor (excerpts).** **BOUCOURECHLIEV: Archipel II.** Parrenin String Quartet. MUSICAL HERITAGE SOCIETY MHS 1228 \$2.98 (plus 65¢ handling charge from Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y. 10023).

Performance: **Excellent**  
Recording: **Some problems**

*Livre pour quatuor* is a remarkable collection for string quartet composed way back in 1949, although, in typical Boulez fashion, bits and pieces of it kept appearing for years afterward—and for all I know, may still be. Here is the great serial avant-garde movement literally at its moment of inception, and this is cer-

tainly some of the most original music ever written. More importantly, these are remarkable pieces. The word "excerpts" seems to describe something incomplete, but these *études* or *préludes* are quite self-sufficient—not to mention difficult and beautiful.

André Boucourechliev is not so well known here, although he is of the same age and persuasion as Boulez and an important creative talent in his own right. His "Archipelagos" are a series of pieces laid out like maps and guided by performer choice. Even the sound of the musicians' voices calling out the Greek letters or the colors that designate the musical routes being chosen are an effective part of the sound image. *Archipel II* is a big piece, full of dynamic intensity and sonic invention; it certainly stands as one of the major recent contributions to the string-quartet literature.

The Parrenin Quartet is the most important European quartet devoted to new music, and their realizations here are excellent. I thought



RAFAEL PUYANA  
*Couperin with style, languor, fluidity*

the recorded sound quality was a bit harsh, and in one or two places there seemed to be some strange comings and goings on one channel—not altogether the "live" doings, I thought. And a fair amount of tape noise. *E.S.*

#### RECORDING OF SPECIAL MERIT

**COUPERIN: Pièces de clavecin: Ordres Nos. 8, 11, 13, and 15. L'Art de toucher le clavecin: Sixième Prélude.** Rafael Puyana (harpsichord). PHILIPS 6700 035 two discs \$13.96.

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

If this notable release had not arrived for review hard on the heels of the sublime two-harpsichord record by Thurston Dart and Igor Kipnis (see "Best of the Month" for September), I would probably have gone overboard in my praises of it. The "old" Puyana was a fine artist. But this is a "new" and even better Puyana, combining the young Colombian-born artist's well-known gift of vivid rhetoric and crisp articulation with a fresh and welcome discretion and playing a lovely Ruckers-Taskin instrument instead of a big nineteenth-century Pleyel.

Puyana has plainly immersed himself with the utmost concentration in this marvelous

music—genre pieces raised to the level of great art—and in the composer's copious instructions for playing it. His handling of the style is masterly, with just the blend of fluidity and languor that typifies the French high-Baroque manner. There are innumerable touches of beauty and character in the performances. I doubt, for instance, whether the first *Air de Vièle* in the *Second Acte of Les Fastes de la grande et ancienne M<sup>n</sup>\*sr\*nd\*s\** (itself a part of the 11th *Ordre*) can often have been so tellingly realized, and the more ambitious musical structures, such as the monumental B Minor *Passacaille* in the 8th *Ordre*, are projected with like certainty and an admirable lack of mannerism. (By the way, if *Les Lis naissans* at the start of the 13th *Ordre* teases you with a sense of *déjà entendu*, it could well be that the piece it reminds you of is *Die Krähe* in Schubert's *Die Winterreise*—a far-fetched comparison, perhaps, but the line from Froberger to Schubert and Schumann passes plumb through the middle of Couperin's aesthetic world.)

Thus far, joy in Puyana's achievement may be unconfined. But there are one or two considerations that stand between these performances and the ideal. In the two pieces that can be directly compared with the Dart-Kipnis performances, the *musètes—de Choisi and de Taverni*—for two harpsichords, Puyana, partnered here by Christopher Hogwood, plays sensitively enough, but the enchantment evoked by Dart and Kipnis is missing. Just once, in *L'Ame en peine* at the end of the 13th *Ordre*, there is a trace of the "old," unregenerate Puyana in the shape of inappropriate changes of registration that break up the natural flow of the sections. More generally, Puyana's omission of a few second-half repeats obscures the form of some movements—they begin to sound ternary instead of binary when the first half is repeated with changed registration and the second half is played only once. And, finally, Puyana seems to be involved in a curious love-affair with the *suspension*: this is not the familiar harmonic procedure but, in the case in question, a rhythmic device that can be very effective when it is aptly used, since it delays the attack on a given note in a way that greatly enhances expressive tension. But whereas Couperin specifically states that it is "scarcely used except in slow and tender pieces," Puyana extends its application to a number of fast movements, and the result is an occasional proliferation of rather unsettling syncopations.

That apart, Puyana's treatment of ornamentation and other stylistic devices is on the same high level as most aspects of these superb performances. The recording is extraordinarily lifelike, and for all my minor reservations, I am sure I will be returning to this set again and again. *B.J.*

#### RECORDING OF SPECIAL MERIT

**CRUMB: Black Angels (Thirteen Images from the Dark Land), for Electric String Quartet.** New York String Quartet (Paul Zukofsky, violin; Timothy Eddy, violin; Jean Dupouy, viola; Romualdo G. Teco, cello). **JONES: String Quartet No. 6.** New York String Quartet. **Sonatina.** Paul Zukofsky (violin); Gilbert Kalish (piano). COMPOSERS RECORDINGS INC. CRI SD 283 \$5.95.

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

(Continued on page 106)

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Composers Recordings Inc. has here produced an exceedingly distinguished recording, pairing works by the American composers George Crumb and Charles Jones. The two composers' styles have absolutely nothing in common. And yet Crumb's *Black Angels* and Jones' String Quartet No. 6 enhance each other by being complementary rather than contrasting.

Crumb's atmospheric, theatrical work is elaborately structured on the basis of supposedly "magical" relationships of numbers. Three "threnodies" (*Night of the Electric Insects*, *Black Angels*, and *Night of the Electric Insects* again) form the supports for the structure, and the "arches" between the threnodies are created by symmetrical numerical substructures. All sorts of strange colors are produced by the amplified string quartet, some percussion instruments, and voices, and there are several effective quotations from works such as Saint-Saëns' *Danse Macabre* and Schubert's "Death and the Maiden" Quartet. It is impossible to convey a true sense of this work's style and impact in words. But there is no mistaking that Crumb has again produced a thoroughly compelling and intensely felt composition full of originality and, despite its sonic devices (which in another composer you might feel were gimmicky), one that is honest, cohesive, and convincing. *Black Angels* is almost scary in its evocation of the gargoyle-ridden moods of the Middle Ages.

Charles Jones' String Quartet No. 6 (1970) is non-programmatic and uses the four stringed instruments without amplification or other devices to change their timbres. The intricacies of this work are all manifested in terms of melody, harmony, rhythm, and structure. But even coming on the heels of so color-laden a piece as Crumb's, the quartet holds its own totally and with ease as a powerful, unconventional, and impassioned statement. Jones' harmonies are fresh and pungent; his melodies and motivic materials are beautifully lyrical. But it is in his textural manipulations of these materials that the greatest surprises occur. There is immense concentration in these textures. Without giving up his prevailing lyricism, the composer manages almost constantly to combine several levels of contrasting activity. Passages seem to be saying several things simultaneously but making complete and convincing sense, emotionally and intellectually, in the process. This is a thoroughly masterly string quartet, on a par with the best our century has produced.

Since Charles Jones had a long association with Darius Milhaud at Mills College and at the Aspen Music School (where Jones has continued to teach since Milhaud's retirement), the tinge of Milhaud "influence" in the 1942 Sonatina is not a surprise. Nor does it detract from the work, which is full of attributes that are Jones' own. The impact of the work comes not only from its lyricism, but from its structure, its rhythmic vigor, and its *élan*. But a comparison of the Sonatina with the String Quartet shows that (as one would hope, in twenty-eight years) the composer at some point along the line developed a language capable of carrying even larger ideas efficiently—a language, however, founded in exactly the same kinds of imaginativeness and unconventionality that enlivened the earlier work. The performances by the New York String Quartet and pianist Gilbert Kalish are superb. The engineering merits equal praise.

The recording was made possible by grants of the Ford Foundation and the Alice M. Ditson Fund of Columbia University. L.T.

**DEBUSSY: Preludes, Books 1 and 2.** Jean-Rodolphe Kars (piano). LONDON CSA 2230 two discs \$9.96.

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

Jean-Rodolphe Kars is a young pianist born in Calcutta of Austrian parents; his studies and career have been based largely in Paris. He is an immensely gifted musician, and yet the performances on these two discs, despite many obvious excellences, are strangely unsatisfying. A slight streak of pedantry, or of overcarefulness, runs through Kars' interpretations, robbing the music of its innate piquancy. One senses at too many points that Kars is "playing the piano" rather than "playing Debussy." And yet, since everything (save an uneven passage here and there) is done with such expertise, cultivation, and sincerity, it seems unpleasant to carp. But I will: Debussy can be pretty dull when he's played in a four-square, middle-of-the-road manner, as he is here. L.T.

**DVOŘÁK: String Quintet in G Major, Op. 77 (Orig. Op. 18).** Boston Symphony Chamber Players. DEUTSCHE GRAMMOPHON 2530 214 \$6.98.

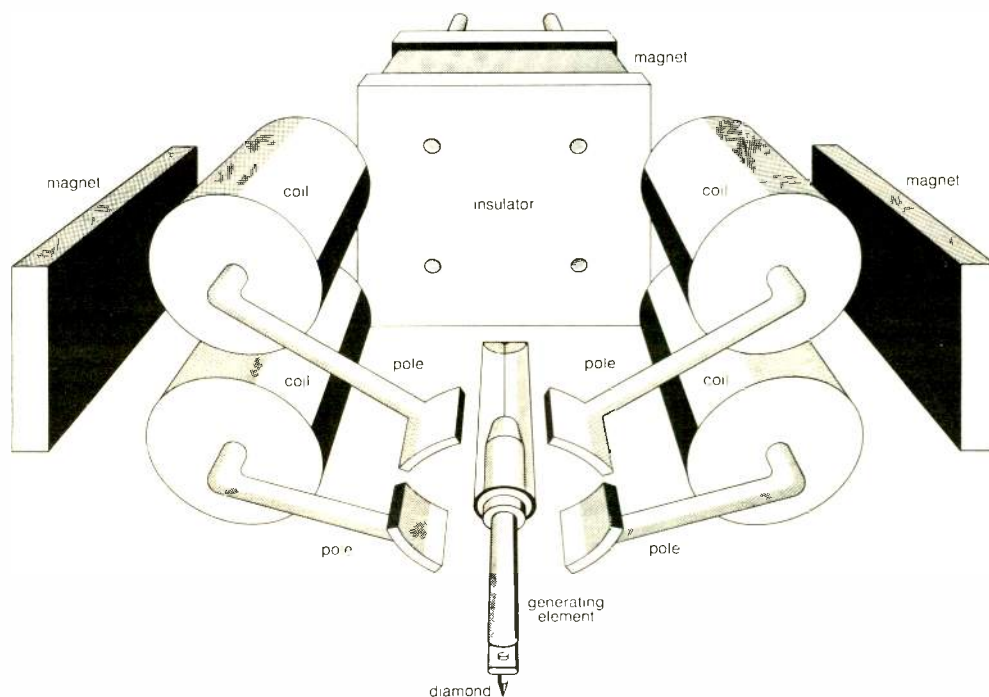
Performance: **Sturdy**  
Recording: **Somewhat bass-heavy**

Not so many months ago I reviewed in these pages an excellent recorded performance of this string quintet with double-bass from the pen of the thirty-year-old Dvořák played by members of the Berlin Philharmonic Octet for Philips, and with two of the lovely Op. 54 waltzes thrown in as a nice bonus. The distinctive element in this new Boston Symphony Chamber Players offering is the interpolation as the second movement of what Dvořák eventually published as his Nocturne for Strings, Op. 40. As such it serves as a welcome and lovely lightening of texture between the extended first movement and the earthy scherzo—and it was, as a matter of fact, part of the Quintet when the manuscript was submitted in a prize competition in 1875 (it won, by the way). Save for somewhat heavy going in the developmental sections of the first movement, the Quintet is for me among the better works of Dvořák's early output, and most notably the slow movement that immediately precedes the finale.

I have no fault to find with the Boston Symphony Chamber Players' performance here, which is both virile in rhythmic articulation and warm in tonal quality. But I am not happy with the recorded sound as compared with the Philips disc. The Philips sound is open and transparent in texture, yet ample in tonal body. The DGG sound is, if anything, a bit *too* ample at the low end of the frequency spectrum, but it sounds confined at the top—this despite evidences of a fairly reverberant recording locale. I can only guess that the microphone placement must have been unusually close to the performers. Though this is the only recorded version of the Dvořák G Major Quintet in its original five-movement version, I'll hang on to the Philips Berlin recording with its more pleasing sonics and equally fine interpretation. D.H.

(Continued on page 112)

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**RECORDING OF SPECIAL MERIT**

**FRANCK: *Symphony in D Minor*. RAVEL: *Fanfare, from L'Eventail de Jeanne*.** Hilversum Radio Philharmonic Orchestra, Leopold Stokowski cond. LONDON SPC 21061 \$5.98. ® L 75061 \$7.95, ® M 95061 \$6.95, © M 94061 \$6.95.

Performance: **Personal and powerful**  
Recording: **Remarkable**

When I was growing up, or thought I was, in the lost reaches of upper Manhattan, the best remedy I knew for a rotten day in school was about with the César Franck *Symphony*. Oh, those solemn ruminations in the murky *lento* opening, those quivering, ghostly runs on the strings which presage the entrance of that serene main theme in the second movement, those bursts of joy in the finale, followed by renewed anxiety and doubt, and the grand resolution in the end, with faith victorious! In the great triple wheel of its circular design, it seemed to me that this one work announced in music every question that had ever troubled my anxious soul, and proceeded to answer each one. I obtained, and practically wore out, a cheap Decca reprint of the piece played by the Padeloup Orchestra under a conductor with the marvelously apt name of René Batôn. In that set, the *Symphony* took up eight sides, and it groaned a lot, but it was good enough for me. When I wanted to wallow in clearer waters, there was always the Stokowski recording (eleven sides, plus *Panis Angelicus*) at a friend's house.

It was only later I found out that this music which had been giving me what amounted to religious absolution had somehow become *declassé* and disreputable even as I was enjoying it. Truly knowing music-lovers scorned all that soul-searching as self-pity. Stravinsky said the only emotion that could be expressed in music was "excitement." When Irving Kolodin's *New Guide to Recorded Music* came out in 1950, I blushed to read of his "active dislike for this music . . . a statement I would scarcely make about another work in the whole range of this volume." Of the Stokowski album, he declared stingingly that the conductor's "agitation is delivered with sonorous turbulence, but it can scarcely be exceeded as an example of a labor of love bringing forth a musical mouse." After that, I was careful to listen to the Franck *Symphony* only in secret, at low volume, with the blinds drawn.

For years I have favored the Beecham recording (still available on the low-priced Seraphim label), but now Stokowski has returned once more to the recording studios with this work, and may I confess that I find it, in Phase Four, grander and nobler than ever. This, Kolodin, is no mouse! At ninety, the conductor has not given up his personal, eccentric views of the piece, but he knows and searches out every nuance of it to perfection now and scales all its elements with a magnificent sense of proportion. Not only does the work stir and sing even as it spirals propulsively from one climax to the next, but from his Netherlands forces the conductor exacts such solo work in one passage after another as is breathtaking to hear for sheer clarity and sensuousness of sound—particularly from the English horn, which plays a starring role in the musical drama. Franck, who completed the *Symphony* in 1888 as one of his last works, was a master organist, and tended to construct his scores in terms of the resources

of that instrument; we all know how expert Stokowski is in drawing a kind of organ tone from a symphony orchestra, as if it were one mighty super-Wurlitzer. He succeeds better than ever before in doing so here, and I like to think the composer would have been pleased.

The engineering on Phase Four, which has improved considerably over the past few years, is remarkable. The listener also is offered an opening treat in the form of a little-known fanfare composed by Ravel as the prelude to a ballet for children called *L'Eventail de Jeanne*, to which such other French masters as Roussel, Milhaud, and Ibert also contributed various movements. The standard of brilliant playing set in the fanfare is maintained throughout the *Symphony*. P.K.

**RECORDING OF SPECIAL MERIT**

**GERSHWIN: *Rhapsody in Blue* (original version for Piano and Band); *Concerto, in F Ma-***



MIRIAM GIDEON

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**for Piano and Orchestra; *Three Preludes for Piano*.** Eugene List (piano): Berlin Symphony Orchestra, Samuel Adler cond. TURNABOUT TVS 34457 \$2.98.

Performance: **The real thing**  
Recording: **Excellent**

Eugene List has recorded both the *Rhapsody in Blue* and the *Concerto in F* before, and with greater orchestras, but in this album we get the opportunity for the first time to hear the *Rhapsody* as Gershwin actually presented the score to Paul Whiteman in January, 1924, with the inscription "for Jazz Band and Piano," before it was turned over to Ferde Grofé to be orchestrated. So far as is known, the score has never been played before as Gershwin personally arranged it, and it is a revelation to hear it that way. If the orchestration is thin in spots, it is also lean, muscular, and completely free of the padding and gratuitous color effects that Grofé later inked into it. It is startling to hear how strong and down-to-earth a piece the *Rhapsody in Blue* is in this pared-down approach, during which the "band," with the honest use of clarinet, saxophone, banjo, and other homely instruments, provides little more than a sketchy accompaniment for the piano most of the time. The full work is heard uncut, though, and Mr. List, an

old hand with Gershwin, has all the room he needs to build its varying moods and themes. If he is a little less tense in his approach to this music than he might be, he has its idiom well within his grasp.

The concerto gets a good going-over too, though I found myself wishing Mr. List could be as brash and lowdown in his approach to it as Mr. Adler persuades his Berlin players to be; Earl Wild's recording with the Boston Pops remains the winner for me in that corner, with Leonard Bernstein as mere runner-up (what with his cuts and cutenesses). The preludes are played with appropriate vigor and syncopation, even with a certain affection they fail to get in the only rival version available, with Oscar Levant, their virtual proprietor, at the keyboard. Mr. Gershwin himself once recorded these three preludes for Columbia, but even he failed to manage them quite as persuasively as Mr. List does on this all-in-all rather remarkable recording from Turnabout. P.K.

**MIRIAM GIDEON: *Rhymes from the Hill*.** Jan de Gaetani (mezzo-soprano), Arthur Bloom (clarinet), Raymond Des Roches (marimba), Fred Sherry (cello), David Gilbert cond. *The Hound of Heaven*. William Metcalf (baritone), Ronald Roseman (oboe), Isidore Cohen (violin), Karen Phillips (viola), Fred Sherry (cello), Fritz Jahoda cond. **BURRILL PHILLIPS: *Canzona III*.** Elinor Basescu (reader): Juilliard Ensemble, Dennis Russel Davies cond. COMPOSERS RECORDINGS INC. CRI SD 286 \$5.95.

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

It would be easy to begin a review of Miriam Gideon's music by saying that she is "one of the United States' finest women composers." It would be more accurate to say simply that she is one of our most gifted and accomplished composers, period. Her setting for solo voice and chamber group entitled *The Hound of Heaven* (1945) I first heard in concert sometime during the Fifties, and I was impressed. It seemed an unusually sensitive and individual work, and a strongly expressive one. It still does. But her later composition *Rhymes from the Hill* (1968) shows such development of her language toward an even greater fluency, even more elegant and intimate lyricism, that it makes the earlier work seem more unyielding than it really is. *Rhymes from the Hill* (from the "Gallows Songs" by Christian Morgenstern) has a kind of coloristic and lyrical inspiration that adds an element of naturalness and frankness to the Expressionistic ethos, an ingredient one does not expect. This has always seemed to me one of Gideon's particular strengths as a composer: her ability to take both the refractory twelve-tone method and Expressionism in hand and make them the servant of a very personal imagery. Hers is *American* Expressionism, not Central European.

Burrill Phillips' *Canzona III* does not quite convince, and I am sorry, for I have admired certain of his earlier pieces very much. This one, a work for seven instruments and a reader, employs texts written by Alberta Phillips, the composer's wife, scattered in between a number of vignette-like sections for various instrumental combinations. Each musical section apparently relates to the words which precede. The texts are not very impressive, and Phillips seems to be moving away from his former, relatively conservative

style into a world of "almost avant-garde" where he does not yet sound quite comfortable. Performances and recorded sound are first-rate. *L.T.*

**IVES: Piano Sonata No. 2, "Concord, Mass., 1840-1860"; Three-Page Sonata.** Roberto Szidon (piano); Walter Stangl (viola); Dieter Sonntag (flute). DEUTSCHE GRAMMOPHON 2530 215 \$6.98.

Performance: **Dutiful**  
Recording: **Adequate**

Ives' "Concord" Sonata, a magnificent, sprawling, yet cogent piece of translated transcendentalism, contains much of the greatest American composer's greatest music. But it is played with far more vivid and profound understanding both by John Kirkpatrick on Columbia and by Alan Mandel in his complete set of the Ives piano music on Desto than it is in this new Deutsche Grammophon version. Roberto Szidon is a young pianist with nimble fingers and a clear pedal technique. He realizes the copious dynamic markings with the utmost conscientiousness (and, by the way, employs a violist and a flutist for the two short optional solos that Ives cheerfully included in this "piano sonata"). But the music never comes to life under his hands. It is all very correct, and all quite unatmospheric. The shallowness of the piano tone doesn't help—since this is my first encounter with Szidon, I cannot be sure whether the fault in this regard lies with the pianist or with the recording, which is the reason for the rather grumpy rating I have given the latter. But since some passages do ring out effectively enough, the performer may well be the culprit.

Szidon's inclusion of a fill-up in the shape of the tersely energetic *Three-Page Sonata* (where he follows another Ivesian license by using Richard Metzler as "assistant pianist") is a point in favor of his new record. Kirkpatrick's "Concord" fills an entire disc, and Mandel's is most inconveniently split over three sides. But again, Mandel is preferable in the shorter work, and so is Luise Vosgerchian, who plays it on a useful Cambridge record of assorted Ivesiana. *B.J.*

#### RECORDING OF SPECIAL MERIT

**IVES: Symphony No. 2.** London Symphony Orchestra, Bernard Herrmann cond. LONDON SPC 21086 \$5.98.

Performance: **Veteran Ivesian has his say**  
Recording: **Extraordinarily detailed**

My first hearings of Charles Ives' orchestral music, outside of the early New Music Quarterly recordings conducted by Nicolas Slonimsky (now reissued on the Orion label), were the CBS-Symphony radio performances done by "Benny" Herrmann in the Thirties and Forties. Herrmann was in personal contact with Ives and was propagating his music when that master's name was, for most establishment musicians, synonymous with sheer eccentricity. For my generation, these early radio performances by Herrmann together with John Kirkpatrick's 1939 premiere of the "Concord" Sonata for piano, were major milestones in the acceptance of Ives as the prophet-patriarch of twentieth-century American art-music.

Herrmann's is the fourth recorded performance of the Ives Second Symphony. The F. Charles Adler SPA disc, dating from 1954, the year of the composer's death, has long

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been out of print, and represents at best a brave pioneering effort with inadequate Viennese orchestral forces. Leonard Bernstein's for Columbia (1960) and Harold Farberman's for the Vanguard Cardinal series (1968) are still readily available.

Comparing all four readings, I find Farberman's on the facile side and rather too distantly microphoned to stand up to the competition offered by the very different interpretations of Bernstein and Herrmann. To my way of thinking there can be no clear preference between the two, since the comparison amounts to viewing a mountain peak from different vantage points and at different times of day. To stretch the image a bit further, Bernstein's view is at dazzling high noon on a hot summer's day when one can sense the lushness of the vegetation on the slopes; Herrmann's is on a bright early morning, when intensely clear air and long shadows etch every detail of tree, leaf, and mountain profile against a cloudless sky.

So carefully detailed is Herrmann's performance—with microphoning to match—that one could virtually copy the notes back onto score paper simply from a hearing of this recording. What is lost in the sentiment and poetry offered by Bernstein is made up for by a rough-hewn rhythmic vigor and crystal-clear articulation of figures and phrase-patterns.

The high point of Herrmann's reading is the final Allegro with its collage of old American country dance tunes working toward a climax of *Columbia the Gem of the Ocean* and *Reveille* and ending as a splendid and fully orchestrated barbaric yawp. Herrmann's (and the Phase 4 engineers') delineation of the counterpoints from the beginning to the end of this movement would be the envy of any New England stitchery expert. Quite rightly, and unlike Bernstein, Mr. Herrmann does not try to get more out of the concluding “yawp” than is written in the score.

I am not about to forsake my moving and picturesque Bernstein disc of this marvelous score, but I wouldn't be without the sharper-contoured Herrmann version either. *D.H.*

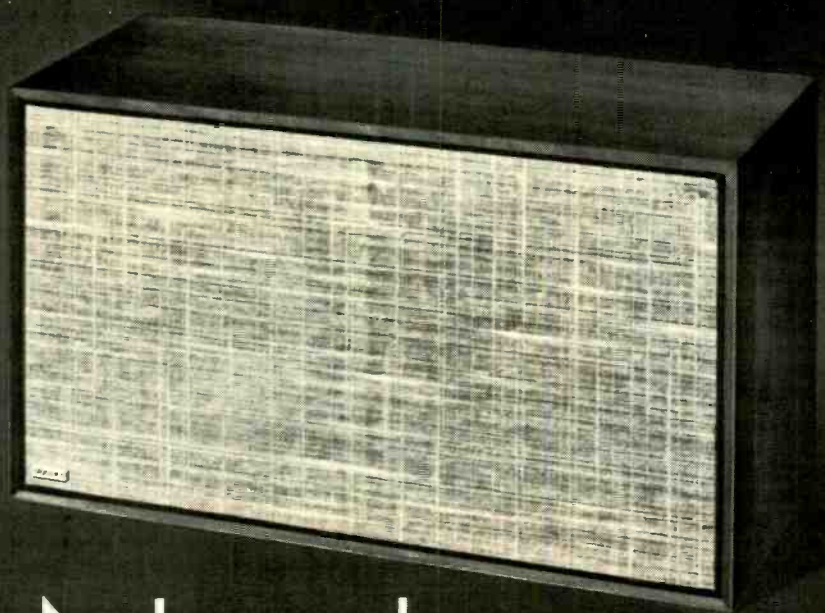
**JONES:** *String Quartet No. 6; Sonatina* (see CRUMB)

**JOPLIN, SCOTT:** *Various Rags* (see MAX MORATH in Popular Review Section)

**KUPFERMAN:** *The Music of Meyer Kupferman, Vol. 5. Chamber Concerto for Flute, Piano, and String Quartet; Mask of Electra, for Mezzo-soprano, Oboe, and Electric Harpsichord; Curtain Raiser for Flute, Clarinet, Horn, and Piano.* Samuel Baron (flute); Gilbert Kalish (piano); Serenus Quartet; Jan de Gaetani (mezzo-soprano); Ronald Roseman (oboe); Joel Spiegelman (electric harpsichord); Conjunto Cameristico de Barcelona. SERENUS SRS 12 034 \$6.98.

Performance: **Good**  
Recording: **A bit shrill**

This is Volume Five of Serenus' compendium of the music of Meyer Kupferman. It is, to say the least, a rich sampling of the works of this composer, who might well be described as the “complete eclectic.” Kupferman uses anything that comes to hand, be it Romantically or Impressionistically harmonic, twelve-tone linear, or any combination of these. He loves to write “sound pieces” such as the *Mask of Electra* (twelve-tone), which uses the electric  
(Continued on page 118)



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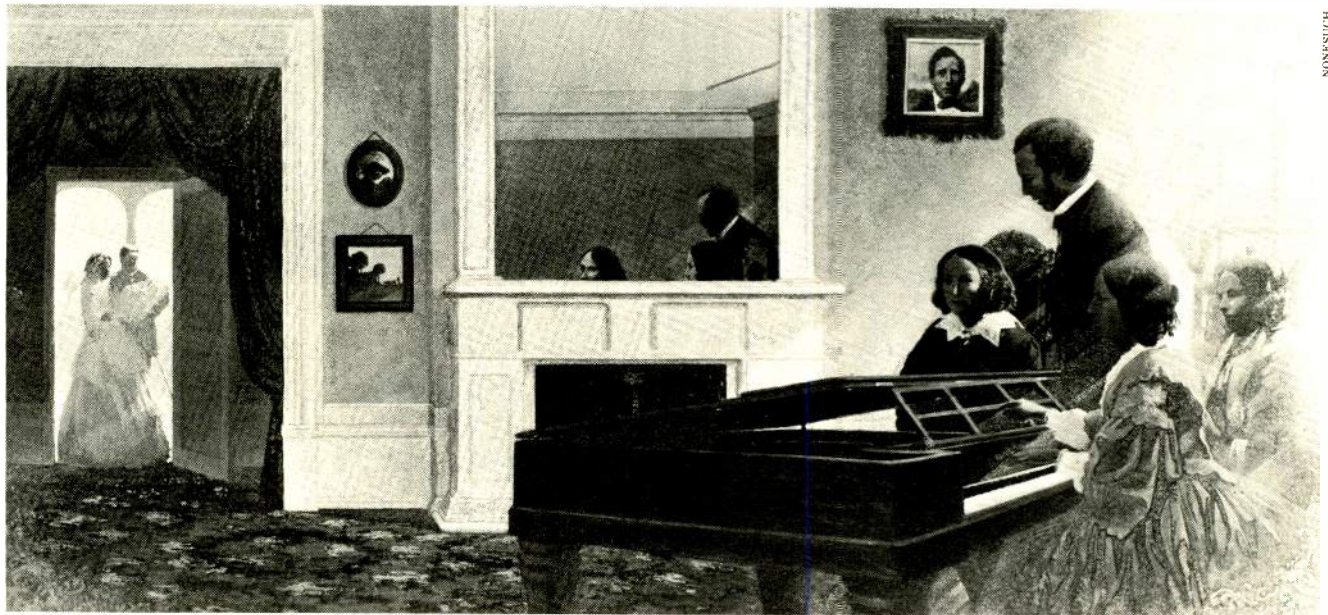
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NONESUCH

# TWO VIEWS OF STEPHEN FOSTER

## His historical importance

SOMETHING I have lately had no great hope of hearing is a really distinguished album of the songs of Stephen Foster, one produced with the kind of historical sophistication European musicologists routinely lavish on the murkiest *Mittelalters* relic from the court of Sigismund the Hairy. (Before explaining my pessimism, let me add happily that I was wrong to despair: the new Nonesuch album called "Songs by Stephen Foster" so elegantly balances musical scruple with period awareness that I find myself thinking of it as being somehow three-dimensional, a witty theater-in-the-round piece in which the musicians are also actors and their performances take on the aspect of characterizations.)

Even avid Foster collectors are sometimes unaware of the extreme historical peculiarity of the Foster story, a chapter of our cultural mythology that never found its Parson Weems. Foster was born during those occult hours when two Revolutionary giants, Thomas Jefferson and John Adams, breathed their last—the Fourth of July, 1826, the fiftieth anniversary of the Declaration of Independence. Almost any musician born in the shadow of this preternatural coincidence might be expected to concoct a music in some way involved with democracy. But not even the phrenological Fowler brothers in their wildest moments could have predicted that he would write the most important body of composed popular song in the annals of music. And who would have further supposed what is stranger, that even as the songs entered immortality, their composer would sink unmourned into musicological oblivion?

As it happened, both of these developments were practically instantaneous. Foster wrote *O Susanna* in 1849 as the young nation's great Western trek erupted into the Gold Rush. That same year Bayard Taylor, the sturdiest of our early literary globetrotters, heard the song sung in Greek and in

Chinese, among other languages, around the gaming tables of Sacramento. Some months later he also heard it sung in Arabic (along with other Foster songs) by Egyptian fellahin—not to mention a version in fractured English by a Hindu street singer in Delhi who hadn't the faintest notion what the song was about, having learned it outside a British officer's club (*British officers? singing American songs? in Injah?*).

Nor has this vast international interest ever flagged. During World War II this writer learned from German prisoners that Foster's songs were by far the most popular campfire music of the Hitler *Jugend*, and twenty years after that he obtained an insanely cheerful up-tempo version of *Old Folks at Home* on a disc from behind the Bamboo Curtain in Shanghai, where it was a recorded hit in several Asian dialects.

Now, for obvious reasons, universal popularity is the one thing that academic musicology as such is utterly unprepared to cope with. Given the will, of course, there are ways around this, but the will, with a few belated exceptions (such as Dvořák, who gave Foster a massive and affectionate plug as a *named* composer), is precisely what has been lacking from the first. The Boston editor J. S. Dwight, the father of America's establishmentarian music criticism, managed to miss the boat as tidily with Foster as he did with Gottschalk. The early issues of *Dwight's Journal* (published in 1851-1852, when Foster's songs were conquering the globe) fairly crawl with the names of forgettable third-rate European and fourth-rate German-American composers—but omit the name of Foster utterly. The single reference to a Foster song I have been able to find is a timid misquotation from a Georgia correspondent. Later issues, when they allude to Foster songs at all, are apt to dismiss them sniffily as belonging among the regrettable popular trash offered by minstrel

shows, Ethiopian Serenaders, and the touring "singing families."

What this kind of critical snobbery began, professional condescension was to complete. America's "classical" professionals began to feature Foster songs in the 1860's only after Gottschalk had made popular concert pieces from several of them. It seems likely that Gottschalk himself thought that Foster's tunes, like many of his own, were simply literal notations of anonymous Afro-American originals. Gottschalk's *Columbia* (1858-1859), which is a set of piano variations on *My Old Kentucky Home* (1853), was probably written out of the country—and, to judge from lapses in the musical text, with no copy of the song at hand. (Given Gottschalk's habitual probity in such matters, it is perhaps the more significant that all mention of Foster and his song is omitted from the *Columbia* title-page as published in 1860.)

Far more culpable were the great divas who learned from Gottschalk that you could wow the American peasants by giving them as an encore one of "their own" simple ditties in the vernacular. For the Foster record, this custom seems to have been launched by a young professional friend of Gottschalk's, America's own Clara Louise Kellogg, a steely-eyed operatic soprano of New England stock by way of South Carolina. To judge from her childhood photographs, Miss Kellogg could have played Nero's mother without much coaching at the age of seven, and at the *grande-dame* close of her admittedly distinguished career she had lost none of her basic ingenuousness. After being piped as a guest of honor aboard the U.S. flagship *Trenton* at Nice (to the strains of *Hail, Columbia*), Miss Kellogg noted that "At the end of the *dejeuner* the whole crew contemplated us from afar as I conversed with our hosts, and, realising what might be expected of me, I sang, as soon as the orchestra had adjusted their instruments, the



solo of Violetta from *Traviata*: *Ah force e lui che l'anima*" (Miss Kellogg's spelling). "As an *encore* I sang *Down on the Suwanee River*. The orchestra not being able to accompany me"—the full score of *Traviata* having always, apparently, been standard equipment on U.S. battleships, but not a measure of Foster's—"I accompanied myself on a banjo that happened to be handy. I was told afterwards that 'the one sweet, familiar plantation melody was better to us than a dozen Italian cavatinas.'"

From an infinity of such episodes, and others even less creditable to the nineteenth-century musical community, time has woven the peculiarly utilitarian American status of the songs, the immense profits of their merchandisers, and the virtual invisibility of their composer. Today it is as difficult to recapture the real delicacy of Foster's musicality from the mindless commercial blowups of his most famous songs as it is to recover the wonder of Whitman's America among the shoddy tourist traps of Niagara Falls or on the scabrous banks of the Hudson River. To know these lost things we must now consult those who long ago had in some way a precise and blazing vision of them—George Catlin among his Indians, Audubon all over the map, the journals of Lewis and Clark, the forest epics of Cooper, the painters of our mountains, prairies, rivers, and cataracts—Bingham, Bierstadt, Cole, Church—and a thousand lesser but equally honorable reporters.

It is some similar, lingering vision of Foster's mislaid reality that distinguishes the new Nonesuch album. Its musical directors are William Bolcom and Joshua Rifkin, two exponents of a new American musicology based not on European intellectual tradition but on a top-flight musical professionalism—plus a profound respect for American musical intentions observed with sensitivity and understanding within the context of American sociology. To begin with, they make use of Foster's original and extremely simple sheet music, and Bolcom's instrumental accompaniments as realized from these originals are models of economy, taste, and period authenticity. The instruments used have the realer-than-real rightness of perfect theatrical props. One is a Chickering square piano made in 1850 (it belongs to the Smithsonian Institution and is illustrated on the album cover). Its thin and sweet voice (and the delicate wooden plunk of its hammers) are a marvelous complement to the transparent Foster harmonic texture. Equally authentic is an 1864 melodeon, an American relative of the European harmonium (the reeds of the former are activated by suction, those of the latter by pressure). Its contemporaries thought the melodeon was the more "religious" (meaning "sadder") of the two, and it adds the nostalgia of a Civil War dapperreotype to *I'm nothing but a plain old soldier* and *Was my brother in the battle?*

But it is with the sounds of two other instruments, the somewhat bumptious keyed bugle and the one-keyed boxwood flute, that we feel the veritable breath of the American past upon us. The touch-and-go intonation of the keyed bugle is hilarious in a marvelous humorous duet called *Some Folks*. And it becomes obvious here why the husky, haunting tone of the one-keyed flute made it

the instrument of choice among the American *literati* for the better part of a century. Among many others, Irving, Audubon, Cooper, Poe, Longfellow, and Lanier all played it, as did Foster himself. As sounded with an exquisite discretion in *Wilt thou be gone, love?*, it lends just the right touch of almost-opera to a really lovely and virtually unknown duet that Foster adapted from *Romeo and Juliet*.

The album's two vocalists, mezzo-soprano Jan DeGaetani and baritone Leslie Guinn, provide us with excellent singing that is also the deftest kind of social characterization. Despite Miss DeGaetani's obvious musical and vocal resources, there is no trace here of great-diva condescension. In *Was my brother in the battle?*, for example, she manages to sound like an unusually gifted girl of good family with a perfectly lovely voice (and sound training) who actually has a brother away at the wars. And in *Sweetly she sleeps, my Alice fair* it is worth the price of admission to hear Mr. Guinn's resonant, manly baritone as he navigates the word "breast"—certainly not an anatomical entity in the parlors of 1851, and obviously more a state of mind than a thing. And that is how Mr. Guinn delivers it, flattening the vowel and suppressing the final "t," so that

what we get is a reverent suspiration on the sound "bruuuuuu. . . ."

It is probably in the matter of unfamiliar repertoire that the album will most excite collectors—and justifiably, for it contains only three widely familiar favorites (which here sound fresh as daisies) and the rest is real news in great variety. Roughly half the album is concerned with Foster's melancholy side, and that couldn't be better represented. But I imagine that the big surprise for most will be the many up-tempo pieces, including a vigorously partisan political duet (*That's what's the matter*) and an equally energetic comic one (*Mr. & Mrs. Brown*). One of the most remarkable songs is also the earliest: *There's a good time coming* (1846) is set to a text that Foster picked up from the London *Daily News*. Its ostensible optimism is simply a vehicle for pointed references to the iniquities of war, religious bigotry, and child labor. Also topical but thoroughly merry is *If you've only got a moustache*, which is concerned with the universal masculine passion for ornamental facial hair in the 1860's. All in all, it would be hard to imagine an album that did more justice to Foster's unsuspected many-sidedness and the real nature of his historical greatness.

Robert Offergeld

## His astonishing staying power

HARD ON the heels of Nonesuch's successes with ragtime comes a charming album of Stephen Foster songs edited by William Bolcom and Joshua Rifkin—the ragtime team—and performed with great affection by an excellent group of "classical" musicians on historical instruments belonging to the Smithsonian Institution.

Foster is probably best known for his minstrel and blackface songs, but, as Wiley Hitchcock points out in his excellent album notes, most of Foster's songs belong in another category: the sentimental household song. Two of the most familiar of these, *Jeanie with the light brown hair* and *Beautiful dreamer*, are included here, along with Civil War songs, comic songs, an almost operatic duet based on *Romeo and Juliet*, and a group of nostalgic ballads including the very beautiful *Ah! may the red rose live away*.

A critical analysis of Foster's music at this juncture seems almost superfluous. The staying power of certain of his songs must seem astonishing to an outsider. There is nothing much to the harmonies or simple accompaniments, the texts hardly qualify as great poetry, and he cannot be shown to have been a great original melodist—influences from black music and the church hymnal combine with Italian opera, popular theater, the British sentimental ballad, and the Anglo-Irish-American folk tradition. Nevertheless, it would be a mistake to dismiss this recording as an oddity or as mere sentimental camp. Foster belongs to a very special area of music which is not folk, not true pop music, and not art music, but partakes of elements of all three. This is the tradition to which Scott Joplin belongs and, one could add, Dylan and the Beatles. The genius of these musicians comes from their ability to create archetypal patterns, to synthesize existing traditions into expressive

forms—generally melodies—that enter the popular consciousness as types, paradigms. *Beautiful dreamer*, like *Maple Leaf Rag* or *Blowin' in the Wind* or *Yesterday*, thus quickly took on a kind of existence independent of its creator; it is, in effect, middle-class folk music, invented with the consciousness of art but long since transformed into something more general—dispersed, as it were, into the collective awareness.

What this recording does—through including some of the artier of Foster's productions, through the extremely tasteful and attractive arrangements, and through the quality of the performances—is to refocus attention on this music as art. Since the social situation that produced it does not exist anymore, this is the only way we can revive that aspect of the music that has not passed into the collective consciousness. If it be said that the music can just barely sustain this weight, it must be added that somehow it *does* sustain it. It may take a little effort on the part of the listener—some kind of involvement, some suspension of disbelief—but if you can go that far with it, the album is much to be recommended. It is, in any case, beautifully arranged, performed, recorded, and produced.

Eric Salzman

**FOSTER: Songs.** *Jeanie with the light brown hair*; *There's a good time coming*; *Was my brother in the battle?*; *Sweetly she sleeps, my Alice fair*; *If you've only got a moustache*; *Gentle Annie*; *Wilt thou be gone, love?*; *That's what's the matter*; *Ah! may the red rose live away*; *I'm nothing but a plain old soldier*; *Beautiful dreamer*; *Mr. & Mrs. Brown*; *Slumber my darling*; *Some folks*. Jan DeGaetani (mezzo-soprano), Leslie Guinn (baritone), Gilbert Kalish (piano and melodeon), Robert Sheldon (flute and keyed bugle), Sonya Monosoff (violin). NONESUCH H 71268 \$2.98.



harpichord to whip up a fairly wild congeries of auditory phenomena while the vocalist sings and the oboe helps out. The *Chamber Concerto*, on the other hand (non-twelve-tone), is a long Romantic-Impressionist piece that the composer refers to as being essentially rhapsodic in design. It is attractive, but like many rhapsodies, loose in structure and a bit wandering in direction. *Curtain Raiser* is a plain, old fashioned twelve-tone piece—and a pretty dull one.

In searching for a clue to an understanding of Kupferman's compositional attitudes. I have come to suspect an answer may be found in that word "rhapsodic." For, whether the composer is using his "Infinities" twelve-tone row, or some other kind of material, there is always an air of improvisation in his music, a sense that ideas have been put down quickly, with little pre- or post-consideration, out of the composer's eagerness to get on with the piece and put his message across. Many handsome things do occur, but there is far too much that sounds arbitrary. L.T.

MAYER: *Two Pastels; Andante for Strings* (see SKROWACZEWSKI)

#### RECORDING OF SPECIAL MERIT

MESSIAEN: *Visions de l'Amen*. John Ogdon and Brenda Lucas (pianos). ARGO ZRG 665 \$5.98.

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

In their presentation of one of Messiaen's most dazzlingly evocative works, John Ogdon and his wife Brenda Lucas have achieved a performance worthy, at almost every point, of the music. The actual playing is just as stunning as in Ogdon's earlier two-disc Argo release of the *Vingt Regards* (a more loquacious work in the same visionary vein), and this time there is scarcely a trace of the willfulness about tempos that marred Ogdon's interpretation of the solo work.

Only in the last of the seven *Visions*, the *Amen de la Consommation*, does the players' virtuosity run away with them, depriving what ought to sound like the timeless tintinnabulations of all the bells in Christendom of a measure of its awesome dignity.

This peroration was more convincingly realized by Peter Serkin and Yuji Takahashi in a performance they gave at Ravinia a couple of summers ago. But in other respects I do not think the Ogdons can be faulted. They capture all the glorious, outrageous, ethereal, solemn, vulgar richness of Messiaen's unique inspiration, and Argo's engineers have captured every nuance of their performance. This is a record to shake the cobwebs from many a clogged ear—it is highly recommended. B.J.

MONTEVERDI: *The Coronation of Poppea* (abridged). Magda László (soprano), Poppea; Richard Lewis (tenor), Nerone; Oralia Domínguez (contralto), Arnalta; Lydia Marimpie-tri (soprano), Drusilla; Walter Alberti (bass), Ottone; Carlo Cava (bass), Seneca; Frances Bible (soprano), Ottavia; Duncan Robertson (tenor), Valetto; Annon Lee Silver (soprano), Amor; others; Glyndebourne Festival Chorus and Royal Philharmonic Orchestra, John Pritchard cond. SERAPHIM SIB 6073 two discs \$5.94.

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

This Seraphim bargain set is a reissue of the abridged Monteverdi opera, the composer's last, first released on Angel in 1964. The production stems from performances at Glyndebourne and features a much-altered score, edited and reconstructed by Raymond Leppard, who also played one of the two continuo harpsichords. To judge how much has been cut out, one need only compare the present two discs with the four on which the opera is given complete in the authentic performance by Alan Curtis on Cambridge (CRS B1901)—a total of 98 minutes here versus the uncut 191. The difference between the two, however, goes beyond matters of completeness. The Leppard edition, which is conducted by John Pritchard, has been severely criticized for its post-Monteverdian scoring, including an extremely active and elaborately realized continuo part. The composer's original cannot be performed as it stands, since, among other things, much of the instrumentation must be



ITZHAK PERLMAN  
*Fiddling that amply justifies cockiness*

reconstructed. As against Curtis' very proper treatment (i.e., following Monteverdi's example in *Orfeo*, as well as other contemporary guides), a bit dull but eminently correct, the Leppard edition adds all sorts of anachronistic things; there are un-Monteverdian effects galore, harp glissandos, concerto-like obligatos from the harpsichords, and a definite leaning toward an operatic style that came into being long after the original, which was written in 1642.

Is there any excuse for this combination of stylistic excess and severe pruning? Well, yes—a public otherwise uninterested in Monteverdi's period might be charmed enough to warm up to such "early music." In some ways, I suppose, it's a bit like Harty dressing up Handel or Stokowski reorchestrating Bach—they did have their use for a time. Perhaps, too, Leppard has not been as extreme as these examples, but purists will, and indeed already have, raised a cry over the goings-on in this set. Yet, authentic or not, it is definitely a colorful and highly entertaining production. It is also very dramatic in effect (something lacking in part in the Curtis set), and the pacing, though not always Monteverdian, is superb. The singing is on a high level, and the recording is most satisfactory. I wouldn't recommend the set to the listener who is already

"into" Monteverdi (he will have the Curtis performance, or he may be waiting for the one likely to come from Harnoncourt in the near future), but for the person who has not yet brought himself to early Baroque opera, this Seraphim reissue is not at all a bad introduction. Unless I miss my guess, this sort of listener will be surprised at the amount of emotion generated by these works. I'm thinking particularly of the final love duet between Nero and Poppea, about as voluptuous a scene as one can hear. Incidentally, Seraphim provides texts and translations. I.K.

MOZART: *Vesperae solennes de confessore* (K. 339); *Kyrie in D Minor* (K. 341); *Ave verum corpus* (K. 618); *Exsultate, jubilate* (K. 165). Kiri Te Kanawa (soprano); Elizabeth Bainbridge (contralto); Ryland Davies (tenor); Gwynne Howell (bass); London Symphony Orchestra and Chorus; John Constable, organ; Colin Davis cond. PHILIPS 6500 271 \$5.98.

Performance: **Good to very good**  
Recording: **Very good**

In this well-planned collection of works by the "religious" Mozart—early, middle, and late—the highest marks go to the conductor and orchestra for playing that is well-defined and precise throughout. Davis' approach to the *Vesperae solennes de confessore* is primarily orchestral, and it is very effective. The fast movements (four of the six) are played with sustained energy and a bracing spirit. The chorus keeps up very well; the soloists, except for the soprano, are not very assertive, and they are given little prominence.

Except for its exquisite slow movement, *Laudate Dominum*, the *Vesperae solennes* is not major Mozart, but the *Kyrie in D Minor* (a blueprint for the *Requiem*) and the *Ave verum corpus* motet are peak inspirations. They are presented in a lovingly detailed manner that is dramatically effective in the first instance and convincingly devotional in the second. Soprano Kiri Te Kanawa displays a lovely timbre and an effortless top register. She sings the *Laudate Dominum* affectingly, but as yet her *Exsultate, jubilate* is more promise than fulfillment. G.J.

#### RECORDING OF SPECIAL MERIT

PAGANINI: *Violin Concerto No. 1 in D, Op. 6*. SARASATE: *Carmen Fantasy, Op. 25*. Itzhak Perlman (violin); Royal Philharmonic Orchestra, Lawrence Foster cond. ANGEL S 36836 \$5.98, Ⓢ 8XS 36836 \$6.98, © 4XS 36836 \$6.98.

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

On the jacket of this record there is a photograph of twenty-six-year-old Itzhak Perlman radiating cocky self-confidence. And what he does on the record itself provides the clue to his expression. He sails through the hazards of the Paganini Concerto seemingly unperturbed, with a kind of brash impetuosity that insists on clean articulation and total security, as though the difficulties did not exist. In so doing, he manages to sustain a warm, singing tone throughout. It is obvious that he is having fun with the music; had he taken it more seriously, excessive emotion might have drained the youthful spirit from his playing. As for the *Carmen Fantasy*, even its composer conceived it as a fun piece, notwithstanding the fact that its challenges are on the hair-



raising Paganini level. Perlman may seem to rush things a bit in the *Habanera* section, but overall this performance is absolutely brilliant. He gets exceptionally good support from the conductor, and the engineering is excellent. This is a marvelous record. G.J.

**PHILLIPS:** *Canzona III* (see GIDEON)

**PORTER:** *New England Episodes*. Polish National Radio Orchestra, Vohdan Wodiczko cond. **WARD:** *Concerto for Piano and Orchestra*. Marjorie Mitchell (piano); Stuttgart Radio Orchestra, William Strickland cond. DES- to DC 7123 \$5.98.

Performance: **Generally good**  
Recording: **Good**

Robert Ward's *Concerto for Piano and Orchestra* was premiered by the present soloist in June of 1968. Like all of Ward's music, it is a warmly melodious, neo-Romantic piece, full of amiable ideas, adroitly composed and scored. It breaks no new technical or idiomatic ground, but fulfils the composer's aim "to follow in the tradition of those concerti which fully utilize the potential of the piano in the broad lyric musical statements." Miss Mitchell plays it with great breadth and aplomb, and if Strickland's accompaniment is a bit stiff, it is nonetheless energetic.

The late Quincy Porter's *New England Episodes* dates from the late Fifties and, like Ward's *Concerto*, falls generally into the neo-Romantic category. A rather introverted work, it has many tenderly ruminative sections and takes delicate side-trips to surprising and pleasing places. It is a more securely realized piece than this performance makes evident—one of the hazards American composers often encounter with performers who don't fathom our styles completely (and I do wish the orchestra had tuned to match the pitch of those final chimes). But it's good to have this work in the catalog. L.T.

**RECORDING OF SPECIAL MERIT**

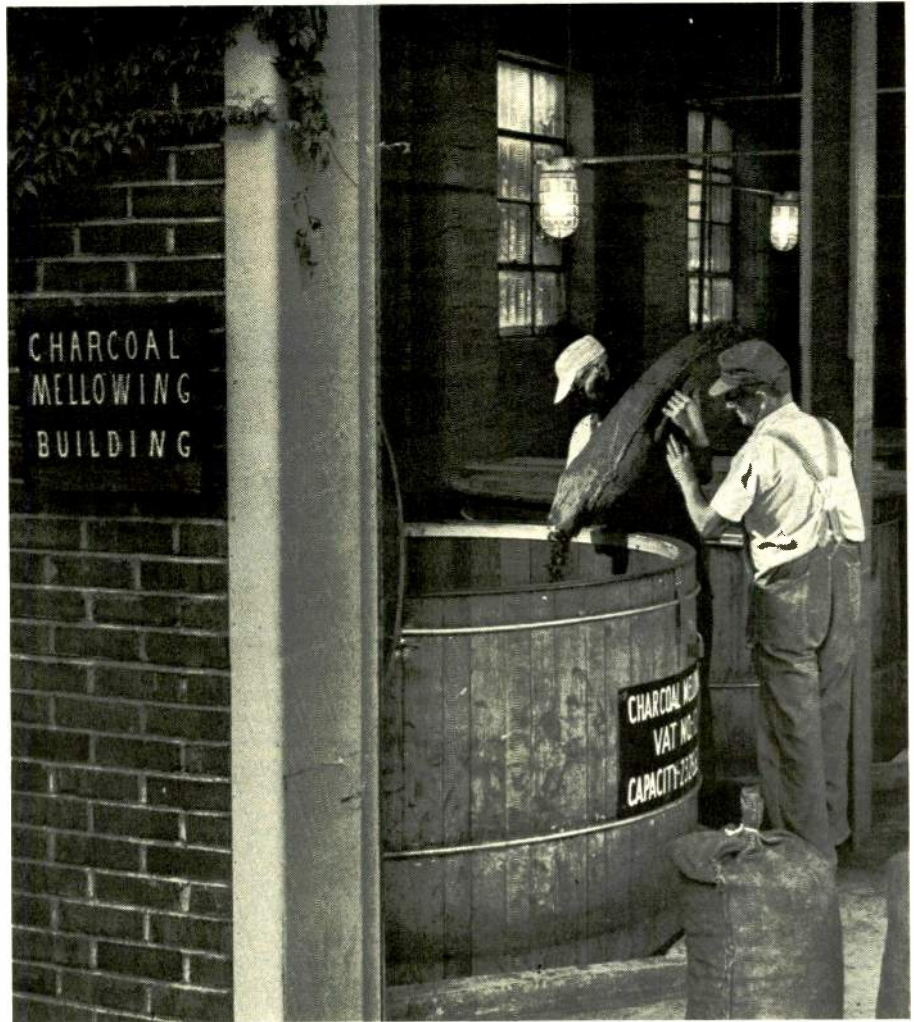
**RACHMANINOFF:** *Piano Concertos: No. 1, in F-sharp Minor, Op. 1; No. 2, in C Minor, Op. 18; No. 3, in D Minor, Op. 30 (original version); No. 4, in G Minor, Op. 40; Rhapsody on a Theme of Paganini, Op. 43*. Vladimir Ashkenazy (piano); London Symphony Orchestra, André Previn cond. LONDON CSA 2311 three discs \$17.94.

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

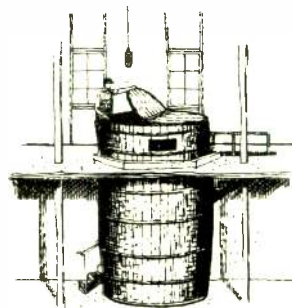
Available recorded performances of the Rachmaninoff Second Piano Concerto and of the *Rhapsody on a Theme of Paganini* number a dozen or more, including the composer's own, derived from 78-rpm originals. Hardly any are below par in performance and recording, and some are of genuine distinction. The Ashkenazy-Previn collaboration on these two popular favorites belongs in the "exceptionally distinguished" category. Not only is Ashkenazy's pianism of the most dazzling fluency, but the lyrical essence of the Rachmaninoff idiom comes as second nature to him. Previn is in top form, and I was delighted to hear piano and orchestra in perfect balance in the first-movement recapitulation of the Concerto No. 2.

As for the F-sharp Minor Concerto, originally written in 1891 and revised in 1917, not even the formidable talents of Ashkenazy and Previn can sustain my interest in its musical

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Auber: Cello Concerto No. 1 in A Minor; Massenet: Fantasy for Cello and Orchestra; Popper: Cello Concerto in E  
Jascha Silberstein — L'Orchestre de la Suisse Romande — Richard Bonyngge  
CS-6750

## THE ROYAL FAMILY OF OPERA SINGS ENSEMBLES

Music from *Così fan tutte*, *Norma*, *The Barber of Seville*, *Lucia di Lammermoor*, *Don Giovanni*, *Un Ballo in Maschera*, *Carmen*, *Rigoletto*, *La Bohème* and *Faust* sung by Sutherland, Tebaldi, Lorengar, Horne, Berganza, Resnik, Simionato, Corelli, Bergonzi, Cioni, Alexander, Bastianini, Merrill, Ghiaurov, Stepi, Corena and others.  
OS-26258

substance, though it does hold its own as a virtuoso display vehicle. A curious thinness of musical substance also plagues the G Minor Concerto of 1926; but here Ashkenazy and Previn manage to get more out of the piece than I've been able to hear previously either in concert or on records. As with all late Rachmaninoff, one is truly dazzled by the sophisticated display of craftsmanship.

If unevenness of musical substance explains the relatively few recordings of the First and Fourth concertos, such is certainly not the case with the Third Concerto, which is the most completely realized and richest in substance of all Rachmaninoff's mature music. But it takes a great pianist, an expert conductor, and some hard, concentrated listening to convince the skeptical that this is so. Furthermore, the music should be heard as originally published and with the first and more elaborate of the cadenzas. Regrettably, as Rachmaninoff became more engrossed in touring during his American years, he sanctioned the cuts used in most performances, including his own, as well as the use of the shorter cadenza. The "live" 1958 performance by Van Cliburn, still on the RCA label, is the only recorded performance, other than this one, of the D Minor Concerto in its original form. Fortunately, the Ashkenazy-Previn reading is the high point of the present London album, and I trust that it will be made available separately. It would be hard to imagine a more eloquent and lovingly detailed realization of this immensely complex and fascinating score—super-intricate, immensely fluent, a kind of musical *art nouveau à la Russe*. Despite my reservations about the First and Fourth concertos, I found this album as a whole an immensely satisfying listening experience: a fine collaboration, beautifully recorded throughout. D.H.

**RACHMANINOFF: Piano Concerto No. 2, in C Minor, Op. 18. SCRIBIN: Étude in G-sharp Minor, Op. 8, No. 9. Vladimir Kraïnev (piano); Moscow Radio Symphony Orchestra, Konstantin Ivanov cond. MELODIYA/ANGEL SR-40190 \$5.98.**

Performance: **Fine pianism**  
Recording: **Good**

It is a relief to hear another young Russian pianist who, like Aleksei Nasedkin, transcends the category of blockbuster virtuoso. Mr. Kraïnev, co-winner of the 1970 Tchaikovsky Piano Competition, delivers here a reading of the thrice-familiar Rachmaninoff Concerto as rich in sensibility and nuance as it is in the obligatory element of brilliant and fluent technique. Kraïnev's flair for properly balancing technique and musical substance comes through even more potently in his playing of the stormy Scriabin étude. Here is a talent to watch.

The orchestral support in the Rachmaninoff is solid and well recorded. Balances are good throughout, save in the first-movement recapitulation, where the piano accompaniment figure is decidedly over-prominent. D.H.

**RAVEL: Fanfare from L'Éventail de Jeanne (see FRANCK)**

**RIMSKY-KORSAKOV: Piano Concerto in C-sharp Minor, Op. 30. TCHAIKOVSKY: Piano Concerto No. 3 (Allegro brillante) in E-flat Major, Op. 75; Andante and Finale for Piano and Orchestra, Op. 79 (orch. Taniev). Michael (Continued on page 122)**

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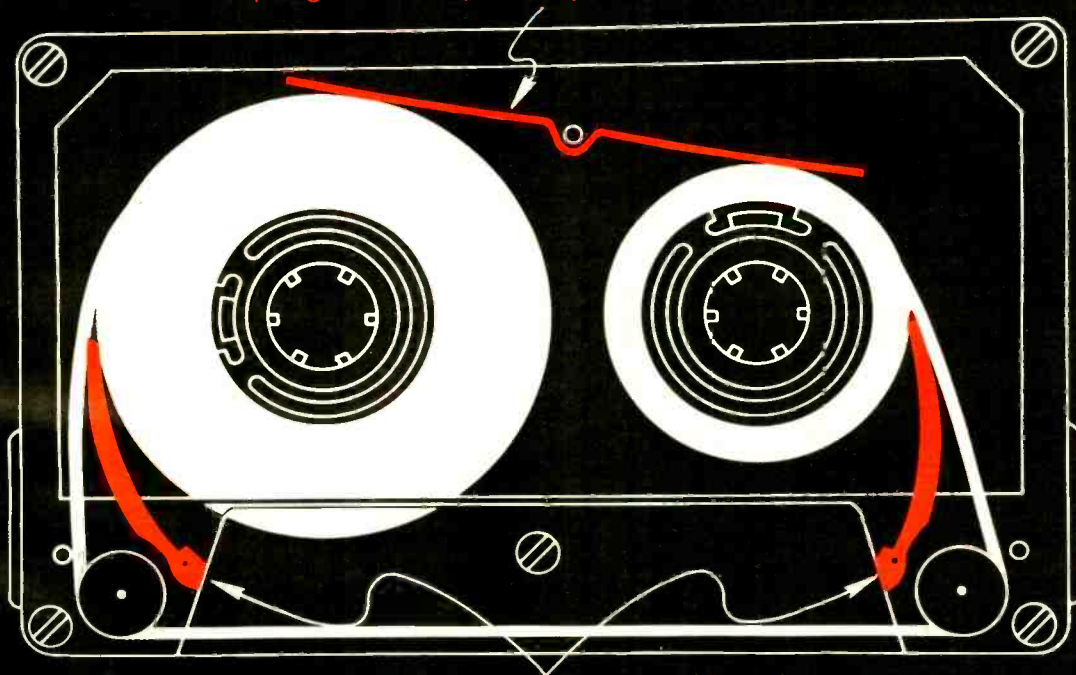
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Ponti (piano); Radio Luxembourg Orchestra, Louis de Froment cond. CANDIDE CE 31056 \$3.98.

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

**RIMSKY-KORSAKOV:** *Piano Concerto in C-sharp Minor, Op. 30.* **SCRIABIN** (orch. G. Zinger): *Fantasia in A Minor (1899).* **TCHAIKOVSKY:** *Piano Concerto No. 3 (Allegro brillante) in E-flat Major, Op. 75; Allegro in C Minor, for Piano and Strings (1863-4).* Igor Zhukov (piano); Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. (in concertos); Mikhail Yurovsky cond. (in fantasia and allegro). MELODIYA/ANGEL SR 40188 \$5.98.

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

Here is a mixed bag of Russian snackniks if ever there was one! The folksong-inspired Lisztian Piano Concerto, composed by Rimsky-Korsakov five years before he hit his orchestral stride with his three best-known masterpieces, is pleasant though rather thin listening fare. The Tchaikovsky Third Piano Concerto began as a projected Sixth Symphony, but the composer set it aside for the great "Pathétique" and later orchestrated only the *Allegro brillante* first movement; a slow movement and finale in sketch form were orchestrated by his pupil and protégé Alexander Taneyev as Op. 79. Some twenty-five years ago, the Soviet musicologist Semyon Bogatyryev transformed the three movements into a "Seventh Symphony," adding, by way of a scherzo, his orchestration of the Scherzo-Fantasy from Tchaikovsky's Eighteen Piano Pieces, Op. 72. The Ormandy-Philadelphia recording of this "symphony" for Columbia is still listed in Schwann.

The Tchaikovsky *Allegro in C Minor* resurrected on the Melodiya/Angel disc is rather uninteresting juvenilia of somewhat Schumannesque caste, and the Scriabin *Fantasia*, dating from his teens and orchestrated from the four-hand original published in 1940, is also pretty weak stuff. (Incidentally, fanciers of import labels will find a recording of the four-hand version on Da Camera Magna 93107.)

As for the recorded performances, the Ponti-Luxembourg disc is an excellent value. There's lots of zip and glitter to his solo work; the orchestral backing is competent and vital, and the recorded sound is good. Zhukov on the Melodiya/Angel disc is a virile and brilliant performer; but the recorded sound varies among the four performances. This, not to mention the slight interest of the shorter Tchaikovsky and Scriabin items, is no help to the effectiveness of the disc as a whole. The Rimsky Concerto gets a fine open sound; but the other pieces appear to have been taped in somewhat more cramped and less acoustically congenial surroundings.

By the way, the winner and still champion among existing recordings of the Tchaikovsky Op. 75 is, for me, the Columbia disc by Graffman and Ormandy with the Philadelphia Orchestra, which features as its major attraction a stunning reading of the Tchaikovsky G Major Piano Concerto No. 2. *D.H.*

**ROSSINI:** *Il Barbiere di Siviglia.* Teresa Berganza (mezzo-soprano), Rosina; Hermann Prey (baritone), Figaro; Paolo Montarsolo (bass), Bartolo; Luigi Roni (bass), Basilio; Luigi Alva (tenor), Count Almaviva; Stefania

Malagù (mezzo-soprano), Berta; Renato Cesari (baritone), Fiorello; Enzo Dara (bass), Officer. The Ambrosian Opera Chorus; London Symphony Orchestra, Claudio Abbado cond. DEUTSCHE GRAMMOPHON DGG 2709 041 three discs \$20.94.

Performance: **Berganza tops**  
Recording: **Very good**

There is a lopsided quality to this new *Barbiere*, and you can blame it on Teresa Berganza. The action comes to life only when she is part of it. Although her characterization of Rosina is relatively subdued—a minx, to be sure, but without exaggerated displays of temperament—it is an impersonation that is thoroughly and delightfully *alive*. As for her singing, it is warm-hued, absolutely secure, and full of effortless grace. Her intonation is impeccable and her *fioritura* a joy.

No one else involved in this production is quite in Berganza's class. I was looking for-



TERESA BERGANZA WITH HER DAUGHTER  
*A Rosina who is delightfully alive*

ward to Hermann Prey's Figaro, because the German baritone has emerged in recent years as an international specialist in the role (Tito Gobbi stage-directed him in it in Chicago during the past season). He offers a youthful-sounding, energetic, and generally likable barber, with no disturbing Germanic traces, and his light timbre is a welcome alternative to the dark-sounding baritones (Merrill, Bastianini, Bruscantini) who have essayed the part in previous recordings. I find him rather superficial, however, in vocal refinement: careless in articulation and often impure in intonation.

Paolo Montarsolo's Bartolo lacks the *buffo* impact of, say, Corena's. On the other hand, he indulges in no distracting shenanigans, offers secure vocalization at all times, and displays considerable virtuosity in the florid passages. Luigi Roni is a big-voiced, gruff, competent Basilio, Stefania Malagù a satisfactory Berta. The big weakness of the cast is the Count of Luigi Alva. Agility is his main strength, but there is not much joy in hearing fast runs articulated in a manner that is ungratifying in tone and precarious in intonation.

Claudio Abbado secures playing of virtuoso caliber from his excellent orchestra. He is an interesting conductor whose work evokes mixed feelings. The *sound* he maintains is warm and endearing throughout, and he finds

delicious orchestral touches that few conductors have sought out so painstakingly. On the other hand, he seems deliberate and calculating when spontaneity would be more desirable. Precision is laudably high (the finale of Act Two is a particularly happy example), but animation is at times in short supply. There is also a certain literal-mindedness in Abbado's reading—denying the baritone the conventional final flourish in "Largo al factotum" in place of the written bland ending seems almost ostentatiously pedantic. The praise I extend to the orchestral execution in general should specifically include the inventive cembalo work of Theodor Guschlbauer.

DGG's engineering is clean and well-balanced, except for certain dynamic miscalculations which result in *pianissimos* being reduced to near-inaudibility. In sum, except for Berganza and Montarsolo, this is a good but not a wholly satisfactory performance. And the art of Berganza is better served in the 1965 London set alongside a superior Almaviva (Ugo Benelli) and Basilio (Nicolai Ghiaurov). The London set also offers the seasoned and ripely humorous Bartolo of Fernando Corena, though neither its Figaro nor its conductor surpasses what we are offered here. The best Figaro is probably Sesto Bruscantini on Angel, where he keeps company with the delightful Rosina of Victoria de los Angeles, but little else worth noting. RCA Victor's earlier set (with Merrill, Peters, Valletti, Tozzi, Corena—Leinsdorf conducting) holds up very well. The field is crowded, but no single version offers undiluted excellence.

It should be added that the present DGG set is laudably complete, offering more music than we generally receive in the theater. Almaviva's difficult final aria is omitted—under the circumstances a wise decision, I think. *G.J.*

**SARASATE:** *Carmen Fantasy, Op. 25* (see PAGANINI)

**SATIE:** *Socrate; Mercure.* Andréa Guiot, Andrée Esposito, and Mady Mesplé (sopranos); Danielle Millet (mezzo-soprano); Orchestre de Paris, Pierre Dervaux cond. ANGEL S 36846 \$5.98.

Performance: **Bad**  
Recording: **Poor**

*Socrate*, Erik Satie's masterpiece and one of the few legitimate stylistic descendants of the narrative manner pioneered in Berlioz's *L'Enfance du Christ*, has been badly treated on records, and this latest effort continues the sorry chronicle. Mady Mesplé, the best of the soloists, sings the moving account of Socrates' death fairly well. But Dervaux's leaden tempo is fatal to the flow of this miraculously unemphatic music. Neither this nor any of the other versions to be found in the current catalogs can hold a candle to the supremely idiomatic and touching performance sung by Anne Laloë and conducted by Henri Sauguet on a French disc issued by Le Chant du Monde. Some enterprising firm like Musical Heritage Society really ought to license it for release here.

My battered old copy of the Laloë performance is in mono—I am not sure whether there was ever a stereo counterpart—but the recording still sounds much better than this new Angel, in which the orchestra is recorded so backwardly in relation to the singers as to make scarcely any effect. *Mercure*, a short

(Continued on page 124)

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ballet in Satie's more familiar but not more significant circusy idiom, is the filler, and it too is dismally done, with lackluster direction, crude orchestral playing, and dim recording. This time there is at least an acceptable alternative—in Abravanel's attractive two-disc "Homage to Erik Satie" collection on the Vanguard Cardinal label.

B.J.

#### RECORDING OF SPECIAL MERIT

**SCHOENBERG: Complete Works for Piano. 5 Pieces for Piano, Op. 23; Suite for Piano, Op. 25; 3 Pieces for Piano, Op. 11; 6 Little Pieces for Piano, Op. 19; Piece for Piano, Op. 33a; Piece for Piano, Op. 33b.** Claude Helffer (piano). MUSICAL HERITAGE SOCIETY MHS 1215 \$2.98 (plus 65c handling charge from

Musical Heritage Society, Inc., 1991 Broadway, New York, N.Y., 10023).

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

Schoenberg's music for piano lasts under an hour *in toto* but consists of works of the first importance. Opus 11 comprises the first large-scale fully atonal works; Op. 19 represents one of Schoenberg's most concise conceptions and some of the earliest "pointillist" music; Op. 23 ends up with the very first actual twelve-tone music (a waltz!); and Op. 25 is the first extended twelve-tone composition. Op. 33a and 33b, the last pieces Schoenberg wrote in Europe, can be said to represent a musical turning point in the development of a more organic twelve-tone "style."

There have been other recorded sets of this music—by Schoenberg's friend and collaborator Edward Steuermann, and by Glenn Gould. This one is notable for its highly sympathetic treatment of the difficult Op. 23 and Op. 25. Schoenberg's early twelve-tone music is all highly neo-Classical (Op. 25 is an eighteenth-century suite complete with Prelude, Gavotte, Minuet and Gigue). Helffer, perhaps the leading French contemporary-music pianist, manages a nice balance between the classical formalism of this music and its highly expressive—still quite "expressionist"—content. He is very successful at bending tone, articulation, dynamic, and rhythmic impulse to the needs of shaping big lines. It is not easy to achieve an effective linear shape and motion in this music, but ultimately this is the essential factor, and it is very well handled here. The earlier and later pieces also come off well, and the piano sound is good.

I have two small complaints. One has to do with the liner notes which, among other things, describe the "themelessness" or "lack of melodic repetition" in Op. 11. Zounds! The first movement of Op. 11 is one of the most doggedly and obviously thematic pieces of music ever written and possibly Schoenberg's only composition with a really memorable thematic melody! The other complaint is that this is not a particularly quiet recording. Nevertheless, it can be recommended. E.S.

**SCHUBERT: Quartet No. 13, in A Minor, Op. 29 (D. 804); Quartettsatz in C Minor.** Guarneri Quartet. RCA LSC 3285 \$5.98.

Performance: **Gorgeous, but . . .**  
Recording: **Excellent**

Joseph Roddy's liner notes for this album quote a letter from Moritz von Schwind describing the first performance of the A Minor Quartet: "Schubert's quartet has been performed, rather slowly in his opinion, but very purely and tenderly." This is exactly my opinion of this performance. Schubert's markings do not exactly suggest whirlwind tempos—*Allegro ma non troppo*, *Andante*, *Allegretto*, *Allegro moderato*—but there is such a thing as too much *non troppo*.

This is a gorgeous performance in every other respect. Those who enjoy the beautiful tone and ensemble of the Guarneri, their sensitive phrasing and expressive style, and don't mind their lingering a bit over this otherworldly music may not mind as much as I did. There is also a beautiful performance of the *Quartettsatz*—no tempo problems here—and the recording is excellent. E.S.

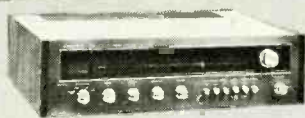
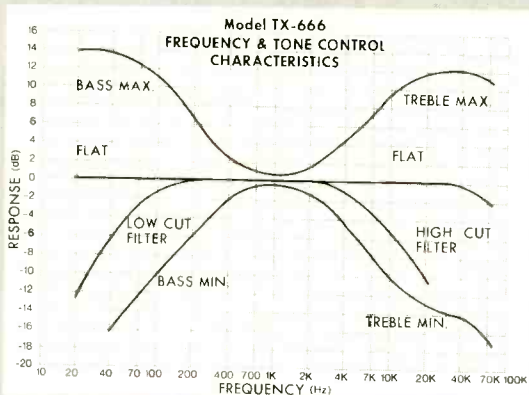
**SCHUMANN: Symphonies: No. 1, in B-flat Major, Op. 38 ("Spring"); No. 4, in D Minor, Op. 120.** New Philharmonia Orchestra. Eliahu Inbal cond. PHILIPS 6500 134 \$6.98.

Performance: **More polished than fervent**

Recording: **Good**

With the sounds of Leonard Bernstein's elementally urgent reading of the "Spring" Symphony and George Szell's brilliantly intense interpretation of the D Minor fresh in my mind, I find the young Israeli conductor Eliahu Inbal hardly in the same ball park when it comes to communicating the essence of these works. The "Spring" Symphony in his performance comes out rather prim and overpolished, and the D Minor somewhat foursquare, with the exposition repeats in the end move-

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ments adding length but not variety to the whole. The recorded sound and orchestral playing are excellent. *D.H.*

**SCRIABIN (orch. Zinger): *Fantasia in A Minor*** (see RIMSKY-KORSAKOV)

**SCRIABIN (arr. Stokowski): *Etude in C-sharp Minor, Op. 2, No. 1*** (see TCHAIKOVSKY)

**SKROWACZEWSKI: *Concerto for English Horn and Orchestra***. Thomas Stacy (English horn). **MAYER: *Two Pastels; Andante for Strings***. Minnesota Orchestra, Stanislaw Skrowaczewski cond. DESTO DC 7126 \$5.98.

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

Desto Records' burgeoning catalog of twentieth-century works has a splendid addition in this sonorous, well-programmed, and beautifully produced disc. Stanislaw Skrowaczewski, the Polish-born conductor of the Minnesota Orchestra (formerly the Minneapolis Symphony) is featured both as conductor and composer on the first side, presenting his Concerto for English Horn and Orchestra. Thomas Stacy is a superb soloist in this work, which embraces some of the stylistic attributes of the modern Polish school—particularly a fascination with such new instrumental devices as chord-playing on the woodwind solo instrument, maneuverings inside the piano directly on the strings, and expressionistically surcharged sounds from the body of the orchestra. The solo part is, for much of the way, straightforwardly lyrical, despite many "far-out" touches in and around it.

William Mayer's *Two Pastels for Orchestra* and *Andante for Strings* are conducted by Skrowaczewski with the same high degree of polish and conviction he brings to his own Concerto. These Mayer works are highly poetic, direct in the expression of sentiment, and beautifully instrumented. The *Two Pastels* are consistently airy and resonant, redolent with color, and prevailingly evanescent. The *Andante for Strings*, based on the second movement of an early string quartet, is Romantic, gracefully and warmly songful, and has enough dramatic thrust to provide contrast and climax. *L.T.*

**SMETANA: *Orchestral Works*** (see Best of the Month, page 78)

#### RECORDING OF SPECIAL MERIT

**STILL: *Ennanga, for Harp, Piano and Strings***. Lois Adele Craft (harp); Georgia Akst (piano): ensemble, Louis Kaufman dir. *A Song for the Lonely; Songs of Separation*. Claudine Carlson (mezzo-soprano); Georgia Akst (piano). *Danzas de Panama* (performers not listed). ORION ORS 7278 \$5.98.

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

This recording brings back memories of simpler times, when American composers were fascinated by the idea of incorporating ethnic materials of various sorts into their music. There was a great deal of this in our early Romantic period. And, indeed, when a composer uses such material, the result is almost certain to be some species of Romanticism.

William Grant Still, one of the United States' elder musical generation (born in 1895) and one of our most renowned black composers, has written a great deal of music

in this vein. The present recording includes some, beginning with an attractive piece called *Ennanga* (1956), based on the composer's impressions of African music (and named after a native African harp), for strings, piano, and harp. Like much of Still's music, this work is simple, sensuous, and refined, with pretty melodies, catchy rhythms, and harmonies that lie in Ravel-Debussy territory. Most important, it is convincing in its gentle statement and elegant in workmanship.

Many of Still's songs are nostalgic; they are all Romantic. Mezzo-soprano Claudine Carlson does a beautiful job (except for her diction) on the *Songs of Separation*, based on texts by five different black authors, and on *A Song for the Lonely*. Printed texts are on the jacket. The *Danzas de Panama*, a suite for

string quartet based on native Panamanian dance tunes, is not my dish of tea (I never cared for those old Flonzaley Quartet encore albums, either), but the tunes are jolly enough.

The composer has a fine and faithful group of musicians performing his music, and they have made other recordings of it on the Orion label. Their readings here are splendid. *L.T.*

**STRAVINSKY: *Le Sacre du printemps*** (see Best of the Month, page 77)

**TCHAIKOVSKY: *Piano Concerto No. 3 (Allegro brillante) in E-flat Major, Op. 75; Andante and Finale for Piano and Orchestra*** (see RIMSKY-KORSAKOV)

(Continued on page 128)

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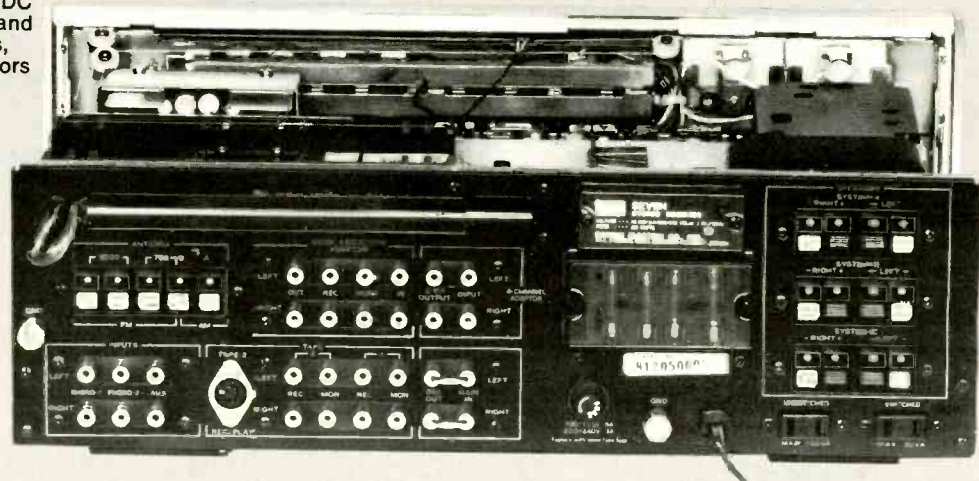
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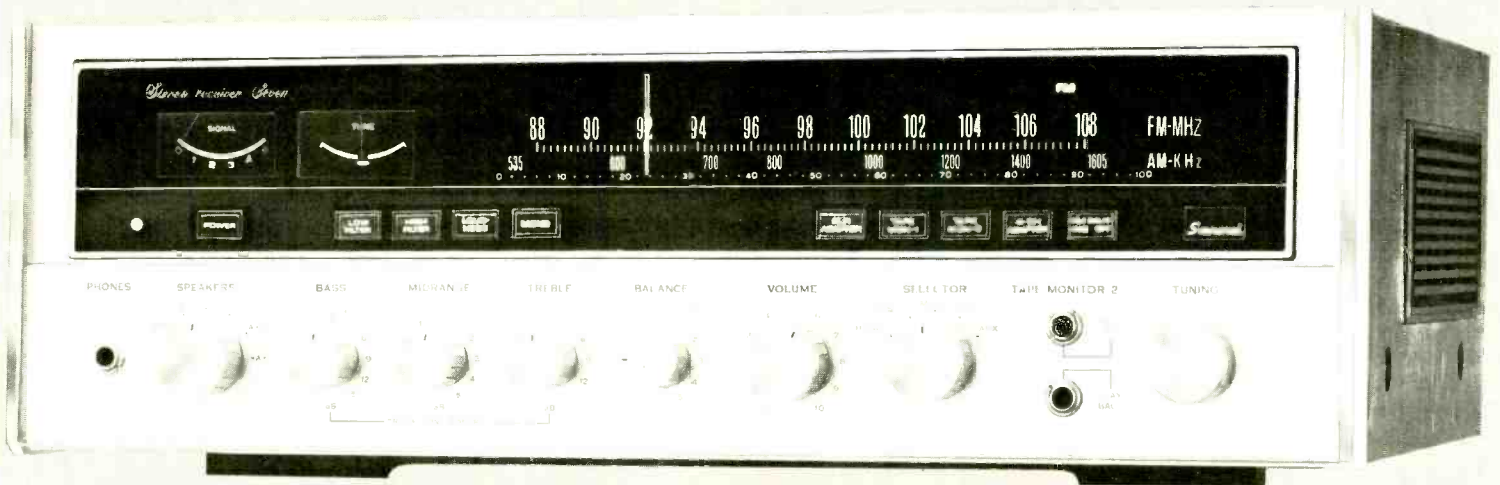
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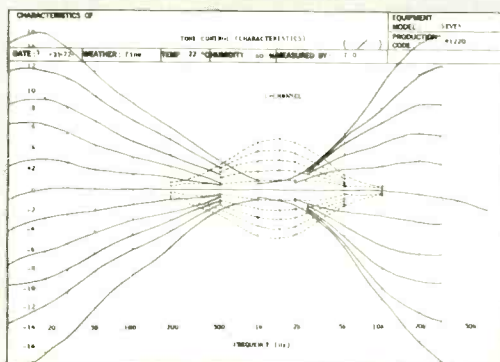
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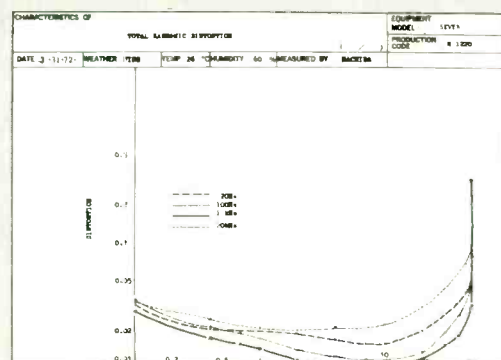
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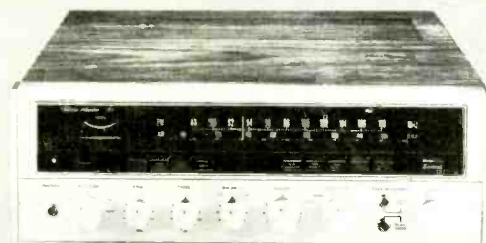


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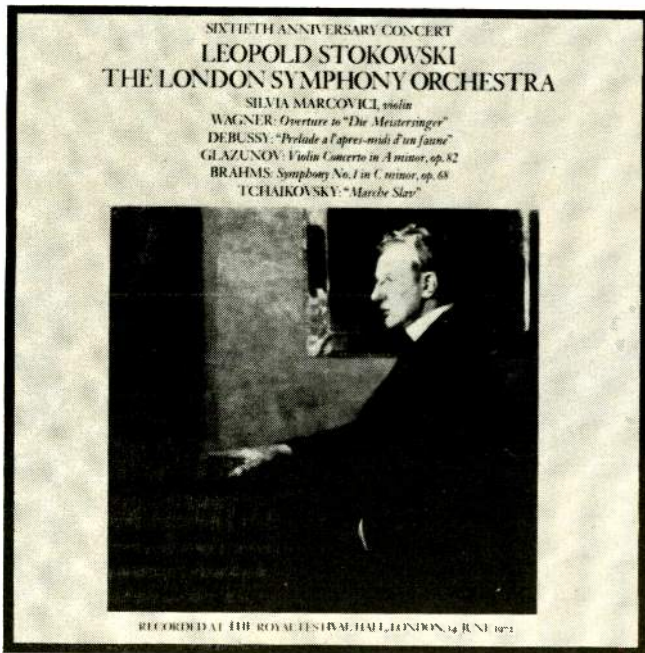


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**RECORDING OF SPECIAL MERIT**

**TCHAIKOVSKY: *Symphony No. 2, in C Minor* ("Little Russian").** New York Philharmonic, Leonard Bernstein cond. COLUMBIA M 31195 \$5.98, © MT 31195 \$6.98.

Performance: **Cool and crisp**  
Recording: **Excellent**

If you happen to have been present at Nicolai Rimsky-Korsakov's house on that night in December, 1872, when Tchaikovsky's Second Symphony got its first, semi-private performance, you'll know well enough that the work went through a lot of changes after that. The worst thing one Russian composer could say about another in those days was that he was a "writer of suites," and Tchaikovsky, after the initial cool reception to his latest work, was determined that he would follow the lofty precepts of his peers and bring back a version of his new symphony worthy of the name. And so he took the Ukrainian folk themes that formed the basis of the work (the Ukraine is also known as Little Russia, which is how the symphony got its nickname) and rewrote the entire thing, revising the first and third movements and shortening the fourth, using Beethoven's technique of "fragmentation" by developing various brief motives from the finale separately. When the second version of the Second Symphony was heard in St. Petersburg in 1881, and in New York in 1883, the charming melodies and the rich orchestral coloring of the piece remained, and it was applauded for those qualities rather than the composer's struggle to avoid its being labeled a "suite." In any case, Tchaikovsky himself was well pleased with its reception — until the critic-composer César Cui wrote adversely of it and plunged the composer into gloom all over again. But, aside from its characteristically plaintive, lonely little opening, there is little gloom in the work itself. It cannot compare in scope and emotionality with the later symphonies, but it is endlessly inventive and affecting.

With this performance, Mr. Bernstein completes his cycle of the Tchaikovsky symphonies for Columbia, a series of interpretations marked by a commendable judiciousness of balance between the formal and emotional elements in these scores. Bernstein has his own ideas about tempos and phrasing which may strike some ears at times as merely willful, but throughout the series he does maintain the big proportions of each opus satisfactorily, commanding restraint where it is appropriate while allowing the heart of this music to be worn on the orchestra's sleeve only in the broad moments where that is the only place for it. He offers a particularly clean, cool, and poised reading of the work at hand, permitting us to hear at all times the "correctness" of form the composer sought, and forcing nothing, even in those grandiloquent moments when the Ukrainian folk tune *The Crane* is sent soaring through some heavy skies of sound. The competition from Solti, Markevitch, and Previn, and Claudio Abbado's rather febrile interpretation for Deutsche Grammophon notwithstanding, Bernstein has fixed this score most satisfactorily on discs for us on this recording. It is satisfying at the same time to know that his personal overview of the symphonies is now available *in toto*. P.K.

**VAUGHAN WILLIAMS: *Symphony No. 2, "A London Symphony."*** London Symphony Or-  
(Continued on page 130)

STEREO REVIEW

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



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

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

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

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

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

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

**The Pritchard High Definition  
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chestra, André Previn cond. RCA LSC 3282 \$5.98.

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

Vaughan Williams never decided for sure whether he wanted his Symphony No. 2 to be heard as a programmatic or an absolute work. That's not hard to understand, for the piece has so many attributes of both. It is distinctly symphonic, and yet one has such a strong sense that it is describing or singing about things specifically British—and often urban—that the title "A London Symphony" is not only credible, but irresistible. When I first heard this work many years ago—at a time when I enjoyed "programs" more than I now do—it impressed me a great deal and was for a period my favorite Vaughan Williams symphony. Since then it has been nudged downward by others which strike deeper and with more maturity into musical matters. But I still find it an appealing piece, full of melodies and jolly rhythms, plus frequent examples of the composer's ineffable species of British pictorialism. André Previn and the London Symphony give it a performance that is sensitive and yet full of energy. Contrasts are strongly marked: where Previn has felt that frank outspokenness was in order, he has let that quality prevail. Whether he occasionally favors vigor too much over subtlety is a question one might raise. But certainly he puts forth an aesthetically consistent and compelling view of the Second Symphony. The orchestra plays brilliantly, and the recording is first-rate. *L.T.*

#### RECORDING OF SPECIAL MERIT

VAUGHAN WILLIAMS: *Symphony No. 9, in E Minor. Three Portraits from "The England of Elizabeth."* London Symphony Orchestra, André Previn cond. RCA LSC 3280 \$5.98.

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

With this recording of the Ninth, and an almost simultaneous release of the Second, André Previn completes his saga of the Vaughan Williams symphonies, an enterprise in which he has shown himself to be a remarkable interpreter of the British composer's music. From a listener's point of view, the Ninth Symphony is not one of Vaughan Williams' easier works. Darkly ruminative, it flows forth in a modestly dramatic stream of lyric ideas, many of them almost pessimistic in their mood of understated resignation. Not until the Scherzo movement is there a really definitive change in this ambiance. And at that point there arrives a kind of martial *grotesquerie* which is, in effect, as uncompromising as the previous sections. In short, this is not an "upbeat" symphony, but one in which the composer seems to have been communicating some special wisdoms of his eighty-sixth year, without flinching from their sobriety. It is a beautifully composed work, solid as Gibraltar, full of conviction and fine melody. Previn gives it a stellar performance.

The "Three Portraits" are really a concert suite, adapted by Muir Mathieson, from Vaughan Williams' score for a documentary film entitled *The England of Elizabeth*. There is much attractive music in the suite, and Previn treats it with as much elegance and understanding as he does the symphony. This is a lesser work, of course, more loosely organized and more superficially "moody" than Vaughan Williams' usual concert music. As

support for a film, it must be first-rate. As concert music it provides a rather casual but diverting adventure. *L.T.*

WALTHER: *Six Concertos for Organ after Italian Masters. Concerto in F Major after Albinoni; Concerto in A Major after Gentili; Concerto in B Minor after Vivaldi; Concerto in B-flat Major after Taglietti; Concerto in A Minor after Torelli; Concerto in D Minor after Torelli.* E. Power Biggs (Gottfried Silbermann organ in the Cathedral of Freiburg, Germany). COLUMBIA M 31205 \$5.98.

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

During Bach's tenure at Weimar in the teens of the eighteenth century, he spent a considerable amount of time studying the form of the Italian concerto; part of the fruit of this effort was a series of adaptations of the works of a number of composers, such as Vivaldi, for a



ANDRÉ PREVIN

*A remarkable Vaughan Williams series ended*

single keyboard instrument, organ as well as harpsichord. Johann Sebastian's distant relative Johann Gottfried Walther (1684-1748) evidently took an interest in the same activity, for this composer, lexicographer, and town organist of Weimar also arranged a series of concertos from Italian originals. By means of the manuals on the organ, of course, it is perfectly possible to register the solo voice appropriately with one hand and the accompaniment with the other, as well as delivering the full sound of the "tutti" on the loudest manual with both hands plus pedal, thereby completely maintaining the concept of contrast in the form of the concerto.

Walther and Bach are reputed to have been good friends, and Bach was even godfather to his colleague's first son. Walther, interestingly, is best remembered today for his *Musicalisches Lexicon*, a 1732 dictionary of music and musicians that curiously devoted very little space to Bach. Walther may not have had quite as high an opinion of his cousin as Bach had of him, and it is true that Walther was far more widely admired in Germany than Bach ever was. Certainly the tables have since turned, but whether the sources for Walther's concertos (Albinoni's Op. 2, No. 8, Torelli, *et al.*) have less intrinsic interest than Bach's Vivaldi *et al.*, or whether Walther

simply didn't do it as well, I find a number of these concertos mainly of documentary value, with the Vivaldi B Minor and the Torelli A Minor and one-movement D Minor concertos being the best.

E. Power Biggs' performances on a superb 1714 Gottfried Silbermann organ in the Cathedral of Freiburg are very much worth hearing for the resplendent quality of the instrument and for the organist's usual excellence in choice of registration. Some of the playing sounds a little dutiful, but the recorded sound is satisfying indeed. *I.K.*

WARD: *Concerto for Piano and Orchestra* (see PORTER)

#### COLLECTIONS

##### RECORDING OF SPECIAL MERIT

ALI AKBAR KHAN: *Bangla Desh. Raga Bhim Palashree; Raga Misra Shivanranjani.* Ali Akbar Khan (sarod); Shankar Ghosh (tabla, in *Raga Misra Shivanranjani*). CONNOISSEUR SOCIETY CS 2042 \$5.98.

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

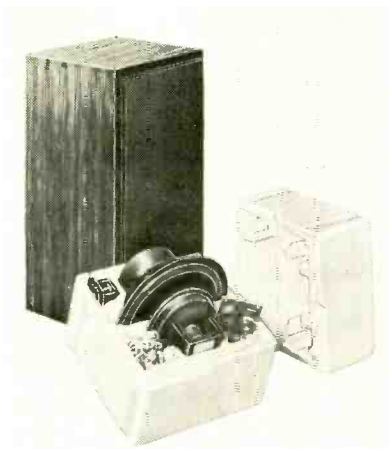
The first side of this record—the tenth in Ali Akbar Khan's magnificent Connoisseur Society series—is a veritable "Italian Concerto" of Indian music. The great sarodist sets himself the task of maintaining interest through a twenty-minute piece without any of the easy contrasts obtainable through the interplay of the solo instrument with the tabla, or hand-drums. Playing with only the regular drone *obligato* of the tamboura—a purely "mechanical" background—he thus combines the roles of "solo" and "tutti" in one instrumental tour de force, much as Bach does in his famous concerto for unaccompanied two-manual harpsichord.

As often happens, art thrives on self-imposed restrictions—both virtuosity and emotive power are at their highest in this deeply impressive creation. Like the *Raga Bhim Palashree*, the *Raga Misra Shivanranjani* on the other side of the disc is a powerfully moving piece, and here Khan is stimulated by the brilliance of his tablaist, Shankar Ghosh, to some of the most telling feats of sustained rhythmic brinkmanship I have ever heard from him.

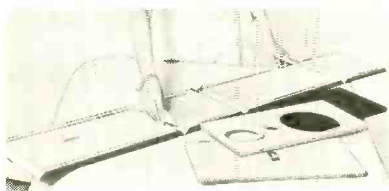
The recording maintains the standard of superlative realism set by previous Akbar Khan releases on Connoisseur Society. As far as I can tell from the jacket, the record is not being sold for the financial benefit of Bangla Desh. But Khan's dedication of these two ragas to the people of that gallant and hard-pressed country is an apt artistic gesture—and he is a man fully entitled to make it, since his own relationship-by-marriage to Ravi Shankar could serve as a pattern for peaceful coexistence between the Moslem and Hindu worlds. *B.J.*

##### RECORDING OF SPECIAL MERIT

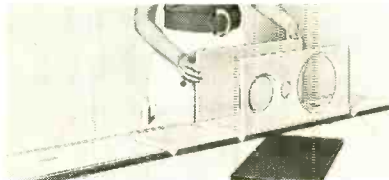
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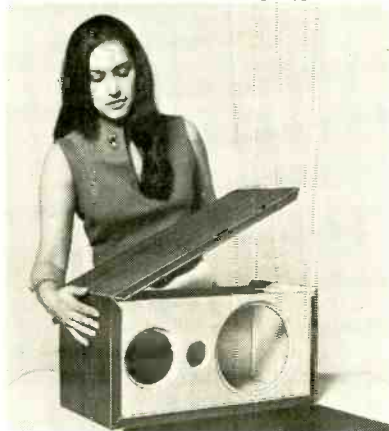
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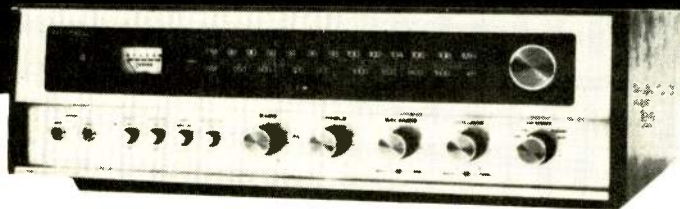
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herd's Complaint, Op. 67, No. 5. Schubert: Impromptu in G Major, Op. 90, No. 3. Schumann: Träumerei, Op. 15, No. 7. Vladimir Horowitz (piano). RCA VICTROLA VICS 1649(e) \$2.98.

Performance: **Incomparable**

Recording: **Generally satisfactory**

This collection contains many recordings that have already been issued in one form or another on mono LP's, although their genesis is mainly 78-rpm's. The dates range from 1946 (the three Mendelssohn *Songs Without Words*—what happened to the fourth he recorded?) to the Chopin Nocturne in E Minor from Horowitz's 1953 twenty-fifth anniversary recital. The wonderfully sensitive Brahms Intermezzo, Op. 117, No. 2, is here dated 1955, but this excerpt from a "live" recital (first issued on LM 1957) more likely dates from 1952 or 1953. The Horowitz enthusiast will also want to know that the familiar Brahms A-flat Waltz appears on LP for the first time (it was a 1950 shellac disc), and for the first time in any form there is a 1953 performance of the Schubert Impromptu, Op. 90, No. 3, for which the pianist had until recently refused his approval. Interestingly, this is played in G Major (the publisher's preference at the time Schubert wrote the work) rather than the composer's original G-flat Major; Horowitz later remade the Impromptu for Columbia (MS-6411) in the original key. The interpretations are remarkably similar, though the later one, perhaps because of its more recent sonics, seems to me to be more clearly detailed.

So much for the recording details—except that in the apparent interest of keeping a disc such as this before a public unwilling to accept such an old-fashioned thing as a mono record, RCA has reprocessed the single-channel originals into stereo. What results is certainly not bad sonically, but the piano has lost some of its presence, the effect at times is diffused, and, of course, since the sources are widely varied in origin, the sound is naturally quite variable.

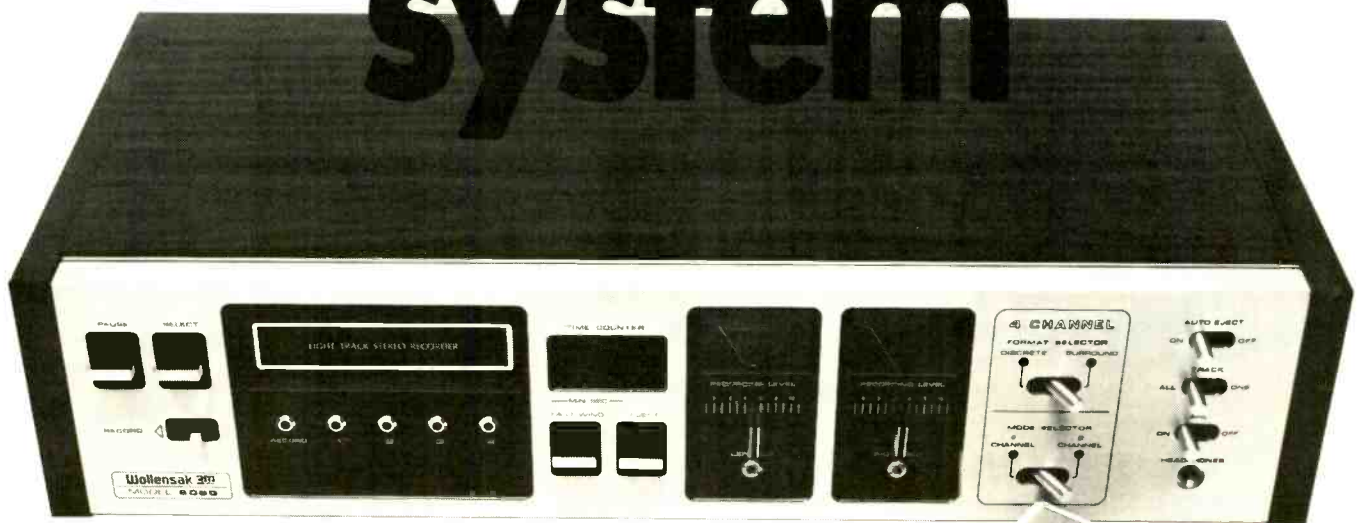
The main thing, however, in this case, is the quality of the playing, which is extraordinarily beautiful. Note that I don't necessarily add electrifying, the usual description of Horowitz's skills. For, with the exception of the virtuosic Liszt *Funérailles*, this collection is restricted by and large to lyric, gentle music in which the pianist's incredible ability to make his instrument sing is paramount. This is an aspect of Horowitz's art that is often overlooked, but it is uppermost here. If you want to hear why Horowitz is a great pianist, you should not miss this one. I.K.

#### RECORDING OF SPECIAL MERIT

MUSIC OF THE CRUSADES. Anon.: *La Quinte Estampie Real; Parti de Mal; Chevalier, mult estes guariz; Danse Real; Sede Syon, in Pulvere; Conditio—O Nacio—Mane Prima; O Tocius Asie; La Uitime Estampie Real; Cum sint difficilia; Je ne puis—Amors me tienent—Veritatem; La Tierche Estampie Real. Marcabru: Pax in Nomine Domine. Guiot de Dijon: Chanterai por mon corage. Walther von der Vogelweide: Palästinalied. Le Châtelain de Coucy: Li noviaus tens. Gaucelm Faidit: Fortz chausa es. Conon de Béthune: Ahi! Amours. Richard Coeur-de-Lion: Ja nus hons pris. Thibaut de Champagne: Au tens plain de Felonnie. The Early Music Consort (Continued on page 136)*

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## THE PILGRIM'S PROGRESS

Sir Adrian Boult conducts a devoted and comprehensive realization of the Vaughan Williams opera

Reviewed by BERNARD JACOBSON

RALPH VAUGHAN WILLIAMS' *The Pilgrim's Progress*, now recorded for the first time in the centennial year of the composer's birth, is an opera without any conventional operatic attributes, based on one of the great Christian classics and composed with magnificent conviction by an agnostic. If, indeed, opera appeals to you chiefly as a frothy entertainment full of amusing *contretemps* and confusing disguises in moonlit gardens, or as tempestuous emotional drama peopled with lusty tenors and sopranos who, as Bernard Shaw put it, "repeatedly call each other's attention to the fact that at last they meet again," then Vaughan Williams' stage masterpiece may not be to your taste.

The composer called it not an "opera" at all (though he insisted on theater rather than church presentation), but "a Morality founded on John Bunyan's *Allegory of the same name*." And I think the clue to understanding and enjoying the work lies in approaching it without the set of expectations we bring to our ordinary traffic with opera. For Vaughan Williams' piece exhibits about the same relation to the normal conception of opera as his *Pastoral Symphony* does to the normal conception of symphony. Its

mode, that is to say, is of contemplation rather than action, of a pervasive oneness rather than a unity constructed—even wrested—out of dramatic contrast.

It's true that there are contrasts in *The Pilgrim's Progress*—most notably the scene in which Pilgrim vanquishes Apollyon, the long scene at Vanity Fair, and, in a gentler vein, the meeting with Mister By-Ends, the last being essentially comic relief. But all of this morally negative material fits pretty well into the middle third of the work. The vision of the Celestial City, from which these other episodes are in the nature of temporary distractions, is the dominant image of the Morality. The narrative emerges from Pilgrim's preoccupation with it, and returns to his successful attainment of his goal, just as the work's outward dramatic arc is framed by the brief Prologue and Epilogue depicting Bunyan in prison, commending his book to the spectator.

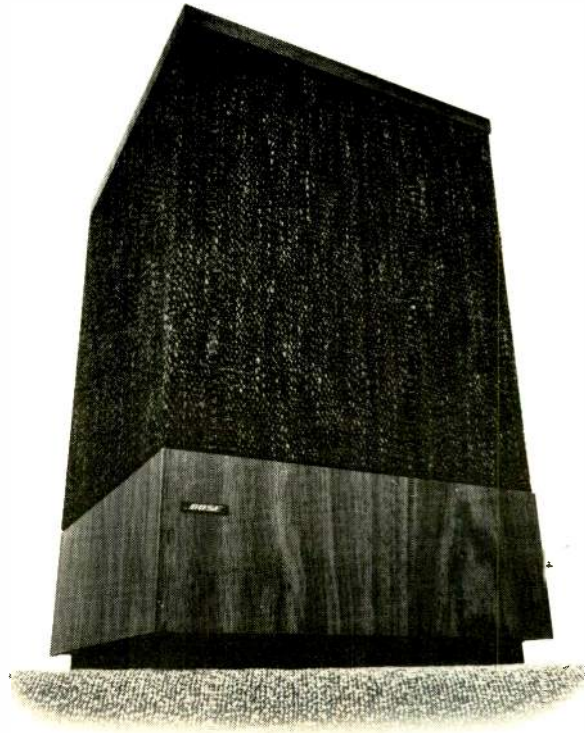
Yet, though the radiant music more widely known from its appearance in the Fifth Symphony is the fundamental business of the opera's score, it is worth noting that the composer's depiction of evil is powerfully vivid too. Vanity is a city much like Baby-

lon, and the comparison between Vaughan Williams' evocation of the one and Walton's picture, in *Belshazzar's Feast*, of the other is illuminating. Walton, in his dazzling but rather superficial piece, invests soulless sensuality with a high gloss of glamour. Vaughan Williams, a much more inward artist, concentrates on the reality at the heart of evil rather than on the allure of its surface. He does not, like Walton, give the Devil all the good tunes, and a battery of brass bands to boot. He paints him instead with a banal harmony here, a jiggling harmony there, and the effect is all the stronger.

Let me add at this point, from my own experience, that it is not necessary to be a traditional believer to appreciate *The Pilgrim's Progress*, any more than it was necessary for Vaughan Williams to be one to write it. His absorption in the subject is total, but it is on the level of universal ethical values, and has nothing to do with the observances of any particular religion. Just as Brahms—whose intention is often betrayed in translation—carefully excluded any reference to Christ from the texts he assembled for *A German Requiem*, so Vaughan Williams deliberately calls his protagonist Pilgrim instead of Christian.

I have used most of this review to talk about the work rather than the performance simply because the latter is so devoted and comprehensive a realization of the former. The large cast is exemplary in expression and vocally all but flawless, demonstrating especially the wealth of good baritones now on the English musical scene. John Noble is extraordinarily moving as Pilgrim—it was his success in the role, in a Cambridge University production in 1954, that diverted him from physics to the professional pursuit of music. Adrian Boult's direction—its method genially, wittily, and at the same time shrewdly illustrated in the rehearsal excerpts that fill the sixth side—marks a peak of sensitivity and organic cohesion in a long career of fine Vaughan Williams performances. The recording is surpassingly clear and natural, and the accompanying booklet (complete with libretto) helpfully annotated. This package is a worthy centennial celebration indeed.

**VAUGHAN WILLIAMS:** *The Pilgrim's Progress*. John Noble (baritone), the Pilgrim; Raimund Herinx (baritone), John Bunyan and Lord Hate-good; John Carol Case (baritone), Evangelist; Wynford Evans (tenor), Pliable and Second Shepherd; Christopher Keyte (bass), Obstinate, Judas Iscariot, and Pontius Pilate; Sheila Armstrong (soprano), First Shining One and Voice of a Bird; Marie Hayward (soprano), Second Shining One and Madam Wanton; Ian Partridge (tenor), Interpreter and Superstition; John Shirley-Quirk (baritone), Watchful the Porter; Norma Burrowes (soprano), Branch Bearer and Malice; Joseph Ward (tenor), Lord Lechery; Richard Angas (bass), Simon Magus and Envy; John Elwes (tenor), Worldly Glory and Celestial Messenger; Delia Wallis (mezzo-soprano), Madam Bubble; Gerald English (tenor), Mister By-Ends; other soloists; London Philharmonic Choir and Orchestra, Sir Adrian Boult cond. (Side Six: "Sir Adrian in Rehearsal"). ANGEL SCL 3785 three discs \$17.94.

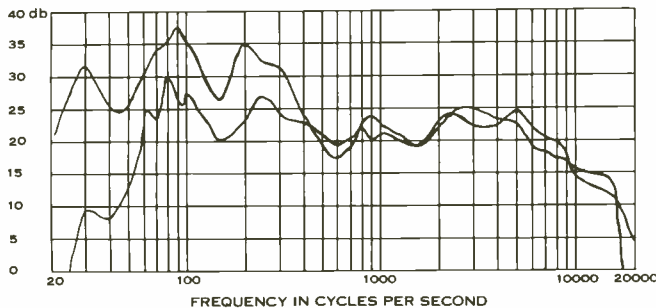


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of London, David Munrow dir. ARGO ZRG 673 \$5.95.

Performance: **An unqualified success**  
 Recording: **Superior**

This collection of vocal and instrumental pieces dating from between 1137 and 1250 bears the subtitle, "Songs of Love and War." The conception is excellent, the realization faultless. The repertoire, which is consistently interesting, involves Troubadour, Trouvère, Minnesinger, and twelfth-century Latin songs, as well as motets and polyphonic *conducti*, and for variety there are several anonymous thirteenth-century French dances. There is much variety in the texts, and two very famous songs are included: Walther von der Vogelweide's description of the Holy Land, the *Palästinalied*, and Richard Coeur-de-Lion's *Ja nus hons pris*, in which he laments the fact that nobody has come to his prison to ransom him. There is also Gaucelm Faidit's lament on the death of Richard in 1199, *Fortz chausa es*, Châtelain de Coucy's *Li noviaus tens* (in which the departing crusader sings of his love and begs to "hold her once naked in my arms before I go overseas"), and even a French recruiting song, *Chevalier, mult estes guariz*, the refrain of which runs, "He who goes with Louis will never have fear of Hell; his soul will go to Paradise with our Lord's angels."

Not everything is directly related to actual events of the Crusades, but most are close enough to fit under the rubric. But why quibble? This is a truly fascinating document, as much for the historical connections and insights as for the excellent selection of medieval music. All the performers—soprano Christina Clarke, countertenors James Bowman and Charles Brett, tenor Nigel Rogers, and baritone Geoffrey Shaw, in addition to eight instrumentalists playing, at various times, some sixteen different instruments—are exceptionally sensitive and vital. David Munrow, who will be best remembered for his musical contribution to the Elizabeth I and Henry VIII television series, presents this program in so stimulating a manner that it can be heartily recommended even to those not normally enthusiastic about medieval music. The sonic reproduction, furthermore, is superb. Try it—you'll like it. *I.K.*

**PERCUSSION FROM DENMARK.** Varèse: *Ionisation* (1931). Nørgaard: *Waves* (1969); *Rondo* (1954). Lyloff: *Places* (1971). Bent Lyloff (percussionist); Aarhus Music Conservatory Percussion Ensemble (in Varèse); Copenhagen Percussion Ensemble; Royal Danish Theatre Orchestra Strings, Bent Lyloff cond. CAMBRIDGE CC 2824 \$5.98.

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

Considering the highly original percussion scoring Carl Nielsen incorporated into the classic symphonic tradition, it is surprising that intensive exploration of the percussion medium by Danish composers has not taken place until the 1960's. Forty-year-old Bent Lyloff, who is featured as soloist, conductor, and composer on this disc, has unquestionably provided a major stimulus for this exploration, at least judging by these two richly imaginative scores by Per Nørgaard (b. 1932), considered by many the most substantially gifted of the Danish composers who have matured since World War II.

(Continued on page 138)

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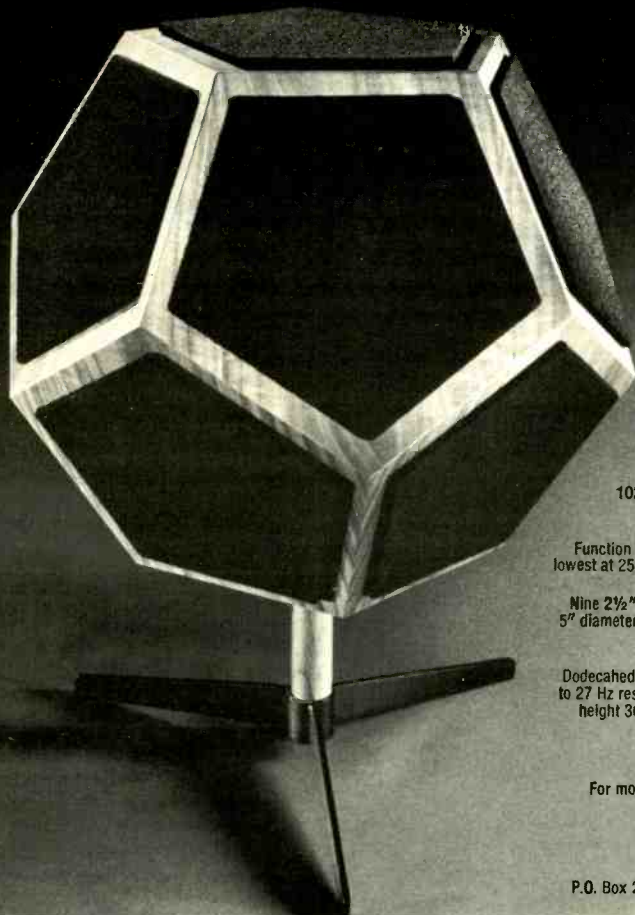


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*Waves* is a solo piece, dedicated to and played by Lylloff, and is oddly hypnotic in its effect, which is produced by various changes made over a basic pulse. The result, for this listener, is a kind of aural counterpart to one of Maurits Escher's optical-illusion prints. *Rondo* for six players is as varied and unexpected in its course and its events as *Waves* is determined. The seemingly random and almost inaudible opening paves the way for a series of related sonic events comparable to a passing storm of hail, sleet, and wind, which then recedes into the aural distance in a haunting and eerie fashion. Lylloff's own piece, *Places*, is not as gripping as the two by Nørsgaard; it strikes this listener as an attempt to combine some of the procedures of Ives' *The Unanswered Question*—the endlessly repeated slow string theme—with the percussive and rhythmic elaborations characteristic of Messiaen.

The Varèse classic *Ionisation*, for me, still says more in its four minutes and twenty seconds than any of the other works, which take twice as long and more. Mr. Lylloff's group of Aarhus students, recorded at a public performance, come through with a wonderfully clean and crisp performance, and the somewhat dry ambiance of the recording does wonders for the details of Varèse's score.

The other pieces were recorded with Copenhagen studio facilities, and wonderfully well. You can count on Cambridge Records, whose releases are modest in quantity but high in quality, to make each of their productions not just another marketing scheme but a truly worthy and stimulating musical and sonic event.

D.H.

**MICHAEL RABIN:** *In Memoriam*. Kreisler: *Caprice viennois*; *The Old Refrain*. Dinicu-Heifetz: *Hora staccato*. Massenet: *Méditation from "Thaïs."* Sarasate: *Zigeunerweisen*. Paganini-Kreisler: *Moto perpetuo*. Rimsky-Korsakov-Heifetz: *The Flight of the Bumblebee*. Saint-Saëns: *Introduction and Rondo Capriccioso*. Michael Rabin (violin); Hollywood Bowl Symphony Orchestra, Felix Slatkin cond. SERAPHIM S-60199 \$2.98.

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

The well-worn concert favorites offered in this reissue (of Capitol 8510, originally released in 1960) are played by the late Michael Rabin with a warm tone and virtuosic abandon. However familiar these pieces may be, the technical challenges they pose to the fiddler should not be underestimated. Rabin proves equal to them in all instances. This is a worthy souvenir, capturing a fine artist at the top of his form. The accompaniments are rather discreet; the recording is satisfactory.

G.J.

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cond. (in *Tres Cantigas*). PHILIPS 6505 001 \$6.98.

Performance: **Sparkling**  
Recording: **Wonderfully vivid**

In addition to the Falla Harpsichord Concerto, a twentieth-century piece of some charm, and Orbón's skillful but somewhat neutral Partitas of 1960, what this delectable record offers is a magical evocation of antiquity. The second side is devoted entirely to music by two Spanish composers of the seventeenth century, Bartolomé de Selma y Salaverde and Francisco Correa de Arauxo. Selma y Salaverde contributes a sequence of ensemble dances and canzonas and Correa a keyboard *tiento* (something like a *ricercar*), and both are richly endowed with that touching, plangent sweetness of expression peculiar to composers of Spain's musical golden age.

But the contemporary side of the disc has its share of "oldness" too, for the *Tres Cantigas* by the forty-six-year-old Julián Orbón are a free reworking of three of the famous *Cantigas de Sancta María* by Alfonso the Wise, the thirteenth-century king of León and Galicia. This is antiquity viewed from a modern angle, but with affection and respect. Even purist devotees—like me!—of "authentic" performance should be able to derive considerable pleasure from them, especially when they are as beautifully sung as they are by Heather Harper on this record.

Rafael Puyana is the one performer heard in all of these varied pieces, and his playing has its accustomed measure of brilliance and incisive sensitivity. Incisiveness is perhaps the characteristic most needed in the Falla Concerto, which is a kind of Spanish counterpart to Janáček's equally idiosyncratic Slavic compositions for piano and chamber ensemble. It is masterfully played here, with a fine group of instrumentalists well directed by Charles Mackerras.

For the older music on side two, Puyana's big instrument and "grand-manner" playing may be thought a shade overdrawn. But he does keep his tendency toward flamboyant registrations pretty well under control, and his involvement in the music is never in doubt. Moreover, the presence of David Munrow—director of London's superb Early Music Consort—to play recorders and dulciana may have imposed a greater degree of stylistic fidelity on the performances than they might otherwise have had, and even the nonspecialists in the ensemble, like that admirable violinist Raymond Cohen, succeed in subordinating their predilection to modern vibrato to the demands of seventeenth-century ensemble music.

For the most part, this is a record of attractive pieces that do not pretend to be great. Its unpretentiousness is a further point in its favor—and a final one is the absolutely ravishing quality of the recorded sound. *B.J.*

#### RECORDING OF SPECIAL MERIT

**PINCHAS ZUKERMAN:** *Plays Fritz Kreisler.* Kreisler: *Liebesfreud; Polichinelle; Liebesleid.* Martini (Kreisler): *Andantino; Preghiera.* Couperin (Kreisler): *La Précieuse; Chanson Louis XIII and Pavane.* Leclair (Kreisler): *Tambourin.* Boccherini (Kreisler): *Allegretto.* Dittersdorf (Kreisler): *Scherzo.* Porpora (Kreisler): *Scherzo.* Francoeur (Kreisler): *Siciliano and Rigaudon.* Pugnani (Kreisler): *Tempo di Minuetto.* Mendelssohn-Kreisler: *Lied ohne Worte.* Albéniz-Kreisler: *Tango.*

NOVEMBER 1972

Pinchas Zukerman (violin); Lawrence Smith (piano). COLUMBIA M 31378 \$5.98.

Performance: **First-rate**  
Recording: **Excellent**

Whatever reservation one may have about a meal consisting of a varied assortment of *parfaits* preceded and followed by generous helpings of Viennese *Sachertorte*, its musical equivalent—this collection—may be enjoyed without any nutritional concern whatever. It brings together an unusual number of the clever "Classical" pieces Fritz Kreisler composed early in his career, attributing them to Francoeur, Pugnani, and other departed eighteenth-century masters. These are listed above as, for example, Leclair (Kreisler), which is to be read as "said to be by Leclair

but really by Kreisler." Pinchas Zukerman plays the opening *Liebesfreud* with a certain want of intimacy, but otherwise captures the nostalgic charm of these pieces remarkably well for a young representative of the jet age. His technically brilliant, warm-toned playing disposes of the violinistic challenges with airy lightness and even some welcome touches of humor in Leclair and Couperin. It should be noted that the Mendelssohn and Albéniz selections (listed above as Mendelssohn-Kreisler, etc.) are indeed by those composers, originally written for the piano; but these Kreisler transcriptions make them sound as if they had been conceived for the fiddle. Good accompaniments and warm, well-balanced recorded sound round out the list of this recording's virtues. *G.J.*

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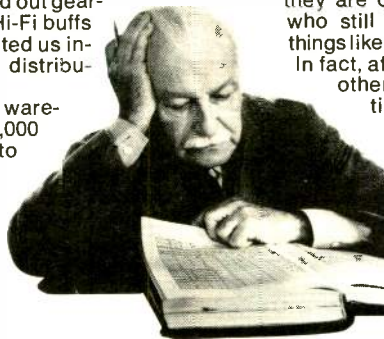
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# TAPE HORIZONS

By CRAIG STARK



## TAPE DROP-OUTS

**H**AVE YOU ever noticed that suddenly, and unpredictably, the taped music you're listening to disappears momentarily—and usually from the left speaker? If so, you've encountered what are appropriately called "drop-outs," which are among the chief maladies that afflict tape as a recording medium. And while there is no complete cure for the disease, understanding its origins can help you take the necessary steps to minimize its severity.

Drop-outs arise from two basic kinds of causes: imperfections in the tape's oxide coating, and physical interruption of the intimate contact between the moving tape and the recorder's heads. Other than using only high-quality tape, there is nothing you can do about the first source of difficulty. An oxide coating may be rife with dirt particles, bubbles, pinholes, or clumps, but you won't know it until a prized recording is flawed. Nor is there any home remedy for some of the other mechanical problems cheap tape causes. Improper slitting, for example, can create a burr along the tape edges (which carry the left-channel signals in quarter-track tapes), lifting the tape away from the heads and thus causing drop-outs.

Given good tape, however, you can minimize the number of drop-outs that arise *after* manufacture. A warped reel that rubs the tape at every revolution, or a worn tape head can damage the tape edges as much as if they had been badly slit originally. Storing tapes rewound raggedly at high speed, exposing edges here and there to damage, can have the same effect. Improperly adjusted hold-back tension in your recorder will aggravate the problem, as will worn or excessively dirty pressure pads. (To clean pressure pads, don't use a solvent, or they may become unglued. I recommend buffing with the kind of stiff-bristle brush used to clean fingernails.) With open-reel tapes I always count on cutting off ten feet or so at the end of side one, for there are usually folds at this point that will cause drop-outs at the start of side two. Cassettes with leaders improperly attached to the reel hubs present a special danger. Poor design of the leader attachment at the start of a side can create a sharp hump that impresses itself on subsequent tape layers, again causing a drop-out problem. (You can inspect for this by turning the take-up hub manually, using the point of a pencil.)

The cassette's slow speed and narrow track width also increase the difficulty, for a small imperfection that would pass an open-reel tape head inaudibly in a hundredth of a second at 15 ips takes nearly a tenth of a second to go past at 1 7/8 ips, making it painfully obvious. Further, narrow tracks mean that very small discrepancies can produce drop-outs, and similarly, high frequencies (which occupy shorter lengths of tape) are more susceptible than are bass tones.

While you can't prevent drop-outs altogether, thorough cleaning of all parts that come in contact with the tape will help, for part of the problem arises when loose oxide shed from one tape layer is transferred and impressed into the surface of another. Even dust can hurt!

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STEREO REVIEW



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