

Stereo Review

FEBRUARY 1976 • ONE DOLLAR

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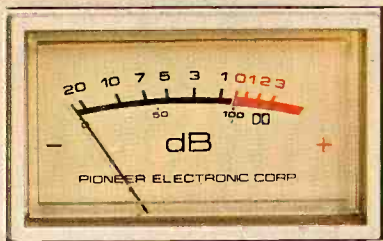


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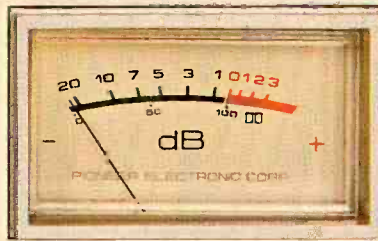
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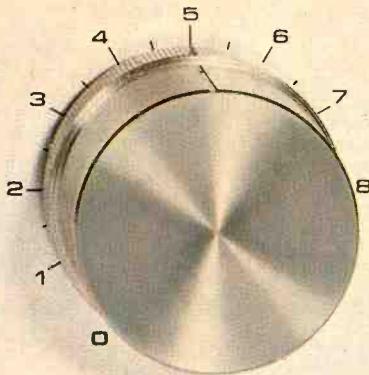
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PHONES L—MIC—R

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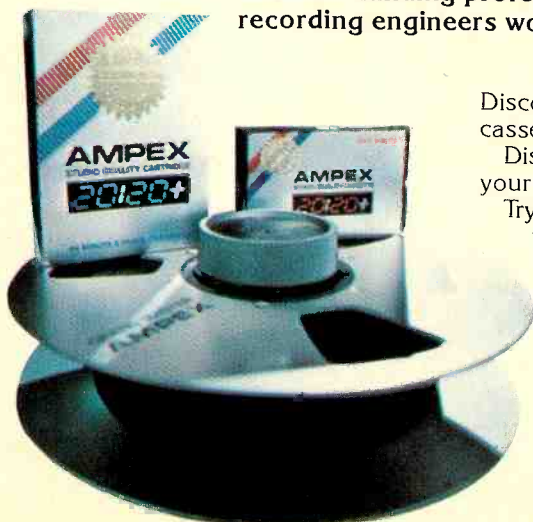
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EDITORIALY SPEAKING

By WILLIAM ANDERSON

MUSICAL ATTITUDES: FOUR TYPES

A LONG TIME ago someone—was it Marilyn Monroe?—tried to put a little system into our understanding of what music is by observing that the difference between popular and classical is that “classical has no vocal.” Don’t laugh; it is a modestly useful distinction that permits us to separate the bulk of popular music (popular song) from the bulk of classical (symphonic and other instrumental works). The tidy mind, however, mother-henning all the exceptions, rejects so gross a simplicity because it doesn’t account for *everything*: jazz, for example, is a largely instrumental popular music, a lot of classical music does have a “vocal,” and opera—well, just what is opera . . . a popular music written by classical composers? Where such coarse-screen generalizations really break down is in the borderline cases; for these only subjective judgments, adulterated with bile, bias, and unlovely ambition, will suffice. This suggests that it might be more useful (it is certainly more provocative) to take a step back from efforts to classify music itself, to deal instead with the fundamental issue—our subjective *attitudes* toward music. These attitudes, it seems to me, are of four types (making a system of categories twice as precise as Marilyn’s), which can be described (from one extreme to another, and throwing in a bit of hyperbole for effect) as:

• **Type I:** There is no music but folk—that is, popular—music. All else is the effete, epicene nattering of bourgeois elitists, a cacophony of boringly cerebral, impotently “mathematical” noises unrelated to the natural visceral outpourings of an authentic culture. Disingenuously political or piously sentimental, this position has at least one interesting flaw: whether natural outpouring or impotent cerebration, *very* little music is either written or performed by impudent, sneering aristocrats.

• **Type II:** There is popular music and there is classical music, but they are drawn from different wells, they have nothing to do with each other. A tempting hypothesis, weakened perhaps by the fact that most of the evidence seems to be of the negative kind: the inability of “crossover” artists (and this is not to question their sincerity) to play or sing idiomatically in foreign territory, the failure of composers to borrow convincingly—in either direction—across the line. Thus, classical singers are out of their depth in popular song, jazz clarinetists speak Mozart with an accent, classical themes make the most tawdry popular songs, and pop transplants in classical bodies trigger immediate immunological reactions.

• **Type III:** Popular music and classical music are two different things, but they exist in symbiosis, they feed upon each other. Adolphe Sax invented his horn for “classical” purposes—but where would jazz be without it? The forms, if not the specific melodic and/or rhythmic content, of much popular music have classical roots. Bach, Beethoven, Mozart, and others found inspiration in popular dance forms; Schubert, Brahms, and others transformed (some say successfully) folk song into classical lied; Gottschalk drew heavily on folk sources for his piano works; symphonists from Haydn to Mahler simply appropriated folk (popular) themes.

• **Type IV:** There is classical (or “art” or “serious” or “learned”) music; all else is bad copy, degraded form, and juvenile mewling, inept at best, appallingly silly at worst, and beneath the notice of adult minds. Like rock, of course. One trouble with this thesis is that it is impossible to trace the degenerative process, to “prove” that a given popular piece had its genesis in a classical model. (In this, music is quite unlike such arts as architecture, furniture design, and painting, where such influences are easily traced in folk artifacts.)

For myself, I find that I vibrate somewhere between Types II and III, depending on the particular case at hand. Steve Simels, at least from his column this month, would appear to be a strong Type II. What about you?

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Direct-drive precision. Now you can have it any way you want it. Because Technics uses direct drive in more kinds of turntables than anyone else. You can get it for under \$200 in the SL-1500. One of four manuals. Or for about \$500 you can have our professional turntable, the SP-10. There's a fully automatic single play model, the SL-1300. And the world's first direct-drive changer, the SL-1350.

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*SP-10 - Audio, 8/71; Stereo Review, 9/71; Audio, 10/73, 3/74.

SL-1100A - Stereo Review, 7/73; High Fidelity, 9/73.

SL-1200 - Radio Electronics, 7/74; Audio, 7/74; Stereo, Fall '74.

SL-1300 - FM Guide, 9/74; Stereo Review, 2/75.

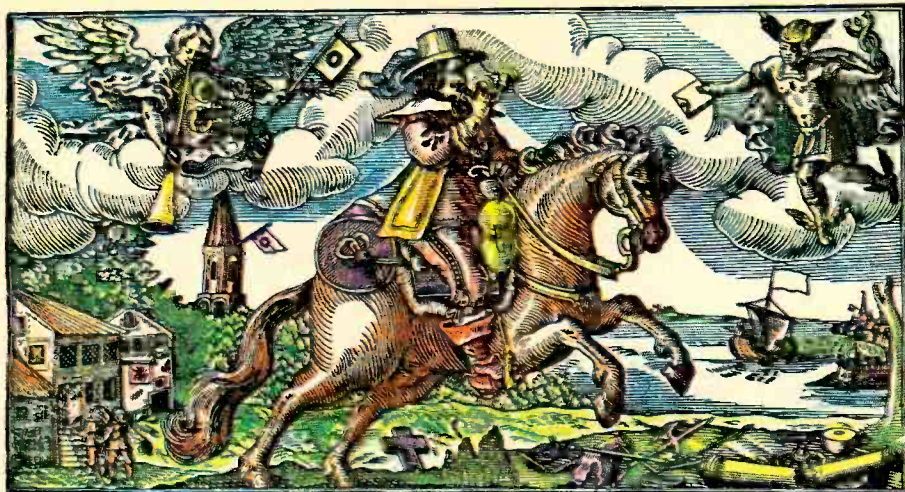
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LETTERS TO THE EDITOR

Music on the Air

● Roy Hemming's "Music on the Air" in the December issue covered nearly everything in classical music broadcasting. I was especially happy to learn how much in the forefront "my" two stations, WQXR and WFMT, are (my home is in New York, my university in Chicago).

But one thing was missing: frequency numbers. It would not have taken too much space to list the 108 or 174 stations you mentioned with their positions on the dial; maybe it could be done on a map. It would be very useful to be able to program a long trip with a sort of road map of good music, say the stations one could tune to along the major interstate highways. I find myself riding a third of the way across the country several times a year, and on one all-too-memorable trip a friend tuned from top-40 station to top-40 station, and we were pursued all the way from New York to Chicago by Soeur Sourire II singing an inane arrangement of the Lord's Prayer at us. I couldn't do anything about it—it was his car.

PETER T. DANIELS
Chicago, Ill.

The "road map" is a good idea—but we saved it for another article which will follow in good time. The December article concerned the state of classical-music broadcasting in the U.S., which is largely a question of economics. We are presently working up a study of the technical quality of those same broadcasts, and we will be asking our readers to help us in evaluating them. Stay tuned.

● The article on the state of classical-music broadcasting which appeared in the December issue was quite informative. It opens up all sorts of ideas for future articles (for instance, one on community-antenna FM services, which are offered in some areas) as well as giving encouragement to those of us who enjoy classical music.

WALTER R. GARRETT
Augusta, Ga.

● Those who followed (and some who assisted) the fortunes of New York's WNCN as it flip-flopped from all-classical to all-rock (as WQIV) and back to all-classical will be amused by this irony: a recent report on goings-on in New York by Steve Lake (writing in London's *Melody Maker*) notes that listen-

ership for rock stations in New York has dropped "drastically" (I guess he means radically), and goes on to say that "FM station WQIV—formerly the most adventurous of all—has now been turned over entirely to classical music."

ARTHUR CROOKSHANK
New York, N.Y.

● Many thanks for Roy Hemming's outstanding article (December). The information it contains on the state of "good music" broadcasting around the country will be of interest here at Dartmouth College, since we have recently acquired a commercial FM license and programming content is under heated debate locally.

ARTHUR W. LUEHRMANN
Hanover, N.H.

Locus Classicus

● This is in response to what may have been a rhetorical question in Editor William Anderson's December editorial, "Can anyone tell me who it was who said, 'O, that mine enemy would write a book?'"

According to Bartlett's *Familiar Quotations*, the quotation comes from the Bible, Job 31 (35) and the actual wording is "My desire is, that the Almighty would answer me, and that mine adversary had written a book." The meaning of the original quote seems to have quite a different slant from the one implied by Mr. Anderson, as the next line is, "Surely I would take it upon my shoulder, and bind it as a crown to me."

GARY K. MCCONE
Tucson, Ariz.

The Editor replies: Some devil must have quoted that scriptural line to me, giving it a mean twist that I find more understandable (though no more excusable) psychologically than Job's self-righteousness.

Performers I Hate

● I enjoyed "Ten Performers I Hate" (December). It's refreshing to see we are not all blind and deaf and that other people feel the way I do about performers like Elton John, Bob Dylan, and David Bowie. I was wondering, however, if Steve Simels included Chicago in his remark about 99 per cent of all jazz rock being trash. Chicago is one of the most consistently great jazz rock groups ever, but

if my assumption is correct that Mr. Simels is a fan of the "musical" group the Rolling Stones, then we don't have the same tastes anyway.

DAVID WILLARD
Pengilly, Minn.

● What is crystal clear is: if the public likes it, it must be bad. Yes, there is freedom of the press; yes, everyone has a right to his/her opinion. But it would be refreshing if genuinely qualified critics embarked on an educative, rather than a destructive, course in criticism.

JIM MORRIS
Los Angeles, Calif.

● A ten-least-loved article is in poor taste at the very least, considering how many performers publicly name their least-loved critics, but to publish such an article in the December issue is thoughtless. Has the Christmas spirit in this country depreciated to the point where we express our hatred instead of love during this season?

JOHN R. WALDRON
Wexford, Pa.

● In regard to your December article "Ten Performers I Hate," let me say that I have never read a more side-splitting narrative in any other (usually) serious publication. The critics' verbal disassembly of "artists," even ones I like, was simply too much. Thank you for providing this unexpected, humorous delight!

DON MACH
Highland, Ind.

● COME ON! How can you throw geniuses like Emerson, Lake & Palmer, John McLoughlin, Chick Corea, Weather Report, Todd Rundgren, and George Harrison into the gutter with clowns like Bowie, Cher, Denver, Vinton, etc.? STEREO REVIEW has just hit the top of the list of "The Magazines I Hate!"

BILL RIEGER
Cleveland, Ohio

● I enjoyed reading "Ten Performers I Hate" and agree with most of your music critics. We are living in a world where trash is making more money than quality material, and the record industry produces more trash every month.

JOSE J. PEÑA
Corona, N.Y.

● People have varied musical tastes, they like what they like, and to me it is unfair to sum up a performer with such criticism just because he does not correspond to our liking (although I must admit I do not care for any of the performers listed).

JON C. LIEBLING
Van Nuys, Calif.

● How dare Joel Vance compare Judy Garland to Barbra Streisand in any way! Doesn't he know that Miss Streisand had at least fourteen albums (all gold) and two movies at the time of Miss Garland's death? I'll be willing to bet that Streisand's audience has been and always will be bigger than Judy Garland could ever hope for.

SCOTT JONES
Carmel, Calif.

● Funny how "Funny Girl" made the "Ten Performers" list. Against great odds for many
(Continued on page 8)

I like Winston Super King for one reason.

Winston Super King gives me more
of what counts: taste. A lot of extra-long cigarettes
give you more length, but less taste.
Real taste is what smoking's all about. For me,
Winston Super King is for real.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

18 mg. "tar", 1.2 mg. nicotine av.
per cigarette. FTC Report
SEPT. '75.

years I have been saying she had no talent, either vocal or acting, and possessed one thing: volume—and I suspected that it too was a gimmick. With no competition permitted to enter the arena, she had to succeed, the worst performer since Teresa Brewer. Time will prove me correct. Will she be around as long as Peggy Lee has been?

E. H. MARREN
Long Beach, Calif.

● To each his own, but "Ten Performers I Hate" was, in my opinion, of poor quality. I would much rather have seen those pages used for advertisements than that poor excuse for criticism.

N. NICASTRO, JR.
Spotswood, N.J.

● An amusing wad of artificial dissemination by your motley crew of record offenders. However, the comments on Bob Dylan indicate something more than a mild case of staff infection. STEREO REVIEW critics have projected one overburdened image after another upon Dylan and then criticized him for the images they created.

Peter Reilly's redundant observations that "Dylan's early work was historic, mostly because he was in the right place at the right time" and that Dylan was "cleverly repeating in song the ferment and anger that were sweeping the campuses" imply obvious indications of phoniness on Dylan's part. Finally, Reilly pigeonholes Dylan as a "sphinx without a secret," thus condemning the image that he has invented of Dylan. Too bad Mr.

Reilly didn't keep his tongue in check rather than in supposed cheek.

ROBERT KELLY
Indianapolis, Ind.

Mr. Reilly replies: "A 'creative' artist's responsibility is to pass along his subjective view of the world no matter how awry it might seem in any conventional sense. Songwriters and popular entertainers simply catch and interpret (often superbly) the prevailing mood. I've always admired Dylan's managerial abilities and his professionalism, which I think I once compared to that of an Irving Berlin in shredded jeans. It is his pose as savant and avatar of social change that bothers me."

● I agree with better than 95 per cent of the choices of all the critics, an amazing statistic in itself (and a commentary on the improving perceptions of critics, no doubt). Some of the targets I particularly relished were Barbra Streisand and Chick Corea. Thanks for a delightful article.

STEWART W. VANDERMARK
Natick, Mass.

● A superfluous article. It is no surprise to see almost every major name in rock music on the critics' hate lists, because over the past few years it has become apparent that the popular music critics of STEREO REVIEW do not enjoy listening to popular music.

THOMAS EKSTEDT
Davis, Calif.

● I thoroughly enjoyed seeing those of questionable talent get the verbal slashing they deserve. On the other hand, these people perform a useful service in that they increase our appreciation for genuine talent and artistry.

RANDY S. PARLEE
Milwaukee, Wisc.

● An atrocity which was totally ridiculous and served the reader in no way. But instead of getting steamed up over it, I want to suggest another kind of review. Why not compare a record to the same artist's other works or to other artists' records of similar style and quality? Readers have knowledge of their favorite music and can determine from this whether or not they want it. This is a much more efficient method, I feel.

TOM FRIEDLEY
Dallas, Tex.

● I didn't exactly like what Noel Coppage said about Elton John. In my opinion he is, with Bernie Taupin, the greatest thing to happen to rock 'n' roll since the Beatles. Everything he does is pure showmanship. He likes people to laugh and have a good time, an attitude the business needs. Of course he loves the money he gets from it, but who wouldn't?

BARBARA TIERNEY
Setauket, N.Y.

● The "Ten Performers" comments were wonderful. My faith in the credibility of your publication is restored.

BRIAN PAULSEN
Grand Forks, N.D.

● I took Editor William Anderson's sensible editorial advice ("Hearts and Heads") before composing this mild broadside about your December issue. With sneering regularity the STEREO REVIEW gents put down Tony Orlando and Dawn, as in "Ten Performers I

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CIRCLE NO. 28 ON READER SERVICE CARD

Hate." So they're mediocre, but gee whiz, golly neds, and jeepers, they do provide musical variety in the vast desert of docs and cops on the tube. You don't *have* to buy their records.

BARBARA ANN REESBY
Houston, Tex.

Ah yes, but critics do have to review them.

● This article was much more interesting than the usual ones on favorites. As a moderate music listener since 1968 and constant reader of critics of all kinds, I have formulated a few rules which seem to cover the entire situation fairly well:

(1) Most performers and groups have only one good record or album, and anyone who buys his/her/their second album does so at his own risk.

(2) Music criticism is not an exact science—i.e., Noel Coppage dislikes the Fifth Dimension but elsewhere in the same issue they are praised.

(3) Great musicians may have extremely unpleasant voices—Cat Stevens and most opera singers are examples.

(4) Average to only moderately talented musicians may have extremely beautiful and pleasant voices—Karen Carpenter is a prominent example.

(5) It is inadvisable to keep the same musical style, as the critics will complain of lack of imagination and growth.

(6) It is inadvisable to change musical styles, as the critics will complain that you haven't realized your promise, that you aren't as good as you used to be, that you have forsaken your roots, etc.

(7) The almost unforgivable sin, according to a music critic, is to become very popular.

BROOKS A. MICK
Findlay, Ohio

● David Bowie has been lambasted so many times by so many STEREO REVIEW critics that I have become immune to, and finally even amused by, what at first I took as aspersions on my taste. So, I was hardly amazed at the appearance of Bowie on three of the lists. But unexpected were the mentions of Bob Dylan, Barbra Streisand, Phoebe Snow, Roberta Flack, and Labelle, all of whom have received ecstatic praise in STEREO REVIEW. Maybe rock criticism is so contradictory and polarized because there is still no firmly established aesthetic for it.

RANDY BYRN
Memphis, Tenn.

Performers I Like

● Your December article "Ten Performers I Hate" inspired me to come up with another kind of list. Here are "Ten Performers I Like":

John Prine—each album has a different style.

Bob Dylan—his "amateurish" harmonica is great; also, I like rough voices.

Bruce Springsteen—"Born to Run" is the best album in rock today.

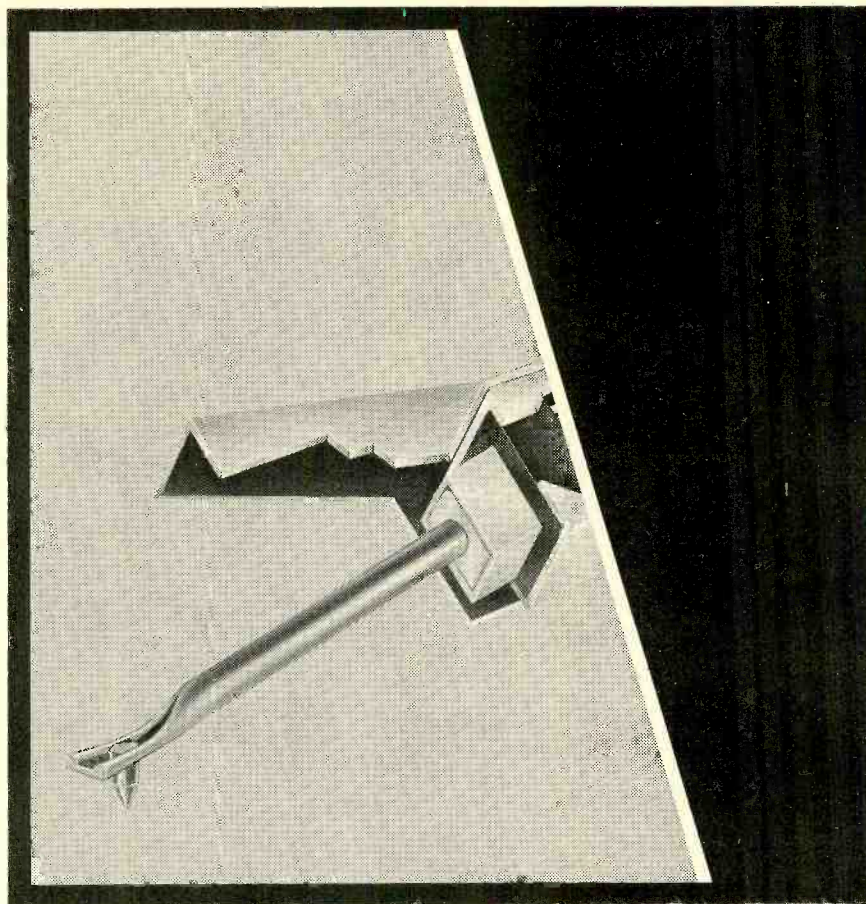
Steve Goodman—his versatility in song and guitar playing is unique and beautiful.

Arlo Guthrie—I like his voice.

Linda Ronstadt—aside from being the prettiest girl in pop, she has a very pretty voice when she tries.

America—a good, mellow sound.

Guess Who (Burton Cummings)—the most fantastic voice in rock. (Continued overleaf)



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Jackson Browne—humor and style.

Gordon Lightfoot—I grew up on "The Canadian Railroad Trilogy."

MIKE HOUBSICH
Hallach, Minn.

Critics I Hate

● Since the critics handed out the compliments in "Ten Performers I Hate," I made a list of my own—ten critics I hate. Two of them are associated with STEREO REVIEW. The first is Noel Coppage. I think he and Steve Simels have a hate club for Elton John. Elton has talent and is turning out visual and musical masterpieces; he deserves everything he gets except criticism.

MARK GOULD
Fort Wayne, Ind.

Partridge Fancier

● Martha Bennett Stiles is tremendous ("A Partridge in an Etymologicon," December 1975). Give her another assignment. Has she written anything else for adults?

W. E. TINSLEY
Los Angeles, Calif.

We think she is tremendous, too. If you look in our April 1971 issue, you will find her article "Bel Canto Banquet." Mrs. Stiles is a serious writer on horses and racing, and in the December 1973 issue of Esquire she writes about the horse's role in opera.

Critics' Memorial

● Well, I see by Music Editor James Goodfriend's December column that somebody has finally erected a statue to a critic—and just look what RCA's Little Nipper is doing to it! Lincoln Perry's cartoon should be mounted over the typewriter of every one of your record reviewers to remind them that they're fallible too.

R. HANSEN
Madison, Wisc.

Delius Pearls

● In Richard Freed's review of the Unicorn recording of Delius' violin sonatas (December), he asks for information on the unpublished sonata of 1892. That sonata was recorded by David Stone and Robert Threlfall in association with the Delius Society, and was issued by Pearl (SHE 522). The recording was reviewed on page 645 of the October *Gramophone* magazine.

HARRY A. YERKES, JR.
Oceanside, N.Y.

Pearl Records may be obtained in this country through Mr. Otto Quittner, 65-37 Austin Street, Rego Park, N.Y. 11374.

Linda Ronstadt

● I found Steve Simels' review of Linda Ronstadt's "Prisoner in Disguise" (December) quite outrageous. The most incredible sentence of the entire review is: "Despite a lovely voice, her emotional range just isn't that broad, and her success, I suspect, is more a result of her lucking out on the uniform mediocrity of the competition than anything else."

What a horrendous statement! Steve Simels is not only slamming one of the great artists of our time, but at the same time he is insulting every other woman singer in the United States as well!

RICHARD KANAKARIS
Pebble Beach, Calif.

STEREO REVIEW

The New AR-16

A Best Buy from Acoustic Research

The best kind of loudspeaker is one that plays back the music on the record or tape with the greatest degree of fidelity. The best value is the loudspeaker that comes closest to this ideal at the lowest cost. This is true whether it is the music of The Stones, Coltrane, or Stravinsky. What you want from the record is exactly what the musicians, composers, and engineers put there. Nothing more, nothing less.

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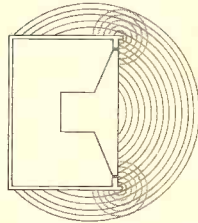
Performance

For a price of \$100, the AR-16 offers a unique combination of uniform energy response and flat anechoic frequency response. A crossover network of much greater refinement than is found in other two-way speaker systems gives the AR-16 uniform radiation over almost as wide a frequency range and solid angle as the most expensive AR speakers.

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response has been extended to below 40 Hz, approximately the lowest note on the orchestral double-bass.

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Cabinet diffraction effects, graphically illustrated above, are absent in the AR-16 because of the elimination of unnecessary moldings and projections.

These performance characteristics, rarely combined even in far more expensive speakers, are essential for the accurate reproduction of music under actual listening conditions and for maintaining proper tonal balance for listeners in various parts of a room.

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The special cabinet construction of the AR-16 has also made possible an attractive departure in appearance from conventional speakers. The oiled walnut wood



finish of the cabinet sides is continued on the front. An acoustically transparent foam grill, mounted in the center of the front baffle, is the only element that projects beyond the flush-mounted drivers.

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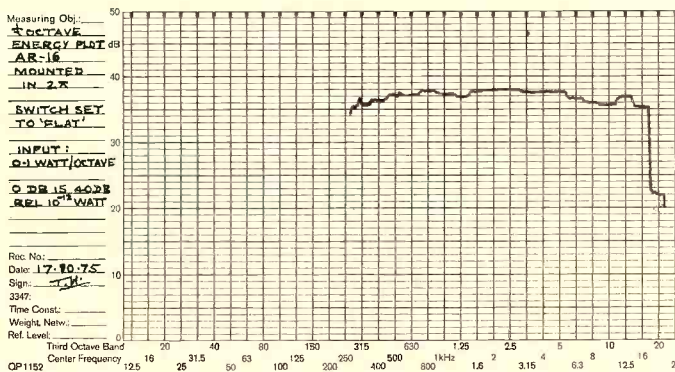
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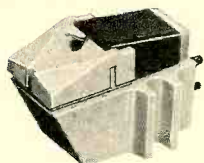
Please send me the AR demonstration record 'The Sound of Musical Instruments' (check for \$5 enclosed)

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Fidelitone JT-322 Phono Cartridge

A new magnetic phono cartridge designed for stereo and CD-4 four-channel applications has been brought out by Fidelitone as the Model JT-322. The user-replaceable stylus assembly of the cartridge has a nude diamond



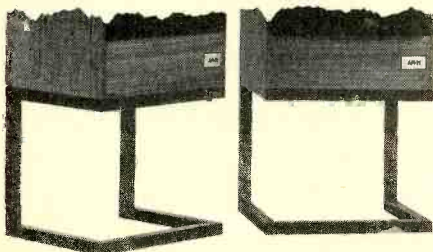
tip ground to a modified elliptical configuration that is suitable for CD-4 use. Frequency response is 10 to 45,000 Hz and recommended tracking force ranges from 1.2 to 2 grams. The JT-322 has an output of 2.5 millivolts for a recorded velocity of 5 centimeters per second. The outputs of the two channels are balanced within 1 dB, and stereo separation exceeds 25 dB at 1,000 Hz. A resistive load of 100,000 ohms at the phono preamplifier is recommended for use with the cartridge.

The JT-322 has an effective tip mass of 0.55 milligram and a rated dynamic compliance of 10×10^{-6} centimeters per dyne. Static compliance is 25×10^{-6} centimeters per dyne. The cartridge weighs 4.8 grams. Price: \$54.95.

Circle 115 on reader service card

AR Speaker Stands

In response to considerable demand, Acoustic Research now offers attractively styled speaker stands designed especially for the AR-10 π and AR-11. The all-metal stands are finished in matte black and are approximately 14 inches wide, 10 $\frac{3}{4}$ inches deep, and 12 inches high. Presumably they are usable with



other speaker systems that have dimensions similar to the AR models. Price: \$39.95 per pair.

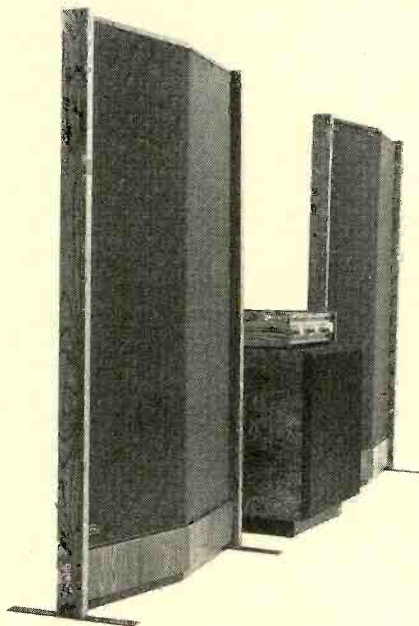
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Infinity Servo-Statik 1A Stereo Speaker System

One of the most elaborate and expensive speaker systems in the world is Infinity Systems' Servo-Statik 1A, which supersedes that

manufacturer's Servo-Statik 1. Essentially the system is composed of three pieces; two electrostatic mid- and high-frequency "screens" for the left and right channels and a single dynamic low-frequency module that serves as a common-bass source. A fourth unit—an electronic crossover—completes the ensemble.

The large electrostatic screens—59 $\frac{1}{2}$ x 35 $\frac{1}{2}$ inches, with a depth of 8 inches—contain six mid-range and seven smaller high-frequency panels each. Five of the high-frequency panels are arranged in a vertical line down the center of the screen to enhance lateral dispersion. In the base of each screen is a power supply to energize the electrostatic elements and transformers through which the elements are driven, presenting nominal impedances of 16 (mid-range) and 8 (high-frequency) ohms to



the driving amplifiers. Two amplifier channels per screen are required to operate the system. Recommended amplifier-power ranges are 100 to 250 watts per channel for the mid-range elements and 35 to 125 watts per channel for the high-frequency panels. The electronic crossover divides the drive signal to these amplifiers at 2,000 Hz, with a 6-dB-per-octave crossover rate.

Below 70 Hz the output of the Servo-Statik 1A is transferred to the bass module, which has its own built-in 150-watt amplifier. The module consists of an 18-inch cone woofer in a sealed enclosure 22 inches square and 19 inches high, supported by a 2 $\frac{1}{2}$ -inch base. A motional-feedback system is employed that senses the movements of the woofer's voice coil and derives from them a "correction" signal that is returned to the input of the amplifier, thus compensating for any motional "errors" by altering the woofer drive signal.

Rated frequency response of the system is 10 to 30,000 Hz ± 2 dB. At a distance of 1 meter the system can achieve peak sound-pressure levels of 114 dB. The electronic crossover has a maximum output of 7 volts rms, with

distortion under 0.01 per cent at 6 volts. The crossover is entirely made up of high-voltage FET circuits with an input impedance of 35,000 ohms. Controls on the crossover unit permit adjustment of the high- and low-frequency output of the systems over a 10-dB range; mid-range levels are fixed. The components of the Servo-Statik 1A system have rosewood veneer finishes with black grilles. Cloth is used for the woofer grille, and thin reticulated foam for the electrostatic screens. Fore-and-aft supports permit free-standing installation of the screens. Price of the complete system: \$4,000.

Circle 117 on reader service card

Tandberg TR 1040 Stereo FM Receiver

Occupying the lower price range in Tandberg's line of stereo receivers is the Model TR 1040, which provides 40 watts of continuous power per channel into 8-ohm loads at any frequency from 20 to 20,000 Hz with less than 0.2 per cent harmonic or intermodulation distortion. Signal-to-noise ratios are 82 dB for the high-level inputs and 68 dB for the phono inputs. An unusual feature of the FM-only receiver is the array of five tuning controls concealed behind a hinged section of the front panel. These are used to pretune up to five FM stations of the user's choice so that any can be selected instantly at the press of a pushbutton. The hinged section also hides switches for such functions as mono/stereo mode, loudness compensation, a low-frequency filter (-12 dB per octave below 70 Hz) and two high-frequency filters (-6 or -12 dB per octave above 8,000 Hz).

For its basic controls, the TR 1040 has separate concentrically mounted bass and treble adjustments for each channel, a speaker selector for two pairs of speakers, plus volume and balance controls and a tuning knob. Push-buttons select the program source (two inputs



for high-level external sources are provided), operate the tape-monitor circuit, and introduce interstation-noise muting, automatic frequency control (AFC), and mono reception for the FM section. There are tuning meters for signal strength and channel center, a stereo headphone jack, and a front-panel tape-dubbing jack. On the rear panel, besides the various connectors, there are level adjustments for the input jacks.

Performance specifications for the FM tuner section include an IHF usable sensitivity of 2 microvolts, a 50-dB quieting sensitivity of

(Continued on page 14)

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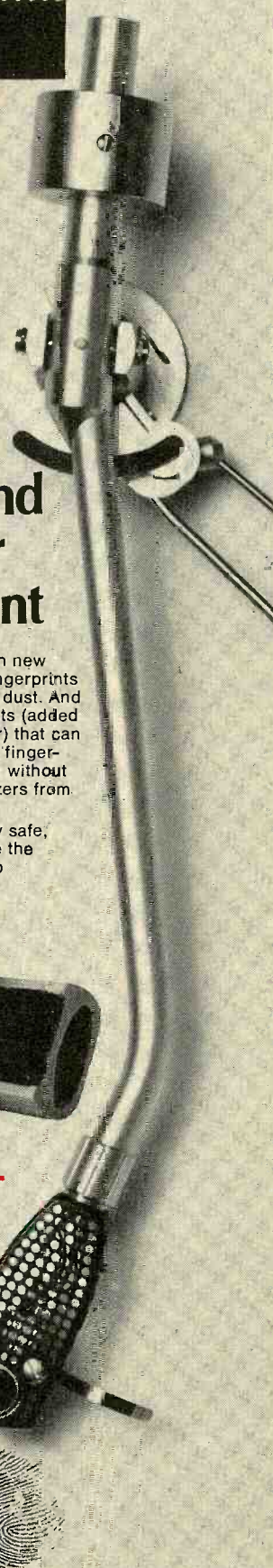
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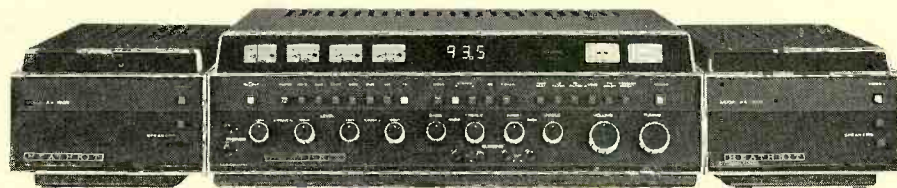


3.5 microvolts, and a capture ratio of 0.9 dB. Alternate-channel selectivity is 80 dB and spurious-response rejection is greater than 95 dB. Between 100 and 10,000 Hz the stereo separation exceeds 40 dB. Harmonic distortion is 0.2 per cent for mono, 0.3 per cent for stereo. Overall dimensions of the receiver are approximately 17½ x 5¼ x 13 inches. The wood cabinet supplied is finished in walnut veneers. Price: \$599.

Circle 118 on reader service card

Heathkit "Modulus" Audio Center

"Modulus" is the Heath Company's approach to maximum flexibility and growth potential in an audio system. At the heart of the concept is the AN-2016 control unit (center), which is actually a four-channel tuner-preamplifier with digital display of the AM or FM broadcast frequency being received. For power amplification, Heath offers a choice of two stereo modules with styling to match the



AN-2016: the AA-1505 (35 watts per channel) and AA-1506 (60 watts per channel). Alternatively, other brands or models of power amplifiers may be used with the AN-2016 (the Heath power-amplifier modules may also be used with any other preamplifier/control unit).

A principal feature of the AN-2016 is the provision for optional circuit modules that plug into special sockets within the unit's chassis. At present, three such modules are offered—for Dolby FM, CD-4 demodulation, and SQ decoding (the SQ decoder is of the advanced wave-matching/variable-blend type). Modules for other matrix systems may become available in the future. In addition, there is space within the AN-2016 chassis for add-on four-channel FM circuitry should a system for such broadcasts ever be approved.

The Heath AN-2016 will function as a tuner and control center for a modest stereo system or—with the addition of another stereo power amplifier and the appropriate optional circuit modules—as an elaborate four-channel preamplifier-tuner that can handle almost all matrix and discrete four-channel programs. Its main controls are independent level adjustments for each channel, master volume control, separate bass and treble controls for the front and rear channels, and a tuning knob. Electrical balance of the system is facilitated by four peak-reading output-level meters that are calibrated over a range of 40 dB. There are also tuning meters for signal strength and center of channel. Pushbuttons that light when depressed select the input and perform all other control functions, such as tone-control bypass, tape monitoring, loud-

ness compensation, high- and low-cut filtering, and FM interstation-noise muting. Mode (mono, stereo, four-channel, etc.) is also pushbutton controlled. The AN-2016 contains headphone amplifiers with output jacks for front and rear channels on the front panel, along with four-channel tape-dubbing jacks that duplicate identical facilities in the rear. The unit has separate inputs for stereo and CD-4 phono cartridges, oscilloscope outputs, and four a.c. convenience outlets among its other connectors.

The AN-2016's preamplifier section has a frequency response of 10 to 30,000 Hz +0, -0.05 dB, with a rated output of 1.5 volts, for which harmonic and intermodulation distortion are both 0.05 per cent. Signal-to-noise ratios are 80 dB for the phono and high-level inputs. The high and low filters, effective above 7,000 and below 30 Hz, respectively, have 12-dB-per-octave slopes. Usable sensitivity for the FM section is 1.7 microvolts, and 50-dB quieting sensitivity is 3.5 microvolts for mono, 35 microvolts for stereo. Other FM specifications include: 1.3-dB capture ratio; 68-dB AM suppression; 100-dB al-

ternate-channel selectivity; 90-dB spurious-response rejection; and 100-dB i.f. rejection. Frequency response is 20 to 15,000 Hz ±1 dB with harmonic distortion of less than 0.3 per cent. The ultimate FM signal-to-noise ratio is 68 dB. The AN-2016's AM section has an FET front end and provides a frequency response of 25 to 7,000 Hz ±3 dB.

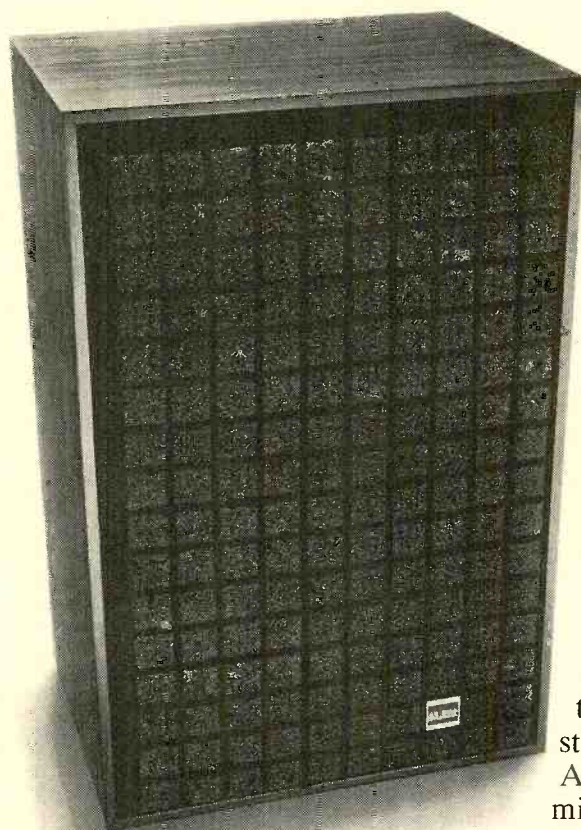
Power outputs for the AA-1505 and AA-1506 stereo power amplifiers are 35 and 60 watts per channel continuous, respectively, into 8 ohms at any frequency from 20 to 20,000 Hz. Harmonic and intermodulation distortion are both under 0.1 per cent, and signal-to-noise ratios for both units are 95 dB. Input sensitivity is 1.5 volts for full output. Input impedance is greater than 15,000 ohms.

The three Heath Modulus components are available only as kits. During assembly, the meters of the AN-2016 are used as test instruments for checking and adjusting internal circuitry. Dimensions of the AN-2016 are 19 x 6½ x 14½ inches; the power-amplifier modules both measure approximately 8 x 5¼ x 14½ inches. Integral plastic cabinets are provided with all Modulus components. Prices: AN-2016, \$599.95; AA-1505, \$159.95; AA-1506, \$179.95. Optional modules for installation within the AN-2016 are \$39.95 for the Dolby FM circuit, \$49.95 for the SQ decoder, and \$79.95 for the CD-4 demodulator.

Circle 119 on reader service card

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GTE SYLVANIA

AUDIO QUESTIONS and ANSWERS

By LARRY KLEIN *Technical Editor*



FM Stress Conditions

Q. *Since I do most of my listening to FM rather than records or tapes, I feel it is worthwhile to spend the money for a top-quality FM tuner. However, considering that FM tuners are now available at thousands of dollars each, how much money need I spend to get the results I want?*

ABRAHAM KANTOR
Bethpage, N.Y.

A. This is a tough question to answer directly because of the many variables involved. As with several other audio components, the major difference between a very good tuner and a state-of-the-art unit appears to be essentially in how well it performs under less than ideal conditions. For example, there may be large reflective objects in your reception area, powerful sources of r.f. noise and interference, or many high-powered stations crowding the dial. Or it may be that you simply want to receive distant stations with a minimum of noise. A better-than-very-good FM tuner will help you cope with these reception difficulties, although a good antenna with a good tuner may be of more help than hundreds of extra dollars spent on a *super* tuner.

It is certainly true that the new generation of fine tuners has much better channel separation and lower noise and distortion. Frequently, however, a fine tuner's potential audio performance far outstrips the quality of the signal being broadcast by most FM stations. When a station transmits a compressed, noisy, frequency-restricted, distorted audio signal, the best tuner in the world can't do anything about it except simply tell it like it is.

Power Upgrade

Q. *I'm using a 40-watt-per-channel receiver and I'd like to step up to a super-power 400-watt amplifier. Is it okay if I use my old receiver as a preamp and tuner, or should I trade it in on a new separate preamp and tuner? What would you suggest?*

N. WONG
Chicago, Ill.

A. If your present receiver has a set of preamp-out/power-amp-in jacks joined by external jumper cables (or an internal switch), then remove the jumpers (or switch the switch) and install a pair of shielded cables from the preamp-out jacks to the inputs of your new power amplifier. All the controls on your receiver will function as before, ex-

cept for the speaker-selector switch and headphone jack. You may have to set the volume control somewhat higher for a given loudness level, but this should be of no concern—it does *not* indicate lack of power in your new amplifier. If your receiver does not have accessible pre/main (as the Japanese call it) connections, your easiest course would be to trade in toward a separate preamp and tuner.

Definition of High Fidelity

Q. *My question is short and simple: what is the definition of high fidelity?*

ARNOLD MARKS
Pittsburgh, Pa.

A. I'm afraid my answer is going to be long and complex—mostly because there has never been any formal standard set in this country as to what constitutes high-fidelity sound reproduction. Like “beauty,” high fidelity is an ideal: unlike beauty, which traditionally is said to lie in the eye of the beholder, it does not reside totally in the ear of the listener, for it can be subjected to *some* objective evaluation.

High fidelity attempts to create the illusion of a “natural” sonic event by means of equipment not involved in creating the original sound. This is usually done by recording an original sound or sounds, simultaneously or separately, and then playing back the recording in such a way that a listener hears a reasonable facsimile of the way some original *might* have sounded.

If that definition seems somewhat vague, coming from someone who takes pride, as I do, in clear expression, it's because I've tried to cover *all* bases. For example, modern electronic music, when it is created directly into or with a tape recorder, has *no* original sonic reality to reproduce. As a matter of fact, if you want to hear the composition exactly as the composer intended (assuming that there was an intent in that area), then you must use the same speakers and amplifiers employed during his original playbacks in order to duplicate the characteristic breakups and overload distortions. This is particularly important in electronic music because most home audio equipment *will* be overloaded by electronic music played very loudly.

Furthermore, even using the finest available quadraphonic equipment and program material one cannot hope to reproduce in one's home the original sound field of the recording *studio(s)*, even assuming (it is unlike-

ly) that the microphones originally captured it. Since the acoustics in the home are *not* the acoustics of the studio or concert hall, the acoustics embodied in the recording at best can only interact with the sonic situation in your listening room to produce a plausible facsimile of what the original musicians might have sounded like. And this can occur only when you are reproducing the sound of a small group; the larger the musical forces involved, the less real they are likely to sound in a conventional-size listening room.

During my approximately twenty-five years of involvement with hi-fi, I've heard the sort of “plausible facsimile” reproduction I'm referring to only four or five times—in other words, when I listened with my eyes closed, I could have mistaken what I heard for “live” sound.

None of the above should be interpreted as a put-down of the *quest* for high-fidelity. In a real sense we have already achieved *high* fidelity: what we are now after is *absolute* fidelity, and each positive advance in high-fidelity technology brings us another step closer to realizing it.

Switched and Unswitched Outlets

Q. *I'm curious about the logic behind the use of the built-in switched and unswitched a.c. outlets found on the rear panels of hi-fi equipment. How does one know which to use for any particular piece of equipment?*

STEVEN GORMAN
San Francisco, Calif.

A. The switched and unswitched labels refer to the fact that a component's unswitched sockets will provide a.c. power as long as it is plugged into the a.c. wall socket whether it is turned on or not. The switched outlets, as implied, are turned on and off by the power switch on the component.

In general, the rule to follow is this: mechanical components that will be left “in-gear” if switched off during play should be plugged into the unswitched a.c. outlets. Straight electronic components (tuners, equalizers, etc.) that you may want to turn on and off with the main power switch should be plugged into the switched outlets. The reason for the unswitched outlets is that some equipment (tape recorders or record players), if switched off during play, might be left with a rubber idler wheel pressed against a drive shaft. If allowed to remain in that condition for too long a time, there's a chance that the idler will develop a flat spot or dent that may get audibly into the act the next time the equipment is used. What is “too long a time”? I don't know, but why take chances?

Incidentally, a few readers have complained about the sparsity of a.c. outlets on some receivers. A cheap and easy solution to this problem is to make up a foot-long “extension cord” with an a.c. plug at one end (to be plugged into the single available outlet) and a four-socket “cube tap” on the other. You need not worry about overloading the extension as long as you don't plug a 700-watt power amplifier into it.

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

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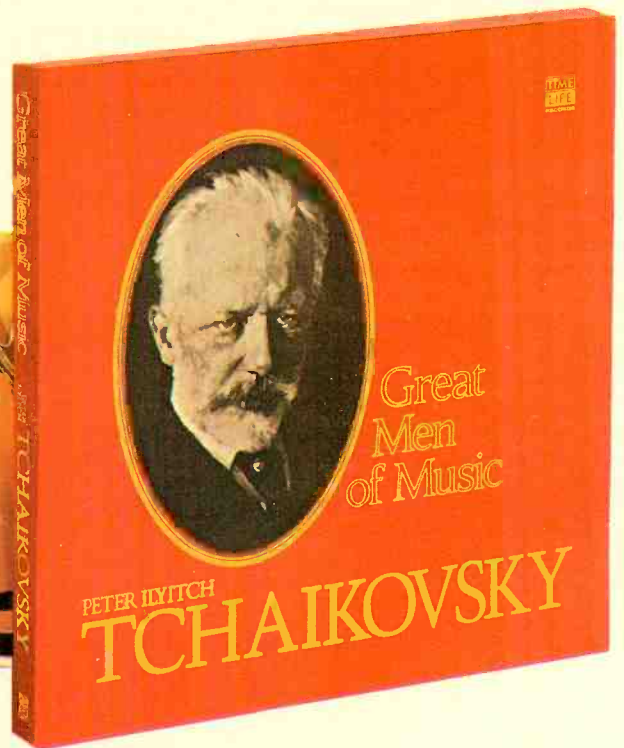
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AUDIO BASICS

By RALPH HODGES



GLOSSARY OF TECHNICAL TERMS—25

● **Overtones** are those frequencies of a musical sound that are multiples of the fundamental (generally the *lowest* frequency in a complex tone). The harmonic that is twice the fundamental frequency is called the second harmonic; three times the fundamental, third harmonic—and so on. Each instrument, including the human voice, has a particular harmonic overtone “structure” that is a key factor in making the sound of the instrument identifiable and distinguishable from other instruments. When we refer to the audible musical frequency range as extending beyond 15,000 Hz, we mean that some instruments have significant overtones that reach that high, although their fundamentals are considerably lower.

● **Pan pot** (“pan” being short for *panoramic*, “pot” for *potentiometer*) is a control usually found on elaborate mixers. It distributes an audio signal between two or more channels in much the same way the balance control on a stereo amplifier can be used to position a monophonic signal anywhere between the two speakers. During multitrack recording work (in which each instrument is assigned its own tape track), the recording engineer can adjust the final position of each instrument in the stereo spread by manipulating pan pots in advance and then mixing down the multitrack tape into two or four channels. He can also cause instruments to shift in location during a musical selection by manipulating the pan pots while the mixdown is taking place.

● **Peak** is the term for an amplitude maximum, the point(s) at which the waveform of a signal deviates most from the “zero” axis around which it is evolving. Naturally, the incidence of a peak in a musical waveform corresponds to a loud passage, or, more properly, to the very loudest *instant* of a loud passage. Peaks in recorded music are quite often 10 dB or so above the overall “average”

level, and they may go considerably higher, depending on what type of music it is and whether an effort has been made to preserve the full value of the peaks.

These peaks represent moments of very high power demand on an audio system. As a rule, they are of very brief duration—so brief, in fact, that the most severe ones can frequently be eliminated in the recording studio (by a process called “peak limiting”) with little or no audible effect on the program. The object of such limiting is usually to make the program easier to record and play.

For many years some manufacturers of sound equipment (usually not the most highly esteemed of such manufacturers!) rated their amplifiers in terms of “peak power” or some variant thereof such as “instantaneous peak power.” This rating system did *not* refer to the instantaneous signal peaks, but was instead a mathematical manipulation whose only purpose was to inflate the power rating. “Peak” power ratings of this sort should not be confused with dynamic or music-power ratings.

● **Phase** refers to the relationship in time of two waveforms or of the different components of a single complex wave. This time relationship may be calibrated in actual time units such as milliseconds, or in phase angles, with each 360-degree interval containing a full cycle of the waveform.

The concept of phase really has meaning only when distinct waveforms (such as input and output) can be compared to determine the degree to which they are “in phase” or “out of phase.” An out-of-phase condition implies that one or more of the waveforms has undergone a time displacement or *phase shift* (calibrated in degrees) that has taken it out of synchronization with the other(s). Phase shift can also occur within a single waveform, as when some frequencies of a complex signal are displaced in time relative to others. A square wave, for example, will undergo radical changes in

shape if passed through an amplifier which has a different amount of phase shift at different frequencies.

Most components in an audio system introduce some phase shift, including loudspeakers, tape machines, phono cartridges, and various circuits in amplifiers. However, the importance of absolute phase integrity is a controversial issue. For example, it is known that out-of-phase speaker systems can upset the listener’s ability to localize sounds below about 2,000 Hz and produce destructive interference (cancellation) of low-frequency sounds within the listening room. It is also obvious that phase errors in stereo FM tuners or four-channel matrix decoders can adversely affect their operation. Nevertheless, there is still little agreement on the audibility of the more complex phase shifts between the various drivers of a multi-way speaker system, or the importance of maintaining absolute phase integrity in amplifiers.

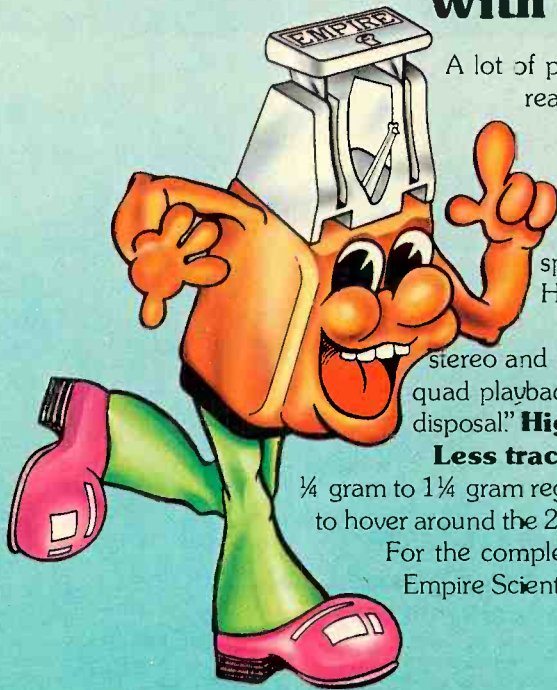
● **Phasing** means observing a uniform scheme of polarity between channels when interconnecting audio components. In simpler terms, if terminal *one* of a speaker system is connected to the “+” output of a stereo amplifier and terminal *two* to the “-” or “common” output, any other speakers should be hooked up to their amplifier outputs in the same manner. This will ensure that the diaphragms of the speakers move in the same direction (that is, in phase) when they are reproducing signals common to all of them. This prevents serious cancellation of low-frequency sounds and other effects of phase anomalies.

All the components in an audio system should have their channels “phased.” This is easy to insure with components using phono-jack connectors: polarity is determined by the way in which the jacks and plugs mesh, and it cannot be reversed accidentally. However, the rules of phasing must be observed carefully when installing speaker systems and phono cartridges, since these components permit ready interchanging of leads. (Fortunately, instruction manuals for these devices are generally quite explicit about polarities and phasing requirements.) A pitfall less easy to avoid involves components of different make—microphones, for example, or even different brands of speakers—that do not conform to any polarity standard in the wiring of their connectors. With these it is sometimes necessary to experiment, trying them both ways (by interchanging the leads of *one* of them) to determine which mode of connection gives the fullest bass response.

In the recording studio, “phasing” has lately acquired an additional meaning: a mixing technique in which phase interference between signals being mixed is deliberately introduced, creating a strange, surreal sonic effect.

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For the complete test reviews from these major audio magazines and a free catalogue, write: Empire Scientific Corp., Garden City, N.Y. 11530. Mfd. U.S.A.









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Channel Separation	more than 35dB	more than 35dB	35dB	35dB	35dB	35dB	30dB	30dB
Tracking Force in Grams:	$\frac{1}{4}$ to $1\frac{1}{4}$	$\frac{1}{2}$ to $1\frac{1}{2}$	$\frac{3}{4}$ to $1\frac{1}{2}$	$\frac{1}{2}$ to $1\frac{1}{2}$	$\frac{1}{2}$ to $1\frac{1}{2}$	$\frac{3}{4}$ to $1\frac{1}{2}$	1 to 3	1 to 3
Stylus Tip:	miniature nude diamond with 1 mil tracing radius ™4 Dimensional	miniature nude diamond with .1 mil tracing radius ™4 Dimensional	miniature nude diamond with 1 mil tracing radius ™4 Dimensional	nude elliptical diamond .2 x .7 mil	nude elliptical diamond .2 x .7 mil	nude elliptical diamond .2 x .7 mil	elliptical diamond .3 x .7 mil	spherical diamond .7 mil
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Perhaps this is why more component owners—audio experts, hifi editors, record reviewers and readers of the music/equipment magazines—own Duals than any other turntable. These serious music lovers, whose investment in records typically exceeds their investment in equipment, prefer Dual for only one reason. Quality.

Until recently, Dual quality has been available only with fully automatic turntables with both single-play and multi-play facility. Now the choice is much broader. Of the seven Dual models, three are single-play only. Two of these are fully automatic; one is semi-automatic. Dual turntables also use all three types of drive systems: belt, rim and direct.

The way a tonearm is moved to and from the record is not critical. Nor is the type of drive system. What is critical is how faithfully the tonearm permits the stylus to follow the contours of the groove and how accurately and quietly the platter rotates.

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Other features the 1225 shares with all other Duals include pitch control variable over a 6% range (one semitone) and cue-control viscous-damped in both directions to prevent bounce. The powerful hi-torque motor maintains speed within 0.1% even when line voltage varies as much as 20%. The hefty 3¾ pound, 10⅝" diameter platter provides effective flywheel action to minimize the audible effect of any possible speed variation.

There are two other models in this series, each with additional refinements. The 1226, priced at \$169.95, has a one-piece, die-cast platter and a single-play spindle that rotates with the record. The 1228, priced at \$199.95, has—in addition to these—a tonearm mounted in a four-point gimbal suspension, synchronous motor, built-in illuminated strobe and adjustable stylus angle to provide perfect vertical tracking in both single and multi play.



Dual 1249
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The new 1249, successor to the 1229Q, provides every feature, innovation and refinement of that highly-acclaimed model, plus some new ones. The 8 $\frac{3}{4}$ " tubular tonearm pivots in a newly designed four-point gyroscopic gimbal, suspended within a rigid frame. In single play, the tonearm parallels the record to provide perfect tracking; in multi play, the Mode Selector lifts the entire tonearm to parallel the center of the stack. The tonearm can be set on the record manually or by using the viscous-damped cue-control or by simply pressing the automatic switch. In addition to single play and multiple play there is also the option of continuous repeat.

The dynamically-balanced cast platter and flywheel are driven by an 8-pole synchronous motor via a precision-ground belt. Pitch is variable over a 6% range and can be set to exact speed by means of an illuminated strobe, read directly off the rim of the platter.

A similar model, the 601, is available at lower cost (\$249.95), without multi-play facility. A third Dual in this series, the 510 (\$199.95) has a semi-automatic tonearm with a mechanical sensor that indicates when the tonearm is positioned precisely over the lead-in groove of a 12" or 7" record. At the end of play, the tonearm is automatically lifted by the cue-control and the motor shuts off.



Dual CS701,
\$400, including base and cover

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the quietest turntable ever made.**

Independent test reports on the electronic direct-drive Dual CS701 have been extraordinary. One reason is that all reviewers acknowledge the CS701's performance to be superior to the measuring capabilities of test instruments. For example:

Hirsch-Houck Labs in Stereo Review found the wow level of the CS701 "Essentially at the residual level of our test record—about 0.03 per cent." So did Popular Electronics. The Feldman Lab Report in FM Guide was able to detect "no flutter whatsoever." Stereo & HiFi Times said "arm friction was lower than my capability to measure reliably."

It takes very advanced engineering to achieve this level of performance. For example: the motor's unique double field coil produces a perfectly consistent rotating field with no magnetic flux irregularities. Another example: two specially tuned mechanical anti-resonance filters located within the tonearm counterbalance absorb resonant energy that would otherwise transmit acoustical feedback to the stylus. The result: cleaner and smoother frequency response.

The reviewers also reached unequivocal conclusions about the CS701 performance. Note the absence of such qualifiers as "one of the" or "among the." For example: High Fidelity said: "...The Dual 701 has placed itself in the select group of products against which we must measure the performance of others." And the highly conservative English publication, HiFi News & Record Review: "The experience of listening to records of the highest quality on this turntable is not likely to be forgotten...you will never again be satisfied with anything less perfect."

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TAPE HORIZONS

By CRAIG STARK



DROP THAT MIKE

To put it bluntly, I hate microphone stands. Most of them are as heavy as sin and cost a good deal more. They're awkward to store and transport, and on stage they're unsightly at best ("Remember, young man, this is a concert, not a recording session!" a musical matron once reminded me). Worst of all, they may transmit enough floor vibration to muddy the recording. There must be—and is—a better way.

"Dropping" (hanging) microphones from overhead supports is one professional approach, and the cables used for this purpose are a common sight in concert halls. True, you and I have to think in terms of a local school or civic auditorium, not Boston's Symphony Hall, and further, we can't usually afford the luxury of permanently installed cables in the ceiling leading back to an acoustically isolated recording studio. We normally have to set up our gear for each performance and be satisfied with an out-of-the-way table in the wings, or perhaps a spot up in the lighting or projection gallery. That's no reason, however, to abandon the principle of using overhead mike drops, if we can only get around problems such as having to punch holes in ceilings or using impossibly placed light chandeliers for the cables.

Though not myself a fisherman, I'm glad there are chaps who are, for their needs led to the development of "nylon monofilament line," a thin, translucent (and therefore invisible) strand of incredible strength. In "60-pound test" weight it's not much more than one thirty-second of an inch in diameter, yet it will support the weight of any combination of mikes and cables I've ever used. Now, in every hall I've been in I've always been able to find some set of anchoring points (lighting stanchions, balcony railings, or the like) at least roughly above the regions from which I'd like my microphones to hang, and to which I could tie a length of this monofilament line to make an invisible guy wire spanning the whole width of the performing

area or the auditorium. A couple of wraps of electrical tape will then fasten the mike cables to the monofilament line when you've decided just how far below it and how widely spaced the microphones should be hung for optimum pickup. A couple more wraps of tape along the monofilament support line will hold the cables to it neatly until they can be brought inconspicuously over to your recorder. When stringing up the monofilament line initially, be sure to leave enough excess length at each end before cutting and tying it down. This will allow for later adjustments and for lowering the whole assembly enough to reach the mikes' cable receptacles to plug them in.

If you're using omnidirectional mikes (recommended, when possible) and you've been able to anchor the ends of the monofilament support line in desirable places, you're all set. However, directional mikes such as cardioids must be "aimed," and even omnis may have to be swayed forward or backward to get the right balance between direct and reverberant sound. Here a spool of black carpet thread (again, it's invisible to the audience) saves the day. One length of thread tied between the microphones sets their maximum spacing, while additional lengths of thread from each microphone to the sides of the stage or hall allows the mikes to be swayed fore-and-aft and/or side-to-side in tandem. To set the vertical angle of a cardioid, tape its cable (about a foot from the end) to the little plastic or metal swivel clip you would normally screw onto a mike stand to hold it. The swivel action now lets you set the vertical tilt so you can aim for the musicians. With cardioids, too, you'll need two lengths of thread leading over to the sides, one tied to the front and the other to the rear of each mike. These will let you aim the mikes from side to side.

Complicated? Not really; half an hour or so when you've had a bit of practice. And the better-balanced sound you can achieve by dropping your microphones from overhead will be the convincer.

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Rolls Royce. Burberry. Wedgwood. Classic British trademarks of our time. There is another. Garrard. No other brand in the world is as instantly associated with turntables.

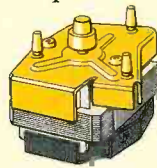
The reason is simple. An emphasis on fundamentals has shaped all progress at Garrard. Precision and mechanical integrity have always held high priority over "glamour" and pizzazz. Any model change means an indisputable improvement in performance or durability, not just a new sales "promotion."

The new 990B belt-driven, multiple-play turntable is an excellent example of Garrard's basic design philosophy. We believe it to be the best value Garrard has ever offered in its quarter century of designing and producing high fidelity turntables. That's a pretty strong claim. But the 990B's superiority to competitive record players anywhere near its price (\$169.95) is readily apparent.

The 990B is belt-driven. An idler mechanism provides an inventive method of controlling speed as well as an additional stage of isolation between the motor and platter. It has a full size,

5 lb., die-cast, dynamically balanced platter which smoothes out even the tiniest fluctuations of speed. Cueing is continuously damped in both directions. Records are supported at the center hole *and* edge and the release mechanism operates at both points to ensure complete protection for all

your records. The Synchro-Lab motor incorporates both a 4-pole induction section for high starting torque and a synchronous section for constant speed.



The stylus force and anti-skating adjustments use no springs for absolute, unchanging precision. The newly designed S-shaped tonearm boasts impressively low tracking error plus low mass and bearing friction.

True, *some* competitors have *some* of these features. The 990B has them *all*.

As for specifications—Rumble: -64dB. Wow: 0.06%. Flutter: 0.04%.

Finally, the 990B is fully automatic. The arm indexes, lifts at the end of play, returns to the arm rest and shuts off the motor.

The result is exceptionally gentle handling of your valuable record collection. And since the

automatic mechanism is completely disengaged during play, you get the convenience of automation and multiple-play without compromising performance.

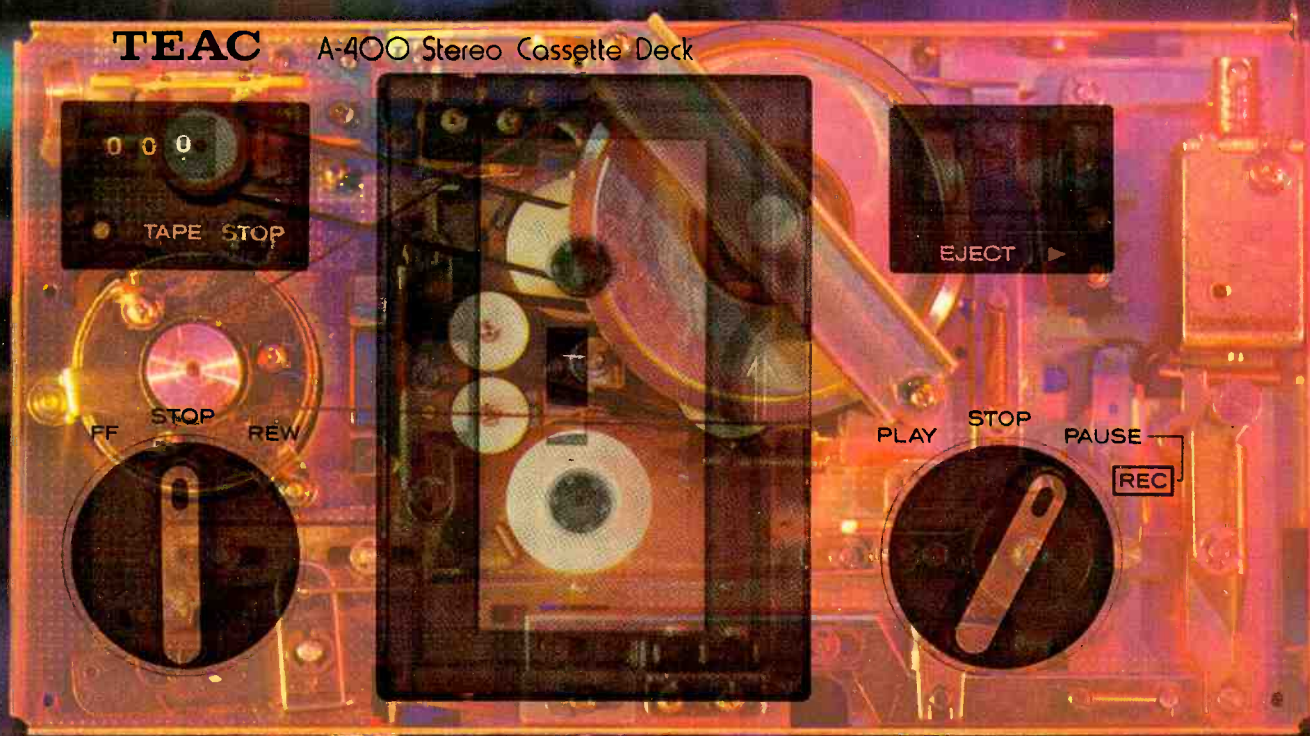
When you purchase the new 990B, you buy two things: a company that has earned a superlative reputation over many years of design and manufacture *and* a turntable demonstrably superior to anything in its price range.

For your free copy of the New Garrard Guide, write: Garrard, Div. of Plessey Consumer Products, Dept. A, 100 Commercial St., Plainview, N.Y. 11803



Garrard
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The component look.

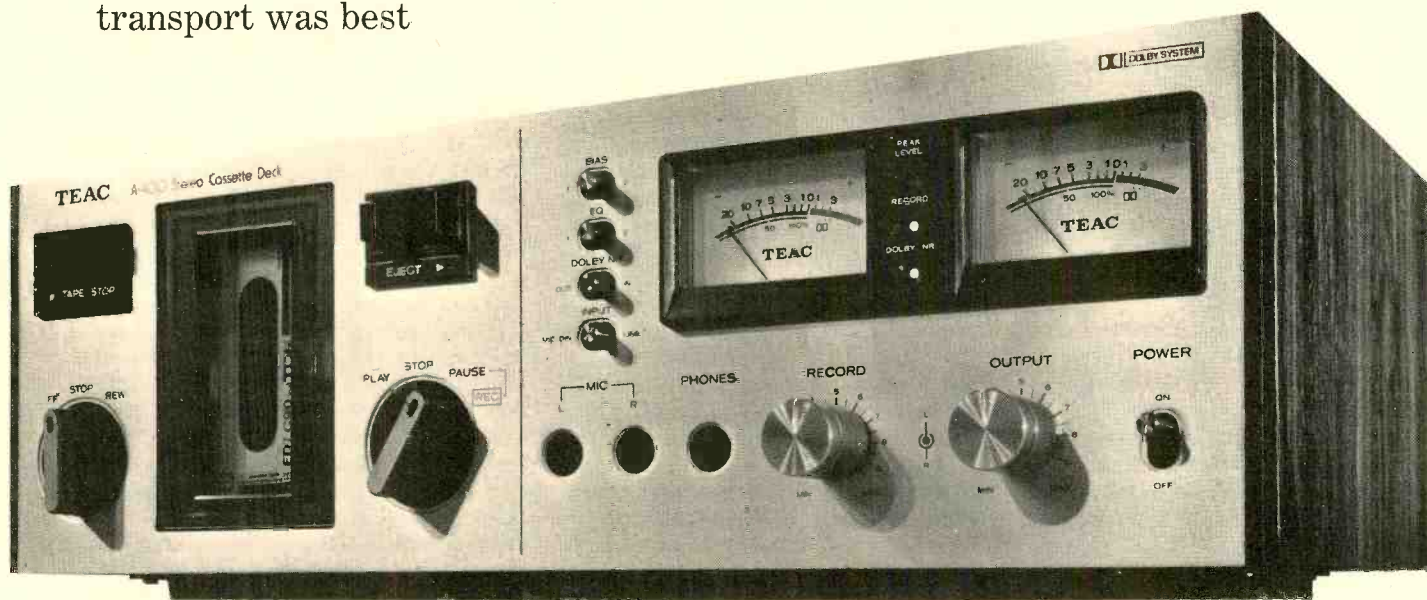


By design.

A-400

The 450 redefined the cassette deck as a true high fidelity component. That remarkable transport design generated a new found measure of respectability for the cassette format.

Our engineers then determined that a vertical transport was best



suited for a front load application. In terms of overall design integrity and mechanical stability. So rather than adapt one transport design to fit another need, we produced a completely new, highly streamlined mechanism. From the inside out. It's called the A-400.

Twin rotary levers control the transport functions with smooth, positive cam action. Which means unnecessary mechanical linkages have been eliminated. You get peace of mind instead, because fewer moving parts assure greater reliability and long term dependability.

Since the cassette loads vertically into the A-400, the adverse effect of

gravity on the cassette package itself is eliminated. So tape jams are prevented and smooth, even tape packs are predictable.

If new design concepts superbly executed appeal to you, put an A-400 through its paces. Just call (800) 447-4700* toll free for the name and location of your nearest TEAC retailer. You'll find that the A-400 delivers definitive TEAC performance with the added convenience of a front load component. All by design.

*In Illinois, call (800) 322-4400.

TEAC

The leader. Always has been.

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TECHNICAL TALK

By JULIAN D. HIRSCH

● **AES CONVENTION:** A number of the technical papers presented at the recent 52nd Convention of the Audio Engineering Society have implications likely to affect the high-fidelity components reaching the market in months and years to come. The AES, being an engineering-oriented organization, is not directly concerned with audiophile hardware, but the research that goes into its creation is the basis for much of the technical-program content at the conventions.

Some of the papers concerned products which have already been announced to the public and will be available for purchase in the near future, perhaps by the time this appears in print. For example, high-polymer (HP) plastic materials can be used to make piezoelectric transducers that resemble electrostatic drivers but do not require expensive, bulky, high-voltage power supplies. Last year, Pioneer introduced headphones based on HP elements, and they have now employed this technique in omnidirectional tweeters for their new HPM-200 speaker system. According to the data presented in their paper, the cylindrical HP tweeters are not only omnidirectional in the horizontal plane, but they have extremely low distortion (on the order of 0.3 per cent) at the fairly loud listening level of 90 dB. A paper by Matsushita (parent company of Technics, JVC, and Panasonic) also described an electret tweeter (which somewhat resembles the Pioneer device in its operating characteristics) with horn loading to raise its efficiency.

Until recently, most applications of the phase-locked loop (PLL) in consumer equipment have been in the multiplex demodulators of stereo FM tuners and receivers. Sony has made use of the PLL in the servo-control system of the turntable in their new \$800 direct-drive record player. By locking the phase (rather than the speed) of the rotating platter to the output of a crystal-controlled oscillator, they have protected the turntable control system from the vagaries of the commer-

cial power lines. The data shown in their paper indicate a startling reduction (by a factor of perhaps 10 to 100 times) of turntable speed perturbations, as compared with the performance of the velocity-feedback systems used in other direct-drive turntables.

Many people might consider this a form of overkill, considering the superiority of many "conventional" direct-drive systems over less sophisticated—and less expensive—methods of record rotation. But at least one need not have any lingering doubts about the record-playing speed with the new Sony turntable; its accuracy is that of the crystal-

TESTED THIS MONTH

●
Dokoder 1140 Tape Deck
Onkyo Model 8 Speaker System
Tandberg TCD-310 Cassette Deck
Rotel RA-1412 Amplifier

oscillator frequency, or better than 0.003 per cent!

The tone arm of the Sony record player is conventional in design and appearance, but *not* in its composition. Instead of a metal tube, its construction employs a carbon-filament material whose physical properties minimize the unwanted resonant modes occurring in the region of hundreds to thousands of hertz, which can add "glitches" to an otherwise smooth response curve. Most metal tone arms we have tested exhibit this behavior at some frequencies, but the aberrations are of such a narrow bandwidth that they are difficult to measure, much less hear. However, the purist can take heart from the reduction in their amplitude with Sony's tone-arm material.

The majority of papers presented at the AES convention were directed to the engineer rather than to the consumer. For example, the advanced measurement instruments and methods developed by some companies have made it possible, often for the first time, to detect and measure the transient behavior of electronic and electroacoustic audio components. Engineers at the Danish firm of Bruel & Kjaer, whose beautifully conceived line of test equipment is found in laboratories the world over, described a method of making virtually any type of free-field acoustic measurement (these must usually be performed in an anechoic room) in a normal room environment. The approach is simple, although the equipment required is not. By using tone-burst signals and "gating" the test instruments to respond only to the steady-state acoustic levels within the tone burst, echoes and other room effects are completely excluded. This measurement method can be extended to include frequency response, directional characteristics, harmonic distortion, and phase response.

In a second paper by B&K engineers, a system for making swept measurements of harmonic distortion, conventional intermodulation distortion, or difference-tone intermodulation distortion was described. To some degree, the distortion characteristics of most audio components are frequency-dependent. In the case of transducers (loudspeakers and phono cartridges as well as tape recorders), the dependency is so complete that measurements made at one or two discrete frequencies give an inadequate and often misleading picture of the distortion characteristics of the device.

The B&K swept distortion measurement provides a new insight into the performance of any audio component. Similar systems have been built in the past based on modified audio-spectrum analyzers (I recall working on such a system over fifteen years ago), but, in addi-

tion to their considerable bulk and cost (more in 1960 dollars than B&K's system in 1975 dollars), they were limited to the audio-frequency range and were unable to measure distortion levels much below 0.1 per cent. In contrast, the B&K instrument, which is available commercially, spans a range from 2 Hz to 200 kHz and, judging from the data presented with the B&K paper, can make measurements down to 0.001 per cent. It is a remarkable measurement system.

Probably the most impressive and advanced measurement described at the AES Convention was made in the laboratories of the Japan Victor Company (JVC). The wave front emerging from a loudspeaker, which is theoretically spherical in shape, is rarely ideal. Loudspeaker transient response is acknowledged to be imperfect, but most of the measurement techniques devised for its analysis also leave much to be desired. JVC engineers drove loudspeakers

(tweeters of various types) with shaped signal pulses and measured the acoustic pressure in the emerging wavefront at 3,000 (!) points in a horizontal plane in front of the speaker. The data were converted to digital form, processed by a computer, and stored in a digital magnetic recorder. The data playback was further computer-processed and displayed on a cathode-ray-tube screen on an expanded time scale so that the 100-millisecond measurement period could be viewed over a period of several seconds. The screen was photographed with a motion picture camera, and the films were shown to the audience at the presentation of the paper.

Speaking for myself (and I think the audience shared my reaction), it was rather eerie to see the pulse waveform emerge from the speaker and fan out into a circular arc. Overshoot and ringing, as well as the drop in amplitude off the central axis of the radiator, were clearly vis-

ible. Since the presentation began with a display of an ideal pulse response, we were able to judge how closely each of the drivers came to achieving theoretical perfection.

The test setup required for JVC's measurements was rather elaborate and involved several types of expensive instrumentation. Little was said about the possible correlation of the observed wave propagation characteristics and the subjective sound of the speakers, and in a case such as this it is risky to read more into a measurement than appears on the surface. Nevertheless, it seems probable that continuing investigations of this type, and some of the others described in the convention papers, will eventually result in consumer products with improved performance. Based on what I heard and saw, I am happy to report that audio progress has not stagnated, and that tomorrow's high-fidelity components will be even better than today's.

EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

Dokorder 1140 Four-channel Tape Deck



● THE Dokorder 1140 is a de luxe, four-channel, open-reel tape deck designed for the advanced amateur recordist. Though not advertised as a "professional" recorder, it has many of the recording functions used by professional recording engineers. "Multi-Sync" is Dokorder's term for their track-synchronizing feature in which a portion of the four-channel record head is used to play back a previously recorded track so that new materi-

al can be recorded on one or more of the remaining tracks in exact synchronism.

The Dokorder 1140 operates at 7½ and 15 inches per second (ips), and can accommodate reels up to 10½ inches in diameter. The wood-veneer base contains the nearly horizontal, slightly sloping tape transport and its operating controls. A vertical column at the rear supports the electronic portion of the recorder, which is some 7 inches above the sur-

face of the deck. With the recorder placed on a table or bench of normal height, the meters and controls in its electronic section are close to eye level, while the transport controls fall easily to hand.

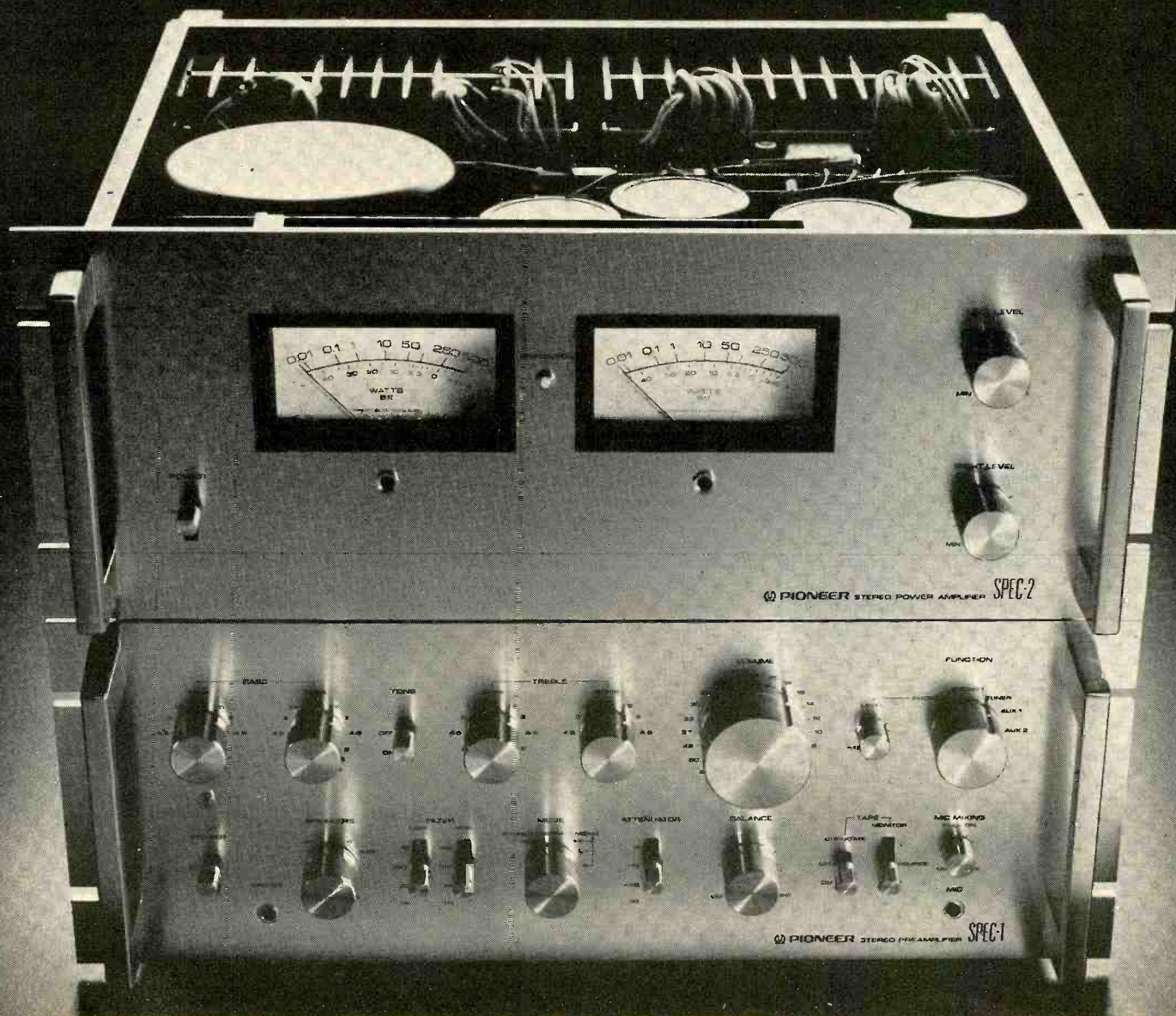
The tape capstan is driven by a synchronous motor whose speed is switched electrically by a pushbutton that simultaneously selects the appropriate equalization. Two six-pole motors operate the reel hubs, which have integral spring-loaded reel hold-downs. The tape moves in a nearly straight-line path, with tension arms on each side of the head assembly. The transport shuts down automatically if tape tension is lost. Five flat feather-touch pushbuttons control the tape motion through solenoids. A control-logic system prevents tape damage or spilling, no matter how the controls are used. An optional remote-control assembly can be plugged into a socket on the front of the base.

Six pushbuttons at the left of the panel control the POWER, REEL (torque settings for 7-inch or 10½-inch reels), SPEED, BIAS, CUE, and PAUSE functions. In the FIX position of the BIAS switch, the bias is set by internal adjustments which are factory set for Scotch 212 or Maxell UD-35 tape. Pushing it to the VAR position makes it possible to optimize the bias for any tape by means of four small knob controls on the panel (their settings are protected by a removable plastic cover). The CUE button releases the tape lifters so that a specific portion of a recording can be located by fast search or manual tape scanning.

Along the front center of the panel are four red RECORD interlock buttons. When the main REC button is pressed, a red light next to each

(Continued on page 32)

PIONEER INTRODUCES AN AMPLIFICATION SYSTEM THAT WILL FORCE YOU TO TAKE A HARD LOOK AT YOUR SPEAKERS.



Pioneer's new Spec 1 and Spec 2 are capable of producing a level of high-quality sound most speakers are simply incapable of reproducing.

So, unless you're willing to listen to Spec 1 and Spec 2 at something less than their full potential, don't make the decision to invest in them if you're not prepared to invest in a new pair of speakers.

SPEC 2: 250 GOVERNMENT-APPROVED WATTS A CHANNEL

Spec 2 was the first power amplifier designed to deal with the new F.T.C. power regulations. It has a continuous power output of 250 watts per channel minimum RMS. At 4 or 8 ohms. From 20 to 20,000 Hz. With no more than 0.1% harmonic distortion.

Other power amplifiers that used to claim a lot more power can't do that anymore.

WHO NEEDS ALL THIS POWER AND WHY

When you listen to a live performance it can have an average sound level of 84 dB. Which most high fidelity systems can reproduce with half a watt of power. But a sudden musical peak of 110 dB takes four hundred times as much power. Which means you need 200 watts of power to reproduce that peak. If your amplifier doesn't have that much reserve power, you get "clipping." Which doesn't happen during a live performance.

So, if you want your system to be able to give you all the power, all the sheer presence of live performance, you need an

amplifier with all the reserve power of the Spec 2.

STATE-OF-THE-ART DESIGN

Spec 2 not only produces an uncompromising amount of sound; it does so in a totally uncompromising manner.

For example, Spec 2 uses an advanced toroidal coil power transformer. It's a more expensive transformer than most amplifiers use. But a more efficient transformer. And one that keeps magnetic flux leakage to an absolute minimum.

Also unlike many power amplifiers, Spec 2 doesn't use fans. Because fans can cause noise. Instead, Spec 2 has massive heat sinks and special Pioneer-developed protective circuitry to keep the operating temperature under control.

Spec 2 even has wattage meters that indicate music output

compensate for any deficiencies in program material or listening area.

And, so you can make sure you've made all the right adjustments, Spec 1 has a "tone off" switch that lets you compare your setting with a completely flat setting.

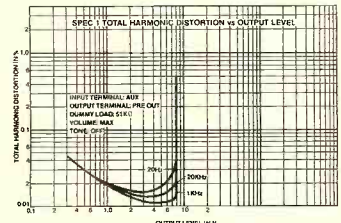
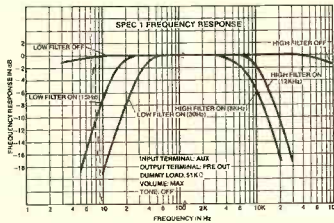
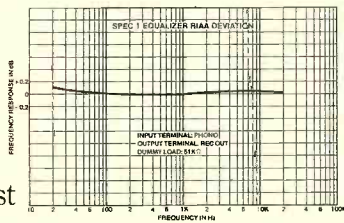
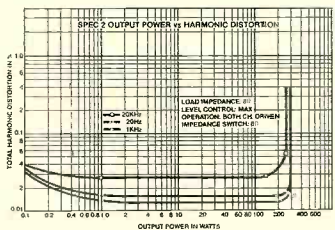
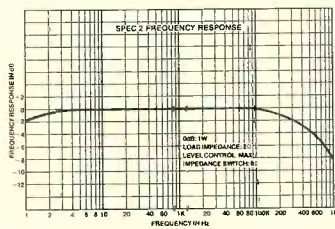
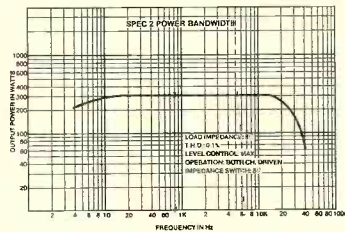
Spec 1 even has its own microphone amplifier, with its own volume control. So you can mix into any program material without touching the main volume control.

THE BEAUTIFUL SOUND OF NOTHING

One thing Spec 1 doesn't do is add anything to the sound it reproduces. The phono section has a completely inaudible signal-to-noise ratio of 70 dB (IHF, short-circuited A network). All other inputs are rated at 90 dB. Which is even more inaudible. And it has a total harmonic distortion of no more than 0.03%. Which is five times under what your ear is capable of detecting.

DESIGNED FOR EIA MOUNTING

Both Spec 1 and Spec 2 are 19" wide. So you can place them in any standard EIA laboratory rack.



in RMS watts at 8 ohms. These had to be specially designed, too. Because conventional VU meters couldn't give an accurate enough power reading.

SPEC 1: TWICE THE CONTROL OF MOST PREAMPLIFIERS

Most preamplifiers have two tone controls. Some have three. But Spec 1 has four. Each of which is calibrated in 1.5 dB clickstops. All together, they give you a total of 5,929 ways to

Or you can stack them like conventional home entertainment components.

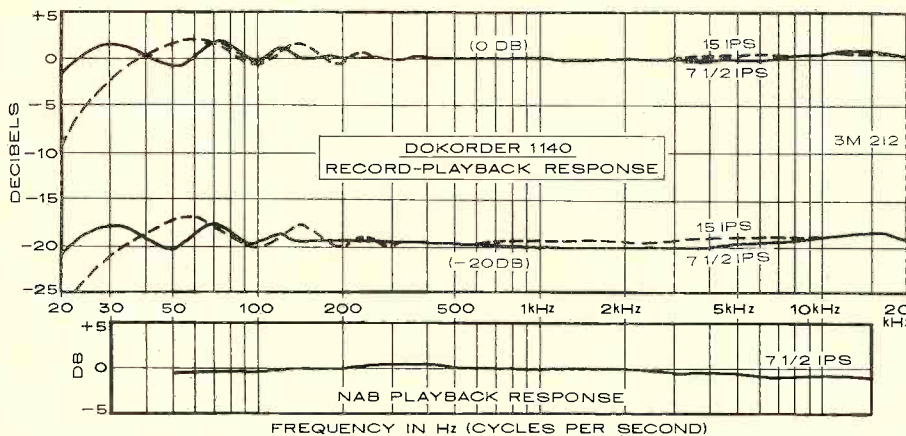
Which they definitely are not.

SPEC 1 SPEC 2 PIONEER®

U.S. Pioneer Electronics Corp., 75 Oxford Drive, Moonachie, New Jersey 07074

of the four channel-recording selectors indicates when it is engaged. Behind the massive head cover and shield are four MULTI-SYNC buttons. Pressing any one of them connects the record-head section for that channel to its playback amplifiers for synchronous addition of other program channels. The head is switched automatically between recording and playback functions by the regular operating controls.

The Dokorder 1140 has an unusual and useful MEMORY feature which is a more refined version of the "memory" devices found on some cassette recorders. It has two independent four-digit index counters whose numbers move in opposite directions as the tape moves. In use, the "forward" counter is set to zero at the beginning of a selection and the "reverse" counter is zeroed at the end of the selection. If a switch at the right of the panel



is set to AUTO-STOP, the tape goes into rewind automatically when the "reverse" counter reaches zero. It rewinds until the "forward" counter returns to zero. Since some overshoot is unavoidable at high speeds, the tape stops, then moves forward at normal speed to the zero point, where it is ready to be placed into the normal playback or recording mode. Another switch setting, REPEAT, produces the same result, except that the tape automatically resumes playing from the zero point instead of waiting for an operator command. This system permits any desired portion of a tape to be repeated automatically as many times as desired. In the OFF setting of the MEMORY switch, the recorder's operation is the conventional one.

The electronics panel of the Dokorder 1140 is dominated by four large, illuminated level meters which can be switched individually to read SOURCE or TAPE (playback) levels as modified by the playback-level controls. Each track has its own recording-level control with an adjacent peak-overload light that flashes on momentary peaks greater than +8 dB which might not register on the meters. The peak indicators function during playback as well as recording, minimizing the possibility of overdriving the amplifiers in the playback mode. Switches above the knobs select either MIC or LINE inputs (the two cannot be mixed). At the right of the electronics panel are two pairs of concentric playback-level controls for the four channels. A pushbutton selects either two-channel or four-channel operation; in the former mode the rear channels are disabled and their meter lights turned off.

A slide switch selects either NORMAL or SPECIAL recording equalization to provide flattest overall frequency response with tapes that require similar bias levels but have different high-frequency properties. As an example, the instructions recommend using NORMAL with Scotch 212, but SPECIAL (which has slightly less high-frequency boost) with Maxell UD-35. Finally, a slide switch turns on an internal "pink-noise" test-signal generator for adjusting the bias to any tape formulation. While recording this signal and monitoring the playback output on the recorder's meters, the bias controls for the individual channels are adjusted for the maximum-output reading.

On the left side of the electronic unit are two stereo-headphone jacks for monitoring either front or rear channels with 8-ohm phones. On the right side are four jacks for

speeds was negligible. At 15 ips the overall response was ± 1.5 dB from 35 to 24,500 Hz and down 5 dB at 23 and 32,000 Hz. However, at the higher speed there was absolutely no difference between the response curves made at -20 dB and at 0 dB all the way up to our 40,000-Hz upper measurement limit!

Measurements with the Maxell and TDK tapes showed that the Dokorder 1140 gave virtually identical frequency response with all three tapes. When the bias adjustment is made using the recommended procedure, and the proper recording equalization is used, this machine can produce superb results with any good-quality tape.

A LINE input of 72 millivolts (mV) or a MIC input of 0.3 mV was needed for a 0-VU recording level. The microphone inputs overloaded at 60 mV, which should be a safe value for most recording situations. The playback output depended somewhat on the type of tape used, but with Scotch 212 the maximum output was 1.8 volts from a 0-VU recording at 1,000 Hz. With the meter set to 0 VU by means of the playback level control, the output was 0.79 volt.

At $7\frac{1}{2}$ ips, the playback distortion from a 0-VU, 1,000-Hz recording was 1.9 per cent, and the 3 per cent reference level was obtained at an input of +2 VU. At 15 ips, the 0-VU distortion was 1.6 per cent, and a +3-VU input gave 3 per cent playback distortion.

The unweighted signal-to-noise ratio (S/N), referred to the 3 per cent distortion playback-output level, was 55.5 dB at $7\frac{1}{2}$ ips and 54.7 dB at 15 ips. With IEC "A" weighting, these figures improved to 62 and 61.5 dB, respectively. At maximum recording gain the noise level was 4.5 to 5 dB higher through the microphone inputs than through the line inputs (a relatively small increase compared with the performance of many tape recorders we have tested).

The tape transport had a combined wow and flutter (unweighted rms) of 0.085 per cent at $7\frac{1}{2}$ ips when playing the Ampex 31326-01 flutter test tape. A combined record-playback flutter measurement actually gave slightly lower readings—0.07 per cent at $7\frac{1}{2}$ ips and a very good 0.055 per cent at 15 ips. The tape speed was less than 0.25 per cent fast, and in the fast-forward or rewind modes a 1,800-foot tape reel was handled in 90 seconds. The meters were somewhat slower than standard VU meters, reaching 60 per cent of their steady-state readings on 0.3-second tone bursts (the VU standards call for 99 to 101 per cent). The PEAK lights were effective in disclosing excessive recording levels, even when the meters read well below 0 VU.

Comment. At the time we tested the Dokorder 1140, only a preliminary operating-instruction manual was available, so we had to become familiar with its many features through trial and error. While we may have overlooked a few of its special operating characteristics in the process, we were soon convinced that it is at least as versatile as any four-channel recorder we have seen, and easier to operate than many, in spite of its seemingly formidable control lineup.

In view of the limited repertoire of pre-recorded four-channel tapes, it is likely that most people will be using the 1140 for live recording by "laying down" successive tracks based on an initial program track with the intention of mixing down ultimately to a stereo tape. This is the major application for tape re-

(Continued on page 34)

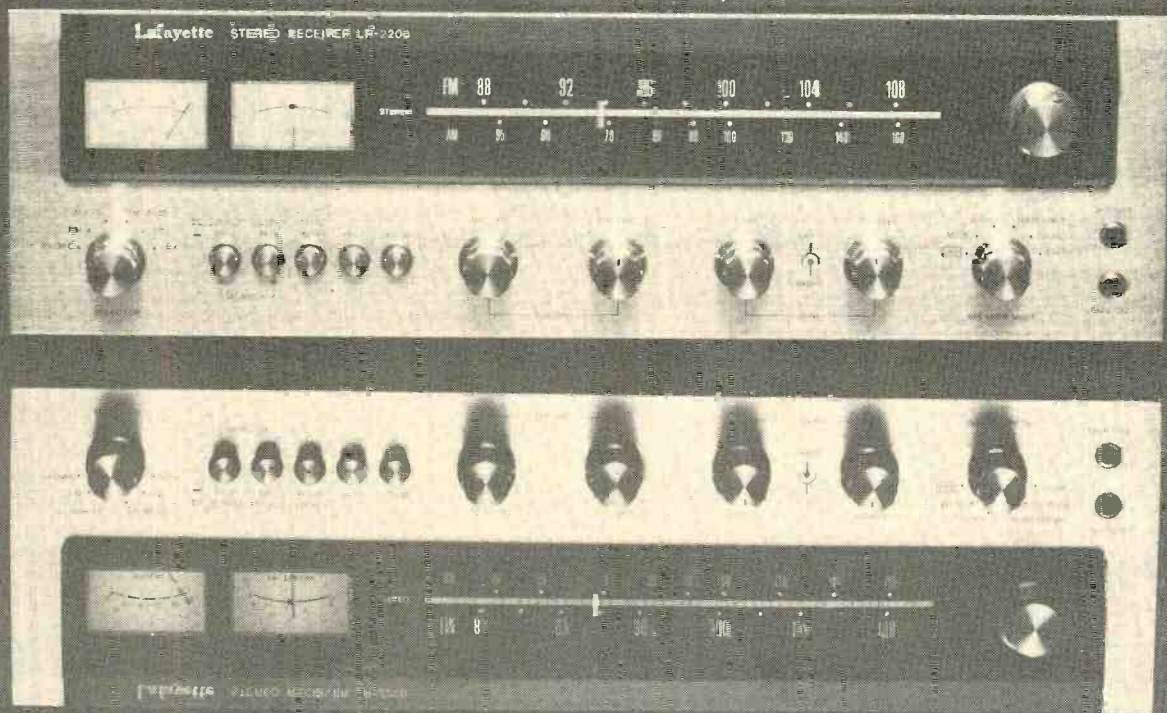
600-ohm dynamic microphones. In the rear are the four pairs of LINE inputs and outputs.

Because of its unusual styling and many control features, the Dokorder 1140 presents an impressive appearance. Its base is 17 inches wide by 16 inches deep, and the overall height is about 21 inches. The recorder weighs about 55 pounds. Price: \$1,199.95.

● **Laboratory Measurements.** The playback equalization at $7\frac{1}{2}$ ips was extremely accurate, producing a response within ± 1 dB over the 50- to 15,000-Hz range of the Ampex test tape. Most of our recording and playback measurements were made with Scotch 212 tape, for which the machine had been adjusted. However, we also measured its frequency response with Maxell UD-35 and with TDK Audua (which required a different bias level, easily set with the aid of the Dokorder's built-in test generator and the VAR bias controls).

At $7\frac{1}{2}$ ips, the record/playback frequency response showed the usual cyclic "ripples" (a function of the head design) at low frequencies. Overall, however, it was essentially within ± 1.25 dB from 20 to 24,500 Hz at a -20-dB recording level, and was down 3 dB from its mid-band response at 28,000 Hz. There was very little compression of the high frequencies at a 0-VU recording level, so the overall response was ± 1.5 dB from 22 to 22,000 Hz.

Starting from such an outstanding response at $7\frac{1}{2}$ ips, we could hardly expect a great improvement at 15 ips. Except for a slightly flatter response above 15,000 Hz and some loss of deep bass, the difference between the two



The Image of Performance

The new Lafayette LR-2200 has the look of performance many receivers try to achieve. But real performance comes from within. That's where the LR-2200 stands out.

This series receiver performs to the highest standards with advanced circuitry, a most selective AM/FM stereo FM receiver, full music controls including two tuning meters, dual tape monitoring jacks and derived four channel matrix. The sensitive performance of the LR-2200 comes across powerfully through 27 watts per channel, minimum RMS. Both stereo channels are driven at 8 ohms from 20-20,000 Hz, with no more than 0.5% total harmonic distortion.

The Lafayette audio designers performed in the creation of the LR-2200. Lafayette put the most features, the cleanest specifications, the most power for any receiver Lafayette has ever offered for this price - 299.95.

Because Lafayette performed in the creation of this receiver it will perform for you. For years.

See it, hear it at a Lafayette store. It gives quite a performance.

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corders with this capability, and one which the 1140 handles in an eminently satisfactory manner.

For example, we found absolutely no measurable or audible difference in its response or other characteristics between a playback through the normal playback head and a playback using the recording head in the MULTISYNC mode. Since the switching from record to playback functions is handled automatically, it is very convenient to leave the MULTISYNC buttons depressed and the MONITOR buttons in their SOURCE positions. In this way the selection of recording or playback modes is governed entirely by the operation of the RECORD buttons and the REC master button.

If the machine is put into the recording mode with the channel recording buttons out (disengaged), and if the previously recorded

material is monitored through the Multi-Sync heads, one can make a "flying start" recording when adding material to a previously recorded track or inserting new material within the earlier recording. Pressing any of the recording buttons instantly converts that channel from playback to record status (and returns it to playback when released) with none of the time-delay error inherent in conventional three-head recorders. We were also pleased to find that the headphone volume, even with 200-ohm phones, was very loud and would probably be sufficient for monitoring during a "live" recording session. This is in contrast to most tape recorders, which barely drive higher-impedance phones to a listenable level. The memory feature worked very smoothly. As the preliminary instruction manual warns, there is a slight error in return-

ing to the "0000" index-counter reading, so that replay actually begins at 0002 or 0003. By making allowance for this, it is possible to repeat or return to the beginning of any desired tape segment with great precision and at considerable speed.

We found the tape-loading process to be exceptionally simple, even for someone with more than the normal quota of thumbs. All solenoid-controlled recorders emit an audible "clunk" when their control buttons are operated, and this one is no exception. In any event, none of the acoustic output of the solenoids affects the taped program. All in all, the performance, versatility, and striking physical design of the Dokorder 1140 add up to make it an outstanding value despite its not inconsiderable price.

Circle 105 on reader service card

Onkyo Model 8 Speaker System



● **THE** least expensive Onkyo speaker system is the company's Model 8, a two-way bookshelf system with an 8-inch woofer and a 2-inch cone tweeter. The electrical crossover is at 6,000 Hz and a three-position switch in the rear of the speaker provides a ± 2 -dB adjustment of the high-frequency level about the "normal" (or nominally flat) position.

The Onkyo Model 8 is a compact speaker measuring $21\frac{1}{8} \times 11\frac{1}{8}$ inches, with a depth of $9\frac{3}{4}$ inches; it weighs only 16 pounds. Its ducted-port wooden cabinet is finished in walnut grained vinyl. A minimum amplifier power of 7 watts into its 8-ohm-rated load impedance is recommended, and the speaker is rated to handle up to 30 watts. The Onkyo Model 8 carries a five-year warranty covering parts and labor. Price: \$89.95.

● **Laboratory Measurements.** At the NORMAL setting of the high-frequency level switch, the integrated output of the speaker in the test room was unusually flat, with no significant peaks or holes up to 15,000 Hz, above which the output dropped rapidly. The close-miked bass response showed virtually no output increase at its resonant frequency, so that splicing the two curves yielded a composite re-

sponse within ± 3 dB from 55 to 15,000 Hz.

The contribution of the port to the total bass output was significant only at frequencies below 50 Hz. The woofer distortion at a 1-watt drive level was under 1 per cent down to about 60 Hz, rising to 5 per cent at 45 Hz and to 10 per cent at 38 Hz. However, distortion from the port measured considerably lower, reaching only 6.5 per cent at 35 Hz. The woofer's power-handling capacity is modest, and this was reflected in the substantial increase in distortion when we drove the speaker at a 10-watt level. The distortion was between 3 and 7 per cent from 100 to about 53 Hz, and rose to 10 per cent at 46 Hz.

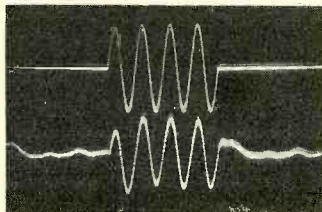
The system impedance fell to a minimum of about 5 ohms in the 150- to 200-Hz area but

averaged about 8 ohms over most of the audio frequency range. At the bass resonance of 70 Hz it rose to about 15 ohms. Although we would have expected the high-frequency level control to affect only frequencies above 6,000 Hz, its action began at about 600 Hz. It appeared to have a shelved characteristic—that is, all frequencies above 700 Hz or so were affected to the same degree, for a total range of ± 2 db.

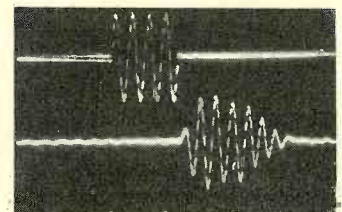
The tone-burst response at 200 Hz, in the woofer's operating range, was very good. At 10,000 Hz, the burst decayed over a period of several cycles instead of cutting off abruptly, although there was no sustained ringing. The efficiency of the Model 8 was unusually high for a speaker of its class, so that a mid-range input of 1 watt produced a sound-pressure level of 94 dB at a distance of 1 meter from the grille.

● **Comment.** From the measurements, one would expect the Onkyo Model 8 to be a smooth and relatively uncolored-sounding speaker with rather modest low-bass performance. And that is, in fact, a fair description of its sound.

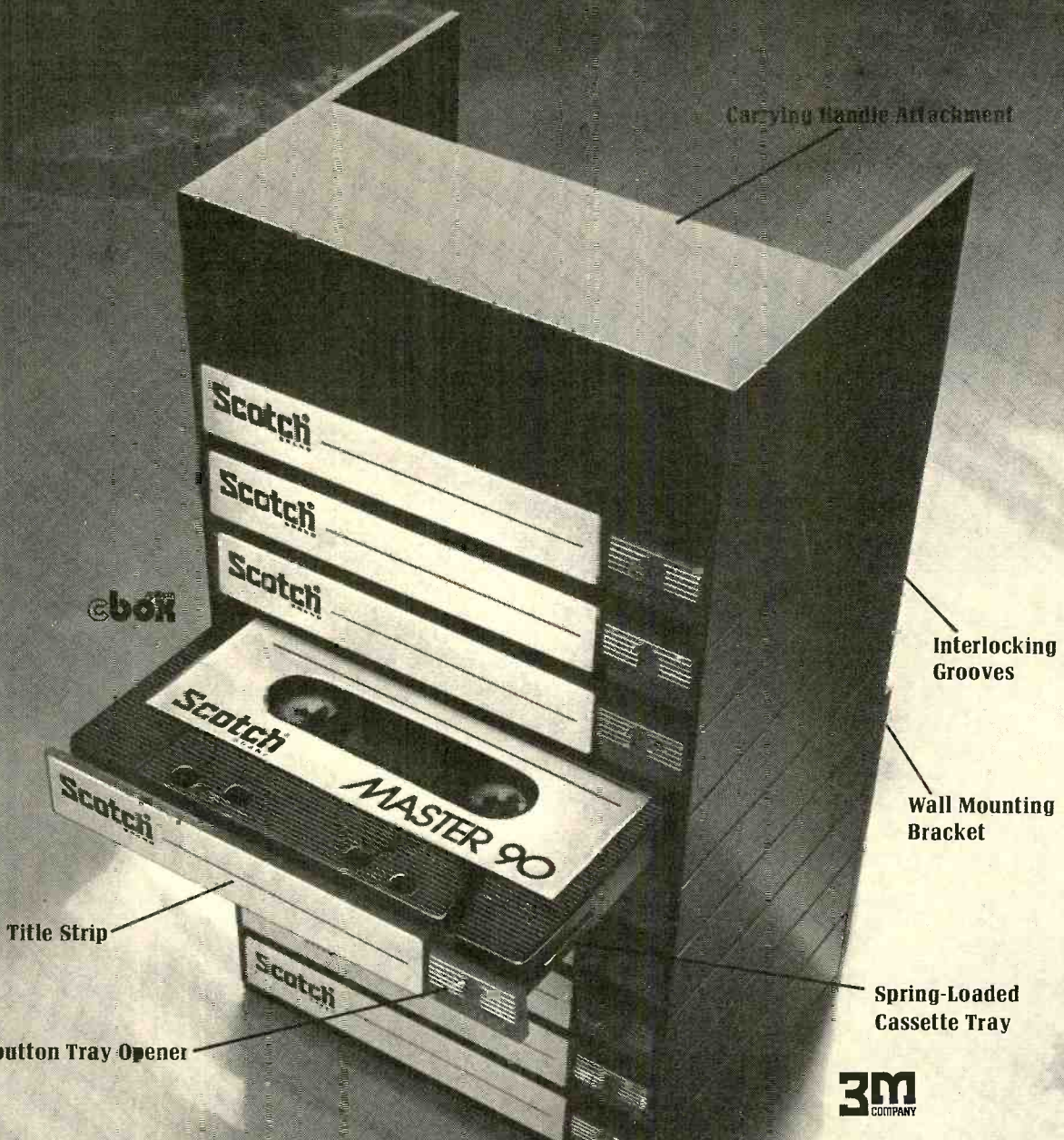
It came as a slight surprise, however, to find that it was exceptionally accurate in its handling of our simulated live-vs.-recorded listening comparison, which excludes frequencies below about 200 Hz. The flatness of its measured frequency response obviously correlates well with what one hears in a normal listening environment. Its lack of "flash" or other immediately audible characteristics signifies accuracy, rather than any deficiency, in its behavior. (Continued on page 36)



The oscilloscope photo at left shows the Model 8's response to a 200-Hz signal; at right, to a 10,000-Hz signal. The upper trace is the input waveform.



Our new storage system. A safe place for your cassettes to live.



If you've ever lost a cassette or laid one down where it's been ruined, you'll really appreciate the new C-Box.™ It's a convenient way to store your cassettes, and it's available only with Scotch® brand cassettes.

At the touch of a button, a tray pops out of the C-Box, exposing your cassette. And one C-Box interlocks on top of any other C-Box. So you can stack them as you add cassettes to your collection.



Scotch Cassettes.
They just might outlive you.

You can even add a carrying handle and mounting bracket.

Of course, a Scotch cassette can live a long life even without a C-Box. Because there's a Posi-Trak® backing to help prevent jamming, a plastic cassette shell that can withstand 150°F heat, and a tough magnetic coating that can deliver great sound quality even after hundreds of replays and re-recordings.

Now that we've got the new C-Box, is there no stopping us?



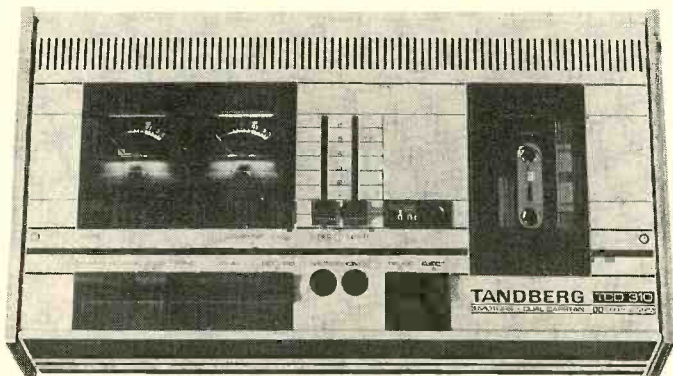
Onkyo's power ratings for the Model 8 are completely realistic. That is to say, it will deliver a healthy and clean output when driven by any of the lower-price receivers rated at 8 to 12 watts per channel. However, if higher power (appreciably in excess of the 30-watt maximum rating of the speaker) is available, one might wish to use a speaker with a more

extended low-bass response, which has been sacrificed in the design of the Model 8 in the interests of higher efficiency. But be aware that a typical small bookshelf system is 3 to 5 dB less efficient than the Model 8, and thus requires two to three times as much power from your receiver or amplifier to achieve the same acoustic output.

It is also worth noting that the size and weight of the Onkyo Model 8 qualify it as a *true* bookshelf speaker that does not require extra-deep or reinforced shelves. In every respect, it qualifies as a fine choice for use in a modestly priced—and therefore modestly powered—home music system.

Circle 106 on reader service card

Tandberg TCD-310 Stereo Cassette Deck



● **TANDBERG's** TCD-310 cassette deck is an evolutionary step beyond the company's previous Model TCD-300. It is a three-motor, two-head machine with a dual-capstan drive that maintains controlled tape tension over the heads. A hysteresis-synchronous motor drives the capstans and two d.c. motors power the reel hubs. The recorder can be operated horizontally or vertically or even mounted on a wall.

The transport functions are actuated by electromechanical solenoids, but the actual operating controls resemble the latching "piano keys" used on conventional, mechanically switched transports. They can be used in any sequence without pressing the **STOP** key (although **STOP** must be pressed before a cassette can be ejected). The keys can also be left in their mechanically latched positions so that subsequent application of a.c. power by an external clock timer can initiate unattended recording or playback.

As in their open-reel machines, Tandberg

has emphasized low noise in the TCD-310 through the choice of parts and circuit designs. In particular, the microphone preamplifiers are automatically adjusted (in gain) by the impedance of the microphone(s) used to provide optimum signal-to-noise ratio (S/N). The control keys, unlike those of most recorders, are hinged in front and must be operated by pressing on their rear-most portions. A firm pressure is required, so that it may be necessary to hold the machine with one hand while operating the keys if the vertical mounting position is used.

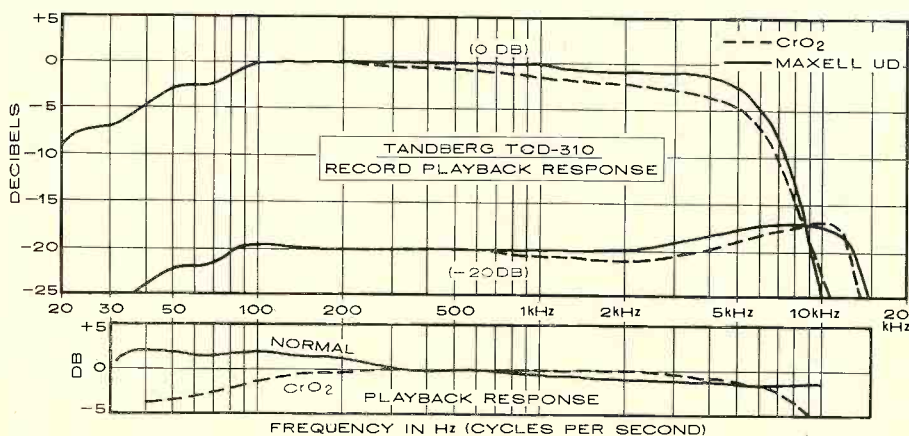
To make a recording, the pause key must first be pressed, and then the record key (*not* both record and play, as is the usual practice). Recording levels can then be set with the two slider controls, and when the pause key is released the recording commences. The other transport controls are conventional, including fast speeds in both directions, **PLAY** (its key is twice as wide as the others), and a power switch.

An interesting additional feature of the TCD-310, not mentioned in the instruction manual, is its ability to be used as a "straight-through" decoder for FM Dolby programs. To do this, the pause control is first engaged, then *both* record and play are pressed. If the tuner does not have the required 25-microsecond de-emphasis, an external adapter should be used to provide it.

The top of the Tandberg TCD-310 is conventional-appearing except that the cassette well opens to the right. This is to prevent the cassette from falling out when the door is opened with the machine in a vertical position. There is an index counter next to the cassette well, in front of which are the pause and eject keys. At the left is a large "window" area, behind which are the level meters, illuminated in red and green when the unit is on. They are peak-responding meters that monitor levels after the recording equalization, therefore minimizing the chances of distortion from excessive recording levels at high frequencies.

A row of what appear to be black pushbuttons is just below the meters. Actually, only three are functional—for mono recording, Dolby noise reduction, and chromium-dioxide (CrO₂) bias and equalization. Between the meters, a large rectangle is illuminated in red when the machine is in the recording mode. Two microphone jacks on the panel automatically disconnect the line inputs when the plugs are inserted. The line inputs and outputs, including a DIN socket, are in the rear of the deck.

The Tandberg TCD-310 measures 16 7/8 inches wide, 4 1/8 inches high, and 9 inches deep; it weighs 14 1/2 pounds. It is supplied with walnut side panels. Price: \$499.50.



● **Laboratory Measurements.** The TCD-310's playback frequency response varied less than ± 2 dB from 31.5 to 10,000 Hz with the Nortronics AT 200 test tape ("standard" equalization). With the CrO₂ button depressed, the chromium-dioxide equalization test tape gave a response within ± 0 , -4 dB from 40 to 8,500 Hz, dropping 6 dB at 10,000 Hz.

The recorder was biased for Maxell UD tape, with which the record-playback frequency response was ± 2.5 dB from 45 to 14,000 Hz at a -20-dB recording level. With TDK KR (CrO₂) tape, the response was ± 2.5 dB from 50 to 13,500 Hz at the same level. For a 0-VU recording level, response was down 4 to 5 dB at 6,000 Hz. Dolby tracking was good, with less than 1 dB of change in the response at any frequency when the Dolby system was used.

At maximum gain the line inputs required 30 millivolts (mV) for a 0-VU recording level. The recording amplifiers overloaded at a very safe 4.4-volt input. Since the microphone sensitivity is a function of the source impedance, we can only say that with a 600-ohm source a mere 80 microvolts (0.08 mV) was needed for a 0-VU recording level, with overload occurring at a 16-mV input. However, by experimenting with different source impedances, we determined that if the recording-level controls were set at least one-half division (out of a total of six) above their minimum positions, the microphone circuits were not overloaded by any signal that did not drive the meters above 0 VU. The playback output, which was at a fixed level, was 0.78 volt from a 0-VU input.

A Dolby calibration-level tape gave a meter indication of -1 VU on playback (0 VU is the nominal Dolby calibration point, and a 1-dB error is well within normal tolerances). When a 1,000-Hz signal was recorded at 0 VU, the playback total harmonic distortion (THD) was 1.5 per cent with Maxell UD and 1.6 per cent with TDK KR tape. The reference distortion level of 3 per cent was reached at about +3 VU with both tapes, at which level the unweighted signal-to-noise ratio (S/N) was 52 dB with Maxell UD and 54 dB with TDK KR. Applying IEC "A" weighting, which gives a better correlation with audibility, improved these measurements to 59 and 62 dB, respectively. Finally, when we used the Dolby system we obtained the most impressive S/N measurements of 66.5 dB with Maxell UD and 68 dB with TDK KR tape. Although the noise increased through the microphone inputs (the amount depending on the source impedance), the added noise at any usable setting of the level controls was insignificant.

The tape speed was nearly exact (about 0.2

per cent fast), and the flutter and wow were among the lowest we have ever measured on a cassette recorder—respectively, 0.08 and 0.01 per cent (unweighted rms). Another advantage of the three-motor transport was its extraordinarily fast shuttling speeds, which moved a C-60 cassette from one end to the other in less than 34 seconds! The peak-reading meters read 100 per cent of their steady-state levels with the 0.3-second tone burst used to check VU meter ballistics. Even when we applied 50-millisecond bursts at a rate of once per second, the meters read only 2 dB under their steady-state levels.

• **Comment.** We have two quibbles with the human-engineering aspects of the TCD-310, the first of which concerns the buttons located just below the meters. It is by no means easy to tell when the CrO₂, Dolby, and mono buttons are engaged except by feeling or closely examining them. Secondly, we are concerned about the limited clearance on the right side, where the cassette is loaded and removed. If the recorder is placed against a wall or another component, loading and unloading a cassette becomes an awkward process.

Our overall test results dramatically show the effect of Tandberg's design philosophy, which is to drive the tape with the lowest possible flutter and to keep noise and distortion at a minimum. In both respects, the TCD-310 is one of the outstanding machines in a market well populated with fine cassette recorders.

To achieve the outstanding performance of the TCD-310, a "trade-off" was required in the response at the highest audible frequencies. Although no apologies need be made for a 14,000-Hz response, it is well known that some other cassette recorders have a useful response extending above the 15,000-Hz re-



The TCD-310's tape-well cover holds a cassette in integral slots. The clear top plate of the cover snaps off to permit easy head access.

gion. In my view, the validity of Tandberg's choice is illustrated by the fact that, while few people will miss—or even be able to detect the absence of—the frequencies above 15,000 Hz, anyone can hear noise, and most tape recording enthusiasts will agree that there is no such thing as too little flutter!

All in all, we must say that the Tandberg TCD-310 is a superb performer—a cassette recorder whose dynamic range and flutter compare very favorably with some first-rate open-reel machines and are distinctly superior to those of most cassette recorders.

Circle 107 on reader service card

Rotel RA-1412 Integrated Stereo Amplifier



• OVER the years, the Rotel components we have tested—usually in the low- to medium-price range—have more than lived up to the claims made for them. Rotel has now entered the higher-price component market with the introduction of their Model RA-1412 integrated stereo amplifier. The RA-1412 is rated to deliver 110 watts per channel into 8-ohm loads, from 20 to 20,000 Hz, with less than 0.1 per cent total harmonic distortion (THD). It has just about every control feature found in other de luxe integrated amplifiers, plus a few of its own.

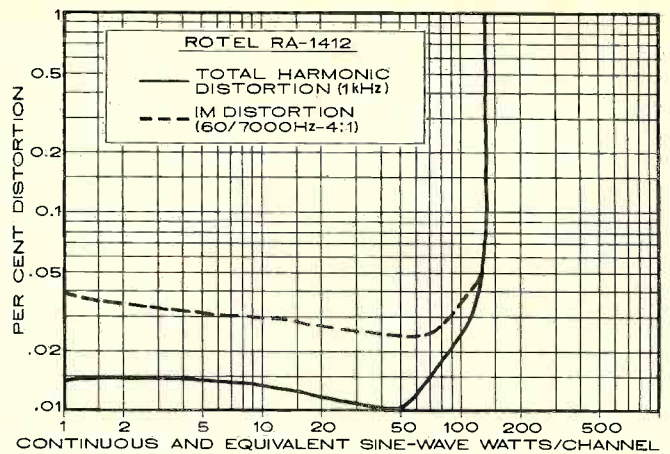
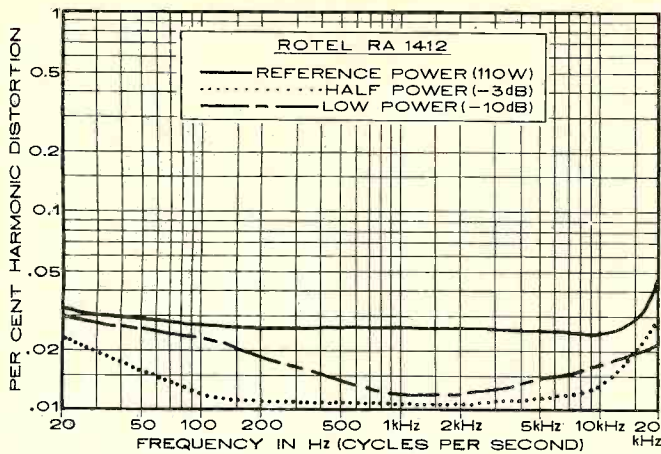
The Rotel RA-1412 is physically rather large, with front-panel dimensions of 21¼ by 7 inches and an overall depth of 17 inches. The amplifier's net weight of more than 48 pounds results partially from its having two entirely separate power supplies that share nothing but the line cord and the power switch. This is a costly—but effective—way of guaranteeing that each channel will operate completely independently of the other.

The front panel, which is fitted with rugged handles, is dominated visually by a secondary panel, across its upper center, which contains

two large illuminated meters and the concentric volume and balance controls. The meters have extended logarithmic scales calibrated directly in power output over the very wide range of 0.01 to 200 watts. The volume control works in twenty-two detented steps, controlling the level in 2-dB increments down to -30 dB and in progressively larger jumps to -60 dB, with the final step being the fully off position. The balance control is a shallow ring surrounding the volume control, lightly detented at its center position.

At the upper left of the panel are the pushbutton power switch and three pushbuttons for energizing up to three sets of speakers in any combination. There are two stereo-headphone jacks below the speaker switches. The upper right of the panel is devoted to the five pushbutton input selectors (for two magnetic-phono cartridges and three high-level inputs). Below them is a microphone jack and its mixing level-control knob, which is pulled out to turn on the microphone circuits.

The other controls, forming a line across the lower portion of the panel, include the bass and treble tone controls (eleven-position rotary switches), between which are a pair of



three-position lever switches that bypass the tone controls or select turnover frequencies of 200 or 400 Hz for the bass, 2,500 or 5,000 Hz for the treble. Two more switches operate the low- and high-cut filters, which have 12-dB-per-octave slopes and turnover frequencies of 15 or 30 Hz for the bass and 8,000 or 12,000 Hz for the treble. The MODE switch selects normal or reversed-channel stereo and feeds either left or right channel or their sum (mono) to both speakers.

Two lever switches perform functions that are found on many amplifiers, but in a manner unique to the RA-1412. The loudness-compensation switch provides two different response characteristics, identified somewhat cryptically on the panel as 6 dB/20 dB and 3 dB/10 dB. The specifications make it clear that these numbers refer to the maximum boost at 10,000 and 50 Hz, respectively, at the lowest settings of the volume control. The MUTING switch introduces either 10 or 20 dB of attenuation, either as a temporary volume reduction or (in conjunction with the volume-control and loudness-compensation circuits)

to provide almost any desired amount of bass and treble boost at low listening levels.

The last front-panel control is the TAPE MONITOR switch, whose five positions permit listening to the source or the playback with either of two tape decks or dubbing from either machine to the other.

All signal inputs and outputs (except for speakers) are located on the right side panel of the RA-1412. The connections for the two tape recorders are duplicated by DIN sockets. Slide switches under the phono inputs provide a choice of three different cartridge load resistances (25, 50, or 100 kilohms) and input sensitivities of 2, 4, or 8 millivolts. There are separate preamplifier-output/power-amplifier-input jacks normally connected internally by an adjacent slide switch.

On the left side panel of the amplifier are heavy-duty binding posts for three pairs of speakers. The rear of the unit is devoted almost entirely to the output transistors and their heat sinks, below which are the line fuse and four switched a.c. outlets. There are no user-accessible speaker fuses, since the RA-1412 has an effective electronic protection system that shuts it down instantly in the event of an overload or short circuit that might damage the amplifier. When it shuts down, a red light comes on between the meters. To restore normal operation, the amplifier must be switched off for a moment and turned on again. The protective relay also provides about 15 seconds delay every time the amplifier is turned on, preventing any transients from reaching the speakers. Price: \$749.95.

● **Laboratory Measurements.** Following the one-hour FTC preconditioning period and five minutes of full-power operation (which the amplifier easily took in its stride), we measured the clipping power output with a 1,000-Hz test signal. Into 8 ohms, it was 128 watts per channel; it increased to 182 watts into 4 ohms (the protective circuits were tripped at that level), and decreased to 81 watts into 16 ohms.

The THD at 1,000 Hz was about 0.015 per cent at almost any listenable power level, reaching 0.03 per cent only at the rated power output. It was still less than 0.05 per cent just before clipping occurred at about 130 watts. Intermodulation distortion (IM) was between 0.025 and 0.05 per cent from about 20 milliwatts (mW) to 130 watts, and it rose only to 0.13 per cent at about 3.5 mW output. This attests to the lack of crossover-notch distortion in the output of the RA-1412 (the distortion

products were principally second and third harmonics).

At the rated output, the THD was virtually constant across the audio-frequency range—between 0.025 and 0.033 per cent from 20 to 15,000 Hz, with a maximum of 0.045 per cent at 20,000 Hz. At outputs of -3 and -10 dB, the distortion was always less than at full power.

A high-level input of only 40 mV was needed to drive the amplifier to a reference output of 10 watts, and the signal-to-noise ratio (S/N) was an excellent 80 dB. At the three rated phono sensitivities of 2, 4, and 8 mV, inputs of 0.6, 1.1, and 2.2 mV drove the amplifier to 10 watts with an equally impressive 75.5-dB S/N. The phono-overload capabilities of the RA-1412 broke all records for amplifiers we have tested; depending on the input sensitivity, the circuits overloaded at 310, 580, or 1,150 mV. The microphone input sensitivity was 0.54 mV with a 72-dB S/N, but it was able to accept the full 10-volt output of our audio generator without clipping!

The bass tone controls had a variable turnover frequency (at or below the value indicated on the panel), and the treble controls were "hinged" at approximately the indicated frequencies. For the listener who knows what he wants to hear, these tone controls should be able to provide almost any desired frequency-response characteristic. The filters, as rated, had desirable 12-dB-per-octave slopes. The -3-dB frequencies of the high filter were 6,300 and 9,500 Hz, and for the low filters they were at 20 and 35 Hz. Either of the latter should do an effective job of turntable-rumble reduction with absolutely no effect on audible program content.

The loudness contours have been chosen so that they do not begin to take effect until the volume control is set below its -20-dB position (about mid-way in its range). However, the bass boost was very mild until the volume setting reached -37 dB, below which it became rather drastic. As indicated by the specifications, the 3 dB/10 dB setting of the switch gave about half as much boost as the 6 dB/20 dB setting. However, choosing between the two seems almost unnecessary in view of the 10- and 20-dB attenuator settings, which should permit the volume control to be set for almost any desired degree of loudness compensation at the chosen listening level. The high-frequency boost of the loudness circuit was hardly measurable except at the lowest volume settings.

The RIAA phono equalization was accurate
(Continued on page 40)



THE END OF THE DOUBLE STANDARD.

OUR LEAST EXPENSIVE RECEIVER HAS THE SAME LOW DISTORTION AS OUR MOST EXPENSIVE RECEIVER.

IM Distortion Comparison

YAMAHA	Brand "A"	Brand "B"	Brand "C"
CR-1000	.1%	.15%	.3%
CR-800	.1%	.3%	.5%
CR-600	.1%	.5%	.8%
CR-400	.1%	.9%	1.0%

At Yamaha, we make all our stereo receivers to a single standard of excellence.

A consistently low intermodulation distortion of just 0.1%!

A figure you might expect only from separate components. Maybe even from our \$850 receiver, the CR-1000.

But a figure you'll surely be surprised to find in our \$330 receiver, the CR-400.

So what's the catch?

There is no catch. Simply a different philosophy. Where high quality is spelled low distortion.

You'll find Yamaha's single-mindedness particularly gratifying when compared to the amount of distortion other manufacturers will tolerate throughout their product lines. (See chart.)

Particularly gratifying and easily explained.

Less of what irritates you most.

While other manufacturers are mostly concerned with more and more power, Yamaha's engineers have concentrated

on less and less distortion.

Particularly intermodulation (IM) distortion, the most irritating to your ears. By virtually eliminating IM's brittle dissonance, we've given back to music what it's been missing.

A clear natural richness and brilliant tonality that numbers alone cannot describe. A new purity in sound reproduction.

A musical heritage.

Our seeming preoccupation with low distortion, in general, and the resulting low IM distortion, in particular, stems from Yamaha's own unique musical heritage.

Since 1887, Yamaha has been making some of the finest musical instruments in the world. Pianos, organs, guitars, woodwinds, and brass.

You might say we're music people first.

With our musical instruments, we've defined the

standard in the *production* of fine sound. And now, with our entire line of receivers and other stereo components, we've defined the standard of its *reproduction*.

Four different receivers, built to one standard.

Between our \$330 CR-400 and our \$850 CR-1000, we have two other models.

The \$460 CR-600 and the \$580 CR-800.

Since all are built with the same high quality and the same low distortion, you're probably asking what's the difference.

The difference is, with Yamaha, you only pay for the power and features that you need.

Unless you have the largest, most inefficient speakers, plus a second pair of the same playing simultaneously in the next room, you probably won't need the abundant power of our

top-of-the-line receivers.

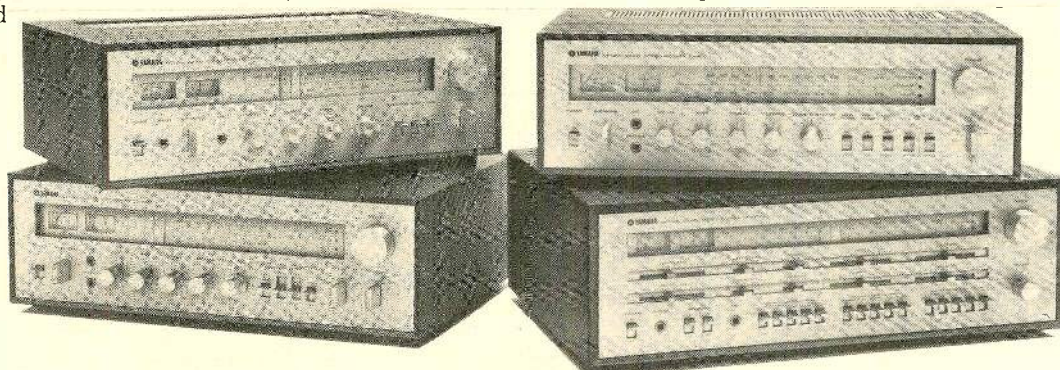
Unless you're a true audiophile, some of the features on our top-of-the-line receivers might seem a bit like gilding the lily. Selectable turnover tone controls, variable FM muting, two-position filters, even a special five-position tape monitor selector.

However, you don't have to pick one of Yamaha's most expensive receivers to get a full complement of functional features as well as our own exclusive Auto Touch tuning and ten-position variable loudness control.

The End of the Double Standard.

Just keep in mind that all Yamaha stereo receivers, from the most expensive to the least expensive, have the same high quality, the same low distortion, the same superlative tonality.

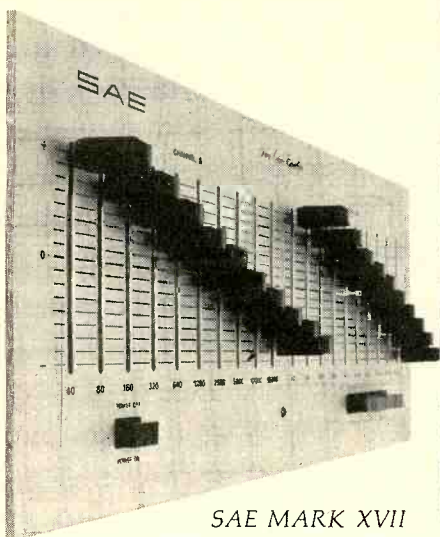
It's a demonstration of product integrity that no other manufacturer can make. And, an audio experience your local Yamaha dealer will be delighted to introduce you to.



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CIRCLE NO. 55 ON READER SERVICE CARD

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SAE MARK XVII
Dual-Channel Equalizer

Your tone controls are just not designed to compensate for

- Room acoustics
- Speaker placement
- Old or bad recordings

We built the Mark XVII Equalizer to solve these problems and more.

These are some of the ways:

- Individual Octave Control for each channel
- Long throw, oil-damped linear slide pots for greater accuracy
- Dual range operation (controls operate over either ± 8 dB or ± 16 dB)

Plus

- Capable of driving any system
- Low distortion—less than 0.03% THD and IM
- Low noise—greater than 90dB
- 5-year parts and labor service contract
- SAE's reputation as the finest manufacturer in the audio field

You'd have to look a long time to find an EQ that delivers this much value. SAE innovation has done it.

Components for the connoisseur.



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Please send me the reasons (including available literature) why the SAE MARK XVII Dual-Channel Equalizer is the "\$300 Alternative."

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CITY _____ STATE _____ ZIP _____

CIRCLE NO. 41 ON READER SERVICE CARD

Rotel RA-1412 Integrated Stereo Amplifier

(Continued from page 38)

within ± 0.5 dB from 100 to 20,000 Hz, with a slight bass rise to a maximum of +3 dB at 35 Hz. It was essentially unaffected by cartridge inductance, so that the response varied less than 0.5 dB up to 20,000 Hz when we drove the phono inputs through the coils of several popular cartridges.

● **Comment.** The performance of the Rotel RA-1412 speaks for itself. In our tests, it easily surpassed its significant published specifications. By the most critical standards this amplifier is superb, and in today's market it is priced quite competitively. (In other words, we doubt that a better amplifier, with similar power and control features, can be bought for less money.)

The power-output meters are a useful feature, if only for educational purposes. Many people will find it difficult to believe that their average listening is done at levels of a few milliwatts, and yet peaks can drive the meters to many tens of watts. The meter indications on our sample were somewhat optimistic, reading from 20 to 50 per cent higher than the true power into 8-ohm loads (which we assume they were calibrated for). In fact, much

of the time their readings were close to correct for a 4-ohm load.

Some of the most attractive aspects of the RA-1412 do not lie in the area of specifications or electrical performance. Once an amplifier has been refined to the point reached in this one (as well as some others of comparable quality), the human-engineering factors become more important in making distinctions between competitive products.

The "feel" of the controls and switches of the Rotel RA-1412 almost defies description. Every control has a combination of smoothness, lightness, and positive detenting that is better experienced than described. One of the most impressive things we did with the RA-1412 was to switch between its inputs with all gain controls at maximum and the speakers connected. Needless to say, the high-level program sources were turned off (but still connected) for this test. Most amplifiers—even expensive ones—will give some indication of a switching transient (seldom severe enough to blow out a speaker, but at least audible) when operated in this manner. The Rotel RA-1412 was totally silent. Whether this has been achieved by special shorting switch contacts or by good electrical design we do not know. The point is that this amplifier not only does everything it is supposed to do, but at the same time it does nothing that it is *not* supposed to do. The latter consideration is often overlooked, but it is to us an indication of a truly excellent and well-thought-out design.

Circle 108 on reader service card

Addendum: Uher 134 Cassette Recorder

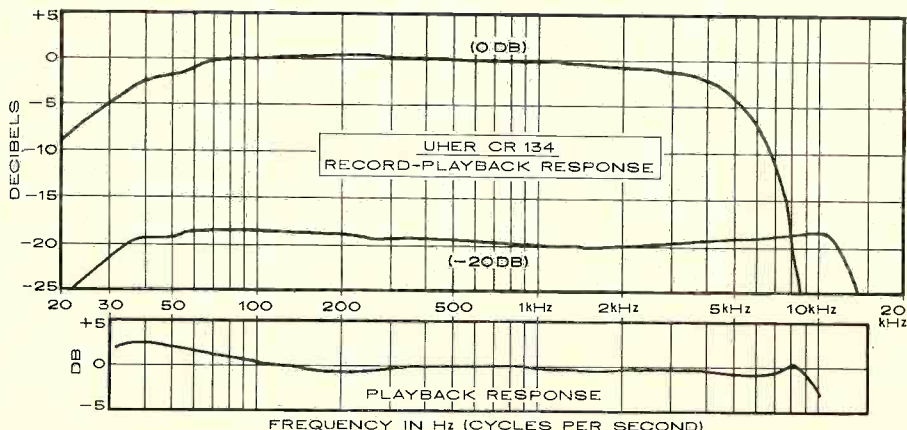
● WHEN we tested the Uher CR 134 cassette recorder (STEREO REVIEW, November 1975) we noted a frequency-response characteristic that suggested incorrect biasing for the tape we used (TDK SD). Uher informed us recently that the recorder was biased for Maxell UD. A second unit was submitted for test, and we measured its record-playback frequency response with Maxell UD. The result was quite different from what it was with our first sample: a rising high-frequency response instead of the original droop, and an overall response of ± 2.5 dB from 33 to 13,500 Hz.

We repeated the measurement with TDK SD tape, which had shown a loss of highs on the first machine we tested. The new machine

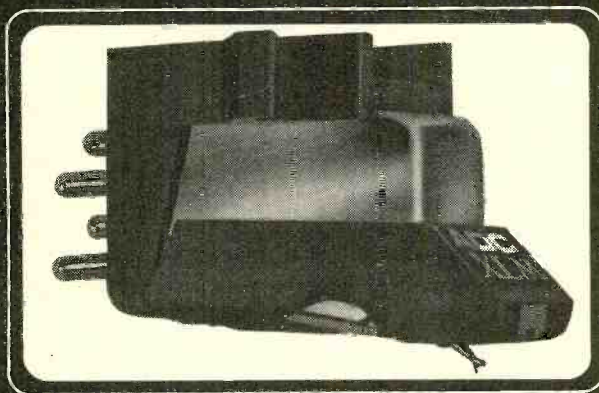
gave an outstandingly fine response with TDK SD—nearly flat over the full range and within ± 1.5 dB from 29 to 13,000 Hz. It appears therefore that most high-quality ferric-oxide tapes will provide satisfactory performance.

A playback-response measurement yielded a curve very similar to that of the first unit, with slightly flatter overall response. Other characteristics, such as flutter, were essentially identical in both samples tested. Our conclusion is that the Uher CR 134 is indeed an excellent machine, fully on a par with many home cassette decks in all its essential characteristics. In addition, it has the special virtues of compactness and battery operation.

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High praise for ADC MKII low mass cartridges.



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THE SIMELS REPORT

By STEVE SIMELS



PULP MUSIC

SOMEONE (Edmund Wilson, maybe?) once said that reading pulp fiction was the mark of a truly second-rate mind. If that's the case, I have to plead guilty; I'd much rather spend an evening with H. P. Lovecraft's inbred New Englanders or Raymond Chandler's corrupt Los Angelinos than five minutes with Erica Jong at the airport or John Updike in the groves of academe. This dissociation of sensibility (a tip of the Hatlo Hat to T. S. Eliot for that nifty turn of phrase) has, I'm afraid, been lifelong; I remember only too well the sorrowful look my eleventh-grade English teacher gave me when I ventured that Matthew Lewis' early-nineteenth-century porno-Gothic *The Monk* was a better novel than a lugubrious weeper like *Jane Eyre*.

The very best pulp fiction, of course, ultimately becomes Literature; pulp music is rarely so lucky. This should not be surprising, really; we all know that Bach gets far less attention in our public schools than Shakespeare, and that a college student is far more likely to be exposed to literary critics Lionel Trilling and John Ciardi than to music critics Ernest Newman and Sir Donald Tovey (that is, if he or she can even read by the time college rolls around, which is looking less and less likely if the decline in S.A.T. scores is any indication). "Serious" music is for all intents a bastard child as far as the educational community in this country is concerned, and rock-and-roll is an embarrassment at best, almost beneath contempt. Nobody even bothers to make statements to the effect that listening to rock is the mark of a second-rate mind; you don't get your intellectual dander up over what is merely a youthful aberration on a level with goldfish swallowing.

Let me hasten to add that I'm not arguing for increased "legitimate" recognition for rock—far from it. The very last thing we need is another bit of excessive wretchedness such as Wilfrid Mellers' scholarly tome on the Beatles or any of those patently absurd and toadying college courses in "rock history." I simply think that it's significant that rock, like its equivalents in other genres—science fiction, the detective novel, comic books, even the good old Hollywood film—and unlike jazz, has maintained its astonishing popularity despite the various misguided cultural observers, critics, politicians, and academics who have attempted to put it under the microscope. Its pulp status still remains, thank God, secure.

Viewing rock as pulp also helps us to understand why the various "serious" musicians who have flirted with it (as well as those rockers who have gone high-brow) have generally fallen on their faces, just as Raymond Chandler stumbled in his dismal attempts at mainstream fiction. Whichever side of the street you're coming from, it just never works, and we might as well face it: the music of Todd



Rundgren, Rick Wakeman, ELP, and the rest of the synthesizer cut-ups is no more and no less gauche than Leonard Bernstein's Mass or William Russo's Concerto for Blues Band and Orchestra.

There is a story, probably apocryphal, that some years ago a group of twenty or so leading American composers took a look at the enormous sums of money the Beatles were raking in and decided that it was ridiculous for them to be eking out livings at universities and depending on foundation grants for their artistic survival. So they sat down with the en-

tire Lennon and McCartney oeuvre, reduced it to a set of rules, and tried to compose their own rock tunes. It didn't work, of course, and they were eventually forced to throw in the towel, disgusted and mystified. To this day they probably don't understand why they failed, why you can no more "compose" good rock than you can sit down at a piano and sort of "jam" Bartók.

I have indulged in the preceding ramble because I want to make it quite clear that I am a firm believer in the *sufficiency* of rock; it needs no justifications whatsoever along the lines of "rock as poetry," "rock as art song," or "rock as theater." I am also considerably less than enamored of discussions of High versus Low Art, global villages, or any such gobbledygook. I do think, however, that rock, for what it's worth, is somehow becoming . . . well, for lack of a better word, more *mature*.

For reasons that should be obvious by now, I am somewhat uneasy with that thought, and I certainly am not ready to concede, as one critic colleague has, that we are entering the age of "adult" music. But there's no question that a number of our better artists have gotten a bit reflective of late, perhaps as a reaction to the unfortunate times we live in, perhaps (more likely?) simply as a result of getting older. The Stones, as usual, anticipated this trend with "Exile on Main Street," and last year alone we saw such albums as Neil Young's "Tonight's the Night," Dylan's "Blood on the Tracks," Springsteen's "Born to Run," and "The Who by Numbers," all of which dealt with personal concerns in an unprecedentedly honest and powerful way.

WHICH brings us to Patti Smith, about whom I have been bending your ear for the last few months. She finally has her album out, and I'm afraid there's simply no way to deal with it except in terms of what I've just been talking about: if ever there was an *adult* record, this is it. It's a fiendishly difficult piece of work, and I suspect that as a result it's going to polarize people like crazy, which is too bad, because for all its overreaching, I can't remember a first album that exhibited such overwhelming potential.

What it boils down to is whether or not we are willing to admit that rock means anything more than "it's got a good beat and you can dance to it." Personally, I've never made up my mind (and I suspect that that very ambivalence is part of what gives rock its power). Certainly, I'm distrustful of records that require two pages of arch intellectualizing for their proper appreciation, and yet I simply can't abide the mindless android-like disco stuff that seems just now to be about the only alternative.

And so, either you'll be simply knocked out by what Patti is attempting with "Horses"—the mating of "traditional" poetic diction (in her case the Symbolists and the Beats) with the diction of rock and creating an appropriate musical style to go with it—or you'll hear only a mannered, technically limited chick singer waxing obscure in front of a monochromatic rock band, the whole sounding like an only slightly less pretentious version of the Velvet Underground. I am myself convinced up front, despite the album's limp production job, because there's real passion here—you can tell what a labor of love this was for Patti, on all levels. And I would suggest that the skeptical check her out in person before making up their minds.

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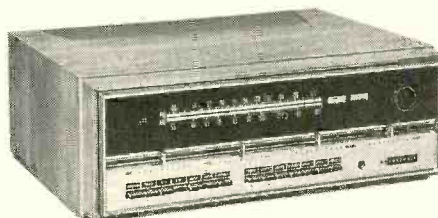
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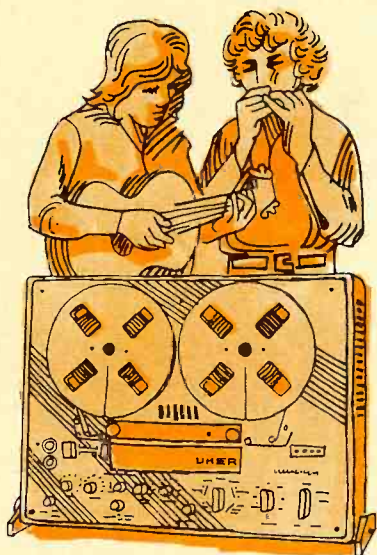
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GOING ON RECORD

By JAMES GOODFRIEND

Music Editor



SEEING MUSIC

As anyone who has gotten beyond the warm-bath stage of listening knows, there are many levels of sophistication on which one can hear, understand, and appreciate music. Although varying degrees of in-born ability and learned knowledge are involved in how different people listen to music and how their listening habits change and develop, the purpose and the invariable result of more sophisticated listening is greater enjoyment and deeper appreciation. It is not just an intellectual thing. As Bernard Jacobson once said in describing his own method of music criticism: "The first part of criticism is the unconscious part: I simply watch my gut to see how it reacts. . . . The intellectual part is the task of drawing the lines that connect the observed event and the reaction."

I bring this up as a method of forestalling—temporarily, at least—the inevitable negative reaction of the nonmusician to the suggestion that he look at a musical score. "But I don't read music," is a perfectly understandable rejoinder to such a suggestion. I would counter by saying that you really don't have to read music to follow a score, and that the additional comprehension and enjoyment of the piece that will most likely result from doing so is worth far more than the small effort involved.

Of course, it's easier if you can read music. But really, as recondite as a musical staff may appear to most people, dynamics are supplied in letters (*ppp* to *fff*, etc.), tempos are in words, time signatures are in numbers, and there are only three ways a melodic line can go: up, down, or sideways. Once you can associate hearing an upward movement with seeing an upward movement in an instrumental part, you have begun to follow a score. Of course, if you are following the score of a vocal work, beginning is even easier: you can start by following the words.

Scores used to be either monster-size affairs—thick, heavy, and bound in cardboard—for conductors' use and costing the earth, or little yellow or grey affairs (miniature scores), often badly printed and invariably poorly bound, which you used to buy in the most unswept corners of music stores.

Things have changed. For example, for a \$7.95 cover price you can buy a handsome soft-bound volume (with a reproduction of a Fuseli painting on the cover), well printed in readable music type, and measuring about

nine by twelve inches, that includes the complete orchestral scores of Mendelssohn's *Midsummer Night's Dream* music (all of it), the *Hebrides Overture*, *Calm Sea and Prosperous Voyage*, and the Third and Fourth Symphonies. In other words, almost all of Mendelssohn's most important music for orchestra, reprinted from the original Breitkopf & Härtel edition of the collected works.

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The opening measures, in score, of Mendelssohn's *Midsummer Night's Dream Overture*.

Ludwig van Beethoven (also from the B. & H. edition), and for \$4.50 apiece you can purchase two volumes offering, respectively, Schubert's C Major String Quintet, fifteen string quartets, and two string trios; and the Trout Quintet, the Adagio and Rondo Concertant for piano quartet, and the two piano trios plus the single-movement *Notturmo*. These treasures (and treasures they are) are published not by a music publisher, but by Dover Publications, the same company that has marketed excellent and useful books in the fields of art, photography, craftworks, science, music, and dozens of other subjects. Among their other scores are the complete quartets of Mozart, Brahms' string chamber music, Cecil Sharp's famous collection of one hundred English folk songs, the collected piano works of Scott Joplin, American songs of the 1890's, two volumes (in addition to the Joplin) of piano rags, a volume of Debussy's piano music, another of Gottschalk's, and so on.

Now, precisely what will one of these scores do for you if you follow it while listening to your favorite recording of that particular work? In essence, it will let you hear *more* of the music, much *more* more, in all probability, than could be achieved by doubling your investment in reproducing equipment. The natural tendency of the human ear is to focus on one element of a complex sound—the highest, the loudest, or the most actively moving—accepting the rest as a sort of undetailed matrix. There are, therefore, things going on at any moment in music that we do not hear, or do not hear at first, and some of these may be of surpassing importance and interest. The "Russian" theme in the slow movement of Beethoven's Quartet, Op. 59, No. 1, for example, is first stated in the cello. But the cello's entrance is coincidental with a trill in the first violin, and the unwarned ear gravitates first to the violin (higher pitch and faster motion) and only later tumbles to the fact that the theme is elsewhere. This is by no means a particularly important example, but it is an obvious one. In the complexities of four-part writing, all sorts of counter-themes, implications of things to come, reminiscences, and references remain buried, for unsophisticated ears, under the principal matter at hand. But there is far more to music than the uppermost theme (if there weren't, Rimsky-Korsakov would be as great a composer as Haydn), and anything that aids us in hearing what else is there is contributing to our understanding and to our pleasure. Correct performance, well-balanced recording, topflight reproducing equipment, and plain knowledge and listening experience all help. But the score is an inexpensive, easy, and enormously valuable aid in getting to the heart of things.

THERE is pleasure too in being able to see just how a composer has done something. The four opening chords of Mendelssohn's *Midsummer Night's Dream* Overture are invariably referred to as "magical." Their "magic" lies in their scoring, for each chord is scored differently. The first is for two flutes alone, the second adds two clarinets, the third adds two bassoons and one horn, and the fourth, which is marked *pianissimo* (the first three are marked only *piano*), adds the second horn and the two oboes. It does not lessen our enjoyment to actually *see* this. A kiss in the dark can be a pleasure, but the pleasure may be increased if we know who we are kissing. And even if it is not, maybe that is better than hating ourselves in the morning.

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WHEN LISTENING BECOMES AN ART
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THE OPERA FILE

By WILLIAM LIVINGSTONE



SAMPLING THE MET

As Beverly Sills points out in her radio appeals for the Young Audiences organization, there is nothing special about people who enjoy music, theater, and ballet except that they have been lucky enough to be exposed to the performing arts and have developed a taste for them. The Met still has its glamour, but since moving to Lincoln Center in 1966 the company has done a lot to remove the snobbery and class consciousness from opera.

For example, the clothing code in the house has been abandoned, and people are no longer turned away from the Met because of the way they are dressed. The free summer performances in the parks have done a lot to reduce the element of social intimidation, and they have also shown large audiences that it is exciting entertainment. When Renata Scotto sang *Madama Butterfly* in Central Park last July, the crowd was estimated at 100,000 people.

In an effort to expose more young people to the lyric theater, the Lincoln Center Student Program takes a variety of short operatic entertainments into New York schools. And through the Metropolitan Opera Guild's youth programs, this season 40,000 students will attend live performances at the Met at little or no cost. In the student "rush" plan any tickets still at the box office thirty minutes before performance time are sold to students for only \$4.

This season a new audience-expansion program, the Met Sampler, was introduced for young adults (under thirty-five) who do not qualify as students. A Sampler is a "mini-subscription" which costs \$30 and includes orchestra seats for three operas, a libretto for each, a backstage tour of the opera house, and a trial subscription to *Opera News*.

According to the Met's advertising and promotion coordinator Patrick Veitch, who originated the Sampler program, its components, if bought separately, would cost between \$55 and \$75. The \$30 price was made possible by support from the New York State Council on the Arts. Eight of the ten Sampler series originally offered included at least one of the season's new productions. The first ten sold out so quickly that six more were offered and were immediately snapped up.

A series that particularly appealed to me included the season's three "anniversary" op-

eras: *The Barber of Seville*, *Carmen*, and *La Gioconda*. All three were included in the Met's first season, 1883-1884, and they have been sung there frequently ever since. Rossini's *Barber of Seville* represented 150 years of Italian opera in New York. (Performed here in 1825 by a company that included the Spanish tenor Manuel del Pópolo Vicente



RÉGINE CRISPIN
A confidently attractive *Carmen*

García and his daughter Maria Malibran, it was the first Italian opera sung in the original language in this city.) And the hundredth anniversaries of *Carmen* and *La Gioconda* were observed during the 1975-1976 season.

Wondering what a young adult might see on his Met Sampler, I went to these three, and I'm pleased to report that even had he paid the full price, I think he would have gotten his money's worth. In the performance of *The Barber of Seville* I saw he would have gotten the well seasoned comic characterizations of Fernando Corena as Dr. Bartolo and Jerome

Metropolitan Opera Assn., Inc.

Hines as Don Basilio plus a youthful, high-spirited trio as Rosina, Count Almaviva, and Figaro.

John Nelson conducted with obvious affection for the score, and although the production is old, the comic business was fresh and spontaneous. When Figaro was shaving Dr. Bartolo, Greek baritone Kostas Paskalis put so much lather onto Corena's face that some of it got into his mouth and he was briefly unable to sing. Though about to break up himself, Paskalis managed to sing Bartolo's lines until Corena recovered. The audience laughed a lot and left the theater happy.

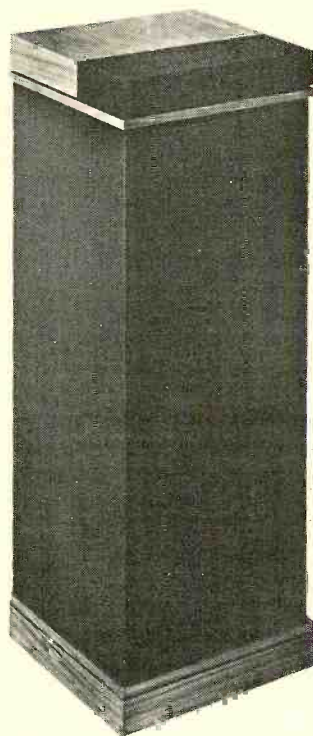
A more somber view of life in Seville was presented in Bizet's *Carmen* with Régine Crespin. She sings the title rôle in the centennial recording issued by Erato and imported by RCA (it is reviewed in this issue), but it was recorded before she had performed the rôle on stage, and it gives only hints of how effective she now is in the theater. She is the best *Carmen* I have ever seen.

Most singers make *Carmen* hyperactive and desperate for attention, but Crespin plays the rôle with the confidence of an attractive woman who knows her power over men and doesn't have to do anything strenuous to intrigue them. She looked wonderful, handled the language like a great actress, and was in splendid voice. She developed the character with sensitivity, intelligence, and subtlety over the span of four acts. I found her especially compelling in the Card Scene, and by the last act she had built enough tension that when José stabbed her, several people around me were so stunned they gasped.

THE same kind of subtlety and vocal acting that distinguished Crespin's *Carmen* made Matteo Manuguerra's villainous Barnaba in *La Gioconda* a completely believable, three-dimensional character. The performance was also notable for the idiomatic conducting of Giuseppe Patané (another new acquisition at the Met). But the big surprise for me was Martina Arroyo as *Gioconda*.

Usually rather placid and uninvolved dramatically, Miss Arroyo has obviously worked very hard on this opera and has devised an original interpretation suited to her own temperament. She emphasized the youthfulness of *Gioconda* the street singer, striving constantly to clarify the intricate plot. Though she did not convey maximum passion in some of the climaxes, she was always winning in her sincerity and touching in her vulnerability. In the last act Manuguerra for a few moments actually made one feel sympathy for the villain, and Arroyo moved me to such pity that I had to blink hard to keep back the tears.

La Gioconda and *Carmen* may be a hundred, but they haven't lost their seductive powers, and after 150 years *The Barber of Seville* is still among the top ten operas in this country (110 performances here in the 1974-1975 season). All three are available on records for anyone who cannot easily go to the Met or the country's other major opera companies. Although these operas were not in Maria Callas' Metropolitan repertoire, she recorded them for Angel, and I am partial to her interpretations. For those who do not respond to the Callas magic or would prefer actual Met casts I recommend London's *Gioconda* with Renata Tebaldi, Deutsche Grammophon's *Carmen* with Marilyn Horne, and RCA's *Barber of Seville* with Roberta Peters, Cesare Valletti, and Robert Merrill. With these sets you can sample the Met at home.

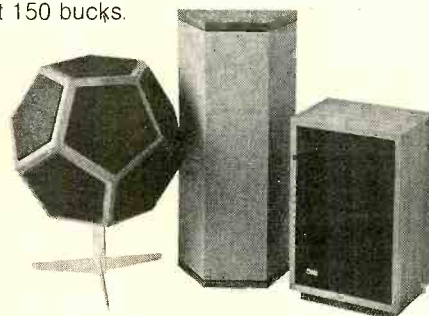


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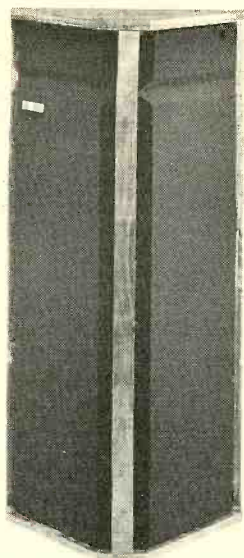
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Stereo Review

NOVEMBER 1975

By Hirsch-Houck laboratories

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THE BASIC REPERTOIRE

By MARTIN BOOKSPAN



TCHAIKOVSKY'S FIFTH SYMPHONY

PIOTR ILYITCH TCHAIKOVSKY, perhaps more than any other composer in Western civilization, has suffered from the snobbism of self-appointed taste makers who find the music of the Russian master too open emotionally, too naïvely uncomplicated, too melodically memorable—in short, too (horrifying thought!) popular. But the music of Tchaikovsky has a larger public today than ever before, with a wider spectrum of his works becoming known and performed. Once obscure symphonic poems are now available in multiple recorded performances, and the Fourth, Fifth, and Sixth Symphonies—repertoire staples from the time they were writ-

ten: the meltingly beautiful French horn solo that forms the principal theme of the slow movement (some years ago, when Tin Pan Alley was discovering Tchaikovsky, this theme took on a new identity on the air and in the nation's jukeboxes as *Moon Love*). Then there is the previously mentioned "Victory Through Struggle" aspect. At the very beginning of the symphony the clarinets state a somewhat sinister theme in E Minor; subdued and reflective, it recurs in the succeeding movements as a sort of nightmarish *idée fixe*. It is heard again at the very opening of the last movement, but this time it is startlingly changed: it is now in the major rather than the minor mode, thus assuming a completely new and heroic cast. And, after a whole series of exhilarating adventures, Tchaikovsky once again brings back the motto theme at the very end of the movement, this time triumphantly in the brass so that the blaze, the splendor of the key of E Major carries all before it.

"... Tchaikovsky brings back the motto theme so that the blaze of the key of E Major carries all before it."

Most among the many available recorded performances of the Fifth Symphony steer a neutral course between faithful literalness and capricious self-indulgence. That way, of course, lies routine dullness. My own taste runs to the extremes: either the tightly organized, brilliantly played objectivity of a Claudio Abbado (Deutsche Grammophon 2530198, cartridge 89443, cassette 3300217), an Antal Dorati (Mercury SG 75056), or a Seiji Ozawa (RCA LSC 3071, cartridge R8S-1119); or the delirious abandon of a Leonard Bernstein (Columbia MS 6312), a Zubin Mehta (London CS 6606), or—most outrageous of all—Leopold Stokowski (London SPC 21017, cartridge M 95017). Stokowski's performance could, I suppose, be thought sheer madness. He pulls the music this way and that, he adds some touches of orchestration all his own, and he makes cuts and emendations here and there. But how the music lives and breathes in his performance, what a cumulative impact it has!

ten—are now being joined by their three predecessors in the Tchaikovsky canon.

It is to the Fifth Symphony, however, that I would direct the reader in search of his first Tchaikovsky symphony recording. The Fifth played a crucial role in the composer's creative life, for in the decade between the creation of his Violin Concerto (1878) and the Fifth Symphony (1888) he had been unable to produce any symphonic work of significant proportions. There were those, Tchaikovsky among them, who wondered if he had written himself out. After several early performances of the Fifth Symphony in St. Petersburg and Prague, Tchaikovsky wrote to his benefactress, Nadejda von Meck: "I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy and insincere, which the public instinctively recognizes." History quickly reversed Tchaikovsky's harsh appraisal; the Fifth, a noble work in the "Victory Through Struggle" mold of Beethoven's Fifth, is now indisputably one of the cornerstones of the orchestral literature.

The reasons for its popularity are not hard to find. First, the symphony overflows with radiant and inspired melodies. One among

All the above-mentioned recordings are in the full-price category. There are a number of performances available on budget labels, among which the choice ones are the performances conducted by Josef Krips (London STS 15017) and George Szell (Odyssey Y 30670). The Krips account is something of a surprise—an unexpectedly full-blooded approach to the music, well played by the Vienna Philharmonic and richly recorded.

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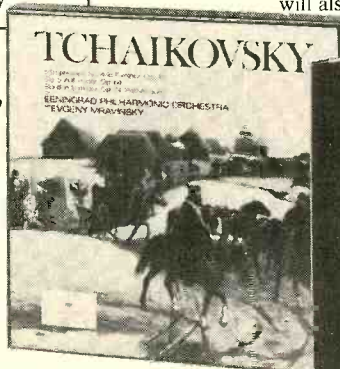
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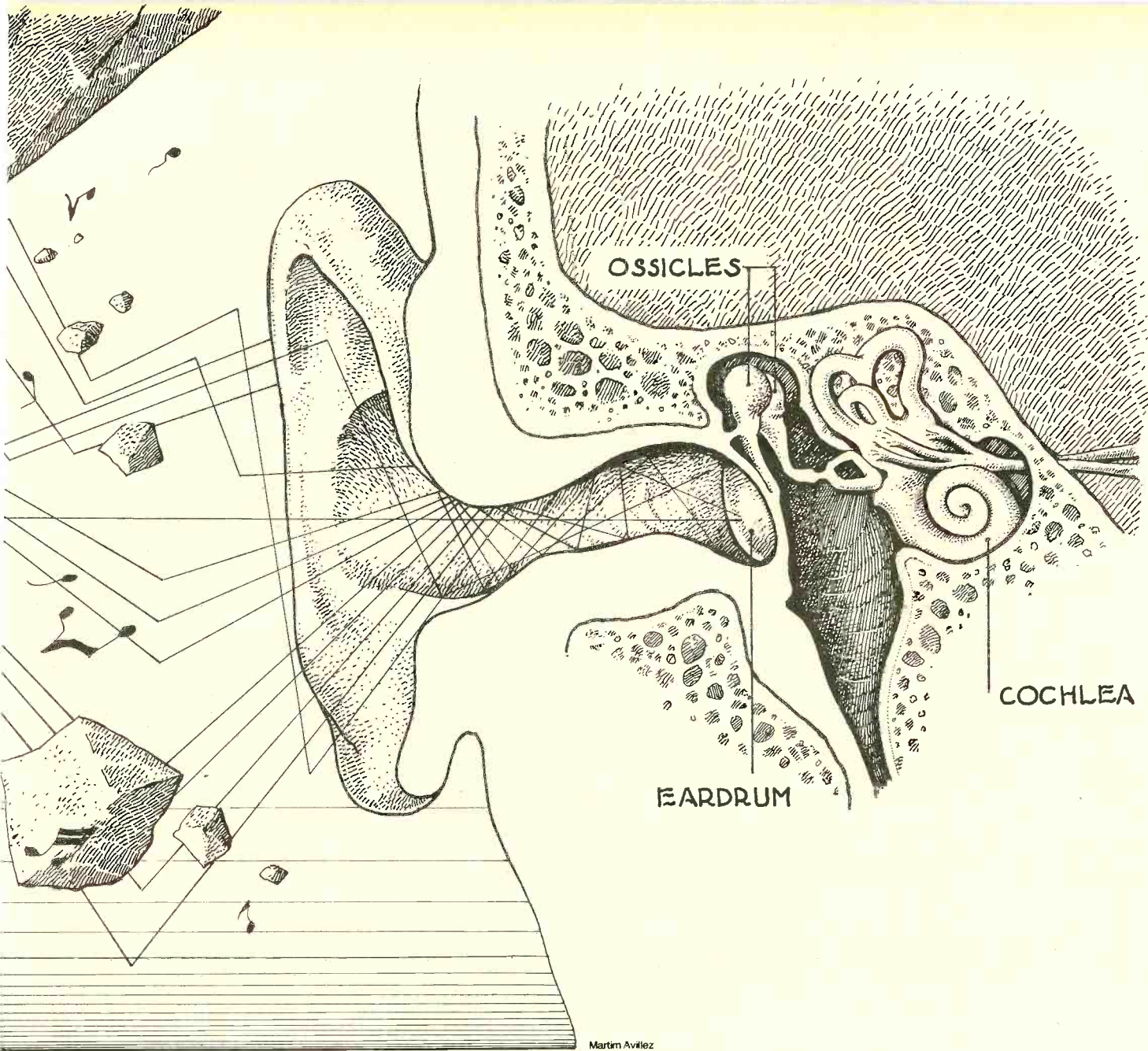
SOFT EARS

SOCIOCUSIS, in case you didn't know, is the damage to hearing resulting from one's social or leisure activities. Sport shooting, auto racing, and loud-music listening have all been recently condemned as potential hazards to hearing. Rock music in particular has been singled out—usually by those not overly involved in its pleasures—as being an especially insidious source of hearing damage.

In May 1974 an article appeared in these pages describing the audio equipment requirements for listening to rock or classical music. The necessity of achieving realistic volume levels together with a dynamic range adequate to convey the music's impact and excitement were felt to be important characteristics in the selection of suitable equipment, and it was reported

that stage-monitor speakers that can produce a level of 130 dB at the performer's ears are accepted as "loud enough," while levels of "only" 105 to 110 dB are required for discos. Such sound levels are apparently far in excess of the noise levels permitted in industry by current Occupational Safety and Health Act standards (see accompanying box "Noise and the Law") and would appear to portend the coming Day of the Deafened Disco Dancer. In England, at least, concerned local authorities have reacted by proposing various legal restrictions on permissible public sound levels. Yet some experts on hearing damage seem unconcerned. Such disagreement, explicit or implied, leaves the question of greatest concern effectively unanswered: Is there a real risk?

By Alex Burd



Martin Avilez

Ears and Hearing

To understand the problem, you have to know something about the hearing process itself. The ears are a remarkably efficient pair of transducers for converting complex air-pressure variations into electrical signals, which are then interpreted by the brain as sounds. Each ear includes an *ear drum* which is set into vibration by sound waves and a mechanical coupling system of three bones that transfers the drum movement into a fluid-filled chamber called the *cochlea*. Within the cochlea there is a membrane (Basilar) which is set in motion by the pressure variations in this fluid. Myriad nerve fibers then detect the minute motions of this membrane and feed the information, in the form of electrical pulses

(not an audio waveform), to the brain.

At its most sensitive, this system can detect pressure variations that are little greater than the random movements of air molecules. At the other extreme, it can withstand sound pressures that are one million times as great, enough to produce a physical sensation of pain in the ear. Pressures in the range of 10 million times greater will inflict irreversible damage on the ears' internal sensors or on the moving parts. This range of sensitivity, encompassing the entire range of natural noises, is the result of the millions of years of evolutionary development that permitted primitive man to detect the quietest footfall of a predator while at the same time sparing him auditory overload from the noise of a thunderstorm or a large waterfall.

The sensitivity of the ear varies considerably with frequency, being most sensitive in the mid-range between 1,000 and 7,000 Hz. The level of sound at this frequency that can just be detected by a person with good hearing is taken as the base line (0 decibels) from which sound-pressure levels are measured. A curve joining values of the pressure that can just be detected at different frequencies is known as the *threshold of hearing*, and this threshold is important for audiometry, the science of hearing measurement.

It has been known for many years that sound levels which may not be instantaneously damaging can nevertheless produce a gradual deterioration of the hearing faculty. Boiler making, for example, has traditionally been regarded



SOFT EARS

André Gill's nineteenth-century caricature suggested that redesign of the ear might be necessary to accommodate Wagner's music.

as an occupation that would render those working in it increasingly deaf throughout their working lives. Many other industries, such as weaving or shipbuilding, have similar reputations.

Industrial studies have shown that people whose working environment exposes them to sound levels of 90 dBA or more will suffer a gradual raising of their threshold of hearing. Among audiologists, this is referred to as "threshold shift." A person who is immersed in such a sound level for all his working life stands a fair chance of being partially deaf by the time of retirement. Of course, the picture is not that clear-cut—all of us lose some of our hearing acuity with advancing years while, at the other extreme, some people show a remarkable resistance to hearing damage—but statistically, the observations are valid.

The music sound levels of up to 130 dB mentioned earlier certainly seem to point to the existence of a real hazard. Of course it is important to keep in mind that sound levels are usually not *continuous* at the quoted figures (music would be incredibly monotonous if they were); the numbers merely indicate momentary peaks. How, then, can we assess the possible hazard that may result from listening to loud music?

It is accepted by most authorities that it is the *total* energy absorbed by the ear that affects the hearing system. Two factors contribute to this energy. The first is the *equivalent continuous sound level*, or L_{eq} . The L_{eq} is that sound level which, if it were present *continuously*, would contain the same total energy as the noise (or music) being considered. In other words, a five-minute noise that measures 90 dB SPL has the same energy content as a noise that measures 93 dB for 2½ minutes, or 87 dB for 10 minutes. In the case of music, of course, where the level varies constantly, the measurement and/or calculation is somewhat more complicated. The second factor is the *duration of the exposure* in terms of hours, weeks, and years. These two factors,

taken together, allow us to calculate the "noise immission level" to which the listener is exposed, and from this value a prediction can be made of the risk to his hearing. (Noise "immission" is not to be confused with "emission"; immission is that which impinges on someone, and emission is that which is produced.)

Sound-level meters can measure continuous sound levels with reasonable accuracy. However, when the sound levels vary over a considerable dynamic range—as is normal with music—it becomes more difficult to assess anything other than the *peak* levels and, to some degree, to estimate the dynamic range covered. Certainly as the dynamics exceed 7 or 8 dB the decibel number obtained by visual averaging of a wildly swinging meter needle will deviate more and more from the correct value.

Recently a new instrument, the *noise-dose meter*, has been developed, permitting the equivalent continuous sound level of a varying signal to be determined. Portable versions of such a meter (often called a noise dosimeter) can be carried in the pocket and, together with a microphone attached to your collar, will give an indication of the total noise dose to which you have been exposed. (Its purpose is analo-

gous to that of the radiation dosimeters worn by workers in the field of nuclear energy since it also indicates when the *accumulated* dose over some time period approaches the danger point.)

There is a fundamental difference between the American and European standards for noise dosimeters. In America a doubling of the noise immission is taken to correspond to a 5 dB increase in the L_{eq} , while in Europe such a doubling is equivalent to a 3-dB increase. The European standard implicitly accepts that it is the *total* impinging energy that affects one's hearing while the U.S. OSHA standard (see box) is more lenient in the levels allowed.

It is possible on the basis of such meter measurements to calculate equivalent values of noise immission which represent a trade-off between the equivalent continuous sound level to which a person is exposed and the period of the exposure. The accompanying table is based on a Code of Practice for industrial purposes which recommends a maximum continuous exposure of 90 dBA for an eight-hour day. It also indicates the values of L_{eq} that would be accepted for progressively shorter periods. However, for music to be equivalent to the industrial situation these exposures would have to be repeated every day.

Noise and the Law

THE Occupational Safety and Health Act (OSHA), which became law in late 1970, places limits on the noise conditions to which employers may subject their workers. The maximum allowable sound levels and per-day exposure periods are given in the adjoining table. For industries that fall under the jurisdiction of the Act, these limits have the force of law, and an employer is obliged to take corrective steps if it is found that any employee is being exposed to noise that exceeds them. It should be noted that the sound levels, given in decibels (dB), are weighted to give most prominence to the frequencies to which the average ear is most sen-

sitive. Sound-level measurements that conform to this weighting system are given in decibels according to the A scale (dBA).

Although it is comforting to know that the U.S. Government has officially recognized excessive noise as a health hazard, the maximum limits allowed by the OSHA regulations should not be assumed to be unconditionally "safe." There is good evidence that physical tolerance for loud sounds varies with the individual. And there is also the question of the *psychological* effects of noise, studies of which are still in their infancy; these may be as important as the physiological effects. —R.H.

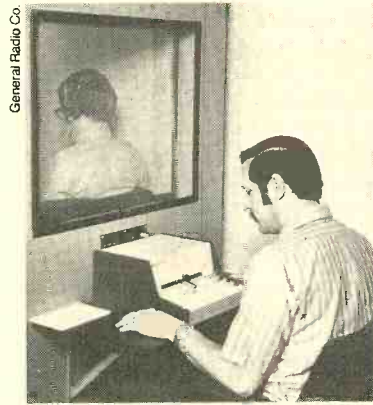
EXPOSURE-TIME/SOUND-LEVEL EQUIVALENTS

Exposure duration (hours per day)	Maximum sound level (L_{eq} in dBA)	
	European	U.S.
8	90	90
4	93	95
2	96	100
1	99	105
½	102	110

Audiometry

MEASUREMENTS to determine the weakest sounds to which a subject responds are the business of the branch of science known as audiometry. The test stimulus is normally a pure tone which may either sweep continuously through the desired frequency range or be presented as discrete (individual) frequencies. The subject responds when the tone is heard by flicking a switch. In self-recording audiometry the tone increases in loudness until the switch is depressed; it then decreases until the switch is released. Such a control, in conjunction with a continuously gliding tone, makes it possible for the subject to plot his own audiogram. In discrete-frequency audiometry an operator adjusts the level and frequency of the tone in response to the subject's reactions.

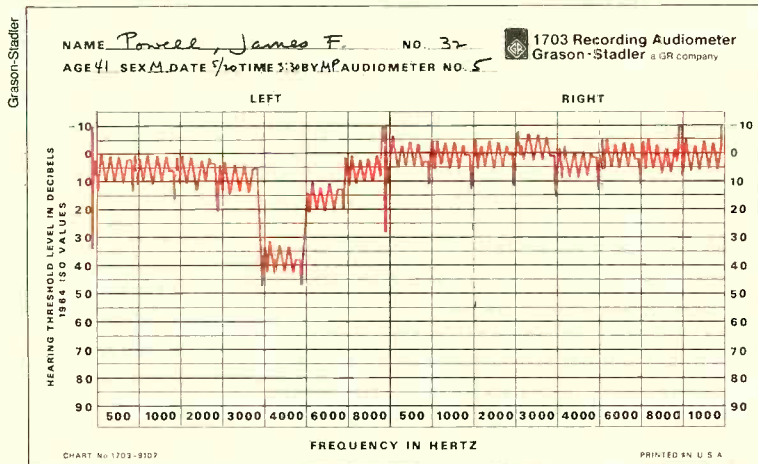
The standard threshold of hearing is obtained from measurements on a very large number of young subjects who have not been exposed to loud noises. The level of sound corresponding to the zero mark presented to a subject is then controlled by the audiometer to correspond to this standard threshold level. Variations from the zero indication then give a direct reading of the hearing acuity of a subject. The consecutive scale markings are normally at 5-dB inter-



A technician oversees the automatic plotting of an audiogram for a subject isolated in a soundproof cubicle.

vals, since a difference of this magnitude is necessary to produce an easily recognizable change of level.

The test tones can be played over loudspeakers in a special listening booth, but it is much more common to carry out such measurements with headphones. Even so, it is necessary that the background noise levels in the listening booth be extremely low if they are not to interfere with the subject's judgment—particularly if he is someone with normal hearing.



Audiogram showing left-ear hearing loss due to acoustic trauma

The self-recorded audiometric trace shown above is an example of one that might be found in the case of a person suffering from a slight noise-induced hearing loss. Such a drop in response is normally found first around 4,000 Hz; it subsequently widens and deepens to cover a greater frequency range. A threshold shift of this kind would be found immediately after exposure to a loud noise and would normally disappear in a few minutes or hours; it is therefore

called a "temporary threshold shift" (TTS). Repeated exposure to the same sound stimulus will convert this temporary loss to a permanent one called "Permanent Threshold Shift" (PTS).

Superimposed on, but separate in nature from, any possible hearing damage is an effect known as *presbycusis*, which is the more or less normal progressive loss of high-frequency sensitivity that is a result of the aging process.

During the past seven years there has been a considerable amount of research into the sound levels of music and the resulting effects on hearing. The contradictory nature of the results produced proves, more than anything else, the difficulty of testing adequate numbers of subjects under sufficiently stringent conditions. It possibly also reflects a variation in the sensitivity of subjects and perhaps even a degree of self-selection in those listening to loud music—those whose ears can take it like it loud.

Interestingly enough, those tests which have attempted to simulate loud-music exposure under laboratory conditions have in general not subjected the subjects of the experiment to sufficiently high levels to produce convincing results. Other tests have been carried out at pop concerts and discotheques, but many of these results have been affected by the difficulty of setting up adequate on-site conditions for audiometric tests.

Those researchers who claim to have found a shift of the hearing threshold in some of their sample report only small changes. A recent attempt to compare the hearing thresholds of a group of frequent attenders of pop concerts with a group that claimed never to attend found a difference of 5 dB in hearing-threshold sensitivity among the 10 per cent most sensitive subjects. However, in view of the uncertainties of audiometric tests, it is difficult to ascribe much significance to such a small difference, this despite the fact that a considerable number of investigators armed with instruments have reported measured sound levels which exceed various damage-risk criteria. However, in many cases the methods of measurement have been restricted to peak levels and their relevance to hearing-loss prediction is therefore limited.

Sensing that at least part of the reason for contradictory results arises from a lack of data on the specific characteristics of the sound sources involved, Sandy Brown Associates, an architectural/acoustics firm of which I am a partner, made measurements in a number of dance halls, discotheques, recording-studio monitor rooms, directly from recordings, and at rock concerts. Factors investigated in predicting possible hearing loss included the dynamic range of the music, the peak sound levels, and the equivalent continuous sound levels.

The dynamic range for the different types of music varies from 12 to 55 dBA, with live music in dance halls lying somewhere in the middle of this range. The extremes of dynamic range



SOFT EARS

were measured on discs by Pink Floyd and The Straws, two groups whose compositions cover a very considerable range of loudness. Peak levels measured for live music varied from 103.5 dBA in a dance hall, through 110 dBA in a discotheque, to 122.1 dBA in a recording-studio monitoring room. For each of the measurements carried out the L_{eq} was also measured, either on site with a noise-dose meter or by subsequent analysis of tapes recorded at the concert. In the dance halls and discotheques the L_{eq} was approximately 10 dBA lower than the maximum level. For the measurements made on records, a difference of perhaps 3 dBA was found on a Diana Ross disc and 9 dBA on the Pink Floyd recording. In the recording-studio monitor room the differences were greater, amounting to 17 dBA in some cases, presumably due to occasional pauses in recording sessions for discussion, coffee breaks, and so forth.

On the basis of these measurements it seems probable that the values of equivalent continuous sound level in most musical establishments lie between 85 and 105 dBA. Most dance halls lie in the range 90 to 100 dBA, pop concerts from 95 to 105 dBA, and recording-studio control rooms from 85 to 95 dBA. Comparable measurements have not been made for classical music, but it is probable that the results would show a greater variation between individual events. Some studies have indicated that the peak levels for orchestral concerts probably reach 105 dBA but that the equivalent continuous sound level is unlikely to exceed 85 dBA because of the greater spread between loud and soft passages in orchestral music.

NEXT, it is evident that in order to assess any potential for hearing damage it is necessary to make estimates of the duration of exposure of the various attendees and participants. For dance halls, it is probable that the average time spent is about four hours, but this is unlikely to be repeated more than twice a week. It therefore seems unlikely that such exposure would constitute a hazard. For rock concerts the av-

erage duration is 2 or 3 hours, and it is possible to exceed a recommended noise-immission level if one were to attend daily. However, again, it is unlikely that people would go to such concerts more frequently than once a week, if only on the grounds of cost and availability of tickets. Thus the noise (music!) dose would not be exceeded on a weekly basis. However, performers, engineers, and other recording-studio personnel frequently work extremely long hours, and this, taken together with measured L_{eq} values in excess of 90 dBA, would seem to indicate the existence of real danger. But, oddly enough, measurements of hearing losses that have been made on a limited number of engineers do not, for some reason, confirm this unpleasant expectation.

"Modern audio components have given us a wonderful opportunity to deafen ourselves without being a nuisance to family or friends."

Controlling Music Levels

It has generally been accepted, in England at least, that law-making is unlikely to prove a workable form of sound-level control. Attempts have therefore been made to enlist the cooperation of involved parties in working out and drawing up a Code of Practice. Such codes as have been advanced for discussion are based on industrial practice in that they adjust the acceptable level on the basis of a daily dose—that is, they would allow a person to repeat the exposure each day.

Several arguments are advanced in support of this attitude. The industrial code accepts that in some work environments that meet the 90-dBA limit a hearing loss will occur over time, but limits it to a level that will barely constitute a social disability in the majority of workers by the end of their working lives. However, to experience the same total dose and resultant disability within the shorter span of one's teenage years would certainly constitute a much greater handicap.

It is argued that many of those attending rock concerts in the evenings will also have experienced an industrial noise dose during their working day.

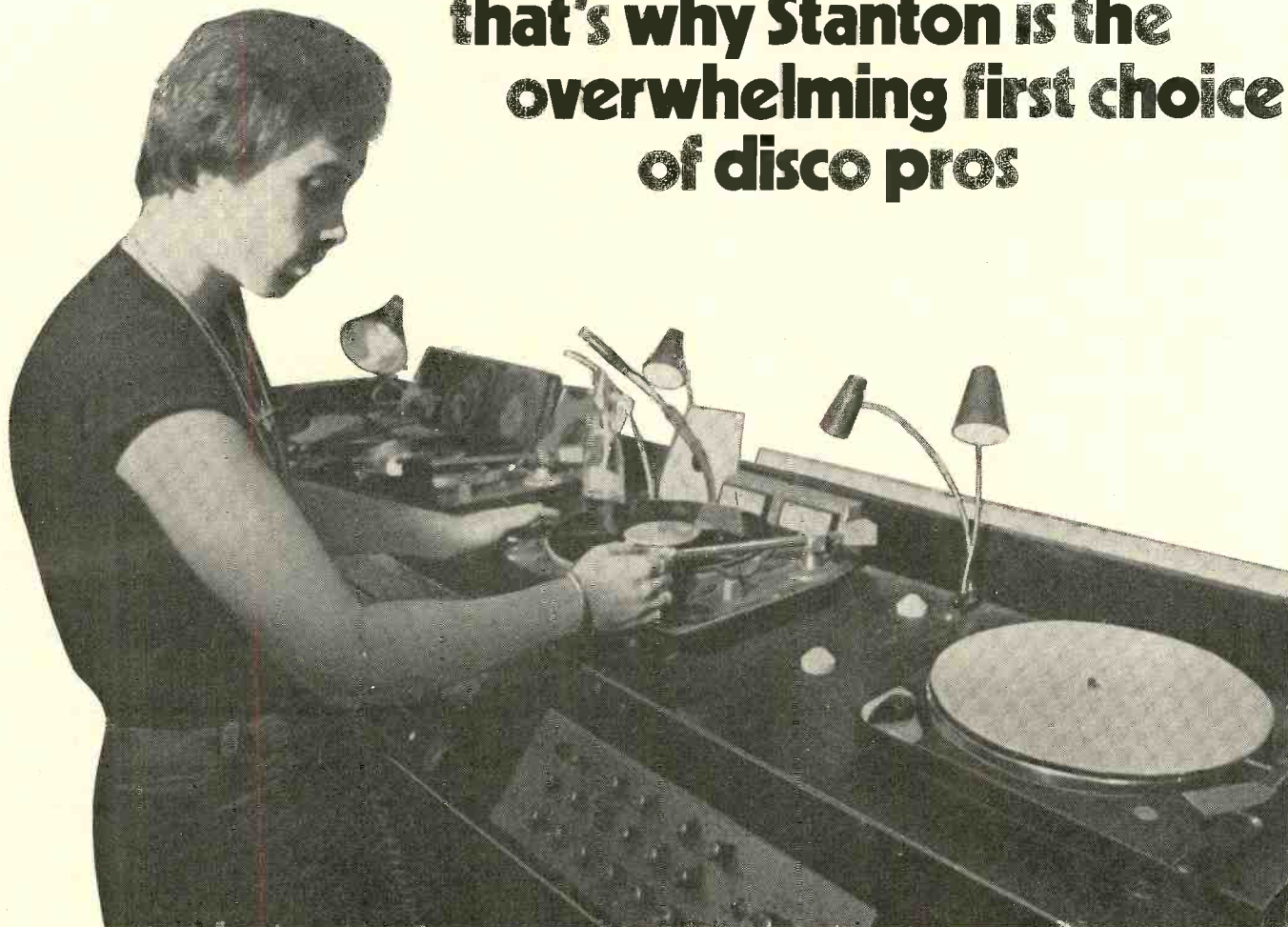
But this argument does not take into account the fact that the additional cumulative hearing loss due to extra exposure is small as these things are calculated. To take an example, an additional eight-hour-per-week exposure to an L_{eq} of 100 dBA for ten years increases the L_{eq} calculated over an eight-hour day only from 90 dBA to 91.8 dBA. The corresponding hearing losses averaged over the frequencies 500, 1,000, and 2,000 Hz might increase from 4 to 5 dB for an average person or from 18 to 20 dB for the 10 per cent of most sensitive subjects.

It is apparent that opinions are still divided on the seriousness of the problem of hearing damage from music. It is also probable that a hazard does exist in extreme cases, and certainly anyone leaving a concert conscious of ringing ears or dulled hearing should interpret the symptoms as an early warning signal. And aside from the sound in public places, it is worth remembering that many headphones are also capable of providing levels in excess of 120 dBA. There is a tendency when listening through headphones to compensate for lack of overall body reaction to loud music—the literal "punch" of sound—by turning up the volume control. Modern audio components have, it appears, given us a wonderful opportunity to deafen ourselves without being a nuisance to family or friends. That is odd enough, but an even odder paradox is that many audio engineers, who depend upon their hearing acuity for their living, musicians who probably play best when they can hear what they are doing, and rock-music enthusiasts who love their music are all, in varying degrees, gambling on damaging their aural apparatus in pursuit of their respective crafts and pleasures.

To answer the question up front, then, is there a real risk? Yes . . . but. With the best will in the world it is impossible to arrive at unequivocal "yes" and "no" answers to (a) problems that involve too many variables or (b) problems about which some of the important variables may not even be known. We can expect to see—and, indeed, we need to see—more studies of this question, but we should learn to look at them very critically, particularly those most heartily endorsed by passionate anti-rock or pro-rock partisans. In the meantime, it won't hurt to be a little careful about the sound levels to which you expose your ears. Would you like us to repeat that—a little louder? □

Alex Burd was associated with the BBC for eighteen years before joining Sandy Brown Associates, an acoustical consultancy firm.

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What the music can do.

EDDIE PALMIERI, prominent in the current wave of Latin music known as salsa, has the reputation of leading both the most innovative and the most swingingly popular of salsa bands. In a sense, the combination of experimentation and success sums up a whole series of opposites that are at the heart of his creativity. For example, the two most interesting tracks on his recent album "The Sun of Latin Music" are *Un Día Bonito* (A Pretty Day) and *Una Rosa Española* (A Spanish Rose). The first begins with a long experimental prelude combining elements of European classical piano music and electronic techniques. The second harks back to an old Cuban ballroom dance, the *danzón*, treated here with originality, wit, and fire. The two are very different, but Palmieri, pianist and bandleader, thrives on balancing opposites—on the same record or even within the same tune if need be.

Palmieri was born in 1936 in New York's Spanish Harlem, but when he was five his family moved to the South Bronx, to Kelly Street between Longwood and Intervale. It was a nice neighborhood, mostly Jewish, he says, "But little by little Spanish families started to move in. And when that happens, everybody starts to cut out. 'They're arriving!' That bit." It wasn't long before his block was neatly divided, half black and half Latin. "The confrontations were immense—but stickball always pulled us through!"

But Palmieri himself was not too involved in street life. His mother saw to that. Like his older brother, Charlie—

“. . . there's nowhere else that has anything that comes up to Cuba! It was noticeable the way Latin music fell apart after 1959."

also a superb pianist/organist and bandleader—Eddie found himself at the keyboard at the age of eight. Reluctantly. "I didn't like the instrument! I was constantly on it, with a great teacher I had from my brother; her name was Margaret Bonds—she's in the black history books. But the other kids laughed at me because I couldn't play ball. I had to do my lessons, otherwise my mother'd sock it to us!" This had its advantages. "My neighborhood was heavy, but I missed all the fights."

Eddie Palmieri rebelled against the piano as soon as he could. Aside from stints singing to his brother's accompaniment, his first appearances were as a player on the drums known as tim-

bales, and at some point in any interview he is likely to remark: "I'm a frustrated drummer." Latin music—at least those forms of it, such as Cuban music, with strong African antecedents—is rhythmically very sophisticated, and Latin drummers are important men. But Palmieri's is a conceptual creativity, and it was not sufficiently stretched by the timbales. So he went back to the keyboard. The time spent with the timbales was not lost, however. "I think it has enhanced my piano

like it, I couldn't even stand the instrument—all I wanted to do was get on the drums!"

The major source of the modern Latin music called salsa is Cuban dance music, and, like most New York Latin musicians, Eddie Palmieri has an almost reverent regard for it. "It's my life. That is how I feel about it: it's my whole life. I was very fortunate when I met a gentleman called Manny Oquendo, who worked for me for many years. He is the one who taught me

EDDIE PALMIERI ON SALSA

By John Storm Roberts

playing, because of the rhythmic patterns. Latin music is unique in its rhythmic complexity. But the piano is the primary instrument, being a combination of melodic and rhythmic. It's a percussive instrument, but at the same time the whole musical scope is there."

Palmieri, who tends to alternate between modesty and all-embracing rhetorical flights, claims he's not too good a pianist. "I haven't given it its proper hours of study. The technique of the instrument *must* be achieved, and to do that we're talking about twelve and fourteen hours a day. But I *will* become a pianist one day!" By technique, Palmieri means much more than nimble fingers. "We're talking about weight distribution, we're talking about knowing the human body."

Have his theories led him to the conservatory elements that seem evident in some of his recent work—notably some rather Debussyesque moments in his long preludes to *Adoración* and *Un Día Bonito*? "Not consciously, because I don't listen to classical music. When I studied classical music, I didn't

what it is to play the bongos, what it is to play the conga, how you structure a number. And it was through him that I also became aware of Cuban music, which I wasn't aware of at all in those years."

The first specific Cuban influences on Palmieri were two pianists: Jesús López, who played with a leading *charanga* (band), Arcaño y Sus Maravillas; and Lili Griñan, pianist with the great trumpeter Chapottín. "Griñan drove me nuts! They were the daddies, those guys recording in the Thirties and Forties. Unless there's another planet around that we don't know about, there's nowhere else that has anything that comes up to Cuba! It was noticeable the way Latin music fell apart after 1959. The day after the break [of U.S. relations with Cuba] it was all over here for Latin music."

Despite a present-day popularity that has gone beyond the bounds of the Latin community, as shown by recent coverage in both *Time* and *Newsday*, Palmieri was not an immediate success. It is hard to understand now, but even

the two-trombone front line of the group that made him famous, La Perfecta, was at first a challenge to listeners and dancers. "I wasn't accepted in the beginning because of the sound," he says. "Who could cope with two trombones coming at them like a house on fire?"

And yet eventually the public, a big public, did "cope" with the new sound. It may have been the first time one of Palmieri's experimental ideas achieved popularity, but it certainly

orchestras just add Latin players, not knowing what has to be done with them, it sticks out like a sore thumb."

ON the whole, salsa is a fairly stylized music, though with plenty of scope for improvisation. Eddie is sometimes said to lead a jamming band. How does that fit with his experimentalism, I asked, and is it related to his outstanding sense of swing? He laughed. "Sure, improvisation plays a tremendous part in my orchestra. Ev-

approaches. And geometric inversion. There's only four ways you can play a melodic line—forward, backward, upside-down, and upside-down-backwards. And now that we're going into quadraphonic. . . .

"It'll come like *this* from the speakers [a coming-from-all-directions gesture] so the engineer can really give me the sound, and it's really going to be interesting!"

It's going to be interesting. That's a remark that punctuates the long flow of Eddie Palmieri's conversation. Whatever he does, you always know one thing: it's going to be interesting. But who listens to the music of a man obsessed with geometric inversion? "When we play a *concert* it's a complete, equal division of English-speaking kids, white, black, Puerto Rican. At the *dances* it's a majority of Spanish and black. And it's not college kids that go to my dances. So when I play something like *Un Día Bonito* in the clubs I just play the melody straight down, and then I cut in the band right away and they're dancing.

"After all, we happen to be the hottest orchestra in my field—the one other musicians don't want to meet on a bandstand! And Latin rhythm will always be exciting to the organism, due to its complex rhythmic patterns. Using that properly, we will become the orchestra of the happy feet!"

So there's no danger of an avant-garde limbo? Of looking around and finding nobody there? No tension between creativity and popular taste?

"Latin rhythm will always be exciting to the organism, due to its complex rhythmic patterns. Using that properly, we will become the orchestra of the happy feet!"

"That will never happen, because I won't permit it to happen. I will never alter the rhythmic patterns. And I even refuse to talk English in my concerts. It's a Latin music. But I believe that the deeper you play the music, the more exciting it becomes and the more it's accepted.

"Sure, there's tension. It's helpful. It makes me work that much harder. My nerves want to pop out of my skin when I go on the stage every night, till I tap off and hear my band. And if we've got it, I know in seconds that we've got it. And then you see a smile come over my face. You *know* when you have it, and it's really such a great feeling, man!" □



wasn't the last. For the most basic and essential thing in his approach continues to be his ambition to reach a wide public with a music that is not only *típico* (true to its Caribbean roots) but highly experimental as well.

"The first thing I think about is simplicity. Take the Orquesta Aragón, which happens to be my favorite orchestra. If you listen to them carefully, there's nobody moving except to do his specific job—concentration beyond complication. Like a bass player who may only be playing two notes, or three notes, but he's constantly digging, digging, digging. The *típico* is the dance band that really socks it to you! And that means simplicity and each individual concentrating on his thing."

Salsa was heavily affected by jazz, and Palmieri has a large black audience, but he denies a strong jazz influence on his work. "I do not play jazz at all, though I've used jazz phrasings that I could comprehend and feel. Jazz can be very complementary to our music, but you have to be careful how you use it, either way around. When jazz

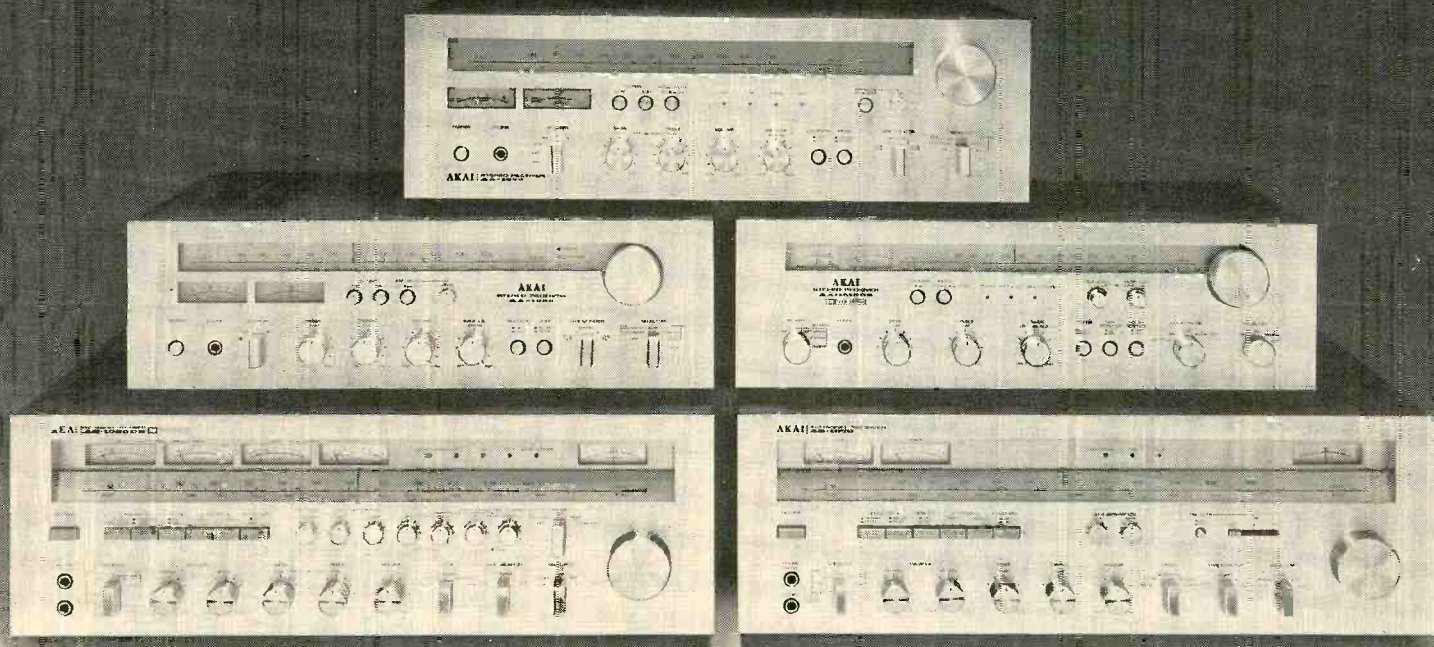
everybody has to be a soloist, I insist on that. But you have to be careful how you use the word 'jam.' It's only because my music is so well engineered that it *sounds* loose. Everybody knows what they're going to play.

"About swing, you must remember that I'm a frustrated drummer. When I start thinking about a chart, I think what my rhythm's going to do. I'm the drummer, I'm the bassist, I'm everything in my head. I see the structure—the way the number's going to go—immediately. The *cierres* [breaks], and the *coro* [refrain], and the ride—everything. I do that in seconds. But by the time I get through with the number it takes me months. That number on my new album, *Un Día Bonito*, took me over a year and a half to put together.

"My next album's going to be dedicated to Argentina, to one of the greatest tango singers that ever lived, Carlos Gardel. I'm going to be doing his *El Día Que Me Quieras*. I'm going to do the melody with a French horn—those melodies are gorgeous, man!

"I'm going to use some Bach fugue

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Stereo Review's Record of the Year Awards for 1975

in recognition of significant contributions
to the arts of music and recording
during the 1975 publishing year

STEREO REVIEW's awards for the outstanding records of the year are predicated on the musical and technical excellence of the records involved. By this time (this is the ninth year the awards have been given), that goes almost without saying—the critical and editorial staffs of the magazine cast the ballots, and critics and editors are notoriously immune to the influence of sales figures, publicity hypes, and bandwagon tactics.

But the range of records selected, both for awards and for honorable mention, deserves some explanation. A critic or editor is free to vote for any record reviewed during the calendar year of 1975, or even for a record that did not get reviewed if it was released and, theoretically, could have been reviewed during that time. Critics are not officially bound by their own specialties, but, naturally, any critic will probably have heard more records in his special area than in others. Since each critic, in a sense, represents a certain specific portion of the readership of the magazine (that portion most interested in his specialty), the variety of records chosen to receive awards reflects the variety of tastes of our many different readers.

All this within reason, of course. A really outstanding record will get noticed regardless of its category, for critics, being at heart music lovers, will have made every effort to hear it.

But just as not every reader will like modern music or rock, not every critic (or editor) will either. And so, there is a general tendency for the greater number of votes to flow toward the middle of the stream, rather than drifting into the byways—even those byways we have discovered ourselves and have favored with awards in previous years.

We are proud, for example, to have taken note of John Denver long before anyone else did, but that does not obligate us to continue to praise him. We are happy we gave a Record of the Year Award to Bruce Springsteen two years ago, before he was a market success, but the voting this year did not reflect a necessity for giving him another award because he has now achieved that well-deserved success. In the classical area, we rather often find awards going to recordings of music of our own century. But it is both interesting and balancing this year to see an award going to one such work—and another to a recording of the most basic item in the symphonic repertoire. (And, by the way, these two finished, respectively, second and first in the overall balloting.)

We have more honorable mentions than usual this year, reflecting, again, the variety of people's tastes, and, happily, the fact that once again—for records at least—it was really a very good year.

—James Goodfriend, *Music Editor*



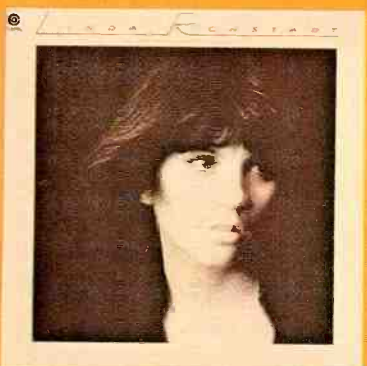
CHICAGO (John Kander-Fred Ebb). Original Broadway cast. ARISTA AL 9005, cartridge 8301-9005N, cassette 5301-9005N.



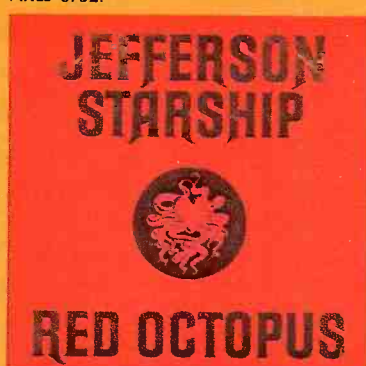
MOZART: Piano Concertos Nos. 14-19 (Peter Serkin, piano; Alexander Schneider, conductor). RCA ARL3-0732.



SCHOENBERG: Moses und Aron (Michael Gielen, conductor). PHILIPS 6700 084.



LINDA RONSTADT: Heart Like a Wheel. CAPITOL ST-11358, cartridge 8XT-11358, cassette 4XT-11358.



JEFFERSON STARSHIP: Red Octopus. GRUNT BFL1-0999, cartridge BFS1-0999, cassette BFK1-0999.



STEVE GOODMAN: Jessie's Jig & Other Favorites. ASYLUM 7E-1037, cartridge TC3-1037, cassette TC5-1037.



ELTON JOHN: Captain Fantastic and the Brown Dirt Cowboy. MCA MCA-2142, cartridge MCAT-2142, cassette MCAC-2142.



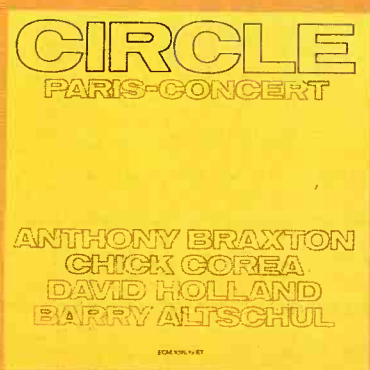
NINETEENTH-CENTURY BALLROOM MUSIC (James Weaver, conductor). NONESUCH H-71313.



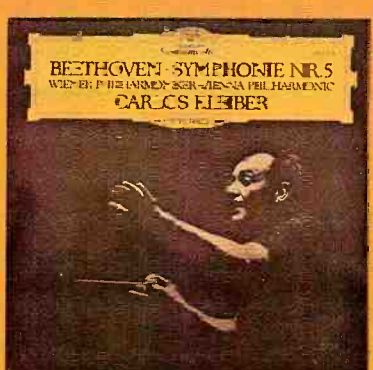
RAVEL: Daphnis et Chloé (Pierre Boulez, conductor). COLUMBIA M 33523.



IGOR KIPNIS: The English Harpsichord. ANCEL SB 38-6.



CIRCLE: Paris Concert (Anthony Braxton-Chick Corea). ECM 1018/19 ST, cartridge 8F-1018/19, cassette CF-1018/19.



BEETHOVEN: Symphony No. 5 (Carlos Kleiber, conductor). DEUTSCHE GRAMMOPHON 2530 516, cartridge CS 3300-472.

Record of the Year Awards for 1975

SELECTED
BY THE EDITORIAL
STAFF AND CRITICS
FOR THE READERS
OF STEREO REVIEW

Honorable Mentions

JOAN BAEZ: *Diamonds and Rust*. A&M 4527, cartridge BT 4527, cassette CS 4527.

JEFF BECK: *Blow by Blow*. Epic PE-33409, cartridge PEA-33409, cassette PET-33409.

CHOPIN: *Etudes, Op. 10 and Op. 25* (Vladimir Ashkenazy, piano). LONDON CS 6844.

BOB DYLAN AND THE BAND: *The Basement Tapes*. COLUMBIA C2-33682, cartridge C2A-33682, cassette C2T-33682.

FALLA: *Piano Music* (Alicia de Larrocha, piano). LONDON CS-6881, cartridge OB-6881, cassette OS-6881.

GRIEG: *Lyric Pieces* (Emil Gilels, piano). DEUTSCHE GRAMMOPHON 2530 476.

HANDEL: *Solomon* (Johannes Somary, conductor). VANGUARD VSD 71204/6.

EMMYLOU HARRIS: *Pieces of the Sky*. REPRISÉ M5 2213, cartridge M8 2213.

HAYDN: *Symphonies Nos. 93-104* (Antal Dorati, conductor). LONDON STS 15319/24.

HEIFETZ COLLECTION (Jascha Heifetz, violin). RCA ARM4-0942/47.

MILT JACKSON: *Olinga*. CTI 6046, cartridge CT8 6046, cassette CTC 6046.

WAYLON JENNINGS: *Dreaming My Dreams*. RCA APL1-1062, cartridge APS1-1062, cassette APK1-1062.

THAD JONES/MEL LEWIS ORCHESTRA: *Potpouri*. PHILADELPHIA INTERNATIONAL KZ 33152, cartridge ZA 33152.

MAHLER: *Symphony No. 10* (Adagio); *Kindertotenlieder* (Janet Baker, mezzo-soprano; Leonard Bernstein, conductor). COLUMBIA M 33532.

MONTEVERDI: *L'Incoronazione di Poppea* (Nikolaus Harnoncourt, conductor). TELEFUNKEN 635247.

MONTY PYTHON'S FLYING CIRCUS. PYE 12116.

MOZART: *Die Entführung aus dem Serail*; *Der Schauspieldirektor* (Karl Böhm, conductor). DEUTSCHE GRAMMOPHON 2709 051, cassette 3371 013.

MICKEY NEWBURY: *Lovers*. ELEKTRA 7E-1030, cartridge ET-81030, cassette TC-51030.

EDDIE PALMIERI: *Sun of Latin Music*. Coco CLP 109XX.

RACHMANINOFF: *Etudes Tableaux, Op. 33 and Op. 39* (Jean-Philippe Collard, piano). CONNOISSEUR SOCIETY CS 2075.

RENATA SCOTTO: *Verismo Arias* (Renata Scotto, mezzo-soprano; Gianandrea Gavazzeni, conductor). COLUMBIA M 33435.

SHOSTAKOVICH: *Symphony No. 8* (Andre Previn, conductor). ANGEL 5-36980.

BRUCE SPRINGSTEEN: *Born to Run*. COLUMBIA M 33795, cartridge PCAT 33795, cassette PCAC 33795.

ART TATUM: *The Tatum Solo Masterpieces*. PABLO 2625 703, cartridge SIO-723/729/730.

LOUDON WAINWRIGHT III: *Unrequited*. COLUMBIA PC 33369, cartridge PCA-33369, cassette PCT-33369.

—ONE—

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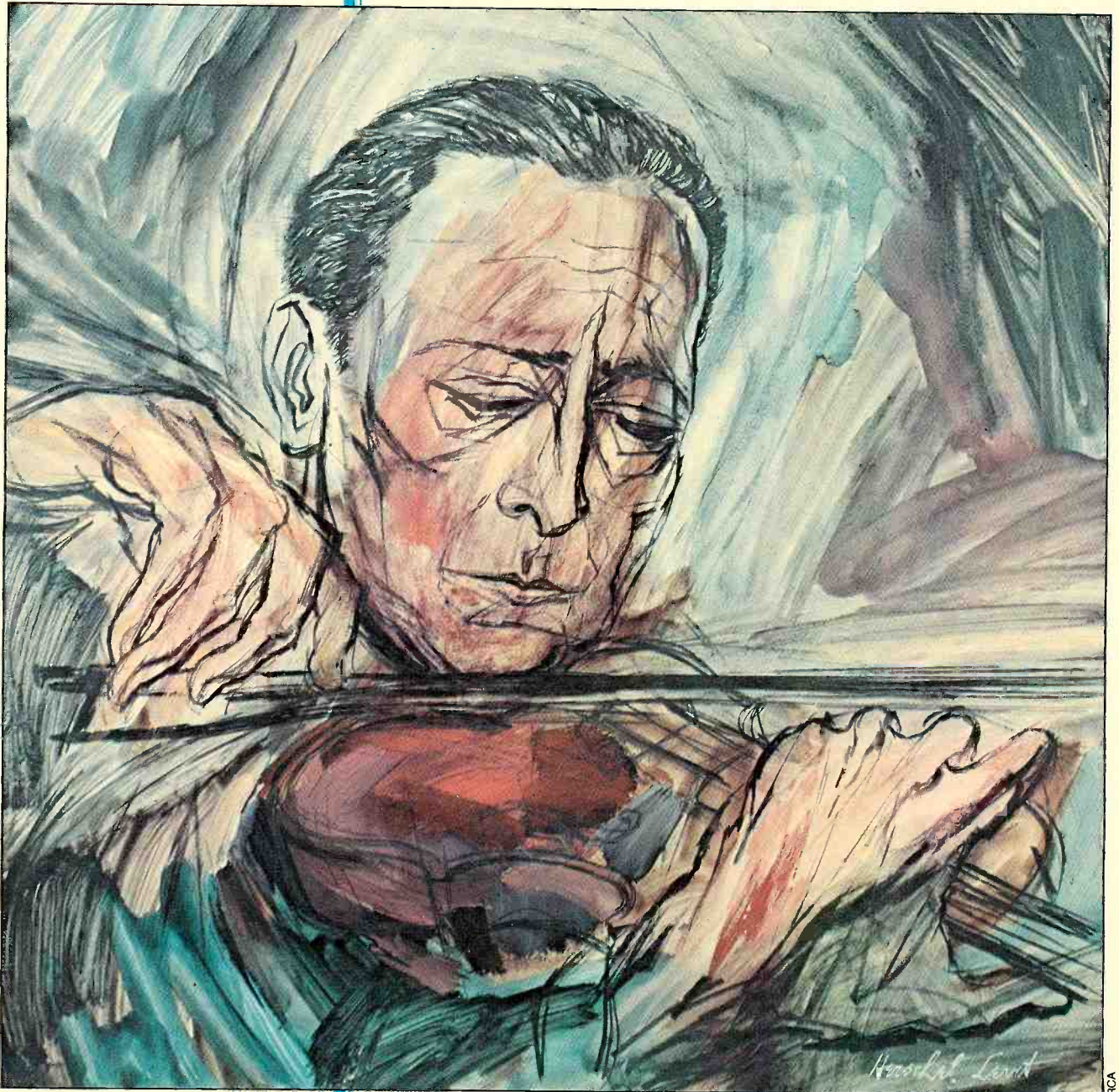
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JASCHA HEIFETZ:

A diamond-jubilee testimonial by Irving Kolodin

WELL over fifty years ago, when the Twenties were just beginning to roar, two talented brothers in search of material with which to entertain party-giving friends hit on the idea of a patter song called *Mischa, Jascha, Toscha, Sascha*. It wasn't by any means the *best* song the Gershwins ever wrote, but it was one in which Ira was able to make a small lyrical mark by rhyming "Auer" with "sour"—to wit:

When we began,
Our notes were sour—
Until a man
(Professor Auer)
Set out to show us, one and all,
How we could pack them in, in
Carnegie Hall.

Pride of place, it may be noted, was assigned to Mischa. This was a proper concession to seniority, but Mischa (Elman) rarely rated ahead of Jascha (Heifetz) again. Indeed, even in 1921 (when the song was written), priority, if not seniority, had already gravitated to Heifetz.

Of the celebrities grouped in the Gershwins' foursome, Jascha alone still endures (as fortunately, too, does the man who put the words together), an undefeated champion. Were there such a thing as a Davis Cup for international eminence in the execution of down-bows, spiccato, fingered octaves, and staccato, Jascha Heifetz would long since have retired enough cups to put a dent in the world's silver supply. But he has, in other ways and in sundry manners now almost forgotten, amassed enough credentials as a public figure, as a citizen with a solid social consciousness, and as a musician of one-world/one-word identity to make an award to him for his outstanding contributions to

the quality of American musical life (on the seventy-fifth anniversary of his birth in Vilna, Russia, on February 2, 1901) not merely merited but overdue.

No Gallup, Harris, or other poll has ever been conducted on the subject, but insofar as I can discover by offhand count, there are only two ways in which Heifetz is faulted by a generation of critics unborn when he was already famous: (1) he doesn't play in public as often as he should, and (2) he has been known at times to play not wisely but too well (in terms of the material on which he has lavished his art). To the first objection a question may be opposed: How many violinists who began concertizing at seven were (are) still at it fifty years later? As for the second objection, it was Othello who asked that he be remembered as "one who loved not wisely but too well"; if Heifetz's lifelong love affair with the instrument for which (and by which) he has been living since the age of three induces censure in Shakespearian terms, it is, as putdowns go, censure on a very high level indeed.

In the aggregate, and despite all such quibbles, the identity of Heifetz as a paragon, a nonpareil, a monarch of the violinistic realm is so long and so widely established that it is cited as a standard even by those who have very likely never heard him perform, least of all in person. In the reportage of last fall's World Series, a columnist for the *New York Times* was searching for an image with which to illustrate the indignity implied in expecting high-priced baseball talents to perform at their best at night in Boston's usually blustery late-October weather. Expostulated Dave Anderson: "Nureyev isn't asked to dance on ice,

Heifetz never had to play the violin with mittens." Nicely put. But what are the chances of Nureyev's being cited as a standard of comparison sixty years after his New York debut? That would be somewhere in the year 2025, by which time (assuming that all reliable precedents remain intact) one, two, or three other top terpsichoreans—Lett, or Lapp, or whatever—are likely to have surpassed Nureyev's accomplishments and displaced him as a standard. That has not yet happened to Heifetz, whose command of his instrument may well remain unchallenged for another eon or two, whose name even then will remain a permanent, seven-letter synonym for violinist.

IF one is to have any real comprehension of what the Heifetz career has meant to American music, one has to talk in terms not of years but of decades. Ideally, I suppose, one should *remember* it all, one should have pursued a parallel course, year by year, decade by decade. In one way or another—student, admirer, critic—I have had (with the exception of the first half-dozen of those years) that order of experience, and I would rate the course that Heifetz has run as a tireless, matchless marathon. Without making any special point of it, or firing a Parthian shaft from his bow in anger, Heifetz has faced down every challenge to his supremacy. He has always had in reserve some special distinction—such as playing the Bach *Chaconne* better at seventy than he did at seventeen—some singularity that is lacking even in so surpassing a symbol of violinistic excellence as the late David Oistrakh. The other older-generation figures—Stern, Milstein, Menuhin, Francescatti, Gru-



Culver Pictures

Heifetz

At the time of his New York debut, 1917

miaux, Szeryng—are great violinists all, as without question are the younger ones—Perlman, Zukerman, Zukofsky, Spivakov. But a Heifetz? The question implies its own answer.

Those who didn't know the Heifetz of the Twenties and Thirties, the living, corporeal, concertizing being (and rarely have two adjacent decades so aptly summarized the distinction between a feast and a famine) simply don't know Heifetz. He soared into the Twenties on the thrust of a success whose power and range have scarcely been matched on the American musical scene in a hundred years except by Paderewski, Caruso, Horowitz, Flagstad, Callas, and Van Cliburn. Heifetz had everything—and the word is *every* thing—going for him, not merely matchless talent, good looks, ease, and grace in doing the impossible impossibly well, but even a priceless anecdote which summed it all up in an unforgettable one-liner.

Was it hatched in a press agent's mind? Was it apocryphal? Or was it merely an excellent instance of that classic definition of repartee: "What you think of on the way home?" Impelled by curiosity, and determined to run the story to its source, I researched the matter painstakingly through the archives and discovered that it was, unbelievably, exactly what it had always been professed to be: an apt rejoinder, on the spur of the moment, by a wit in full possession of his faculties. It was addressed to a suffering colleague who was more than a little perturbed by the storm of applause that swept through Carnegie Hall after the first piece (Vitali's *Ciacona*) performed in public on American soil by Jascha Heifetz.

The suffering colleague was (almost by predestination) Mischa Elman; the wit in full possession of his faculties was pianist Leopold Godowsky. Both had given Carnegie Hall recitals during the preceding week. They were seated

in a box, drawn by curiosity (as were many others) to the first appearance of a youth whose name had already become familiar from accounts, in both the musical and general press, of his great success in Berlin.

Neither of the parties concerned has endured to give sworn, authenticated testimony of who said what to whom, but the issue of the *New York Herald* (later merged with the *New York Tribune*) in which the Heifetz debut was covered has. Reproduced herewith (probably for the first time since the historic event) are the exact words with which the *Herald* of the Sunday following the Saturday afternoon concert of October 27, 1917, headlined the event:

ANOTHER GREAT VIOLINIST COMES OUT OF RUSSIA

Jascha Heifetz Younger Than Messrs. Elman and Zimbalist and as Individual as Either

After three preliminary paragraphs of praise and appraisal, the anonymous writer (more likely than not staff member Paul Morris) commented:

Big sweeping things are not as yet in Mr. Heifetz's line. He is an interpreter of refined emotions, a technician of high attainments. His harmonics for the most part were superb, his double stopping was admirable and his tone full of vitality and beauty. He is a player that should interest American audiences everywhere.

Many leading musicians were in the audience. Mischa Elman sat in a box with Leopold Godowsky. After the first number and the audience had responded with great applause, Mr. Elman turned to his companion. "It's rather warm," he said, wiping his forehead.

"For violinists, perhaps," Mr. Godowsky answered, "but not for pianists."

That same issue of the *Herald* also furnished the weather for the day: there was a low of 55 degrees at 3 a.m., a high of 64 degrees at 2:30 p.m.—though inside temperatures, including that of Carnegie Hall, might be expected to have been a little higher!

HEIFETZ, for all that he was born in Russia, had conquered the New World before he did the Old (though he made his debut as a child in Berlin). He left Petrograd with his parents just as the first shots of the Russian revolution were being fired, traveling east by way of Siberia and Japan and on to San Francisco and New York. Western Europe and Heifetz thus discovered each other the wrong way around, so to speak: the six thousand people who crowded Royal Albert Hall for his London debut in 1920 knew he was Russian, but they also knew that he came from "the States." It was the same with audiences in Paris, Brussels, and



RCA

Circa 1910: child prodigy in Russia



Wide World

1924: a world-famous concertizer



Wide World

1936: trying another instrument



Culver/United Artists

1938: a movie star



Wide World

1945: USO tour with Seymour Lipkin



RCA

Circa 1950: a household word

wherever else he went. From the first appearance on he was to remain identified with America. He never craved a Swiss chalet, a French chateau, or a castle in Spain. He went, constantly, repeatedly, to Australia (1921), to the Orient (1923), to Palestine (1926), and around the world (the first of four times in 1927). But always he came back home, after 1925 as a naturalized U.S. citizen.

"Home" was, for a long time, New York's Manhattan, first an apartment on Central Park West (shared with his parents). He was easily at home among the pre-Beautiful People of the time, the Upper Crust, the Smart Set, the dudes, dolls, and dandies, spending a

Ave Maria played more beautifully than he dreamed anyone could play it, least of all a pupil of his own.

Back in the States, there was work and play. Heifetz could draw 12,000 in the "old" (Eighth Avenue) Madison Square Garden to benefit musicians made jobless by hard times; that was work, considering the quality of the public-address systems of the time. He could play for as many as Carnegie Hall could hold, as often as was prudent—a recital or two early in the season, orchestral appearances later. One of the latter, in a rather special way, marks the decade as Heifetz's own. Of all possible soloists, it was Heifetz who stood in the middle of the New York

Forge, and Deems Taylor, Heifetz attended the first annual meeting (at New York's Plaza Hotel) of a new organization called the American Guild of Musical Artists. Tibbett was its president, Heifetz its first vice president. The stated purposes of the organization were "to promote and foster good will between the musical performers themselves and the other organized groups of the musical world, and to establish a mutual understanding and friendly relations between the artists of this country and other nations." Founded by seven men (of whom Heifetz is the only living founding officer), AGMA was modeled on Actors' Equity in that it was organized by men and women who didn't



Heifetz as family man: sailing for Europe with first wife Florence; picking apples (1938) on his Connecticut farm with children Josepha and Bobby; returning from Europe (1947) with second wife Frances; and watching son Jay improvise (1951) in Beverly Hills.

summer or two at socially suitable Narragansett Pier in Rhode Island, just a sail across the bay from Newport and Bailey's Beach. Life and the surroundings in which it was lived took a different turn when, in August of 1928, he married Florence Vidor, a beauty as well as a queen of the silent screen. She had divorced her first husband, the celebrated director King Vidor, three years before. For a time, the Heifetzes' new home was a penthouse on top of a Fifty-seventh Street apartment house within hailing distance of Carnegie Hall. The living was easy not only in summer but in winter time: Heifetz could be booked anywhere, his fees were excellent, and taxes hardly a hindrance to putting it all together.

The Thirties began with Heifetz twenty-nine. The Depression was on, but he could still tour. He went to Mexico, where he was photographed with an admirer he admired right back: Diego Rivera. He returned to Russia for the first time in 1934, had a hysterical success as a "visitor" from America, and met his old (pre-Auer) teacher Professor Johannes Nalbandian, who stood in the wings and wept as he heard Wilhelmj's arrangement of Schubert's

Philharmonic when Arturo Toscanini made his "farewell" appearance as the orchestra's music director on April 29, 1936. Like his greatest colleagues, Heifetz always rose to an Occasion: as soloist in the Beethoven Concerto on that surpassing occasion he was at his surpassing best.

BENEFITS were almost weekly events in those days; Heifetz was enormously responsive. Most of them, like the one noted above in the Garden, were massively public. A more intimate one took place on January 31, 1936, in his own home (again a penthouse, this one atop a famous old structure at 247 Park Avenue). It was spacious enough to accommodate an exclusive four hundred guests who paid \$250 each for an evening of music by the host, Lawrence Tibbett, and José Iturbi. The money went into a fund for "destitute German professionals" (meaning victims of Nazi terror).

In addition to this evening at home and the one in Carnegie Hall with Toscanini, 1936 was also memorable for an April day (the 18th) on which, along with Tibbett, Alma Gluck, Richard Bonelli, Gladys Swarthout, Frank La

need its protective shield on behalf of other professionals who did. Its original total membership was 113, almost all of them solo performers.

When these solo performers banded together to give a benefit in those Depression times (in Carnegie Hall on February 27, 1937), it was something to remember. Sharing the backstage areas and, in relays, the stage were, among others, Josef Hofmann, José Iturbi, Kirsten Flagstad, Lotte Lehmann, Lily Pons, Gladys Swarthout, Lawrence Tibbett, and Lauritz Melchior. What brought them together was a desperate need for relief funds for the victims of floods in the Ohio and Mississippi valleys. Benefits, of course, come and go, but who could forget an evening in which Melchior and Tibbett joined in the great duet from Verdi's *Otello* (an opera the legendary Wagnerian tenor was never permitted to perform in New York), one in which Heifetz, who was appearing that same Saturday night with the Philadelphia Orchestra at the Academy of Music, joined Efrem Zimbalist in a performance of the Bach Double Concerto—via a telephone line to Carnegie Hall?

Forty years after its founding,



NBC

Heifetz

At the time of his television debut, 1971

AGMA is, next to the AFM, the most influential organization of musicians in the fifty states. It now takes in not only hundreds of instrumentalists, but choristers, comprimarios, other salaried members of the nation's opera companies, and ballet dancers as well. It has remembered its original first vice president on several later occasions, including the twentieth anniversary year of 1956, by re-electing him to office.

The later Thirties witnessed the brief appearance of Heifetz in a role not so widely known as that of violin virtuoso. He had acquired a farmhouse and attached studio/barn in Westport, Connecticut, as a suburban retreat for his wife and children Josepha and Robert. When a benefit appearance by Heifetz was announced at the nearby Norwalk High School, the *New York Herald-Tribune* sent a reporter to find out what it was all about. It was, he discovered, to provide funds to fight a proposal to dam the Saugatuck River at the little village of Valley Forge. To his visitor Heifetz explained: "This controversy is not of personal interest to me; none of my land will be flooded or injured. But with many other residents it may be otherwise. I volunteered my services because I love America, which is one of the few remaining countries where a man can own his own land and not be disturbed."

Love for America and its institutions took another turn in 1940 when, in conjunction with the Cultural Division of the Department of State, Heifetz spent six months in South America, performing in all sixty recitals. At about this time he also appeared in a film for the first time, playing the congenial role of Jascha Heifetz. He then decided to make California home for his wife and growing children, in a house with a music room big enough to serve as a studio (the one in which the famous trios with Rubinstein and Feuermann were recorded in 1941).

When war came, he soon decided that playing benefits and raising money through War Bond sales was not enough. He acquired a USO uniform and marching orders that took him to almost as many fronts as there were GI's. On at least one occasion the assembled troops gave little evidence of knowing who the visitor was or of caring much for what he did. Indeed, as I have heard it, Heifetz was booed. It was perhaps in response to such an experience that he decided to lighten his repertoire to include transcriptions (of his own devising) of melodies from Gershwin's *Porgy and Bess*. They were subsequently issued on Decca discs in 1946 (RCA was still immobilized by the musicians' union ban on recordings), along with other sides that included Irving Berlin's *White Christmas* performed with an orchestra directed by T. Camarata.

Less demonstrably a matter of cause and effect is Heifetz's affection for the lighter, slighter, and even triter (because it is of greater length) material he sponsored "live" and on discs in the Thirties, Forties, and Fifties. Is it an example of Bad Taste? Can a man with a profound, lifelong affection for the music of the three big B's be given a failing grade in musical judgment? Is it laziness in learning new literature?

Name a worthwhile violin work of the eighteenth or nineteenth century (excepting Paganini's concertos, which didn't seem to rate in the "book" of the Auer school) that Heifetz *didn't* play and the charge may wash. And too, we must remember that he played and recorded twentieth-century works by Sibelius, Prokofiev, Elgar, Bloch, and Walton as well. Was it then perhaps lack of enterprise? Hardly a just complaint about a man who has preferred Fauré's A Major Sonata to Franck's on numerous occasions, who has given life to Spohr's Concerto No. 8 ("Gesangsszene") and Double Quartet, legitimacy to the E-flat Sonata of Richard Strauss (four recordings—and a whack on the hand from a pipe-wielding Israeli for playing it in Tel Aviv in 1953), and luster to the Scottish Fantasy of Max Bruch, a work all but forgotten prior to the 1947 recording by Heifetz. (It has recently begotten a tribute in kind from the fastidious Arthur Grumiaux—the most Heifetz-like performance not by Heifetz of anything I have ever heard.)

Then why not the sonatas/concertos of Bartók, Schoenberg, Sessions, Berg, Hindemith (save for a single, un-repeated venture in 1936), Stravinsky, Szymanowski, Britten, Barber, Shostakovich? And why, oh why, in their

Right: Heifetz with his long-time accompanist Emmanuel Bay in January 1938.



Wide World

UP International



Above: Heifetz with pianist José Iturbi and baritone Lawrence Tibbett, January 1934.

Right: the greatest trio of modern times—Heifetz, Artur Rubinstein, and Emanuel Feuermann, 1941.



Culver

places, the works of Gruenberg, Korngold, Rozsa, and Castelnuovo-Tedesco, all of which (plus the Walton concerto) Heifetz either commissioned or sponsored?

Some exclusions and preferences (Conus for Britten, Walton for Stravinsky) may be charged to temperamental bias, a liberty to which any artist is entitled. But much more, I am inclined to think, can be attributed to a bias on behalf of the instrument with which he has had a lifelong love affair. Some great instrumentalists—Isaac Stern is one—can pocket the musical sound for which they have paid so high a price in effort and sponsor the totally different qualities demanded by the works of Bartók, of Hindemith, of Stravinsky. Heifetz doesn't see it—or hear it—that way. The closest instance, perhaps, came in his playing and recording of a sonata by the British composer Howard Ferguson.

Clearly, to be acceptable to Heifetz, a work must (as a precondition to other virtues and merits) treat his instrument as he prefers to have it treated. It is not an unreasonable demand, for it is shared by many other interpreters who have spent years learning how to treat their instruments with respect. How much Dallapiccola, Nono, and Berio did Renata Tebaldi sing? Which is

Maria Callas' preferred Schoenberg piece—*Pierrot Lunaire* or *Erwartung*? The answer, of course, is neither: she didn't even sing Wagner in German. Does this put Heifetz in the *prima donna* category? Perhaps. But it also puts him in the category of knowing what suits his art and what doesn't.

AFTER his first marriage ended in divorce, Heifetz remarried, became a father again (another son, named Joseph and known as Jay), and tended to tour less. When (after a million and a half miles of travel, 100,000 of them by plane, and 70,000 hours of practice and public performance, which translates into eight years, twenty-four hours a day) he decided that the life of the touring virtuoso had lost its charm, Heifetz did not exchange it for idleness. As one discipline was phased out, another replaced it: conveying to others what he had learned in fifty years of application. In a decade and a half of his professorship at the University of Southern California (or under other auspices in the Los Angeles area) he has given his time and thought to more than a hundred and fifty artist-pupils from Far East and Near, from Europe and Asia, Israel, North and South America, the world.

Attention to his classes occupies him

a full day twice a week (Tuesday and Friday). Monday and Thursday he spends answering correspondence, keeping up with paper work, records, etc. Wednesday is the housekeeper's day off, but the yardman's day on, and the grounds (Heifetz participating) have to be kept up. Weekends are for the beach house and the water (the house is just across the channel from Catalina Island). The violinists he has worked with include Erik Friedman, Elisabeth Matesky, Beverly Somach, and, perhaps most notably, young Eugene Fodor—very good violinists all, with perhaps a great one in the making. But the results hardly serve to categorize Heifetz as another Auer or Galamian. He has sometimes, on the occasion of one of his increasingly infrequent interviews, complained of "not being able to get all those I would like to work with . . . they [the teachers and the schools] don't send me their best talents, even for a short period." Some schools regard the Heifetz approach as out-and-out raids: the schools, he says with a touch of arrogance, should "send me their best" (something no school relishes).

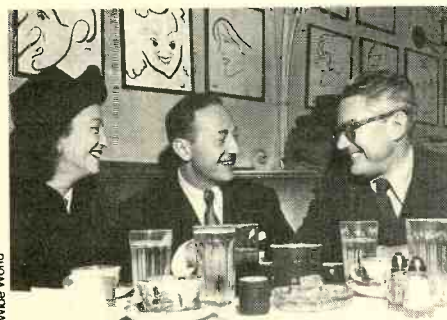
THE present leisurely life of this once peripatetic virtuoso is a perpetual puzzle for those who expect him to act out their own fantasies: going about, seeking the applauding multitudes, earning new laurels from the younger generation of concert goers as long as life permits. Artur Rubinstein suits these expectations exactly; Heifetz frustrates them. What's the matter, the queries go, can't he cut it any more? If Casals could, why not Heifetz?

Actually, Heifetz's life at seventy-five is the most distinctively American thing about him. He is fulfilling the American dream of exercising his inalienable right to do, at seventy-five, exactly what he wants to do. His days are planned, the nights are for friends, for dining in or out, most often as a prelude to a program of chamber music. On the other side of those millions of miles and thousands of hours was a rigorous routine that began at three, and Heifetz has not forgotten. On a social occasion some years ago during which celebrities were rehashing the early ages at which they began to be self-supporting (nine, eleven, fourteen) Heifetz put in: "I started to make a living at seven"—at which Groucho Marx was heard to comment, "I suppose that before that you were just a bum."

It might be laboring the truth to proclaim that Heifetz is a model of anything. But he is a better example of most things that make a good American, I think, than many others, politicians and musicians included. □



RCA
Left, in 1947: composer Erich Korngold and conductor Vladimir Golschmann with Heifetz.



Wide World
Above: Mr. and Mrs. Heifetz dine (1948) with radio music director Donald Voorhees.



Wide World
Left: Heifetz with a frequent partner, cellist Gregor Piatigorsky, in 1960.

Maybe you've heard.

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



Soprano Beverly Sills Opens Up a New Career in Angel's "Music of Victor Herbert"

WITH her new Angel album of Victor Herbert songs, Beverly Sills demonstrates that she does not intend to let anyone escape: one way or another she will conquer us all. If you have not been overwhelmed by her operatic triumphs, impressed by her work as a concerned citizen lobbying for musical institutions and other worthy causes, or completely won over by her wit and charm on TV talk shows, she may well recruit you as a fan with this record. I, for one, find it irresistible.

I cannot remember when I last heard the nine songs included in this release—I had forgotten how beautiful they are. And I never knew Miss Sills could sing them so well—usually in this repertoire the songs are much better

than their singers. Even so, there is no hint of the great diva out slumping in non-operatic ghettos; she sings the songs with utmost warmth, conviction, and sincerity. German and Austrian opera singers have always sung the Central European operetta literature with similar affection, just as Spanish opera stars sing zarzuela favorites. But American operetta has suffered sad neglect since the great days of radio in the Thirties and Forties, when such opera singers as Gladys Swarthout, James Melton, and Risé Stevens also had important careers in radio and regularly filled the airwaves with Herbert, Sigmund Romberg, and Rudolf Friml.

And so, hearing Beverly Sills sing Victor Herbert will remind some listen-

ers of those "vacationing" opera stars as well as a number of singers who made their careers almost exclusively in radio (primarily with operetta favorites)—such singers as Jean Dickinson, Frank Munn, and Vivian della Chiesa. For others, it will call to mind the early musical films that accustomed a generation of Americans to the sound of the classically trained voice—the movies of Grace Moore and Jeanette MacDonald, for example (two of MacDonald's greatest hits are included here, *Italian Street Song* and *Ah! Sweet Mystery of Life*). But I don't know quite what younger people, who have no nostalgic associations with these songs, will make of the album. I hope they will at the very least be able to ap-



Angel Records

preciate the beauty of the melodies and the felicity with which the excellent lyrics are matched to the music; this may help them to understand why these songs not only became popular hits of the musical theater before World War I, but why they continued to be sung as light classics for decades afterwards. When you hear older people complaining that they don't write songs the way they used to, these are the songs they are talking about.

Herbert was primarily a great melodist: as Miss Sills puts it in the liner notes, "I don't think Victor Herbert ever composed an ungrateful vocal phrase." She is very likely right; certainly everything here is extremely grateful to Miss Sills' voice. Her operatic background is evident in the security of her high notes, the ease with which she executes the vocal ornaments, and her long breath, which permits her plenty of very useful flexibility in phrasing.

Most of the songs are songs of sentiment, tender expressions of love and romance, and in them Miss Sills is at her best. An American artist singing the American language, she projects the lyrics well, knowing exactly which words to stress, just when to pause a bit for emphasis, when to put a little smile into the voice. American singers can compete with anyone in musicality, but they are hard put to compete, say, with Italians in making an Italian aria exciting. But, in just the same way, the American singer has no peer in this repertoire. I hope other Americans will follow Miss Sills' example, and I wish

them luck in trying to match what she has achieved in this album.

Miss Sills' own favorite of these songs is *When You're Away*. I find it hard to choose. I'm very fond of her wistful *To the Land of My Own Romance*, but I'd vote twice for her *Kiss Me Again*—it is simply ravishing the way her voice falls from the high note on the line "Tenderly pressed/Close to your breast" and the way it throbs with urgency when she pleads "Kiss me again! Kiss me! Kiss me again!" There is a surprising amount of vibrato present in some of the songs, but it is more than made up for by a warmth in the middle voice which I haven't heard in her operatic work for some time.

André Kostelanetz, an equal collaborator here (he has recorded an orchestral medley for each side of the disc) is completely at home with this music. He had a great career in radio, of course, and he has successfully brought all that experience to bear in re-creating with the London Symphony the instantly recognizable sound of his old radio orchestra. The total sound of the disc, by the way, has brilliance, clarity, and a marvelous, free openness in SQ quadrasonic playback, tightening up only slightly in stereo—it would be a little hard, I think, to tell the difference without instantaneous A-B-ing.

The only song on the album I had never heard before is the comedy number *Art Is Calling for Me (I Want to Be a Prima Donna)*. Its amusing lyrics bring out Miss Sills' beguiling soubrette quality. One of the lines is "I long to

hear them shouting 'Viva' to the diva." Okay. Of all Beverly Sills' many records, this one has given me the most pleasure—so, *Viva Diva!*

William Livingstone

VICTOR HERBERT: *Music of Victor Herbert.* *A Kiss in the Dark; Italian Street Song; To the Land of My Own Romance; Kiss Me Again; Ah! Sweet Mystery of Life; Art Is Calling for Me; Thine Alone; When You're Away; Romany Life.* Beverly Sills (soprano); London Symphony Orchestra, André Kostelanetz cond. *Orchestral Medley: I'm Falling in Love with Someone; Moonbeams; Gypsy Love Song; Habanera.* *Orchestral Medley: Sweethearts Waltz; March of the Toys; Toyland; The Streets of New York; Indian Summer.* London Symphony Orchestra, André Kostelanetz cond. ANGEL □ SFO-37160 \$6.98.

A Delightful Disc of Perfectly Up-to-date Early Piano Music by The Late Darius Milhaud

IT seems as though we are always on the verge of rediscovering the late Darius Milhaud, and it is just possible that William Bolcom's excellent new album of his piano music on the Nonesuch label may do the trick.

The period 1915-1925 is a particularly attractive one in Milhaud's work, and the music he wrote in that time can now be seen to be an essential part of post-World-War-I abandon and exoticism. As Bolcom points out in his fine notes, Milhaud would never fit our twentieth-century notion of the artist as introverted, alienated, and anxious. He considered himself a happy man and always insisted that he created out of love, not agony. One result of this was that he gleefully soaked up experience of every kind; the world was his oyster, and no kind of musical expression was really alien to him. The result, of course, was that in his music he could mix the most unlikely ingredients together quite unselfconsciously.

In the case of the early piano works at hand, a subtle blend—and it is subtle—of ragtime and jazz, of Brazil-



French Cultural Services

Left, Darius Milhaud (seated) accepts the congratulations of fellow composer Georges Auric at a 1966 party celebrating his nomination for the Legion d'Honneur. On facing page, singer/songwriter Joni Mitchell.

ian music and pop, with an unmistakable French style makes the music not only irresistible but, in some strange way, perfectly contemporary. The famed polytonality, for example—in effect, the right and left hands playing in different keys—is certainly perfectly natural-sounding today.

The three suites recorded in this Nonesuch release make an interesting sequence. *Le Printemps*, begun in 1915, is the least known and least characteristic; the influences of Debussy and Satie are still noticeable, along with more than a bit of dissonant originality. The *Saudades do Brasil* (loosely, “Salutations from Brazil”) are two books of short pieces named for districts of Rio de Janeiro and dedicated to acquaintances and colleagues of the period when Milhaud was secretary to the French minister to Brazil (poet-dramatist Paul Claudel) in what was then the Brazilian capital. The *Rag-Caprices*—a highly stylized notion of rag, to be sure, but brilliant pieces of work nonetheless—are among the relatively few masterpieces of European twentieth-century piano music. William Bolcom (who, incidentally, studied with Milhaud) performs all this with a great feeling for its special sensibilities: the pieces are filled with the joy of living and graced with the gift to be simple (though sophisticated). Just now, exactly what we’d all like to be.

Eric Salzman

MILHAUD: *Saudades do Brasil*; *Trois Rag-Caprices*; *Le Printemps*. William Bolcom (piano). NONESUCH H-71316 \$3.96.

More Than a Sprinkling Of Symbolism in Joni Mitchell's “The Hissing Of Summer Lawns”

JONI MITCHELL's viewpoint has usually been first-person-singular, with the world seen as an incidental part of the examination of the quandary inside a relationship. In her new album “The Hissing of Summer Lawns,” the viewpoint seems more nearly general, less specific, and the stories she tells collectively yield some truths (or maybe they're only suspicions) that are social as well as personal.

There is still the question of how much romanticism balanced against how much “reality” is good for us, but it is complicated this time out by the irony of what has happened to the settings, the environments—the city has paradoxically become the place primeval, while the country (nowadays the suburbs) has become the place where too much civilization is beginning to take its toll. Joni Mitchell shows us people trying to recapture a certain irresponsibility or a spontaneity—the ability to dance, to play—and they come off looking either a bit tawdry or frantic. Or she has them (us) looking for something through “lifestyle” affectations in New York, city of cities, or trying to beat back boredom and rage in Suburbia—especially this, I think. She has built a song around the

Johnny Mandel-Jon Hendricks relic of jazzbo slickness called *Centerpiece* that deals not only with the problem of “living happily ever after” but with the problem of centerpieces—their having more to do with making an impression than with supplying nourishment.

It is a difficult album, you see, partly because Mitchell is *not* moralizing, not boiling a situation down so any right-thinking listener can interpret it in only one way. It is difficult too because it doesn't *sound* like anything we're accustomed to, familiar as we are with the machinery behind the popular song, nor does it go out of its way to be pretty or tuneful. *The Jungle Line*, for example, is about an *asphalt* jungle—but seen as something a beautiful madman such as the “primitive” painter Theodore Rousseau might have created (“Beauty and madness to be praised,” she says in another song, about a movie-style greed for the root flavor of life). It is an experiment, a successful one, exquisitely lyrical images enhanced by almost frightening synthesizer whoops and warrior drums, and it doesn't mind being pulled out of the album to be considered as a separate whole. Most of the other pieces don't disengage from the overall context quite so easily.

Throughout, I am alternately struck by the notion that she has done little work on her melodies, that she has just ambled along the path of least resistance, and by the opposite notion (fostered by the delicacy of the tune to *Shades of Scarlet Conquering*, or that of *Shadows and Light*) that she is up to



Elektra Records

something too subtle for me to detect at this early stage in my relationship with the music. The lyrics, too, sometimes remind me of what Wilfrid Sheed said about symbolism: if the reader (or listener) gets it, you've taken an unnecessarily roundabout way of communicating with him, and if he doesn't get it you haven't communicated with him at all. That's just the *trouble* with symbolism, though, and certainly no reason not to use it. There's more to poetry than simple communication—otherwise telegrams would be literature. And so the appeal of Mitchell's metaphors lies in their richness, in how long you can continue to pull new ideas and fresh slants out of them, no matter how many of them came from her head, how many from yours.

I hope I've made it clear that this isn't much of a party record; you'll have to deal with it privately, as you would read a book. But it should keep you occupied for about as long as you want it to—and how often does "popular" music do that? *Noel Coppage*

JONI MITCHELL: *The Hissing of Summer Lawns*. Joni Mitchell (vocals, guitar, piano, synthesizer); John Guerin (drums); Max Bennett (bass); Larry Carlton (guitar); other musicians. *In France They Kiss on Main Street; The Jungle Line; Edith and the Kingpin; Don't Interrupt the Sorrow; Shades of Scarlet Conquering; The Boho Dance; Harry's House-Centerpiece; Sweet Bird; Shadows and Light*. ASYLUM 7E-1051 \$6.98, © ET8-1051 \$7.98, © TC5-1051 \$7.98.

Anthony Braxton: Improvisations as Liberated and Fresh As Louis Armstrong's

REVIEWING records can entail a great deal of suffering when one is forced to sit through entire albums that normally would not rate ten 33½ rpm's of one's time, but once in a while there comes an album that makes up for such aural assaults. Anthony Braxton's "Five Pieces 1975" is such an album: a significant new release by an artist who may well be the most important jazz composer/player since John Coltrane.

Some new artists are considered important by critics because they break with convention. Too often, this sort of thinking has catapulted into the limelight musicians who are high on gimmickry and low on talent, but such is not the case here. Anthony Braxton is,



ANTHONY BRAXTON: unhampered by strained pretentiousness

in fact, not a musical revolutionary; what he does is rather tame compared to the output of most of his contemporaries in the field of the so-called "new music," yet it is thoroughly modern by any reasonable standards. Braxton's improvisations are structured—which in some circles is considered downright sinful—and they are as liberated and fresh as Louis Armstrong's solos were fifty years ago, unhampered by the strained pretentiousness that marks the efforts of such groups as the Art Ensemble of Chicago, which, like Braxton, sprang from Chicago's Association for the Advancement of Creative Music.

Sad to say, most of Braxton's colleagues from the AACM appear to suffer from the misconception that musical freedom means a total disregard for the past. They forget that the true innovators—men like Lester Young, Charlie Parker, and Bud Powell—merely took the music of their predecessors a step further; had they not themselves been in complete command of their instruments, and had they merely broken with tradition for the sake of being different, the world would soon have forgotten them. Braxton is breaking new ground without smashing the old, he is master of his instruments, and he is an aesthetic creator with a fertile musical imagination that has yet to reach its zenith.

Anthony Braxton is also a most interesting composer, and if there is just

a smattering of pretense about him, it is in his use of schematic diagrams as titles for his compositions: I find it a bit *too* cute, quite apart from the fact that my typewriter is incapable of rendering such drawings. That, however, is a very minor complaint, and this album—unlike the previous one—does contain one tune with a typable title, the 1940 ballad *You Stepped Out of a Dream*, which Braxton and Dave Holland play beautifully as an alto saxophone and bass duet. Braxton has recorded standards before, but he should do them more often.

Trumpeter Kenny Wheeler and Dave Holland, who also appeared on Braxton's last album ("New York, Fall 1974," Arista AL 4032) show even greater rapport with their leader this time around, and drummer Barry Altschul is excellent as well. All three men are forces to be reckoned with, and all seem to have in common with Braxton a refreshing refusal to compromise or bow under to the commercial pressures that so often turn outstanding jazz talent into contestants vying for that carrot the industry calls a gold record.

Chris Albertson

ANTHONY BRAXTON: *Five Pieces 1975*. Anthony Braxton (saxophones, flutes, clarinets); Kenny Wheeler (trumpet, flugelhorn); Dave Holland (bass); Barry Altschul (drums). *You Stepped Out of a Dream; G-647 . . . etc.; 4038—NBS . . . etc.; 489 M . . . etc.; BOR . . . etc.* ARISTA AL 4064 \$6.98.

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POPULAR DISCS AND TAPES

Reviewed by CHRIS ALBERTSON • NOEL COPPAGE • PAUL KRESH • PETER REILLY • JOEL VANCE

AMAZING RHYTHM ACES: *Stacked Deck*. Russell Smith (vocals, guitar, harmonica); Butch McDade (drums, vocals); Barry Burton (guitar, mandolin, dobro, vocals); Billy Earheart (keyboards); Jeff Davis (bass, vocals); James Hooker (piano, vocals). *Third Rate Romance*; *The 'Ella B'*; *Life's Railway to Heaven*; *Hit the Nail on the Head*; *Who Will the Next Fool Be*; *My Tears Still Flow*; and six others. ABC ABCD-913 \$6.98, Ⓢ 8022-913H \$7.98, © 5022-913 H \$7.98.

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

The Sensible Rhythm Aces would be more like it, as this is a band that plays uncluttered music influenced by the sounds of those Tennessee spas, Memphis and Nashville. Some members of the band were involved in Jesse Winchester's Canada tour and with the inclusion of an inferior version of what was to be the Rhythm Aces' first hit, *Third Rate Romance*, in Winchester's "Learn to Love It" album. The version recorded here is considerably more appealing, although comparing it to your expectations might produce uneasiness if your expectations have been jacked up by the promotional campaign that's been working on mine. The inertia is interesting, though: it took music-industry promoters a long time to start hyping Southern bands, and now it's going to take them a long time to stop.

The Rhythm Aces would profit from a slower, cooler build-up; this is not a very exciting album, but it's a sane and promising one.

Explanation of symbols:

- Ⓜ = reel-to-reel stereo tape
- Ⓢ = eight-track stereo cartridge
- ⓐ = stereo cassette
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Monophonic recordings are indicated by the symbol Ⓜ

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

Lead singer Russell Smith seems capable of subtler stuff than he suspects (in his other role as the group's busiest songwriter); the songs tend to be breezy and/or standardized and don't really tax him. There's a sense of groundwork being laid, though, and it carries over into the instrumentals—the discipline is there, and so is some admirable restraint, and the suggestion is planted that more imagination is on the way. The band, that is, is off to a smooth, unspectacular start. If the band caught a good case of inertia from the publicists, that could be a good omen. *N.C.*

BRIAN AUGER'S OBLIVION EXPRESS: *Reinforcements*. Brian Auger's Oblivion Express (vocals and instrumentals). *Brain Damage*; *Foolish Girl*; *Plum*; and four others. RCA APL1-1210 \$6.98, Ⓢ APS1-1210 \$7.95, © APK1-1210 \$7.95.

Performance: **No wonder**
Recording: **Very good**

There was a time, ten years ago, when Brian Auger was considered one of England's most promising jazz pianists, but the sudden, Beatles-provoked adult acceptance of rock lured him down the more popular path. He should have maintained his original course. After the demise of his not-too-successful Trinity, Auger formed Oblivion Express in 1971, and, if this album is any indication of the group's direction, oblivion is clearly their destination and the express will deliver them there before very long. When they don't sound like a rhythm track, they try to sound like Stevie Wonder, getting about as close as Mrs. Miller did to Petula Clark. It isn't funny. *C.A.*

AZTEC TWO STEP: *Second Step*. Aztec Two Step (vocals and instrumentals); other musicians. *I'm in Love Again*; *Our Lives*; *Faster Gun*; *Cosmos Lady*; *Move Up to Love*; and five others. RCA APL1-1161 \$6.98, Ⓢ APS1-1161 \$7.95.

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

Aztec Two Step, Rex Fowler and Neal Shulman, tread very softly indeed through this quiet, workmanlike, and often engaging album. It's sort of early Simon and Garfunkel

with the suggestion of a beaded curtain clicking softly in the background. Rex Fowler has written everything here, with the exception of Shulman's *Walking on Air*, and if you crave a little night music in which one band runs effortlessly into another, then you'll probably enjoy it very much. Their voices blend well, Shulman plays excellent acoustic guitar, and a couple of things (*I'm in Love Again* and *It's Going on Saturday*) certainly show that they are headed in the right direction as musicians and as performers. A little livelier material might perk things up, though. *P.R.*

TONY BENNETT/BILL EVANS: *The Tony Bennett Bill Evans Album*. Tony Bennett (vocals); Bill Evans (piano). *Young and Foolish*; *The Touch of Your Lips*; *My Foolish Heart*; *When in Rome*; and five others. FANTASY F-9489 \$6.98, Ⓢ 8160-9489 H \$7.95.

Performance: **Rough and reedy**
Recording: **Good**

Here's an album that probably sounded better in concept than it does in actual execution. Both Bennett and Evans are formidable talents of the recent pop past. But, while the passing of time has only sharpened and refined the piano talent of Evans, it has unfortunately taken a noticeable toll on Bennett's voice as an instrument. It is now a pretty ragged thing: reedy, forced, and with a sweaty vibrato that can make for uncomfortable listening. Bennett's strong points have always been his warmth, his dopey sincerity, and his kind of charm. They are all still there in abundance, particularly in *Young and Foolish* and *Days of Wine and Roses*, but he's never had or developed the kind of musicianship that can pull a singer whose voice has deteriorated through a whole album. The result here is a bit grim. All of the flaws are nakedly emphasized with only Evans' piano to back up the voice, and the miking seems intent on natural sound. At this point perhaps Bennett would be better advised to get himself one of those control-room Merlins to play with the dials and a sizable orchestra and clever arranger to cover up the rough, raw edges. *P.R.*

HARRY CHAPIN: *Portrait Gallery*. Harry Chapin (vocals and guitar); orchestra. *Dreams*

Go By; The Rock; Bummer; Babysitter; Star Tripper; and five others. ELEKTRA 7E-1041 \$6.98, Ⓢ ET-81041 \$7.97, Ⓒ TC-51041 \$7.97.

Performance: **Boring, boring**
Recording: **Good**

Harry Chapin is, and has been for a long time now, a windy bore. There—I've said it and I'm glad. Constantly and depressingly on the alert for new twinges of "loving feelings" (*Sandy*), "social consciousness" (*Bummer*), or our apocalyptic future (*The Rock*), he berates rather than entertains. He also has a habit of seizing one specific attitude per song and blasting away "angry," "happy," "compassionate" (the worst), or "tender" through the entire length of the song.

Operating on the theory that if you can't say something nice, don't say anything at all, I have nothing more to say. P.K.

COMMANDER CODY AND HIS LOST PLANET AIRMEN: *Tales from the Ozone.* Commander Cody and His Lost Planet Airmen (vocals and instrumentals); orchestra. *Connie; Honky Tonk Music; Cajun Baby; Gypsy Fiddle; Minnie the Moocher;* and seven others. WARNER BROS. BS 2883 \$6.98, Ⓢ M8 2883 \$7.98, Ⓒ M5 2883 \$7.98.

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

Commander Cody and His Lost Planet Airmen come limping in straight out of the commercial c-&-w galaxy, and, mostly, they aren't very good. *Honky Tonk Music* is their high point here, and that, believe me, isn't too high. Their run-through of *The Shadow Knows* is more boringly typical: clumsy fool-in' around by Commander Cody as lead vocalist and routine backing by his group. The

soggiest pit is reached in an attempted revival of *Minnie the Moocher* with a humorless, leaden imitation of the great Cab Calloway performance. Hoyt Axton, through his very smooth production work, has tried to cover up the essential triteness here, but it would take a Flo Ziegfeld to accomplish that. P.R.

RECORDING OF SPECIAL MERIT

JIM CROCE: *The Faces I've Seen.* Jim Croce (vocals and guitar); various orchestras. *Country Girl; Big Fat Woman; Railroad Song; Stone Walls; Gunga Din; Mississippi Lady; Chain Gang Medley;* and seventeen others. LIFESONG LS 900 two discs \$11.98.

Performance: **Very fine**
Recording: **Good**

I'm sorry to say that I was pretty much out of things when Jim Croce's songs such as *Time in a Bottle, You Don't Mess Around with Jim,* and *Operator* were proving that somebody with real talent could also write and perform real hits. This lovingly assembled album (by two of his close friends and associates, Terry Cashman and Tommy West), however, gives me more than a glimpse of just how much I missed. Croce was a natural in every department. His lyrics have the gritty realism and the romantic tang of Kerouac at his best, and his music has a deeply American feel. This album is a collection of previously unreleased material dating back to his days in the early Sixties with a group called the Spires (and, from all accounts, fairly unin-Spired they were) to November of 1971. He died in a plane crash in 1973; that it was a great loss becomes particularly evident in a series of "raps," tapes of his stories to his audiences between songs. They are pure delight. Wheth-

er the subject is *Carmella* or *The Chinese* or *The Army*, he comes across as a warm, prematurely wise man, with humor, sensitivity, and, most of all, a genuine affection for his audiences. Some of the early stuff is pure tyro stuttering, but as you listen along to his growth as a man and as a performer you begin to return the affection that he radiated.

This set is a must for his fans, of course, but it is also something of a revelation for those who never got acquainted with Croce's work during his too-brief life. P.R.

CROSBY AND NASH: *Wind on the Water.* David Crosby, Graham Nash (vocals, guitar, piano); Russ Kunkel (drums); David Lindley (guitar); Leland Sklar (bass); Craig Doerge (piano); other musicians. *Carry Me; Mama Lion; Bittersweet; Take the Money and Run; Naked in the Rain;* and six others. ABC ABCD-902 \$6.98.

Performance: **Advancing sideways**
Recording: **Excellent**

This is touched with a certain elegance, but it is also rather ponderously tuneless. That doesn't matter so much when a mood is working, as happens in *To the Last Whale*, but overall it blurs some not-that-bad lyrics and gives the album an abstract, detached, disinterested feel. David Crosby, whose lyrics are slightly the more sophisticated, has written, it says here, some tunes that are so vague and rambling you wonder if even he could play them, by ear, the same way twice. Graham Nash's melodies have beginnings, middles, and ends, but they are stale and utterly predictable. The voices, of course, sound good together (Nash sounds better with Crosby than without him), and the instrumental backing—while it won't surprise anyone who

Lily Tomlin, *Modern Scream*

GOOD news for Tomlin fans! Lily has done it again. Perhaps nothing on her new record can live up to its lurid "Modern Scream" cover (got up to look like a copy of a fan magazine complete with those little ads telling how to add three inches to your bust and obtain a birth certificate for \$1 by mail), but it's no slouch either.

As her legions of admirers know, Tomlin has at least sixty-two separate personalities, and in the course of a single show she is capable of metamorphosing without warning into a different one every minute. The present recording is strung—rather vaguely—on a running gag which has a slow-witted reporter (Lily) plugging our heroine (Lily) with hair-brained questions (Q. "Is Hollywood corrupting?" A. "That's why I'm here") as they splash about in the swimming pool of Lily's California residence ("Welcome to my luxurious Hollywood home").

In between the interview episodes, which grow increasingly mad as the program proceeds, there are welcome encounters with the Other Selves. Susan Sorority, the gushing undergraduate, abandons all discretion and breathlessly admits that she loves the Lennon Sisters ("I am not ashamed to play their records"). Ernestine, the phone operator with a

high-school diploma, diagnoses the complaint of a physician suffering from "interference on the line" and explains cuttingly why Ma Bell cannot make house calls. Edith Ann, the brat with the chocolate-smearing lips, offers a course in sex education for adults in her community. A Joyce Brothers type reads letters aloud from lovelorn listeners and supplies chilling advice. A "rubber freak" reports on her shameless descent from the innocent munching of rubber bands to the ultimate disgrace of hiding Goodyear tires in her closet. The Tasteful Lady spends a night in traffic court.

THE whole album is a bit on the frantic side, tricked out with perhaps too much by way of sound effects and studio laughter, and there's more ingenious intercutting than is strictly necessary—but I found it constant fun anyway. —Paul Kresh

LILY TOMLIN: *Modern Scream.* Lily Tomlin (comedian). *Exclusive Interview; Rubber Freak; Suzie Sorority; Adult Sex Education; Judith Beasley Exclusive; Dear Dr. Dacey; The Trip; On Call; Bad Karma; Grrr; Boogie Broadcast; Hipigrams.* POLYDOR PD 6051 \$6.98, Ⓢ 8F 6051 \$7.98, Ⓒ CF 6051 \$7.98.



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heard Crosby, Stills, and Nash—employs some of James Taylor's associates and is clean, thorough, and nicely detailed. My impression is that it's a gentle, earnest, well-meaning album that just never lights up and becomes musical. *N.C.*

ELECTRIC LIGHT ORCHESTRA: *Face the Music.* Electric Light Orchestra (vocals and instrumentals). *Waterfall; Evil Woman; Nightrider; Poker;* and three others. UNITED ARTISTS UA-LA546-G \$6.98.

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

The Electric Light Orchestra, led by former Move member Jeff Lynne, is better than most groups who try to combine rock with classical motifs. At least the ELO is skillful and unpretentious. But what is the sense of mixing whiskey and wine? The powers, techniques, effects, and schematics of rock and classical music are at polar odds with one another. Outside of relief from the boredom of playing the twang-thump of rock, there doesn't seem to be any valid reason to try to achieve this mutant sound. And, even though ELO's classical orchestrations are neatly done, they cannot disguise the basic weakness of the rock material. *J.V.*

THE FLYING BURRITO BROS.: *Flying Again.* The Flying Burrito Bros. (vocals and instrumentals). *Easy to Get On; Wind and Rain; Why Baby Why; Dim Lights, Thick Smoke; You Left the Water Running;* and five others. COLUMBIA PC 33817 \$6.98, © PCA 33817 \$7.98.

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

You can't fly home again, but this may prove a worthwhile shakedown run to somewhere else. This isn't the Burrito Brothers the way they were—the holdover members are steel player Sneaky Pete Kleinow and bass player Chris Ethridge, and they don't figure prominently in the singing—but this band may profit by taking stock of what it has, rather than by concentrating on what its namesake had. Joel Scott Hill's singing is impressive; he has a

knowing, world-weary baritone voice that seems more versatile than the ones it reminds you of—John Kay's, say, or David Clayton-Thomas'. There's a touch of pomposity in it here, but that can be fixed. Sneaky Pete is one of the very best pedal steel players, but it's difficult to sneak when you're called upon to provide so much basic filling, as he is here, so the guitars are going to have to get into the game a bit more. The song selection seems too involved with formula following and image preserving; having the name and having a great steel ("country" instrument) player does not necessarily obligate a group to try to top George Jones on his own terms—and the honky-tonkers, *Why Baby Why* and *Dim Lights, Thick Smoke*, sound like rock-and-roll dillettantes are running them through a meat grinder. *Hot Burrito #3* is even worse; it sounds pointless. But *Building Fires* is a strong cut, with some shining work by Kleinow and some evidence that the other "lead" vocalists, Gene Parsons and Gib Guilbeau, ought to sing more harmony and less lead—in the interest of style if not competence—and *You Left the Water Running* and *Wind and Fire* are the kind of stock I'd be taking right away if I were this band. Hill needs to be worked harder, Kleinow needs freedom from routine work, and the vocal harmonies need more emphasis. But mostly the preconceptions need to be dismantled. *N.C.*

GRAEME EDGE BAND/ADRIAN GURVITZ: *Kick Off Your Muddy Boots.* The Graeme Edge Band, Adrian Gurvitz (vocals and instrumentals). *Bareback Rider; In Dreams; Lost in Space; Shotgun; The Tunnel;* and four others. THRESHOLD THS 15 \$6.98.

Performance: **Okay**
Recording: **Elaborate**

Graeme Edge of the Moody Blues and Adrian Gurvitz have teamed up to write, produce, and perform in this album, and they've come up with an amiably gaudy time waster. Edge's talent on drums remains, and he can work up a kind of vitality and energy that the material certainly lacks, but Gurvitz's work on the lead vocals is so undistinguished in every respect that the tracks blur into a pleasant sort

THE FLYING BURRITO BROTHERS

Left to right, Kleinow, Hill, Ethridge, Guilbeau, and Parsons



Columbia Records

of background noise. Lots of good, tricky production work and excellent recorded sound make it listenable in a rapid way. P.R.

GEORGE HARRISON: *Extra Texture (Read All About It)*. George Harrison (vocals, guitar, piano, synthesizer); Jim Keltner (drums); Klaus Voormann (bass); David Foster (piano); Jesse Ed Davis (guitar); other musicians. *You; The Answer's at the End; This Guitar (Can't Keep from Crying); World of Stone; Tired of Midnight Blue; Grey Cloudy Lies*; and three others. APPLE SW-3420 \$6.98, © 8XW-3420 \$7.98, © 4XW-3420 \$7.98.

Performance: **His best lately**
Recording: **Sumptuous**

My guess is that George Harrison is a hummer. His songs have that musing quality I seem to recognize (this being the kind of thing Rust Hills calls "the schlock of recognition") from my own humming days. I used to do a lot of it and in the damndest places—in crowded elevators, in the on-deck circle, at the free-throw line. . . . It was embarrassing, but only when I noticed. The thing about humming is the preoccupation that goes with it, and that's the thing about Harrison's songs. The lyrics here, for example, could have been "I love you, te dum . . ." and "This guitar, mmmumbledebumble . . ." and so forth and you'd hardly notice the difference—you're just not motivated to concentrate on them any harder than George did. The melodies have the same glancing effect; if you don't strain yourself, you don't mind so much how they run together or how they continually borrow parts from each other.

There are certain optical phenomena that, it is said, can only be seen out of the corner of the eye. A hummer's humming and George Harrison's music work the same way. That's how I finally learned to appreciate this album, anyway. Once I abandoned the head-on approach, I found it *does* have extra texture. Keyboards by Gary Wright, Leon Russell, David Foster, and Harrison himself have been emphasized slightly, and there are some spiraling and nifty horns fitted in, just so, by such craftsmen as Jim Horn and Tom Scott. But these are technical descriptions. What's important is that the production itself hums, gorgeously, and almost never conflicts with Harrison's musing. As long as you keep it on the periphery of consciousness, it works just fine; find yourself a few other things to think about and you won't find it necessary to castigate George for doing "All Things Must Pass" one more time. N.C.

RECORDING OF SPECIAL MERIT

LENA HORNE: *Stormy Weather*. Lena Horne (vocals); orchestra, Lenny Hayton arr. and cond. *Just One of Those Things; Ridin' on the Moon; I'll Be Around; Summertime; Mad About the Boy*; and six others. STANYAN SR 10126 \$6.98 (from Stanyan Records, 8440 Santa Monica Blvd., Los Angeles, Calif. 90069).

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

Gorgeous is as gorgeous does. This is a collection of prime Lena Horne cuts from several years ago, now re-released on Stanyan. The conducting and arrangements are by her then husband Lenny Hayton, who had been working with her since their days together at Metro in the Forties. The album shows the col-

laboration at its glittering, luminescent peak. Many of the Horne classics are here: Cole Porter's brittle, elegant, and nonchalant kiss-off, *Just One of Those Things*, with Lena tossing it off like she's throwing a half-empty bottle of Joy into the waste basket simply because it's gotten to be a bore; Alec Wilder's lovely, affecting *I'll Be Around*, sung with all the warmth and sincerity of a lullaby; a passionate and willful performance of Noël Coward's *Mad About the Boy*; a wheedlingly horny *Baby Won't You Please Come Home*; and her triumphant, inimitable version of Harold Arlen's *Stormy Weather*. Hayton's arrangements always hit exactly the right mood and the right temperature, and Horne's voice moves so easily within them that there is never a strained moment. This is a gorgeous al-

bum, one that deserves to stay in the catalog forever. P.R.

ELTON JOHN: *Rock of the Westies*. Elton John (vocals, piano); Ray Cooper (drums); Davey Johnstone (guitar, mandolin); Kenny Passarelli (bass); other musicians. *Yell Help/Wednesday Night/Ugly; Dan Dare (Pilot of the Future); Island Girl; Grow Some Funk of Your Own; Street Kids*; and four others. MCA MCA-2163 \$6.98, © MCAT-2163 \$7.98, © MCAC-2163 \$7.98.

Performance: **Disgusting**
Recording: **Casual**

This should be quite useful to anyone researching just how cynical a performer can (Continued on page 83)

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"her surprising range...a smoother-than-Dynaflow modulation"

"TOGETHER" brings the number of ways producers seem to view Anne Murray up to two. By producers I mean to include Murray herself, not to single out individuals so much as to contemplate how the power is balanced in studio decisions that collectively determine what kind of impression a recording makes. The one who's called the producer has to take the rap, of course, but sometimes you wonder. Brian Ahern produced the previous spate of Murray albums and has to take the blame for leaving the impression that she would rather be popular than deal with the

Through all this, she was using her voice, a marvelous instrument to begin with, with increasing skill; the question was whether she was taxing her emotions the least bit.

"Together" is an improvement and at the same time a slight frustration. Murray, if you can concentrate on just her and the musicians ranged close about her—the cat-like rhythm section anchored by drummer Jim Gordon, the soloists and back-up singers—definitely seems engaged this time. The songs she, or they, or (nominal) producer Tom Catalano—or someone—selected seem to interest her in-

there)—as I perceive in Murray's singing the naïveté and dignity and caring of the folkie approach, which is not at all formal.

What we—I, anyway—have been wanting from Murray was an album that would last longer than the fads that figure so prominently in the writing of many songs. That seems to have been in the minds of those responsible for putting this one together, too, but where the earlier ones seemed to ignore just how special her talent was, this one perhaps stands a little too much in awe of it. It is taken seriously to the point of being overproduced—although Catalano, or whoever, did seem to be trying to keep the vocals up where they could be fully appreciated and to use the supporting sounds as a sort of neutral wash, like lighting. Ironically, neutrality is a quality that calls attention to itself.

Murray seems to be keeping her sense of perspective, however; she seems to enjoy needing the nostalgia craze with *Everything Old Is New Again* and gives it a virtuoso vocal—invoking her surprising range, her feel for pacing, a smoother-than-Dynaflow modulation—but she neither overwhelms the song nor allows its inherent cuteness to become arch. She does not join the strings in further sweetening up the romanticism in David Gates' *Part Time Love*, nor does she let *Blue Finger Lou* ("My woogie wants to boogie with you," indeed!) surrender to its own basic hokiness. Her singing of the title "standard" is understated and wistful, and the orchestral wash behind her there is sympathetic and unobtrusive; this version of this over-recorded song will last.

"TOGETHER" makes new and impressive technical demands on Anne Murray's abilities but essentially it liberates her from one set of conventions only to chain her to another. What she needs, I think, is an existential approach. She has an exceptionally responsive and versatile vocal instrument—start from there and take nothing else for granted. Does a song need an orchestra or two acoustic guitars and a bass? Depends on how Murray relates to the song; *Sunday Sunrise* got just what it needed . . . and then got an orchestra piled on top of that. So it goes.

Some talents are so impressive, of course, that producers—all that word implies—are eternally afraid of them. This may be one, but "Together" does illuminate a host of good intentions and a willingness to change categories. The truth, as it pertains to accurately representing Murray, still seems stubbornly uncategorical. It lies, as a big voice from the sky said in a *New Yorker* cartoon, Somewhere In Between.

—Noel Coppage

ANNE MURRAY: Together. Anne Murray (vocals); orchestra, Lee Holdridge, Michael Omartian, Artie Butler, arrs. *If It's All Right with You*; *Sunday Sunrise*; *Out on the Road Again*; *Part Time Love*; *The Call*; *Everything Old Is New Again*; *Lady Bug*; *Player in the Band*; *Blue-Finger Lou*; *Together*. CAPITOL ST-11433 \$6.98, ⑧ 8XT-11433 \$7.98, ④ 4XT-11433 \$7.98.

Anne Murray: Together



(CM/Angel)

question of whether she owed something to her talent. It was the song selection primarily that said this, a casual mix of the familiar with the catchy-but-shallow. Yet that same Brian Ahern produced Emmylou Harris' "Pieces of the Sky" and allowed it to be packed with the kinds of songs Harris—a newcomer we would expect to lose any serious power struggle with a veteran producer—likes, including some hard-core country ones without a ready-made broad-based pop-rock audience. And he let her band play its own way throughout. In view of that, it seems unlikely that Ahern is the sort to have stood over Anne Murray with a bullwhip ordering her to Think Bubblegum.

Popularity was achieved, in any case, and with all kinds of audiences. Publicists beamed different versions of Anne's image out in all directions: she appeared, from back home in Nova Scotia, a fairly pure Canadian on a foray into the States; she was fashionable and up-to-date for the rock audience, turning up curly-headed and patchy-dressed at just about the right time; and her name was kept in the pot in country music—partly because she had a natural affinity for the straightforwardness of it and partly because someone bothered to learn how to pitch an ad for *Music City News*.

dividually and intrinsically as something beyond potential singles for various thoroughly researched markets. But the album's sound goes beyond that in the way it presents Murray. It has very few moments that don't bulge with old-fashioned orchestration, and the drift I get from this is that someone in power this time construes Murray to be a rich man's singer to be institutionalized in time-honored ways, as Sinatra and Streisand have been. This strikes me as an overcorrection, basically political in nature. The orchestrations speak of dressing up, being formal, going uptown.

Just a bit beyond that is the Streisand/Minnelli show-biz-to-the-core image, and I suspect the real Anne Murray is no closer to being that than she is to being the lightweight, carefree hit-maker just off campus. She does not put herself above the songs in "Together," but the orchestral arrangements seem designed for the Big Star who would do just that. As a listener, I receive conflicting information, then—except in the rare case where the orchestration is lithe and spontaneous, as it seems to be in *If It's All Right with You* (some subtlety with cellos works wonders

get. You may think such people have enough to study already, with Bob Hope's monologues, David Bowie's choreography, and Howard Cosell's syntax already threatening us with data pollution on the subject of what some celebrities think they can get away with, but here it is, anyway, a monotonous, muddy, slapdash, utterly rotten album. Elton John is not musically illiterate—you can easily tell he's not when you listen to any of his other recordings, whether you like them or not—so he must have been up to something when he contrived this mess. I can't imagine what it was if it wasn't to test the frontiers of gullibility. His other albums have a certain sound to them; regardless of how preposterous Bernie Taupin's lyrics were at times and regardless of how exploitative and glittery and cute a figure John cut at times, you had to admit he was always stylishly melodic. Not this time; anyone exposed to fifteen minutes of chord change patterns could have written these "tunes," and they are run through what sounds like a road band being broken in (or rehearsed for the first time) gently on the easiest, most obvious routines. There is, fortunately, a limit to how far Elton John or anyone else can take this kind of thing: the most gullible audience possible is the youngest audience possible, all other things being equal, and it isn't very far from this album to the cut-off point—a recording that already exists, thanks to the wonders of modern science, of the sounds a fetus hears inside the womb. N.C.

RECORDING OF SPECIAL MERIT

GLADYS KNIGHT AND THE PIPS: *Second Anniversary*. Gladys Knight, Bubba Knight, William Guest, Edward Patten (vocals); instrumental accompaniment. *Money*; *Street Brother*; *Part Time Love*; *At Every End There's a Beginning*; *Georgia on My Mind*; and four others. BUDDAH BDS 5639 \$6.98.

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

Okay, I surrender. Maybe Gladys Knight and the Pips have been this good all along and I couldn't hear it, or maybe they are finally being themselves even though it takes half a dozen people to produce and gather material for them. Whatever it is, this is a delightful album, full of sparkle and class. There is nothing like hearing professionals being professionals and having a good time about it. J.V.

LEO KOTTKE: *Chewing Pine*. Leo Kottke (guitar, vocals); Bill Berg (drums, percussion); Bill Peterson (bass); Bill Barber (piano); Jack Smith (organ). *Standing on the Outside*; *Power Failure*; *Venezuela*, *There You Go*; *Don't You Think*; *Regards from Chuck Pink*; and six others. CAPITOL ST-11446 \$6.98.

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

Since I am a fan and admirer of Leo Kottke and have a high regard for him personally, it makes me uncomfortable to say that this is a disappointing album. Some of the material, like *The Scarlatti Rip-Off*, is first-rate, and his version of *Wheels* (recorded by the Ventures in the Fifties and written by Buddy Holly's producer) is another example of Kottke's ability to move from the near-sublime to the cheerfully mundane with no qualms. *Trombone* is pensive, and *Can't Quite Put It into Words* contains one of those startling gim-

micks of which Kottke is so fond and which he uses to real musical effect.

But the programming of the album is sloppy. The weakest material is all on the first side, while the strongest material is crammed onto the second. Side one opens with a vocal, *Standing on the Outside*, written by Kottke and his wife. So far, so good. It is followed by his version of Procol Harum's *Power Failure*, which he devised while on tour with the group in Europe. His vocal is strained and the mix is poor. The charming and harmless *Venezuela*, *There You Go* is followed by *Don't You Think*, a standard c-&-w sobber written by Marty Robbins, which is given an undistinguished reading. Side one closes with *Regards from Chuck Pink*, so similar to *Venezuela* that it renders both invalid.

It is possible that the album might have been better if more attention had been paid to the sequencing of performances. "Chewing Pine" is worth having if only for its highlights, but I advise you to start with side two of the album and stay there. J.V.

RECORDING OF SPECIAL MERIT

LITTLE FEAT: *The Last Record Album*. Little Feat (vocals and instrumentals). *Down Below the Borderline*; *Somebody's Leaving*; *All That You Dream*; *Mercenary Territory*; and four others. WARNER BROS. BS 2884 \$6.98.

Performance: **Outstanding**
Recording: **Evocative**

I am mightily impressed by Little Feat, cap-



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LITTLE FEAT
Disciplined, expert blending of rock, country, blues, and jazz

tained by Lowell George (he is the composer of *Willin'*, one of the many fine songs from Linda Ronstadt's "Heart Like a Wheel" album). A clinical description of why this album works so well would include the way the band expertly mixes the better aspects of rock, country, blues, and jazz; the discipline of the group; and their dramatic understatements, of which only fine musicians are capable. Emotionally, it's one of those few albums where you're convinced by the middle of the first track. Listen only two or three tracks at a time—superior wine is best sipped. J.V.

TAJ MAHAL: *Music Keeps Me Together*. Taj Mahal (vocals, banjo, mandolin, guitar, pi-

ano); instrumental accompaniment. *Music Keeps Me Together*; *When I Feel the Sea Beneath My Soul*; *Dear Ladies*; *Aristocracy*; *Further On Down the Road*; and five others. COLUMBIA PC 33801 \$6.98, PCA 33801 \$7.98, © PCT 33801 \$7.98.

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

Taj Mahal has won a loyal following with his accomplished acoustic guitar playing, his iconoclasm, and his careful/carefree mixing of folk, blues, jazz, rock, and Caribbean styles. He projects himself as a very private, suspicious man who does not allow anyone to get too close. It is as though he were sending

unsigned letters to the huts and castles of the world, all addressed to "Occupant."

This current disc is heavily influenced by reggae and is most notable for two fine instrumentals, *When I Feel the Sea Beneath My Soul* and *Why? . . . And We Repeat!* The other performances are mostly collages of the various styles mentioned above. But, despite its charm and force, there is something eerie and disturbing about Mahal's music. He seems to be a man compulsively in search of an identity and yet fearful of what it might be—a private eye who puts himself on his own case and may have to turn himself in. J.V.

DAVE MASON: *Split Coconut*. Dave Mason (vocals, guitar); Mark Jordan (keyboards, clarinet); Emil Richards (marimba); David Crosby, Graham Nash, the Manhattan Transfer (supporting vocals); other musicians. *Split Coconut*; *Crying, Waiting and Hoping*; *You Can Lose It*; *She's a Friend*; *Save Your Love*; and four others. COLUMBIA PC 33698 \$6.98.

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

This charming and harmless album is a pleasant way to pass an hour. Mason and his gang are lighthearted about the Caribbean rhythms they use, which is all to the good and just the way it should be. *Crying, Waiting and Hoping* is from the Buddy Holly catalog and proves once again what a minor master he was of simple, direct, and sentimental pop writing. *You Can Lose It* has a persuasive "hook" and would probably do well as a single. "Split Coconut" is a pleasure—Mr. Mason, for this relief, many thanks. J.V.

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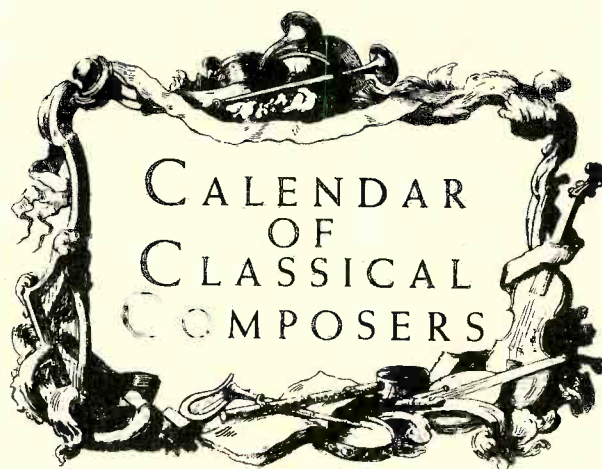
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BACK by popular demand and updated from its original (1966) printing, Music Editor James Goodfriend's *Calendar of Classical Composers* is a listing of the most important composers from the year 1400 to the present, grouped according to the stylistic periods—Renaissance, Baroque, Classic, Romantic, etc.—in which they worked. This 12 x 24-inch aid, guide, and complement to your music listening is printed in color on heavy, nonreflecting stock suitable, as they say, for framing. A key to the calendar, consisting of capsule accounts of the principal stylistic characteristics of each musical period, is included. The whole will be sent rolled in a mailing tube to prevent creases; we pay postage. All you do is send 25¢ to:

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JONI MITCHELL: *The Hissing of Summer Lawns* (see Best of the Month, page 75)

RECORDING OF SPECIAL MERIT

SAM & DAVE: *Back at 'Cha*. Sam & Dave (vocals); instrumental accompaniment. *Come into My Life; When My Love Hand Comes Down; A Little Bit of Love (Cures a Whole Lot of Bad); There's a Party in My Heart; Under the Boardwalk; Shoo Rah, Shoo Rah*; and four others. UNITED ARTISTS UA-LA524-G \$6.98.

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

Deanie Parker, head of publicity for Stax Records almost from the beginning, once told me: "Honey, you can talk all you want about the Memphis sound, the Muscle Shoals sound, the Florida sound—it's all the *Southern* sound!" She was right, of course, but within the "Southern sound," I think the "Memphis sound" (a biracial product) is and always has been the best of the lot. We have heard very little of it recently, so I am happy to report that it has made a glorious return with this Sam & Dave album.

"Back at 'Cha" is a comeback album for Sam & Dave (*Hold On, I'm Comin'* and *Soul Man*), who were part of the original artist roster of Stax/Volt Records' early, superb days. The duo have lost none of their power and expertise—it has been there all this time, just waiting for another chance. And the people surrounding them here add their own wonderful bits of Memphis: Steve Cropper, the producer/guitarist, bassist Donald "Duck" Dunn, and drummer Al Jackson, Jr. were three-quarters of Stax's Booker T. & the MG's (organist Booker is now in California misusing his great talent). Wayne Jackson and the Memphis Horns are also cherishably present. As a guitarist, Cropper is always spare and precise, knowing exactly when and where to put the right lick. He has also written two fine tunes in the great Memphis tradition, *Give It What You Can* and *Don't Close the Curtain (Before You See the Play)*.

Everyone here has a marvelous time, an old-home, down-home time. And Memphis—you will hear it if you listen—is paradise. J.V.

RECORDING OF SPECIAL MERIT

LEO SAYER: *Another Year*. Leo Sayer (vocals); orchestra. *Bedsitterland; Unlucky in Love; Moonlighting; Only Dreaming; Another Year*; and five others. WARNER BROS. BS 2885 \$6.98, Ⓜ M8 2885 \$7.98, Ⓢ M5 2885 \$7.98.

Performance: **Good—and getting better**
Recording: **Very good**

Little Leo's growing up fast and creatively. He still shows a certain spittal irreverence in things like *Moonlighting*, a funny, touching story about a runaway couple and their elaborate plans, and *The Last Gig of Johnny B. Goode*, the tale of a rock star on the skids. But even these songs have novelistic insights and touches of perception that set them well apart from Sayer's previous work. The strongest piece of material here is a song titled *Bedsitterland*, harsh and stinging and saturated with moodiness. It probably will have more impact in England, where it is more pertinent and where there will be instant recognition of the situation in which so many people live out vacant, empty existences in those old

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mansions and townhouses that have been converted into bed-sitting rooms, each person tucked into a cell-like room, each surrounded by his own wall of indifference, apathy, and, often, despair. Not precisely an upbeat subject, but it's beautifully and sensitively handled by Sayer. He chooses as his protagonist someone who's been out on the streets, who has finally found a place of his own, no matter how dreary, but who is beginning to wonder if the fight has been worth it, surrounded as he is now by the chilly silence of un-lived lives. Powerful, gutsy stuff and, I hope, a harbinger of a big, big talent about to erupt. P.R.

NEIL SEDAKA: *The Hungry Years*. Neil Sedaka (vocals); orchestra. *Crossroads*; *Bad Blood*; *Stephen*; *Baby Blue*; *Tit for Tat*; *The*

Hungry Years; and five others. ROCKET PIG-2157 \$6.98, Ⓞ PGAT-2157 \$7.98, Ⓞ PGAC-2157 \$7.98.

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

During the tumid height of rock, the arbiters of pop culture would, every once in a while, cast a snigger or two back over their shoulders at the then-recent past (the late Fifties and early Sixties) when trying to sum up something as beneath notice and would label it "Neil Sedaka stuff." They, of course, had a copy or two of the *Berkeley Barb* or *Stone* around and knew that at last the *Lumpen-proletariat* had found their real means of musical expression, and that most of what had gone on before was, *au fond*, only a commer-



MCA Records

NEIL SEDAKA

Master of the really popular song

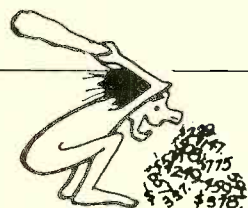
cial rip-off of these little people's little hopes and dreams and fears (meanwhile grandly ignoring in their midst such prole-pleasers as the Monkees). It was during this period of Heavy Thinking—and even weightier prose—that Sedaka's reputation and record sales began to resemble those of Kate Smith's.

But lo! The last couple of years have seen Sedaka not only bounce back but almost *shazam* back to the top of the charts with one hit song after another. (Well, things aren't quite the same at Berkeley as they were a few years ago, either. It's interesting to note that whereas psychology was the most sought-after degree for almost a decade, economics has now replaced it. Hmm.) Sedaka's new album is almost a textbook exercise in the art of the really popular song. His viewpoint has toughened a little (*Tit for Tat*), in one song (*Bad Blood*) chillingly so, and he skitters lightly over some social issues (*New York City Blues*), but he still remains a vastly gifted pop entertainer. Even his wistful, sad-sweet *The Hungry Years*, a song about the closeness that hard times can bring to a couple and the regret of success ("With everything and nothing too/It wasn't worth the price we had to pay"), has the universal appeal of a soap-opera situation. Corny as hell, but also damned true. He finishes up here with his golden oldie from 1962, *Breaking Up Is Hard to Do*, and he sounds exactly the same as he did all those years ago—when I couldn't stand him. (Yes, dear reader, I too went through a Meaningful Phase.) The voice—well, let's just say that it's unique, couldn't be anyone else but Sedaka, and seems to suit his communicative purposes, and let it go at that. But don't let this album go by—it's worth several listens, if only to hear Sedaka's self-effacing mastery of his own material. P.R.

PATTI SMITH: *Horses* (see The Simels Report, page 42)

RECORDING OF SPECIAL MERIT

SPLINTER: *Harder to Live*. Bill Elliott, Bob Purvis (vocals); Earl Palmer (drums); Bill Dickinson (bass); Chris Spedding (guitar); Tom Scott (horns, synthesizer, percussion); other musicians. *Please Help Me*; *Sixty Miles Too Far*; *Harder to Live*; *Half Way There*; *Which Way Will I Get Home*; *Berkley House Hotel*; and four others. DARK HORSE

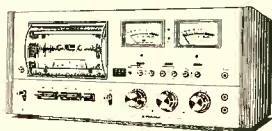


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Performance: **Excellent**
Recording: **Excellent**

Bobby Purvis and Bill Elliott put Tom Scott in charge of the sound of their second Splinter album (George Harrison, who produced the first one, co-produces one track), and the result is a sad and elegant paradox. Purvis' songs tingle with quiet desperation behind an amiable, occasionally smiling, front; there is in them what someone said it takes to be middle-aged these days, a little hope and a lot of cope. John Lennon used to create the same feeling sometimes, before he left the Beatles and his desperation became not so quiet, and Paul Simon knows it well. Scott, without doing anything radical, has worked with the already well-scrubbed singing of Elliott and Purvis to keep the thing sounding more optimistic than it really is. The metaphor Purvis uses and reuses is travel, movement, and just under that is a yearning to Get Home, wherever that is—the Berkley House Hotel is all but deserted, its furniture covered up, but, Purvis says, "something is telling me to stay." At least he knows the place and he's here; it gets to be called home, at least temporarily, by default. A couple of the songs don't work so well if you pull them out of the album's interlaced thematics, but the better ones, including *Sixty Miles Too Far* and *Which Way Will I Get Home*, say enough to carry the others and have the melodic grace and pacing that help you separate the inspired songwriters from the hard-working ones. Purvis and Elliott are going to need grace, particularly, if they're to keep on grinning and bearing it, cursed with this awareness. N.C.

STARRY EYED & LAUGHING: *Thought Talk*. Tony Poole (vocals, guitar, keyboards); Ross McGeeney (vocals, guitar); Iain Whitmore (vocals, bass); Mike Wackford (percussion); other musicians. *Good Love; One Foot in the Boat; Since I Lost You; Down the Street; Fool's Gold; Believe*; and four others. COLUMBIA PC 33837 \$6.98.

Performance: **Under the influences**
Recording: **Very good**

Rock doesn't seem likely to regain its old vitality until something diverts attention away from it so some relatively untainted youngsters can develop where the shadows aren't so long and the influences aren't so pervasive. Folk music performed such a service for rock by way of the Beatles once, and another breather is needed now. Here's another new rock band demonstrating that need; this one comes on with an electric twelve-string guitar as its main visual gimmick and a penchant for airy vocal harmonies, but it doesn't simply copy the Byrds—it just copies in general. The songs have that ninety-ninth-time-this-has-been-done quality about them, and the instrumental sound is what you'd call light metal. Technically, there's no hint of incompetence here; these youngsters have done a respectable job, but no cigar, for their work is, through no fault of theirs, tainted. N.C.

THE STATLER BROTHERS: *Songs of the Old Testament*. The Statler Brothers (vocals); instrumental accompaniment. *In the Beginning; Eve; Noah Found Grace in the Eyes of the Lord; Have a Little Faith; The Dreamer; Led Out of Bondage; The Ten Commandments; Samson; Song of David; Song of Solo-*

mon; The Fourth Man; The King Is Coming. MERCURY SRM-1-1051 \$5.98.

THE STATLER BROTHERS: *Songs of the New Testament*. The Statler Brothers (vocals); instrumental accompaniment. *Who Do You Think?; The Kingdom of Heaven Is at Hand; Beat the Devil; The Brave Apostles Twelve; The Teacher; The Lord's Prayer; There's a Man in Here; How Great Thou Art; Lord Is It I?; The King of Love; The King Is Coming*. MERCURY SRM-1-1052 \$5.98.

Performance: **Good-humored gospel**
Recording: **Excellent**

That old-time religion gets a lively going-over from the Statler Brothers, a team of siblings with a flair for turning Biblical tales into con-

tagiously tuneful gospel songs with a country-music cast to them. In two beautifully produced albums, they manage to scan the contents of both the Old and the New Testaments and to come up with pleasant and unforced, if cornpone, musical commentaries as they go. Their version of the Good Book may not have the wit of Marc Connelly's *The Green Pastures*, but the Statler Brothers do manage most of the time to sidestep the curse of cuteness that too often blights such undertakings.

Things begin at the very beginning with the Creation, liven up as soon as Eve enters ("You were only a rib and look what you did . . ."), and never flag through the stories of Noah, Moses, Samson, David, Solomon, and Daniel. Samson is twitted gently with the
(Continued on page 89)

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“... just a wee bit less significant than it's been made out to be ...”

NEVITABLY, whenever a critic, be it the late Ralph Gleason (check his liner notes for “Parsley, Sage, Rosemary and Thyme”) or Stephen Holden (check back issues of *Rolling Stone*), wants to make a case for rock as poetry, the example that is trotted out is Paul Simon. To be fair, it's not completely Simon's fault. True, he tends to wear his higher education on his sleeve, has been through analysis, has been known to write lyrics that on a few occasions almost stand up as honest-to-god, well-thought-out poems, and generally divorces himself from the rest of the pop hierarchy (his backing musicians have included such esoteric types as the Jamaican studio band that backed Jimmy Cliff—several months before reggae was anything more than a funny word to American audiences—and aging jazz cats like Stéphane Grappelli). But, at least in person, he seems much less the Serious Artiste than his devotees claim. The guy just writes songs.

Which is not to say that his reputation isn't considerably inflated, that the bulk of his work isn't just a wee bit less significant than it's made out to be. His Sixties stuff, by and large—I have, of course, the benefit of hindsight—strikes me as vintage kitsch. *The Sound of Silence* is every bit as sophomoric as its title (Freshman English Poesy to be sure—oh alienation! oh loneliness!), and, strictly as music, most of his work before his breakup with Art Garfunkel remains cotton candy, fluff. Catchy and attractively crafted, certainly, but basically lacking in, uh, glands. Witness that overripe piece of soap opera cum gospel *Bridge over Troubled Waters*. Pure corn.

There are a few wonderful exceptions, of course. *Fakin' It* is a masterpiece; subtle, poignant, with marvelous shifts in emphasis,

it has a truly spectacular arrangement that for once bears some relationship to the lyrics. There are a few others that good (most noticeably *The Boxer*), and some that succeed simply as records if not as songs (a distinction I truly wish more of the critics who fawn over that dreariest of creatures, the Singer/Songwriter, could grasp). But for me his finest hour remains that superb first solo album, one of the great records of the Seventies. I don't think there's a single cut on it that is less than inspired, and the overall impression it leaves is of a glorious musical eclecticism and a concise, probing, and funny lyrical awareness. The follow-up, “There Goes Rhyming Simon,” was a lot more ambitious and a lot less satisfying, the eclecticism giving way to an everything-but-the-kitchen-sink approach and an over-reliance on the Muscle Shoals sidemen who play exactly the same way for Paul Anka. But there was at least one cut on it so good that it validated the whole album (*American Tune*, a just-about-perfect poem, song, or record).

Simon's newest, “Still Crazy After All These Years,” is, I'm afraid, just terrible, a totally uninspired rehash of lyric and melodic ideas he has used far more profitably in the past. The insights are more like cheap shots than anything else (“Nothing but the dead and dying back in my little town,” indeed), and although there are a few clever lines, the bulk of this study is totally predictable. Most lamentably, the album is dominated by the kind of supper-club cocktail jazz so many of our older stars seem to think is “mature” (it makes the latest Joni Mitchell album, for me, unlistenable). Simon has flirted profitably with the genre in the past, for what I took to be ironic purposes, but here he seems to be deadly serious. The results are so vile that

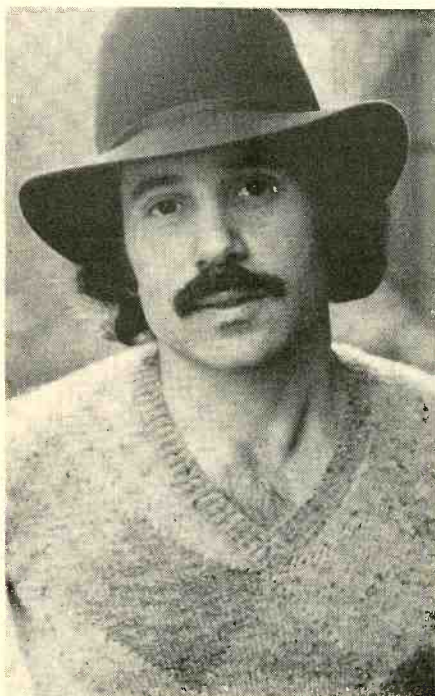
they have cast a retroactive pall on some of his earlier work.

Art Garfunkel's new album (which contains, like Simon's, *My Little Town*—their one-shot reunion effort) is even easier to dismiss. “Breakaway” (from what?) is simply producer Richard Perry's latest MOR greeting card, and Art is as overwhelmed by Perry's depressing slickness as Ringo Starr is. Fans of his humorless choirboy soprano will doubtlessly lap up such miscalculations as his version of the Beach Boys' done-to-death *Disney Girls*, or his resuscitation of the Flamingo's Fifties approach to *I Only Have Eyes for You*. There is a great comfort in preaching to the converted.

—Steve Simels

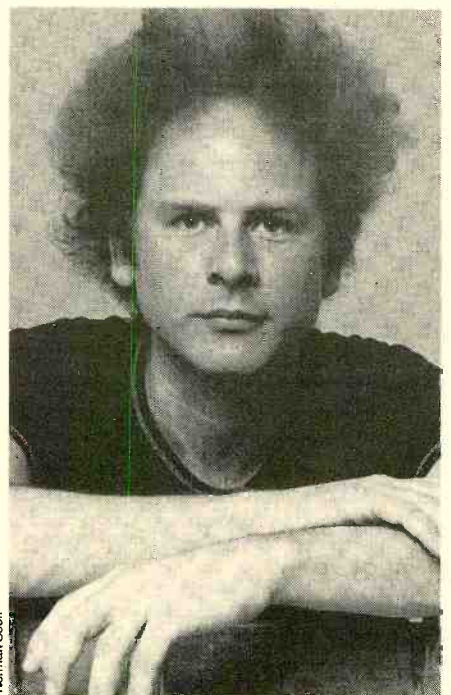
PAUL SIMON: *Still Crazy After All These Years*. Paul Simon (vocals, guitar); Hugh McCracken (guitar); Richard Tee (piano); David Hood (bass); Roger Hawkins (drums); other musicians. *Still Crazy After All These Years*; *My Little Town*; *I Do It for Your Love*; *50 Ways to Leave Your Lover*; *Night Game*; *Gone at Last*; *Some Folks' Lives Roll Easy*; *Have a Good Time*; *You're Kind*; *Silent Eyes*. COLUMBIA PC 33540 \$6.98, Ⓜ PCA 33540 \$7.98, Ⓒ PCT 33540 \$7.98, ☐ CAQ 33540 \$8.98.

ART GARFUNKEL: *Breakaway*. Art Garfunkel (vocals); orchestra. *I Believe (When I Fall in Love It Will Be Forever)*; *Rag Doll*; *Break Away*; *Disney Girls*; *Waters of March*; *My Little Town*; *I Only Have Eyes for You*; *Looking for the Right One*; *99 Miles from L.A.*; *The Same Old Tears on a New Background*. COLUMBIA PC 33700 \$6.98, Ⓜ PCA 33700 \$7.98, Ⓒ PCT 33700 \$7.98, ☐ CAQ 33700 \$8.98.



Columbia

Simon & Garfunkel, Soloists



Norman Seeff

lines "Tell me, Samson,/If these things are true/How could you let a woman/Get the best of you?" (one gathers that the Statler Brothers are not particularly ardent women's-libbers). What's good about their work is its easy handling of gospel themes and rhythms in a tradition that has about as much of the Mills Brothers in it as of the church. The character studies may be somewhat oversimplified, but I find it very easy to believe their description of Solomon (he "had it all together") and Joseph ("God made his dreams come true") and even the exhortation to Moses in the desert ("Go and climb that mountain, Moses").

When they get to the New Testament, though, the Statler Brothers tend to trade in their good-humored close harmonies for rather preachy ballads about the miracles of Jesus ("There's a man who turns water into wine . . .") and a syncopated version of the Lord's Prayer that turns devotion into unadulterated old-fashioned molasses-covered mush. Yet even at their stickiest, the Statler Brothers seldom smother us in solemn pieties. Instead, they rejoice in their appreciation of Jesus as, to quote their own liner notes, "the greatest Christmas gift of all time." P.K.

BARBRA STREISAND: *Lazy Afternoon*. Barbra Streisand (vocals); orchestra, Rupert Holmes arr. and cond. *My Father's Song; Shake Me, Wake Me; By the Way; You and I; Moanin' Low;* and five others. COLUMBIA PC 33815 \$6.98, Ⓢ PCA 33815 \$7.98, Ⓢ PCT 33815 \$7.98.

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

Another outing on the Streisand starship. This one's a little hokier, a lot broader, and a good deal less satisfying than usual because she's let herself be upstaged (almost) by her newest producer, Rupert Holmes. Rupert, as he's shown in some of his previous albums, believes in stupendous, tricky arrangements and the kind of production sound that rolls out of the speakers on casters.

Even Streisand, believe it or not, seems to be running a bit winded as she tries to keep up with Rupert's hot flashes of inspiration in his "disco" version of *Shake Me, Wake Me*, with the result that she sounds cross-eyed from the effort of trying to get the meaning across—up, through, and around his effects. But, as usual, Streisand is able to work her particular magic on several of the other bands: a sensitive but gutsy reading of the old Libby Holman torch hit, *Moanin' Low*; a beautifully modulated and surpassingly well-sung version of Stevie Wonder's *You and I*; and, best of all, a deeply felt and wonderfully acted new song, by Holmes, called *My Father's Song*—one of those tour-de-force performances that can raise the hair on the back of your neck and that fully justifies Streisand's place as our finest actress-singer. (It even justifies her own obviously high opinion of herself, something that seems to infuriate so many of her critics.) Her potentially exciting version of *Lazy Afternoon* is, however, hamstrung by Holmes' bloated approach, and the definitive recording of that loveliest of songs remains the one by Marlene Dietrich.

The liner notes, supposedly by Streisand herself (the Holmes weakness for purple prose is all too apparent), are mildly hilarious as an exercise in *The Care and Feeding of a Super-egotist*. But who really gives a damn? Streisand's been proving over and over again

in her recordings that she's one of the genuine dramatic and musical phenomena of our time. So what if the kid's a little cocky? P.R.

RECORDING OF SPECIAL MERIT

TOOTS AND THE MAYTALS: *Funky Kingston*. Toots and the Maytals (vocals and instrumentals). *Time Tough; In the Dark; Funky Kingston; Love Is Gonna Let Me Down; Louie Louie*; and five others. ISLAND ILPS 9330 \$6.98.

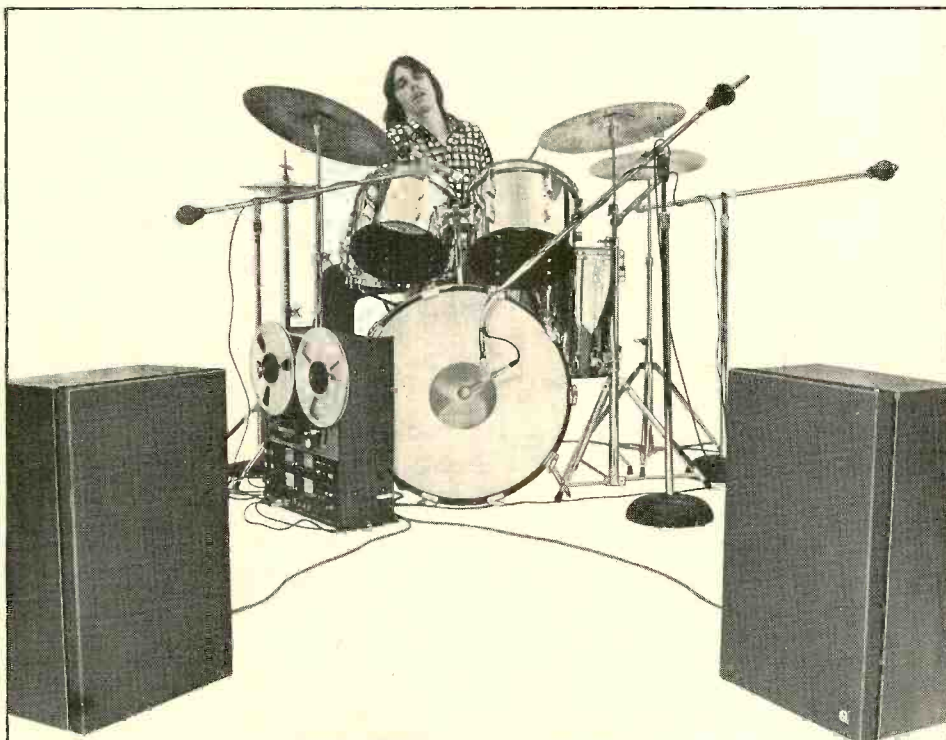
Performance: **Terrific**
Recording: **Good**

Reggae has had mixed success in this country. It was touted to be The Next Big Thing a few years ago, which it wasn't for various rea-

sons. Jimmy Cliff and Bob Marley are beginning to have some commercial success, but both of them have made adaptations in the music to cozy up to black American pop. As a writer Cliff is erratic, and Marley's music is almost entirely subordinate to his politics.

But Toots! He is undiluted and treasureable. Toots and the Maytals were one of the groups featured in the now-famous *The Harder They Come* soundtrack album, where their recordings of *Pressure Drop* (reproduced here) and the saucy, zany *Sweet and Dandy* were standouts. "Funky Kingston" is surely the reggae album of the year, one of the very few released here that is low-down, sweaty, funny, direct, and human. Sheer delight. J.V.

(Continued overleaf)



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SPOKEN WORD



ALBERT BROOKS: *A Star Is Bought*. Albert Brooks (comedian); orchestra. *In the Middle*; *Phone Calls from Americans*; *Promotional Gimmick*; and twelve others. ASYLUM 7E-1035 \$6.98, © ET-81035 \$7.98.

Performance: **Only fair**
Recording: **Good**

Strange that Albert Brooks, who comes across on his TV appearances as a likable, inventive young comic, should make such an unimpressive recording. Lavishly produced and obviously much fussed-over in the making, it remains an album with only occasional gusts of laughter. Mostly it's a tee-hee here, a trendy chortle there, and a God-but-aren't-I-creatively-clever? miasma overall. Alice Cooper, who seems to make more guest appearances on other people's albums than anyone since Mr. Needle Fuzz, also shows up here for some reason. P.R.

GOON SHOW CLASSICS. Peter Sellers, Spike Milligan, and Harry Secombe (comedi-

ans). Ray Ellington Quartet (instrumentals); Max Geldry (vocals); orchestra, Angela Morley cond. *The Dreaded Batter Pudding Hurler of Bexhill-on-Sea*; *Old Man River*; *They Were Doing the Mambo*; *The Histories of Pliny the Elder*; *You Made Me Love You*; *This Can't Be Love*; *Get Happy*. PYE 12118 \$6.98.

Performance: **Surrealist's delight**
Recording: **Good**

In the days before there was *Monty Python's Flying Circus* to tube-feed the home surrealist, a radio program called *The Goon Show* was diverting British listeners over the BBC with giant helpings of insanity. Presided over by Peter Sellers, Spike Milligan, and Harry Secombe, with scripts by Mr. Milligan, *The Goon Show* came over the airwaves like a series of custard pies hurled by a crazed chef from a dadaist kitchen. The fun was fast and furious, flying in all directions, its targets pretension and solemnity of every sort. Now Pye has released two samples of the product for international consumption.

On one side, we have *The Dreaded Batter-Pudding Hurler of Bexhill-on-Sea*, in which the mystery of why moist batter-puddings are being hurled at one "dear old silver-bearded lady" named Minnie Bannister is pursued in the time-honored style of the detective novel, but rather as if a standard mystery story's pages were tossed aloft by an inebriated detective and reassembled in no particular order to form a script. Side two tackles *The Histories of Pliny the Elder*, trotting out all those clichés so dear to historical fiction. In this case, the plot, mercifully abandoned almost at once, concerns a football match between the

Romans and the ancient Britons in the days when England was conquered by Rome. The dates are given in Roman numerals, the javelins fly, the English lose.

But trying to tell about what goes on in an episode of "The Goon Show" is like trying to relate a half-recollected dream over breakfast. The show has a special charm which may elude some American listeners, especially when the references are too local and haven't traveled well. You either like this sort of thing or you don't. I find it funny most of the time, but it flounders occasionally in reasonably complete confusion. P.K.

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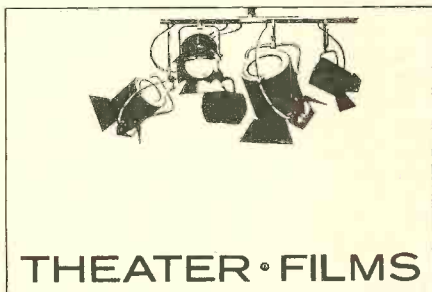
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THE SOUNDS OF '76. Adapted and produced by Wade Denning. Pickwick Society of Performing Arts (players). *Pledge to the Flag; America the Beautiful; The Boston Massacre; Paul Revere's Ride; The Boston Tea Party; Quotes of Famous American Revolutionaries; The Battles of Lexington and Concord; The Story of Yankee Doodle; The Battle of Bunker Hill; Quotes from "Poor Richard's Almanac"; The Declaration of Independence; Betsy Ross; John Paul Jones; The National Anthem.* PICKWICK/33 SPC-3576 \$1.98.

Performance: **Instant history**
Recording: **Good**

Educational recording companies are dusting off their collections of patriotic speeches and folk songs and rushing to the barricades as fast as production schedules permit with albums suitable for Bicentennial exploitation, so this capsule American history lesson from Pickwick is up against stiff competition from all sides. Still, after a somewhat wobbly opening ("How did the United States come into being? It wasn't easy . . ."), this review of "America's struggle for freedom in words and music" performed by an uncredited cast of singers and actors comes off rather well. Sound effects abound, as water sloshes at the Boston Tea Party, horses' hooves accompany Paul Revere on this famous ride, and the cannons boom at Lexington and Concord. The acting is pretty good, too, and the script is notable for such interesting sidelights as how we got to be called Yankees (that was how it came out when the Indians tried to pronounce the word "English"), the quotations from Thomas Paine, and an intriguing little sketch in which General Washington meets Betsy Ross and tells her what sort of design he has in mind for the American flag (I was rather surprised at the general's Southern accent, assuming that those early Virginians all spoke like Englishmen, but who can know for sure?). Interspersed with the events recapitulated on "Sounds of '76," which takes us as far as John Paul Jones and *The Star-Spangled Banner*, are such sayings from *Poor Richard's Almanac* as "Make haste slowly" and "Little strokes fell great oaks." I found these depressing. I'm sure, though, that Ben Franklin would have approved the \$1.98 price of this bargain history course. P.K.



GERSHWIN: *Porgy and Bess.* Mel Tormé, Porgy; Frances Faye, Bess; Betty Roche, Clara; George Kirby, Sportin' Life; Johnny Hartman, Crown; Sallie Blair, Serena; Frank Rosolino, Jake; Loulie Jean Norman, Strawberry Woman; Joe Derise, Honey Man; Bob Dorough, Crab Man; others. Duke Ellington and His Orchestra; Australian Jazz Quintet; Pat Moran Quartet; Stan Levey Group; Beth-

lehem Orchestra, Russ Garcia cond. BETHLEHEM 3 BP 1 three discs \$11.98.

Performance: **Soap opera**
Recording: **Less dated than the contents**

NINA SIMONE: *I Loves You Porgy.* Nina Simone (vocals); instrumental accompaniment. *Mood Indigo; Don't Smoke in Bed; He Needs Me; Little Girl Blue; Love Me or Leave Me; My Baby Just Care for Me; I Loves You Porgy;* and four others. BETHLEHEM BCP 6003 \$6.98.

Performance: **Sultry and splendid**
Recording: **Very good**

Whether *Porgy and Bess* is regarded as a "folk opera," as its composer called it, or something grander, or just a glorified Broadway musical with recitatives, it is certainly not vaudeville. Its detractors may be put off by the treatment of blacks in the libretto, by the arias that are really hit songs, by glib lines in the lyrics, by pretentious stretches. But *Porgy* is a music drama that works in performance and seems likely to survive its own shortcomings. Nothing composed for the operatic stage in this country surpasses it in dramatic and musical effectiveness.

On records, the 1935 original-cast highlights with Todd Duncan as Porgy and Ann Brown as Bess remain available on Decca. The full opera was made into a marvelous Columbia album in the Forties by Goddard Lieberson, with a splendid cast headed by Lawrence Winters as Porgy, Camilla Williams as Bess, Inez Matthews as Serena, Warren Coleman as Crown, Avon Long as Sportin' Life—the entire cast, including members of the original Broadway company, under Lehman Engel's superb direction. That album has been treated with synthetic stereo by Odyssey, but at least it's still for sale.

Yet, for some reason, in the Fifties Bethlehem Records got the notion that it could do better by rounding up such unlikely performers as night-club singer Frances Faye and her crooning protégé Mel Tormé to play the lovers and employing a whole cast of non-opera singers, a chorus, and several big bands—including Duke Ellington's—to improve on what George Gershwin had wrought. The album has always attracted interest among Gershwin collectors, and it has just been reissued. Too bad. What we have here is surely not an opera or a "folk opera," but a primer about one in the form of a sort of interminable soap opera suitable for broadcast in daily fifteen-minute episodes, with narration punctuated by ineptly realized production numbers over six dragging sides.

Mr. Tormé and Miss Faye sing the great duets as though they were offering a midnight-show club medley for their patrons, with immense affection but not the slightest understanding of the characters they are allegedly attempting to portray. Everything difficult has been cut or simplified to the point of absurdity and bridged over by the narration, which goes on forever, delivered in the style of a weary sports announcer by Al Collins. Mr. Ellington and his band, the Australian Jazz Quintet, the Pat Moran Quartet, and the Stan Levey Group are all out of their elements. There are, occasionally, pleasant little improvised jazz instrumental stretches, but these are more in the nature of intrusions on than enhancements of Gershwin's music. The doo-wah doo-wah style of choral singing in the picnic scene is an embarrassment. There are some bright moments, as when George Kirby broadly tackles

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It Ain't Necessarily So, or when the Strawberry Woman and the Crab Man come on touting their wares with an unexpected and welcome adherence to the score as composed, but most of the time this attempt to have "brought Porgy and Bess up to date" was hopelessly dated when the album first came out, and it is even more so now.

Yet Gershwin's tunes—in or out of context—have always lent themselves gracefully and flexibly to every sort of stylistic approach. Nothing could better point up the ludicrousness of Frances Faye's unintentionally comic treatment of *I Loves You Porgy* (and you are hearing this from one who spent every spare evening in Los Angeles at the Crescendo one season adoring Frances Faye) than Nina Simone's version in another cele-

brated album just re-released by the same company. Simone demurely corrects Ira Gershwin's handkerchief-head grammar and drops the "s" to make it "I love you Porgy," but nothing else is demure in her throaty, bluesy, devastating treatment of this piece, or of any of the other jazz classics she tackles in her gutsy style on this fine program. When the song is a marvel, like *Mood Indigo*, she lives up to it. When it's a nothing, like *Don't Smoke in Bed* or her own *Central Park Blues*, she still makes it sound like something. Simone made all her own arrangements for the subtle accompaniments that back her (Jimmy Bond's beautiful bass, Al Heath's lush drums), and between songs she plays a mean piano. Not all re-releases are necessary, but this is one record it's good to have back. P.K.



GARY BARTZ: *The Shadow Do*. Gary Bartz (alto and soprano saxophones, synthesizer, vocals); other musicians. *Winding Roads; Mother Nature; Love Tones; Sea Gypsy*; and four others. PRESTIGE P-10092 \$6.98.

Performance: **Commercial chaos**
Recording: **Good**

I was happy to see a new Gary Bartz album because I think he is an extremely talented musician, but then I noticed the producer credit: Larry Mizell. Anticipation turned to apprehension. I placed the disc on my turntable, and, sure enough, Mizell has done it again, turned a good jazz musician into a drowning popularity-seeker—drowning, that is, in gimmick-ridden arrangements cluttered with synthesizers, sound effects, and meaningless vocals. Unfortunately, this tasteless miasma will probably have sufficient appeal to encourage encores, but Bartz had better enjoy whatever benefits this sort of thing may bring him now, because there is no longevity in it. I suggest some of his early Milestone albums are a sounder investment. C.A.

ANTHONY BRAXTON: *Five Pieces 1975* (see **Best of the Month**, page 76)

CHICO HAMILTON: *Peregrinations*. Chico Hamilton (drums, percussion); other musicians. *Andy's Walk; It's About That Time; The Morning Side of Love; Sweet Dreams*; and six others. BLUE NOTE BN-LA520-G \$6.98, @ BN-EA520-H \$7.98.

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

Remember the wonderful music Chico Hamilton used to turn out when he had Eric Dolphy and a cello aboard? Well, that high level of musicianship is in evidence here, but everything that is good about this album suffers from the curse of modern recording techniques, which allow producers to add such embellishments as vocals borrowed, one suspects, from some Hollywood Biblical epic. The electronic guitars are a bit overdone, too, but a strong rhythm section, strokes of imaginative arrangement, and solos by saxophonists Arthur Blythe and Arnie Lawrence still make this a worthwhile album. C.A.

JEFF HEST: *Tip of the Iceberg*. Orchestra and vocal trio, Jeff Hest arr. and cond. *Mercy, Mercy, Mercy; Got a Hold On; Squawk Talk; Where the Grass Is Green*; and two others. PROJECT 3 PR-5091SD \$5.98, □ 5091 \$5.98.

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

This album is both a visual and an aural disaster. "Tip of the Iceberg" is not, as I first assumed, the name of a new rock group, but rather an appropriate—because it is to be steered away from—title for an album con-



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taining six dreadfully dull arrangements played by a seventeen-piece studio band with an it's-all-in-a-day's-work vocal trio. The Project 3 label specializes in designed-for-quad sound, and the result is reminiscent of the bland fare we used to get on those "doctored for stereo" Command records in the last days of mono. Producer Jeff Hest's arrangements, labeled "contemporary jazz rock," are none of the three, and even fine crew members Urbie Green, John Faddis, and Marvin Stamm fail to get this effort off the ground. C.A.

RECORDING OF SPECIAL MERIT

JAMES P. JOHNSON: *Charleston—The Song That Made the 'Twenties Roar and Other Delectations*. Dick Hyman (piano, organ, arr. and cond.); Ruby Braff (cornet); Vic Dickenson (trombone); Bob Wilber (soprano saxophone); Bob Haggart (bass); Everett Barksdale (banjo); Bob Rosengarden (drums); other musicians. *Charleston; If I Could Be with You One Hour Tonight; Caprice Rag; Selections from "Runnin' Wild"; Snowy Morning Blues; Steeplechase Rag;* and six others. COLUMBIA M 33706 \$6.98.

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

James P. Johnson is one of the seminal figures in American popular music. The two best-known tunes he wrote were *Charleston* (part of the score he did for the 1923 Broadway musical *Runnin' Wild*) and *If I Could Be with You One Hour Tonight*. His career spanned nearly half a century, from the ragtime era to the bop experiments of the Forties, and he was a wonderfully diversified composer, writing everything from rags and pop tunes to symphonies, tone poems, concertos, stage musicals, and a one-act opera. Johnson was also one of the most able practitioners of "stride" piano, almost unheard today except from such re-creators as Dick Hyman and the as yet unrecorded Mike Lipskin. (The most famous "stride" pianist was the great Thomas "Fats" Waller, Johnson's star pupil.)

Hyman has collected samples of Johnson's popular music and presents it in piano solos, piano or organ duets with cornetist Ruby Braff, and as small-band jazz. The performances are energetic and at all times tasteful. Johnson is long overdue for recognition and joyful study. Let us hope this nobly inspired album will be to Johnson what Gunther Schuller's "Red Back Book" collection was to Scott Joplin. J.V.

JOHN LEWIS: *European Windows*. John Lewis (piano); Percy Heath (bass); Connie Kay (drums); Ronnie Ross (baritone saxophone); Gerry Weinkopf (flute); members of the Stuttgart Symphony Orchestra, John Lewis cond. *Midsommer; The Queen's Fancy; England's Carol;* and three others. RCA Ⓜ APM1-1069 \$6.98.

Performance: **Time-tested third stream**
Recording: **Good mono**

JOHN LEWIS: *P.O.V.* John Lewis (piano); Harold Jones (flute); Gerald Tarack (violin); Fortunato Arico (cello); Richard Davis (bass); Mel Lewis (percussion). *Nina; Games; Mirjana of My Heart;* and three others. COLUMBIA PC 33534 \$6.98.

Performance: **Shades of the MJQ**
Recording: **Excellent**

When the Modern Jazz Quartet broke up in

the fall of 1974, no one expected the careers of its individual members to come to a halt. Most unlikely to fade into the shadows were, of course, Milt Jackson and John Lewis, both of whom had occasionally divorced themselves from the MJQ during its long lifetime to create personal asides. One such side trip produced John Lewis' *European Windows* seventeen years ago when Gunther Schuller and he were exploring the fusion of jazz with classical music, which they called the "Third Stream." As it turned out, the stream quickly dried up, and subsequent efforts in the genre, such as Ornette Coleman's "Skies of America," have met with little success. But Lewis' *Windows*, six compositions performed by members of the Stuttgart Symphony Orchestra, English baritone saxophonist Ronnie

Ross, MJQ members Percy Heath and Connie Kay, and Lewis himself, has lost none of its original charm. It was shortly after *European Windows* appeared that Ornette Coleman shook tradition with a free-form style we now call the "new music," but John Lewis' music for this album already had a traditional sound, even when measured against what preceded Coleman's emergence. It has aged well, and might have been taken for a new release except for the fact that the album is mono only. (RCA obviously doesn't want you to know that, since such information is revealed only on the label, and the sleeve, which gives the recording dates, omits the year!)

The Columbia album, "P.O.V.," is new. There are traces of the Third Stream here, (Continued on page 95)



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On Dial

JAZZ has had its share of creative geniuses, but few have been as influential as Charlie Parker, the guardian spirit of bop, who died in 1955 at the age of thirty-four. Parker shaped modern jazz and left a mark that will be felt as long as the music to which he devoted his short life is played.

His first recordings as a leader were done for the Savoy label in November 1945, but three months later he signed a short, handwritten contract making him an exclusive artist on Dial Records, a small company newly formed by Ross Russell. Strapped for money to support his drug habit, Parker breached his agreement in 1947 to do another Savoy session, but he did make a series of remarkable recordings for Dial between March 1946 and December 1947, all available takes of which have now been gathered into six remarkable albums on the Spotlite label. Dial did not survive long as a company, and for many years only some of this material has been available on bootleg issues, but the Spotlite albums, assembled by British Parker authority Tony Williams, have been prepared with the blessings of the Parker estate and the cooperation of Russell himself.

The six albums (they are available individually) contain thirty-nine selections represented by eighty-eight takes, some of which have never been issued before. With the inexplicable exception of three tracks on Volume 5, the six albums are programmed in chronological

order; there are as many as four takes of some tunes, but repetitiousness is nullified by Parker's constant flow of new ideas—it is this, in fact, that makes the collection so interesting. The four and a half hours of music contained in these albums capture Parker both at peaks of his creativity—such as his classic 1947 performances with a rhythm section consisting of Duke Jordan, Tommy Potter, and Max Roach—and during moments when he faced a physical breakdown. Yet, even in the famous *Lover Man* session in 1946, when Parker literally had to be propped up for his solo, the result is a thing of rare beauty.

Chaotic circumstances surrounded the recording of many of these Dial sessions, and there are numerous rough spots in the ensembles and solos, but such was the brilliance of Charlie Parker that no one of these takes can be overlooked. Historically and musically, Parker's Dial sessions occupy as important a niche in the overall history of recorded jazz as Louis Armstrong's Hot Five sessions do. This is not everything Charlie Parker recorded for Dial; further material, now generally thought to be lost, may be unearthed still. But it is more than we have ever had before, and our gratitude goes to Tony Williams and Ross Russell for gathering it into these six volumes. The discographical notes are complete, the annotation is informative, and the sound is generally very good. And, above all, the music is outstanding.

—Chris Albertson

CHARLIE PARKER: *Charlie Parker on Dial, Volume 1.* Charlie Parker (alto saxophone); Dizzy Gillespie, Miles Davis, Howard McGhee (trumpet); Lucky Thompson (tenor saxophone); others. *Diggin' Diz*; *Ornithology* (three takes); *Loverman*; *Moose the Mooche* (three takes); *Yardbird Suite*; *Night in Tunisia*; *The Famous Alto Break*; *Max Making Wax*; *The Gypsy*; *Behop*. SPOTLITE 101 \$6.98.

CHARLIE PARKER: *Charlie Parker on Dial, Volume 2.* Charlie Parker (alto saxophone); Erroll Garner (piano); Red Callender (bass); Harold "Doc" West (drums); Earl Coleman (vocals). *This Is Always* (two takes); *Dark Shadows* (four takes); *Bird's Nest* (three takes); *Cool Blues* (four takes). SPOTLITE 102 \$6.98.

CHARLIE PARKER: *Charlie Parker on Dial, Volume 3.* Charlie Parker (alto saxophone); Howard McGhee (trumpet); Wardell Gray (tenor saxophone); Dodo Marmarosa, Russ Freeman (piano); Barney Kessel (guitar); others. *Relaxin' at Camarillo* (four takes); *Carvin' the Bird* (two takes); *Cheers* (four takes); *Stupendous* (two takes); *Home Cooking I, II, III*. SPOTLITE 103 \$6.98.

CHARLIE PARKER: *Charlie Parker on Dial, Volume 4.* Charlie Parker (alto saxophone); Miles Davis (trumpet); Duke Jordan (piano); Tommy Potter (bass); Max Roach (drums).

Dexterity (two takes); *Dewey Square* (three takes); *Bird of Paradise* (three takes); *Bong Bop* (two takes); *The Hymn* (two takes); *Embraceable You* (two takes). SPOTLITE 104 \$6.98.

CHARLIE PARKER: *Charlie Parker on Dial, Volume 5.* Charlie Parker (alto saxophone); Dizzy Gillespie, Miles Davis (trumpet); Lucky Thompson, Flip Phillips (tenor saxophone); Duke Jordan, Dodo Marmarosa, Teddy Wilson, Erroll Garner (piano); Red Norvo (vibraphone); others. *Klact-oveseds-tene* (two takes); *Out of Nowhere* (three takes); *Scrapple from Apple* (two takes); *Bird Feathers*; *My Old Flame*; *Don't Blame Me*; *Moose the Mooche* and two excerpts; *Dark Shadows*; *Hallelujah*. SPOTLITE 105 \$6.98.

CHARLIE PARKER: *Charlie Parker on Dial, Volume 6.* Charlie Parker (alto saxophone); Miles Davis (trumpet); J. J. Johnson (trombone); Duke Jordan (piano); Tommy Potter (bass); Max Roach (drums). *Crazeology* (two takes and two excerpts); *Drifting on a Reed* (three takes); *How Deep Is the Ocean* (two takes); *Bongo Beep* (two takes); *Charlie's Wig* (three takes); *Quasimado* (two takes). SPOTLITE 106 \$6.98.

(All six volumes are available by mail from Spotlite Records, Box 1660, Escondido, Calif. 92025.)

and there are passages that resemble the sound of the MJQ, particularly as far as Mel Lewis' percussion work is concerned, but when we hear the MJQ in these tracks we are actually hearing what a tremendous contribution John Lewis made to the venerable quartet's sound. I suppose Mr. Lewis' music can best be described as distinguished, a characterization that also eminently fits the man himself. His very piano style is a tasteful blend of Bach and blues, and there is plenty of it here. Lewis has been accused of being an incurable romanticist, and I think he is. But make no mistake about it, John Lewis can generate a great deal of swing, and he can be as funky as a ham hock on a bed of collard greens. C.A.

THE NEW YORK JAZZ QUARTET: In Concert in Japan. Frank Wess (flute, soprano saxophone); Roland Hanna (piano); Ron Carter (bass); Ben Riley (drums). *Little Waltz; Well You Needn't; Introspection; Mediterranean Seascape.* SALVATION SAL 703 S1 \$6.98, © SA8-703 \$7.98, © SAC-703 \$7.98.

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

The New York Jazz Quartet consists of four previously established players led by the formidable Ron Carter, who also gets producer credit for this debut album recorded during a Tokyo concert last April. Frank Wess, a veteran of several big bands—most notably Count Basie's—is generally credited with being the first modern jazz flutist, but his skill on that instrument is often overlooked in favor of musicians who are solely devoted to the flute. Here he gets full opportunity to display that side of his talent on Ron Carter's *Little Waltz* and Thelonious Monk's bop classic *Well You Needn't*, but Roland Hanna's *Mediterranean Seascape* is the piece that brings out the most impressive playing by Wess (on soprano saxophone) and the rest of the group. Hanna also wrote the aptly named *Introspection*, which he plays as a ten-minute unaccompanied solo, but, despite a certain lack of cohesiveness, I much prefer to hear the whole group together. C.A.

GIL SCOTT-HERON/BRIAN JACKSON: From South Africa to South Carolina. Gil Scott-Heron (vocals, electric piano); Brian Jackson (keyboards, flute, vocals); the Midnight Band. *The Summer of '42; Essex; A Lovely Day; A Toast to the People;* and four others. ARISTA AL 4044 \$6.98, © 8301-4044H \$7.95, © 5301-4044H \$7.95.

Performance: **Predictable**
Recording: **Unbalanced**

If you are looking for range or clarity, you won't find it in the singing voice of Gil Scott-Heron; but, as was the case with Billie Holiday, Scott-Heron's voice has a prepossessing timbre, and he has the ability to render lyrics with the skill of a good storyteller. Unfortunately, he does not have the same talent for writing lyrics, and none of the songs in this album—all with words by Scott-Heron—can compare with *The Bottle*, his 1973 hit. One problem seems to be that he is locked into a social protest bag. This was considered very hip a few years back, but times have changed, and Scott-Heron's social commentary lacks the sophistication that might get his songs across today. In *South Carolina* he sings "Whatever happened to the protests and the rage?" Well, I submit that they still exist, but

they have taken on new forms, new directions, and Scott-Heron has not moved with them.

Brian Jackson's voice has no redeeming qualities that I can hear, and a dull voice singing dull material makes for dull listening, which about sums up my feelings for this album. C.A.

DON SEBESKY: The Rape of El Morro. Don Sebesky (keyboards); studio orchestras, including Randy Brecker and John Faddis (trumpet), Mike Brecker and Dave Sanborn (saxophone), Roland Hanna, Pat Rebillot, and Don Grolnick (piano), and Joan LaBarbara (vocals). *Moon Dreams; The Entertainer; Skyliner;* and three others. CTI CTI-6061 S1 \$6.98, © CTI-6061 HT \$7.98, © CTI-6061 HC \$7.98.

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

Don Sebesky has held trombone chairs in numerous big bands, including that of Maynard Ferguson, which also served as a launching pad for his arranging skills. His charts have framed the artistry of some of the country's top recording stars, and he has also written some very ambitious symphonic works, but in recent years he has perhaps been best known as the house arranger for CTI, the man largely responsible for the slick, often imaginative sound that characterizes the label's output.

This album is less ambitious than "Giant Box" (CTI CTX-6031/32), the impressive two-record set CTI issued under Sebesky's name in 1973, but it is no less appealing. The selections range from *Footprints of the Giant*, a Sebesky original based on Bartók themes, to highly original arrangements of Charlie Barnett's rarely-heard theme, *Skyliner*, and Scott Joplin's *The Entertainer*. Tin Pan Alley's all-time top sleeper. Most interesting is the title song, written by Sebesky and featuring good solo work by pianist Roland Hanna and tenor saxophonist Mike Brecker with some rather unusual vocal calisthenics by one Joan LaBarbara, a lady who sings more than one note simultaneously. There are good solo passages by trumpeter Randy Brecker, pianist Don Grolnick, and guitarist Joe Beck, and there is the usual complement of strings and flutes—slick, vivid production in the CTI tradition, blatantly commercial and thoroughly professional. C.A.

CAL TJADER: Last Night When We Were Young. Cal Tjader (vibraphone); other musicians. *Emily; What'll I Do; A Child Is Born; For All We Know; A House Is Not a Home;* and three others. FANTASY F-9482 \$6.98, © 8160-9482H \$7.95.

Performance: **Soft and pretty**
Recording: **Excellent**

After initially attracting attention as a percussionist with some Dave Brubeck experimental groups in the very early Fifties, Cal Tjader emerged on vibes with the commercially successful George Shearing Quintet of the mid-Fifties, and he achieved *real* success as the vibes-playing leader on a succession of highly rhythmic, often lush, often Latin-oriented albums in the Sixties. This album is neither highly rhythmic nor Latin-flavored, but it is lush. Pianist Frank Strazzeri and guitarist Eddie Duran help Tjader play pretty in this collection of ballads, and it's all enveloped in sweeping strings—not thought-provoking, but mighty easy on the ears. C.A.



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By IRVING KOLODIN



SCHUBERT FOR PIANO OR PIANISTS

WHEN Frédéric Chopin made his first appearance in Paris in 1832, one listener, more perceptive than others, defined him as a new phenomenon in the world of music by commenting that Beethoven composed "music for the piano" but Chopin composed "music for pianists." It is too bad that François-Joseph Fétis did not have powers of divination as well as of judgment, for he would certainly then have said something also about the piano music of Franz Schubert, not yet as well known to Paris as he would be a few years later.

The distinction made between music for pianos and that for piano players is, for a change, a distinction *with* a difference, and Schubert's sonatas too, like those of Beethoven, were composed for the piano rather than for pianists. All too often, however—as in the instances of three current Schubert discs by Maurizio Pollini (the *Wanderer* Fantasy and the A Minor Sonata, D. 845, Deutsche Grammophon 2530 473), Deszö Ránki (the same *Wanderer* Fantasy and the G Major Sonata, D. 984, Hungaraton SLPX 11644), and Christoph Eschenbach (the B-flat Sonata, Op. Posth., D. 960, Deutsche Grammophon 2530 477)—a failure to grasp this difference is likely to intrude between the player and the music.

In all three instances noted (though with varying degrees of miscalculation), the approach is primarily pianistic and only secondarily musical. Each performer bases his claim to recognition on how he can perform as a pianist (how loud, how fast, how brilliant) rather than as a musician (how understanding, how eloquent, how imaginative). The problem is further complicated by the undeniable circumstance that the more ambitious and extended the works are, the more they demand mastery of matter, not of manner. What Schubert poured into the keyboard works of his later years was music of the same depth and variety as that of his best songs, his greatest chamber music, his finest symphonies. It just happened, in this case, to be written for the piano.

Of the three pianists mentioned above, Maurizio Pollini may very well be the best.

That he is a formidable technician is not least apparent in his playing of the works of Franz Liszt. He might, indeed, do very well by the version of the *Wanderer* Fantasy that Liszt made for solo piano and orchestra. But on this recording he must be concerned only with what Schubert confided of *his* purpose to the



WALTER KLIE: *plumbing Schubert's depths*

piano, and the results are both too much and too little. Pollini tends consistently to expand, extend, and enhance the output of piano sound, which is both more than is warranted by the music and less than is wanted by the listener, for mood, meaning, and substance are diminished by the overwhelming impact of sheer sound. The great A Minor Sonata is less pounded than the Fantasy, more cajoled—as it deserves; but the keen edge of virtuosity is not directed accurately enough to avoid cutting into defenseless flesh.

If Deszö Ránki, born in Hungary in 1951, were to depend wholly on his qualifications as a technician to get himself mentioned in the

same breath with Pollini, he would hardly make it. His *Wanderer* is, indeed, a little breathless and understated, the G Major Sonata being more within his present range of dynamic power and re-creative input. In both, nonetheless, there are evidences of that Schubertian *lilt* without which almost all other virtues of interpretation are insufficient. A very talented—and musical—pianist of Hungarian training, Ránki has a future that should be both guarded and well documented by Hungaraton.

Christoph Eschenbach might be described as a licensed mystic, one who tends by nature and disposition to take on the most sizable challenges of the composers to whose music he is attracted—he has, for example, recorded Beethoven's B-flat *Hammerklavier* Sonata and all the sonatas of Mozart. Schubert's late B-flat Sonata is almost as much a challenge, though in a different way, as Beethoven's massive work, slightly earlier, in the same key. Eschenbach responds to the music as though he regards it, in one sequence of measures, as Schubert's *Waldstein* and, in another, as perhaps his *Moonlight*. The B-flat Sonata may very well have had such a dual character for Schubert—it was, after all, his right as a creator to be a weathervane responding to the forces about him, now in one mood, now in another. But it is the function of the *re-creator* to absorb, digest, and reconstitute these impulses in such a way that the music becomes steadily more intelligible to the listener. This, to me, Eschenbach does not do in this exacting work.

AMONG today's pianists, Walter Klien of Vienna is one of the best situated, musically and intellectually, to act as such a translator of Schubert's impulses and inclinations. He has become, in the aftermath of Alfred Brendel's ascent to a higher order of activity (meaning, at the very least, the nicer album jackets provided by Philips), the Voice of the Vox Box. Klien's earlier identity (it is hard to ignore a man who spells his name "Klien" and not the more usual "Klein") was as an all-inclusive interpreter of Brahms, and he has since recorded all the solo-piano works of Mozart. Draw a vector between these two musical forces and the line—that of Viennese identity—might very well point directly to Schubert.

In my view, Klien's treatment of eighteen Schubert sonatas (recently issued in three-disc Vox Boxes 5465, 5466, and 5467) hardly contains enough musical substance for eighteen sides. Nor is the content as defensibly "complete" as the jacket labeling contends. The notes themselves tell us, for instance, that Schubert wrote his "twenty-first and last" sonata (and even that phrase understates the number by one) in 1828, shortly before his death. There are repeated instances, however, of Schubert's failing to finish a work he had started. Vox has included as many of these as conveniently fit the eighteen-side formula, but they have omitted four others.

Weighed on the scale of musical merit, the sonatas' highest quality is concentrated in the last three great works, the several of intermediate date (the highly potent G Major of 1826; the lovable A Minor, Op. 42, and the surpassingly fine D Major of 1825; and the

Schubert's late keyboard works demand an approach more musical than pianistic

quietly reflective A Minor, Op. 143, of 1823), with a choice, a *piacere*, of two or three of the six the composer began and finished in 1817-1819. That adds up to nine or ten, leaving a number of others as either tentative straws in the wind of the direction Schubert would later take, or promising efforts lacking one or more movements.

To be sure, if the earlier works have somewhat less interest for the listener, knowledge of them has certainly contributed to making Klien the formidable interpreter of all the Schubertian gambits he is today. They have provided him with an intimate awareness of the progression from work to work, beginning with those in which conformity to earlier models overshadows individuality, followed by those in which the elements are in total balance, and on to the extraordinary half-dozen in which individuality leads Schubert to destinations rarely attained by any composer previously and by no one since.

The outcome is an uncommonly even interpretative *tone* which blends one work into another and eventually enables Klien to plumb the depths of Schubert even when they are somewhat obscured beneath turgid, muddying chordal writing or clouded by garlands of figuration. This is especially the case with the final three sonatas (in C Minor and A Major in addition to the famous B-flat). Alfred Einstein has suggested that they were written by Schubert out of a feeling that he had a "historic duty" to supplement what Beethoven had done in his last five sonatas. Of inspiration there was, thank God, no want in Schubert; of constructive means, however, extension often takes the place of development as chordal repetitions do of a ready access to the next trend of thought and as *tremolandi* do of contrasting lines of interest.

Rather than pounding away at these endearing inadequacies as if they contained really heavy meaning, Klien works his way around them, almost always with a line of connection leading to what follows, the sense of a dilemma resolved, and a new direction defined—much in the manner of that great Schubertian unifier Artur Schnabel. As Klien's Vox Box II (Vox 5466) contains both the A Major (D. 959) and C Minor (D. 958) sonatas, I would recommend it as the preferred one of the three.

As for the B-flat Sonata, D. 960 (which Klien plays well, but not well enough), a survey of catalog alternatives offers an interesting company of unlikely fellow travelers. The oldest still in circulation is perhaps the Vladimir Horowitz recording (RCA LM 6014) retained in the Twenty-fifth Anniversary Album documenting the Carnegie Hall recital of February 25, 1953; it is the epitome of the "pianistic" treatment. The most effortfully uncomfortable is the Artur Rubinstein recording of 1969 (RCA LSC 3122, and the last of four efforts to produce a version to meet with his satisfaction). The most solemn—and eventually somnolent—is the Wilhelm Kempff (DG 139323), the most passionately personal is the version by Clifford Curzon (London CS 6801), and the most dispassionately persuasive is the—alas—discontinued Artur Schnabel performance last available on Angel COLH 33. For best value I would nominate Philips 6500 285, on which Alfred Brendel combines the B-flat Sonata with the *Wanderer* Fantasy. Brendel may not consistently include everything that makes for greatness, but he consistently excludes much that makes for dissatisfaction in the efforts of others.

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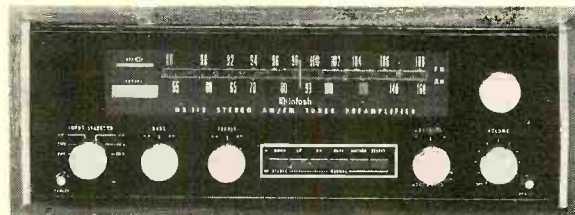
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CLASSICAL DISCS AND TAPES

Reviewed by RICHARD FREED • DAVID HALL • GEORGE JELLINEK • PAUL KRESH
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J. C. BACH: Quartet in D Major; Quartet in C Major. W. F. E. BACH: Trio in G Major. W. F. BACH: Duet in F Major. Jean-Pierre Rampal, Eugenia Zukerman (flutes); Pinchas Zukerman (violin, viola); Charles Tunnell (cello). COLUMBIA M 33310 \$6.98.

Performance: **Delightful**
Recording: **Clear**

It is sheer delight when fine soloists in their own right come together, blend but maintain their own individualities, and produce chamber music of the highest order. That is precisely what has happened in this recording of music by J. S. Bach's oldest and youngest sons and one grandson.

The music itself, beautifully crafted, witty, and charming, was obviously written for *galant* diversion. Its lightness is perfectly caught in the silvery sound of two flutes heard alone in the fascinating Wilhelm Freidemann duet. There is slightly more weight to the Wilhelm Friederich Ernst trio, in which the flutes are joined by a viola. The fullest sound and finest music is heard in the two Johann Christian quartets, both with flutes and cello but one with viola and the other with violin. The performances, razor-sharp and elegant, bring forth the joy of the sophisticated pre-Classical style.

S.L.

RECORDINGS OF SPECIAL MERIT

J. S. BACH: Suites for Orchestra, BWV 1066-1069. Saar Radio Chamber Orchestra, Karl

Ristenpart cond. SINE QUA NON SQN 147/2 two discs \$7.96.

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

J. S. BACH: Suites for Orchestra, BWV 1066-1069. Ars Rediviva, Milan Munçlinger cond. SUPRAPHON 1 10 1361-2 two discs \$13.96.

Performance: **Robust, affectionate**
Recording: **Rich**

One of the first recordings to draw my attention to the invariably inspiring musicianship of Karl Ristenpart was this one of the Bach suites, made by the Club Français du Disque, originally issued here on Everest's Counterpoint/Esoteric label in the early 1960's, and reissued about a year ago as Everest set 3354/2. What struck me in particular was the very emphatic *appoggiatura* in the opening phrase of the Third Suite's Gavotte: it was rather a shock, and seemed grotesque at first, but after hearing this one a few times, listening to any other version was like listening to an "Add-a-Part" record with one of the instruments missing. In general, all Ristenpart's tempos are sensible, and his phrasing is as filled with life as it is devoid of stiffness; the playing itself is never less than first-rate (Roger Bourdin is the flutist in Suite No. 2, Maurice André leads the trumpets in Nos. 3 and 4), the ensemble seems just the right size, the sound is quite good, and the pressings themselves exceptionally clean. There is no comparably attractive set of the Bach Suites at anything like the modest Sine Qua Non price, and only two or three as fetching in any price category.

One of these may well be the new Munçlinger version, which strikes me as the most successful Bach release so far by that scholar-conductor's Prague ensemble. (The Ars Rediviva of course uses period instruments; Ristenpart uses modern ones.) Munçlinger prepared his own performing edition and provides a brief, nontechnical written introduction, in which he makes mention of "joy from the very performance of music" and "a true picture of life." These qualities really do come through—and abundantly. Munçlinger invests the overtures with more weight than Risten-

part does, and he seizes on repeats as opportunities for injecting more variety of color into the works. The dance movements are characterized by a wonderful lightness. Munçlinger takes the Courante in the First Suite at about the same tempo as Ristenpart does, with just an all but imperceptible degree of greater relaxation that makes for greater lilt (not at all inappropriate) and enables the wind players to be a little more adventurous. There's not a hint of an *appoggiatura* in No. 3's Gavotte, but what a beautiful presentation of the much-abused Air! All the playing is on the highest level: beautiful, rich (but not *too* rich!) string tone, crackling-clean winds. The sound quality, too, is as good as or better than anything Supraphon has achieved heretofore (the date on the labels is 1974), though the surfaces of my review discs were marred by some audible gouges (easy enough to check for this, since Supraphon discs generally are not "factory sealed").

R.F.

BEETHOVEN: King Stephen—Incidental Music, Op. 117; Elegiac Song, Op. 118; Opferlied, Op. 121b; Bundeslied, Op. 122; Calm Sea and Prosperous Voyage, Op. 112. Lorna Haywood (soprano); Ambrosian Opera Chorus; London Symphony Orchestra, Michael Tilson Thomas cond. COLUMBIA M 33509 \$6.98.

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

This is a most enjoyable Beethoven compendium, even though the "Late Choral Music" title of the album applies to opus numbers rather than composition dates. Only the prayerful *Opferlied* in its fourth (1824) setting and the delectable *Bundeslied* (to text by Goethe) would reasonably qualify as late compositions, while the other items were composed between 1811 and 1815. In any event, this is all rarely performed Beethoven. The *King Stephen* music, commissioned for the opening of a new theater in Budapest, is a pleasing amalgam of classic and Magyar elements. The *Elegiac Song* is Beethoven at his most tender, and the *Calm Sea* portion of Op. 112 is a fine example of his mature slow-movement manner. The *Bundeslied*, with its charming woodwind-choir accompaniment, is new to me, but

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I'll bet it's sung by every schoolchild in Austria and Germany.

Michael Tilson Thomas and the splendid Ambrosian group turn out performances both vital and richly atmospheric, and Lorna Haywood does a creditable job in the *Opferlied*. The production work on the recording is absolutely first-rate throughout. **D.H.**

BIZET: *Carmen*. Régine Crespin (soprano), Carmen; Jeannette Pilou (soprano), Micaëla; Gilbert Py (tenor), Don José; José van Dam (baritone), Escamillo; Maria Rosa Carminati (soprano), Frasquita; Nadine Denize (mezzo-soprano), Mercédès; Pierre Thau (bass), Zuniga; Rémy Corazza (tenor), Remendado; Jacques Trigeau (baritone), Dancaïre; Paul Guigé (baritone), Moralès. Orchestre Philharmonique de Strasbourg; Choeurs de l'Opéra du Rhin, Alain Lombard cond. ERATO STU 70900/902 three discs \$20.94.

Performance: **Fairly good**
Recording: **Good, but lacks drama**

There are many ways of doing *Carmen*, and I doubt therefore that we will ever have a recorded performance to please all tastes. This French import, alas, comes nowhere near reaching that elusive goal.

In common with such eminent interpreters as Karajan and Bernstein, Alain Lombard favors slow tempos which, in this case, teeter frequently on the brink of somnolence (the opening of the *Danse Bohémienne*, to cite one instance). His chorus and orchestra perform well enough, but Lombard has neither the virtuoso control of a Karajan nor the rhythmic contagiousness of a Bernstein.

The standout vocal performer is José van Dam, whose dark and manly baritone is ideal for Escamillo. A singer with style and panache, he belts out a firm, resonant Toreador Song and later handles his brief but telling bit in Act III with sensitivity and a great understanding of character. Gilbert Py appears to be a well-seasoned Don José, but his tones are unappealing most of the time. Jeannette Pilou's Micaëla is better, but in no way outstanding.

Régine Crespin is a laudably unmannered Carmen who communicates a natural sensuality without extravagance. There is charm and intelligence in her interpretation, and there are flashes of tonal allure as well in the mid-range and at moderate dynamic levels. Her voice is not always under full control, however, the tones growing harsher with increased volume and the intonation often straying from dead center.

While the overall sound quality is good, there are few signs of any real "production" in this set. Stage effects are scarcely realized, the chorus is not deployed with any apparent degree of dramatic imagination, and many effective bits of action (such as Carmen's dramatic escape at the end of Act I) therefore fall flat. **G.J.**

BOLLING: *Suite for Flute and Jazz Piano*. Jean-Pierre Rampal (flute); Claude Bolling (piano); Marcel Sabiani (drums); Max Hédiger (string bass). COLUMBIA M33233 \$6.98.

Performance: **Sweet and smooth**
Recording: **Excellent**

Claude Bolling, born in Cannes, acquired a reputation in France as a jazz piano prodigy at the age of fourteen. He went on to perform with such great jazz musicians as Sidney Bechet and Lionel Hampton and to try his hand

at composing scores for movies and television. Although he had formal training in harmony and counterpoint, it was listening to records that shaped his composing style—especially the records of Duke Ellington, whom he later met. This Suite for Flute and Jazz Piano reflects the Ellington influence but calls on the resources of the classics to shape its form.

Jean-Pierre Rampal is one of the best flute players in the world, and his playing does much to add to the appeal of this series of rather bland pieces of music, hard not to like but equally hard to recall afterwards. The intertwining of blues motifs with the Baroque idiom has been tried before, and the charms of Bolling's improvisatory approach tend to wear thin over such an extended score, despite the variety in pace and mood afforded by an *Irlandaise* which turns out to be based on our old friend *Greensleeves*, a flashy passage for bass flute called *Versatile*, and a headlong finale marked *Vélocé*. While it's all going on, the sound of Rampal's dazzling flute, abetted by almost muffled drums and murmuring string bass, certainly makes for attractive listening. But Bolling's music tends to go round in circles, and, what with the tenuous quality of the thematic materials, you wind up pretty much where you were when it started. **P.K.**

RECORDING OF SPECIAL MERIT

BRAHMS: *Sonata No. 3, in F Minor, Op. 5; Rhapsody in G Minor, Op. 79, No. 2*. Bruno-Lionardo Gelber (piano). CONNOISSEUR SOCIETY □ CSQ 2084 \$6.98.

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

It becomes tiresome. I'm sure, to read about youthful performers playing youthful works youthfully, but what a stunning illustration of that notion we have here! Brahms was all of twenty when he wrote the sonata, Gelber is thirty-four now; fire and spontaneity are the chief characteristics of his performance, as they are of the music. The sonata comes to life as it rarely does, every section vibrant, glowing, and convincing; every time I listen to it I become more convinced that this might

yet become one of the most popular works in the repertoire. Gelber's exuberance, leavened with subtle discipline and a fine sense of proportion, is utterly captivating in the rhapsody as well, and the EMI-originated sound is excellent in either two-channel or quadrasonic (SQ) playback. **R.F.**

BRIAN: *Symphony No. 10; Symphony No. 21*. Leicestershire Schools Symphony Orchestra, James Loughran and Eric Pinkett cond. UNICORN RHS 313 \$7.98.

Performance: **Passable to remarkable**
Recording: **Good**

Havergal Brian died at the age of ninety-two in 1972, having composed thirty-two symphonies, more than half of them after he was eighty. His extraordinary music will have to await considered evaluation in America until a wider cross-section of it becomes available on records, but that may not be very far in the future. Symphonies Nos. 6 and 16 have been recorded in England by Lyrita and probably will be released here by Musical Heritage Society, and No. 22 has been done by CBS in England, together with *Psalm 23* and the English Suite No. 5.

Unlike the gargantuan *Gothic Symphony*, Havergal Brian's Tenth and Twenty-first Symphonies are relatively brief and highly condensed in expressive substance. The music is not very "English" except, perhaps, in the march episode in the finale of No. 21. In some respects, the Brian idiom as represented here ranges all the way from the super-density of Schoenberg to the bleakest sparseness of Shostakovich and Sibelius. The one-movement No. 10 has something of a Mahleresque ambience, but the message and the means of stating it are wholly Brian's own. The brief storm episode midway in the piece has as much elemental terror as one can know in music, even without resorting to synthesizer and electronic sound technology.

Symphony No. 21 is a more expansive and relaxed piece, with a densely polyphonic opening movement, a ruminative and occasionally acerbic slow movement, a brilliant scherzo, and a highly effective finale. However, it needs an orchestra of more virtuosic



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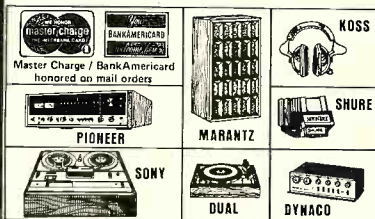
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capacity than that of the Leicestershire Schools ensemble to do it justice. The Tenth Symphony comes off better, receiving under James Loughran's capable baton a highly satisfactory realization. The recorded sound, mostly very good, is ample in weight and presence and warmly reverberant in its acoustic surround. D.H.

DURUFLÉ: Requiem, Op. 9; Prélude et Fugue sur le Nom d'Alain, Op. 7. Robert King (treble); Christopher Keyte (baritone); Stephen Cleobury (organ); Choir of St. John's College, Cambridge, George Guest cond. ARGO ZRG 787 \$6.98.

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

The handful of works from the pen of French organist-composer Maurice Duruflé (b. 1902) over the past fifty years has achieved classic status among organists and choirmasters throughout the world, and most of it has been recorded at various times. Duruflé's 1947 Requiem, a lovely work in the Fauré mold (even to the omission of the *Dies Irae* sequence), is woven in large part around Gregorian motifs. Scored originally for soloists, chorus, and orchestra, it also has an organ version, which is the one recorded here. The present Argo disc includes the cello obbligato for the *Pie Jesu*, sung by a boy soloist instead of by the mezzo-soprano heard in the composer's own recording of the orchestral version issued here on Epic in 1963 and still available on Musical Heritage Society.

This is so essentially a British-church-choir treatment of Duruflé's music that I just can't recommend it, especially when the excellently recorded fully scored version by the composer himself is still available. Organist Stephan Cleobury is capable in the effective *Prélude et Fugue*, but the Musical Heritage Society disc offers a truly authentic reading by Mme. Duruflé-Chevalier. D.H.

DVOŘÁK: Slavonic Dance in E Minor, Op. 72, No. 2 (see SCRIBAN)

GOUNOD: Petite Symphonie for Winds. Paul Dunkel (flute); Rudolph Vrbsky, Allan Vogel (oboes); Frank Cohen, John Fullam (clarinets); Alexander Heller, Vincent Ellin (bassoons); Robert Routh, E. Scott Brubaker (horns). **MOZART: Serenade No. 11, in E-flat Major (K. 375).** Richard Woodhams, Rudolph Vrbsky (oboes); Frank Cohen, Richard Stoltzman (clarinets); Eric Arbiter, Alexander Heller (bassoons); Robert Routh, John Serkin (horns). **MARLBORO RECORDING SOCIETY MRS-8 \$7.00** (from Marlboro Recording Society, 5114 Wissiominne Road, Washington, D.C. 20016).

Performance: **First-rate**
Recording: **Good**

One of the several sources of worthwhile recordings not listed in the Schwann catalog is the Marlboro Recording Society, formed a few years ago to circulate some of the Marlboro Festival material not released by Columbia. The series was produced by Mischa Schneider, the longtime cellist of the Budapest Quartet, with engineering by some of Columbia's staff and some well-known independents (such as Marc Aubort); all the recordings offered are of live performances—before some of the most cooperative audiences anywhere. Both sides of this disc exude

(Continued on page 103)

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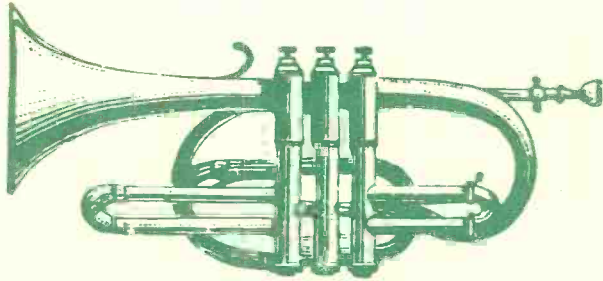
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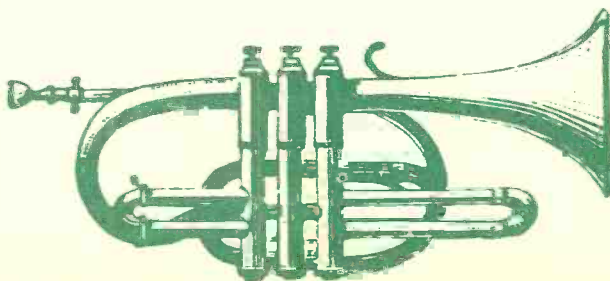
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the exhilaration that comes from the meeting of happy performers with appreciative listeners, and, both musically and technically, the standards are comparable with those of most studio productions.

Gounod's *Petite Symphonie* has not been available on records for years, and it is a gem. The first movement has an intriguing Russian flavor, and, just when one thinks to question it, the ensemble reinforces that impression by simulating the sound of an accordion in a dancelike passage. The rest is typically Gallic, distinguished as much by its imaginativeness as by its refinement. (Gounod was in his late fifties when he composed the *Symphonie*, with *Faust* more than fifteen years behind him.) Both the Gounod and the Mozart receive really first-rate performances here. Unfortunately, the Mozart will represent a duplication for many collectors, since most recordings of the great C-Minor Serenade, K. 388, are paired with K. 375, but this is music eminently worth duplicating, and the Gounod, in any event, is too attractive to forgo. A more serious complaint might be registered over the decision to include the applause at the ends of both sides: in the hall it is surely welcome, and one wants to join in, but in one's own listening room it only dispels the mood. R.F.

HAUBIEL: *Metamorphoses (Variations on a Theme by Stephen Foster)*. **LEGINSKA:** *Three Victorian Portraits*. Jeaneane Dowis (piano). ORION ORS 75188 \$6.98.

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

Charles Haubiel got the idea of writing his series of variations on Stephen Foster's *Sewanee River* when he was giving a music appreciation course at New York University back in 1924. He decided to make his introductory lecture "a survey of the complete spectrum of music literature from the Plain Chant of 600 AD to the experimentations of the 20th century." To dramatize the subject, Haubiel took the Stephen Foster tune and subjected it to a series of treatments in the styles of medieval, Romantic, post-Romantic, Impressionist, twentieth-century experimentalist, and finally American jazz composers. A first-rate parodist with an accurate ear for the mannerisms of everybody from Palestrina to Stravinsky, Haubiel brought his *Metamorphoses* off so effectively that Paramount Pictures made an educational short using a simplified version of the suite, and he later gave a series of radio talks over WNYC in New York using the same method of illustration.

Metamorphoses is an entertaining form of pedagogy and remains musically valid so long as it toys with the musical accents of Bach, Mozart, Beethoven, the early Romantics, and even the French Impressionists, Scriabin, and early Schoenberg. By the time he gets to Gershwin, however, the composer is relying on such obvious references and devices that the whole enterprise bogs down in a kind of heavy-handed long-windedness. Still, there are delightful parodistic stretches along the way, and the work aids understanding of how the language of music altered from one period to the next.

The record is filled out with three interesting fragments by Ethel Leginska (1886-1970), an Englishwoman who changed her name from Liggins to the Polish-sounding Leginska because her teachers told her it would help her career. Evidently it did, for she became

(Continued on page 106)

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Unaccompanied Bach

THE six works J. S. Bach wrote for solo violin in 1720 are a product of his Cöthen years, a period when he produced a whole repertoire of chamber and solo instrumental pieces including six unaccompanied suites for cello plus a similar partita, or suite, for solo flute. Though Bach was primarily a keyboard player, he was thoroughly experienced with the violin, for he had been hired as a performer on that instrument in his earlier Weimar period. One might well wonder, however, what his own performances might have sounded like in works such as these or what other violinists of the time might have made of them, so formidable are their technical difficulties. Other composers, including Heinrich Biber, had treated the violin as a polyphonic instrument before Bach did. But consider the idea of writing a four-voice fugue for a four-stringed instrument that can sound only two strings at a time with a normal bow, and you begin to appreciate the enormous imagination of Bach's conception (as well as that of some of his predecessors).

The six unaccompanied violin pieces are grouped into two sets, one of sonatas, one of partitas, the former being in the old church-style four-movement (slow, fast, slow, fast) form, the latter suites of dance movements. The single best-known movement undoubtedly is the famous *Chaconne*, which occurs as the final movement of the Partita No. 2, in D Minor, but there are others that have over the years become almost as familiar—the virtuosic *Preludio* from the Third Partita, for instance. If, in the realm of Bach's vocal music, the Mass in B Minor and the *St. Matthew Passion* are considered among the most exalted, we must place the works for solo violin at a similar peak in the composer's instrumental output.

Over the years, many of the most distinguished violinists have committed the six pieces to disc, among them Enesco, Grumiaux, Heifetz, Menuhin, Szeryng, Szigeti,

and Suk. Some of them have even recorded them twice, as has Nathan Milstein, who recorded the group in the mid-Fifties for Capitol and now has a new set on Deutsche Grammophon. The earlier effort, an admirable and much admired set of performances, is no longer available, but in any case it is certainly superseded by what must surely rank as the seventy-year-old Odessa-born violinist's crowning achievement. His interpretation, immaculately recorded by DG in a penetratingly clear yet warm ambiance, is so extraordinary that this three-disc album not only must be rated as one of this year's finest releases but deserves to take its place among the greatest Bach recordings ever made.

FIRST, Milstein's playing is impressive on purely technical grounds. So often these works tend to sound as though the performer is just barely going to make it through, especially in the contrapuntal convolutions of the sonatas' three fugues; even at best, the rapid arpeggiation necessary to sustain three or four melodic lines all at once frequently results in an unpleasant scratchiness, not to mention moments of less than ideal intonation, so that the music seems to set a superhuman, not really achievable task. Well, it simply does not sound that way in Milstein's recording. Moreover, the comparative ease with which the violinist negotiates these scores is not a result of slower than usual tempos; there is enough brilliance, dash, and sprightliness to keep the listener almost on the edge of his chair.

Technique aside, Milstein's renditions have an unusually human quality. I find these to be warmly expressive readings in which the music is allowed to flow forward sensibly and the rhythms evoke all their dance origins. Slow movements, too, are handled in a wonderfully graceful manner. Finally, there is Milstein's sense of pacing, which is something quite apart from his judicious choice of tempos.

Rather, it is revealed in a subtle rhetoric that causes a movement such as the *Chaconne* to build and grow from one climax to another. The pulse is always strong, the architecture always apparent, and the rubato-like inflections clarify the sentence structure of Bach's phrases. Tonally, Milstein's playing is quite beautiful. To be sure, the sound of the violin attack, the Romantically oriented longer-line approach, and the equally Romantically influenced approach to ornaments are far removed from the violin sound and Baroque performance practice style used by, say, the Concentus Musicus of Vienna. Perhaps some day soon we will be hearing a recording of the six sonatas and partitas played on an authentic, short-necked instrument with the proper bow. It will be fascinating to hear, but will it, I wonder, be able to communicate on the exalted level of Milstein's superb achievement?

I HAVE been an admirer of Paul Zukofsky since first hearing him in the early Sixties when he was still in his teens. He has grown into an extremely accomplished virtuoso, specializing particularly in contemporary music but able to take on the music of any period, whether it be by Paganini or Bach. His set of the unaccompanied Bach, on Vanguard, is in many ways impressive, not least in its brilliance and drive. Here, trills are performed in the accepted eighteenth-century manner (though one could argue about an appoggiatura or two), and the violinist has obviously thought out his interpretations, including the matter of bowings and phrasings, with more than just the usual attention. However, there is an almost unremitting aggressiveness to most of Zukofsky's fast movements, resulting in a definite lack of repose. Baroque music does contain tension, but there must be moments of release as well.

The slow movements of the sonatas are perhaps the most satisfying here, and they convey a gracefulness not often heard in Zukofsky's treatment of the dances in the partitas or the sonata fugues. Overall, I find that the choice of tempos in the fast movements is often too rapid for the context, for harmonic clarity, and for the structure of phrases; even dynamic contrasts, as in the opening of the Third Partita, are almost manneristically excessive. That Zukofsky can play these works technically is beyond doubt, and I would welcome the opportunity to hear what he will be doing with this repertoire in another five or ten years when he has rethought the problems of Baroque dance movements and tempos, and, not least, perhaps adopted a more detailed and expressive manner of phrasing than he presently espouses. Vanguard's sonics are excellent, and Paul Zukofsky has provided a well-documented set of program annotations; the pressings submitted for review were, however, plagued by surface pops and ticks.

—Igor Kipnis

J. S. BACH: *The Six Sonatas and Partitas for Unaccompanied Violin (BWV 1001-1006)*. Nathan Milstein (violin). DEUTSCHE GRAMMOPHON 2709 047 three discs \$23.94.

J. S. BACH: *The Six Sonatas and Partitas for Unaccompanied Violin (BWV 1001-1006)*. Paul Zukofsky (violin). VANGUARD VSD 71194/5/6 three discs \$20.94.

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the first woman conductor to tour the U.S.A. with her own orchestra. She was an outstanding pianist and wrote many published compositions, of which these *Three Victorian Portraits* for piano constitute a neat and pretty example. Nothing here ever broke new ground, but the music is attractive and it is incisively played by pianist Jeaneane Dowis, who brings considerable virtuosity to the ambitious Haubiel work as well. P.K.

HERBERT: *The Music of Victor Herbert* (see Best of the Month, page 73)

LASSUS: *Penitential Psalms IV and I. Motets: Ave Regina caelorum; Salve Regina; O mors, quam amara est.* Pro Cantione Antique, London; Hamburger Bläserkreis für Alter Musik.

Bruno Turner cond. DEUTSCHE GRAMMOPHON ARCHIV 2533 290 \$7.98.

LASSUS: *Missa "Bell' Anftritt' Altera"; Penitential Psalm VII.* Choir of Christ Church Cathedral, Oxford, Simon Preston cond. ARGO ZRG 735 \$6.98.

Performances: **Excellent**
Recordings: **Excellent**

The various ways Orlando di Lasso (or Roland de Lasso or Orlandus Lasso) spelled his name reveal him to be one of the most cosmopolitan of Renaissance composers: he was also one of the most prolific, writing in every vocal genre known at that time: Italian madrigals, French chansons, German lieder, Masses, and motets. A superb craftsman, he

captured not only the poetic nuances of French, Italian, German, and Latin, but also the mood of his texts. be they lighthearted and witty or serious and sombre. These two albums demonstrate the composer's latter mood: one of penitential grief and subdued faith. This is by no means to be taken as a criticism but is offered simply as a caveat to those who, recalling Lassus' lighter side, might expect a little joy and merriment.

Although both of these performances are excellent, each takes an entirely different approach to the music. The Choir of Christ Church Cathedral is a large one consisting of boy sopranos, counter-tenors, and standard men's voices. Singing without instrumental accompaniment, their sound is resonant and sumptuous as only an English cathedral choir's can be. Preston bases his expression on the meaning of the words and is not afraid of contrasts in volume and tempo. Especially telling is his reading of the Mass, which is written in the Venetian manner employing a divided chorus. Unlike the Penitential Psalms, the text of the Mass invites contrast of mood.

The Pro Cantione Antique is a chamber group of twelve singers consisting of counter-tenors, tenors, and basses. The vocal parts are doubled by Renaissance instruments. Although their sound is not as lush as that of the Christ Church Cathedral Choir, it has a clarity of line that is the result of the contrasting timbres offered by the various instrumental doublings. Rather than coloring each word, this group maintains a more even flow of tempo and volume and relies on the music alone to underscore the meaning of each word.

Certainly both means of performance are musically valid, but one must point out that the performance of the Pro Cantione Antique is historically the more accurate one. As it turns out, though, it is really six of one and a half-dozen of the other, depending on the listener's preference in sonority. Be ye historically minded or no, both albums are breathtaking if you have a taste for Lassus at his most sombre. S.L.

LEGINSKA: *Three Victorian Portraits* (see HAUBIEL)

MENDELSSOHN: *Symphony No. 1, in C Minor, Op. 11; Symphony No. 4, in A Major, Op. 90 ("Italian").* Hamburg State Philharmonic Orchestra, Gary Bertini cond. BASF KBC-22068 \$6.98.

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

Gary Bertini, the Israeli conductor otherwise represented on disc in this country only in works of Webern and Weill, shows a very sympathetic feeling for Mendelssohn in these performances, and he draws first-level playing from the Hamburg orchestra. His way with the music is clearly affectionate, yet never indulgent: rhythms are springy but not "driven." The C-Minor Symphony has had no more persuasive advocate in its few recordings to date (though I miss Louis Lane's version on Columbia, which included both the original Menuetto that Bertini conducts and the Scherzo from the Octet that Mendelssohn orchestrated as a substitute third movement), and this very genial account of the *Italian* holds its own surprisingly well in a field crowded with recordings by more celebrated conductors. In the opening phrase Bertini indicates that he is more interested in lyrical

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R.F.

MILHAUD: *Saudades do Brasil; Trois Rag-Caprices; Le Printemps* (see Best of the Month, page 74)

RECORDING OF SPECIAL MERIT

MOZART: *Piano Concerto No. 25, in C Major (K. 503)*. Ivan Moravec (piano); Czech Philharmonic Orchestra, Josef Vlach cond. *Fantasy in C Minor (K. 475)*. Ivan Moravec (piano). VANGUARD/SUPRAPHON SU-11 \$3.98.

Performance: **Outstanding**

Recording: **Good**

It has been far too long since we have had a new recording from Ivan Moravec. Unless I'm mistaken, this release is only his second concerto disc to be issued here and also only the second on which he plays Mozart; it is quite a demonstration of what we have been missing. If a more stylish, fluid, exquisitely poised statement of the K. 503 Concerto has been available at any time, it was one I overlooked. Everything seems so "right" about this performance that once it began I simply forgot about Moravec and just listened to Mozart. This is not to suggest that the playing lacks personality, but Moravec never lets his own push Mozart's from center stage. Placing the orchestral responsibility in the hands of the chamber-music-oriented Josef Vlach was a splendid idea: the great orchestra plays with a polish, alertness, and subtlety to match Moravec's own, and the two elements are ideally meshed. The exalted performance of the solo fantasy that fills out side two is, if anything, even more probing and revealing than the one Moravec recorded for the Connoisseur Society several years ago. All in all, this is an outstanding release, and the 1973 date on the label not only explains the fine quality of the sound but encourages me to expect more from this source.

R.F.

MOZART: *Serenade No. 11, in E-flat Major* (see GOUNOD)

OFFENBACH (arr. Rosenthal): *Gaîté Parisienne*. Hollywood Bowl Symphony Orches-

tra. Felix Slatkin cond. ANGEL S-36086 \$6.98.

Performance: **Welcome**
Recording: **Aging gracefully**

Although it doesn't say so, even in the tiny type reserved at the bottoms of record albums for such admissions, this complete recording of *Gaîté Parisienne* is a reissue of the old Capitol SP 8405. But that the album was worth reissuing there is no question. The ballet, with its Toulouse-Lautrec decor, its Flower Girl, *cocodettes*, Glove Seller, Duke, Baron, can-can girls, and Peruvian carpetbagger who arrives on the scene with his luggage, was an instant success when it opened at the Théâtre de Monte Carlo in the spring of 1938, and the score still glitters today. The music has been recorded many times, notably by Antal Dorati with the Minneapolis Symphony in a version that is still available on the Mercury label, but this complete treatment is a mite less hard-driving and the sound is still remarkably good. Recommended—if it isn't already on your shelf—for raising drooping spirits.

P.K.

RECORDING OF SPECIAL MERIT

RACHMANINOFF: *Piano Sonata No. 2, in B-flat Minor, Op. 36; Variations on a Theme by Corelli, Op. 42*. Jean-Philippe Collard (piano). CONNOISSEUR SOCIETY □ CSQ 2082 \$6.98.

Performance: **Superb**

Recording: **A-1**

Jean-Philippe Collard proves himself once more a splendid and idiomatic interpreter of Rachmaninoff. Having given us a wonderfully satisfying account of the two sets of *Etudes-Tableaux*, he now proceeds to do likewise for the incredibly difficult Second Piano Sonata (the original, uncut 1913 version) and the Corelli Variations.

To get an idea of the astonishing range of Collard's piano artistry, one should play side two of the Connoisseur Society disc and hear the exquisite tonal quality and touching simplicity he brings to the initial statement of the Corelli theme—the famous *La Follia* tune (which, of course, Corelli did not write) used as the basis of variations by dozens of composers before and after Corelli. Then go to side one and play the wild final pages of the Second Sonata, where Collard's pianistic thunder and lightning would be worthy of even the great Horowitz.

Exciting as Horowitz's reading (Columbia M-30464) is in its overwhelming nervous energy and dramatic contrast, I feel that Collard's slightly more relaxed treatment enables us to hear more of the music itself without becoming swamped by the rhetoric. The Second Sonata is one of the most luxuriant of all Rachmaninoff's instrumental works, and, like the Third Concerto, it yields additional dividends upon close and repeated hearings. The Corelli Variations might seem to be merely a preparatory essay for the deservedly popular Paganini Rhapsody for Piano and Orchestra, also in variation form, that came three years later in 1934. But there are brilliant and fascinating things in this music for the pianist, and young Collard makes the most of every possibility without in any way compromising his innate musicality.

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The Romantic Revival Continues

THREE new releases of neglected Romantic music, one by Michael Ponti and two by Raymond Lewenthal, present us with an aural feast of fascinating musical entrees by Sigismund Thalberg, two main dishes by Franz Liszt, and an assortment of charming *Nachspeise* from the kitchens of Carl Reinecke, Franklin Taylor, Henri Kling, Daniel Steibelt, Cornelius Gurlitt, and Etienne-Nicolas Méhul. The last six gentlemen are the subjects of “Toy Symphonies and Other Fun,” conducted from the piano by Raymond Lewenthal and one of two records the pianist made recently for Angel. The other, titled “The Duel Between Liszt and Thalberg,” features pairs of pieces by each of those legendary virtuosos, while Ponti’s all-Thalberg disc for Candide contains four solo pieces and the composer’s only concerto.

Thalberg wrote the Concerto, Op. 5, as a personal “parade piece” for his first important concert tour (of Germany) during the 1829-1830 season. He was eighteen years old, fresh from studies with Mittag, Sechter, Hummel, and Moscheles, and well aware of how to make an effect with the public. Of uncertain parentage but handsome good looks, Thalberg had enjoyed an aristocratic upbringing, possessed outstanding social graces, and could play the piano without fault. Chopin heard him in 1830 and stated, “Thalberg plays famously . . . [and] takes tenths as easily as I do octaves.” His large stretch influenced his style as a composer as, of course, did his teachers and colleagues. Not surprisingly,

Thalberg’s concerto emerged quite the product of his environment—elegant and charming, with sweet little tunes bedecked in a glittering array of sparkling passagework. Hummel, in particular, must have felt flattered to hear so large a quotient of himself in his protégé’s biggest work.

As played by Ponti, the youthful concerto makes a pleasant impression. The performer capitalizes on the work’s inherent lightness of texture without sacrificing dynamic gestures. Rippling scales and arpeggios sweep from one end of the keyboard to the other more stylishly than in Ponti’s other recordings, and he treats Thalberg’s rather naïve melodies with a degree of simplicity that is wholly appropriate. The Westphalian Symphony under Richard Kapp provides discreet accompaniment. (Enjoy it without worrying about the half-dozen or so places in the first and final movements that Ponti has simplified technically. Certain things that were possible on Thalberg’s pianos simply cannot be done with elegance on the heavier pianos of today.)

Ponti also fares well with a string of waltzes called *Les Capricieuses* and with the sizzling *Huguenots* Fantasy (written at the more mature age of twenty-four). He is less imaginative with two of Thalberg’s less imaginative works, settings of *Home, Sweet Home* and *The Last Rose of Summer*. The liner notes by Daniel L. Hitchcock are a mine of information about this extraordinary composer, his life, his associations, and the musical works in question.

Lewenthal’s “duel” with Thalberg and Liszt, his first record in several years, contains even better music but is somewhat puzzling. With the sole exception of Thalberg’s *Moses* Fantasy, none of the pieces figured in a confrontation between the two artists. History notes only one such fracas—in 1837 at the Princess Belgiojoso’s salon—and, in his elaborate, idiosyncratic annotations, Lewenthal makes much of it. (The occasion produced a draw; no one could choose between Thalberg’s playing of his spanking new *Moses* Fantasy and Liszt’s playing of his *Divertissement* on Pacini’s *Niobe*, then about a year old.) He takes pains to give Thalberg his due for having developed a number of significant keyboard principles that influenced Liszt as well as Henselt, Mendelssohn, Schumann, Franck, Fauré, Prokofiev, Godowsky, and Barber, among others. Lewenthal seeks to place Thalberg in perspective with Liszt by using two wonderful operatic fantasies after Rossini by the one—*Moses* and *The Barber of Seville*—and, oddly, the Ballade No. 2 and, more to the point, a great transcription of the Funeral March from Donizetti’s *Dom Sébastien* by the other.

One wonders why Lewenthal included the Ballade in this otherwise operatic company. Surely the vast scope of Thalberg’s *Moses* corresponds adequately to that of Liszt’s *Dom Sébastien* (which Donizetti himself called “frightening”), while the froth of Thalberg’s *Barber* would be balanced better by Liszt’s sensational treatment of, say, *Les Patineurs* from Meyerbeer’s *Le Prophète*. However, the Ballade, no stranger to records, and the *Dom Sébastien*, a welcome newcomer, receive bold performances. In the grander moments of each Lewenthal calls into play that massive tone which so characterized his Liszt and Alkan albums for RCA a decade ago. He treats the incredibly intricate Thalberg pieces with more delicate fingers. How fascinating it is to hear Rossini’s beguiling themes projected against each other within an unending wealth of ever-flickering, awesomely difficult figurations! This music is clearly meant to astonish us—and it does—even though Lewenthal’s

RAYMOND LEWENTHAL



Angel Records

flamboyant technique almost seems stretched to its outer limits. As does Ponti, Lewenthal resorts to occasional simplifications or revisions of material without deleterious effect. The interested listener will wish to compare the handling of Thalberg's pieces by Messrs. Ponti and Lewenthal with Earl Wild's note-perfect rendition of the same composer's *Don Pasquale* Fantasy (Vanguard VRS-1119). The latter sets quite a standard. All three records are valuable for the repertoire they document and for their performances.

LEWENTHAL'S "Toy Symphonies and Other Fun" is an altogether happy affair. There is no breast-beating virtuosity within earshot here—only the amusing sounds of a piano and a few strings augmented by toy instruments of all sorts: tea trays, bottles, whistles, drums, bells, saucepans, milk jugs, kazoos, and so on, all specified by the composers. It's loads of fun, potentially a great party record, and the performers do a sensitive, beautiful job with each precious little piece. Genuine musical humor results from such a restrained, sophisticated approach. And Lewenthal's liner notes are delightful too. Let us applaud the achievement and, above all, buy the record. It is unique.

—Frank Cooper

TOY SYMPHONIES AND OTHER FUN. Reinecke: *Toy Symphony in C Major*. Taylor: *Adagio and Finale from Toy Symphony*. Kling: *Kitchen Symphony*, Op. 445. Steibelt: *Three Bacchanales*, Op. 53. Gurliitt: *Toy Symphony in C Major*, Op. 169. Méhul: *Overture Burlesque*. Raymond Lewenthal (piano); various instrumentalists. Raymond Lewenthal cond. ANGEL S-36080 \$6.98.

LISZT: *Ballade No. 2, in B Minor (G. 171); Funeral March from Donizetti's "Dom Sébastien"* (G. 402). **THALBERG:** *Fantasy on Rossini's "Barber of Seville," Op. 63; Fantasy on Rossini's "Moses," Op. 33*. Raymond Lewenthal (piano). ANGEL S-36079 \$6.98.

THALBERG: *Concerto for Solo Piano; Concert Fantasy on "Les Huguenots," Op. 20; Les Capricieuses Valses, Op. 64; Variations on English and Irish Airs, Opp. 72 and 73*. Michael Ponti (piano); Westphalian Symphony Orchestra. Richard Kapp cond. CANDIDE CE 31084 \$4.98.

MICHAEL PONTI



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clear and beautifully balanced throughout the entire range of the keyboard, and nicely enhanced in SQ quadrasonic playback by well-gauged additional ambiance. D.H.

RIMSKY-KORSAKOV: *Capriccio Espagnol, Op. 34* (see Scriabin)

SCHUBERT: *Piano Music* (see Choosing Sides, page 96)

SCHUBERT: *Wehmut; Mignons Gesang; Sehnsucht; Dass sie hier gewesen; Lied der Mignon (I and II); Ständchen; Der Zwerg; Bertha's Lied in der Nacht; Lilla an die Morgenröte; Klärchen Lied; Das Mädchen; An den Mond; Lied der Anna Lyle*. Christa Ludwig (mezzo-soprano); Irwin Gage (piano). DEUTSCHE GRAMMOPHON 2530 528 \$7.98.

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

It is always a rewarding experience to discover unknown or rarely heard Schubert songs, even if they do not always turn out to be masterpieces. A recital made up almost entirely of such songs, however, such as Christa Ludwig's second Schubert collection for Deutsche Grammophon, seems to be something of a miscalculation. Surely a few of those irresistibly outdoorsy rippling-water, spring-busting-out-all-over songs would have been most welcome here for contrast and variety. As it is, there is a certain sameness of mood not even Christa Ludwig's seasoned artistry can fully overcome. And perhaps that is why she is not always at her best vocally: her sumptuous tones have a tendency to spread around the pitch on occasion. Nonetheless, the best songs (*An den Mond, Das Mädchen, and Dass sie hier gewesen*) are delightfully done, and Miss Ludwig presents Schubert's attractive setting of *Der Zwerg* (really rather a repulsive poem) with keen dramatic imagination. Irwin Gage's accompaniments are not always as assertive as they could be in these songs, but they are never less than competent. G.J.

SCRIABIN: *The Poem of Ecstasy (Symphony No. 4), Op. 54*. **DVOŘÁK:** *Slavonic Dance in E Minor, Op. 72, No. 2*. Czech Philharmonic Orchestra, Leopold Stokowski cond. **RIMSKY-KORSAKOV:** *Capriccio Espagnol, Op. 34*. New Philharmonia Orchestra, Leopold Stokowski cond. LONDON PHASE-4 SPC 21117 \$6.98.

Performance: **Superb Scriabin**
Recording: **Top-drawer**

If it weren't for a rather wayward *Capriccio Espagnol*, this latest bit of wizardry from Leopold Stokowski would rate a "Special Merit" heading, for in this, his third recording of Scriabin's *Poem of Ecstasy*, we finally have a realization of the music that effectively sets forth the conductor's particular vision of it. One marvels here not only at the virtuosity of the Czech Philharmonic wind players in their negotiation of Scriabin's leaping, irregular figurations and phrasings, but also at the responsiveness of the entire orchestra to the ebb and flow Stokowski calls for throughout a performance of extraordinary urgency and inexorable momentum. No less remarkable is the London Phase-4 recording, whose characteristic emphasis on inner detail is particularly appropriate in this music. All told, this performance combines the best elements of the two other outstanding recorded versions, the



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passion of Abbado's and the sensuousness of Mehta's. Both of these achieve a somewhat cleaner and more imposing sound in the final climaxes, but neither matches the urgency and cohesion of Stokowski's total result.

Stokowski's treatment of Dvořák is super-sensual, and his *Capriccio Espagnol* puts up with a good bit of pulling and hauling as well as some abbreviation in the last pages. Yet, matters of musical taste notwithstanding, I can only marvel, again, at the responsiveness of both the Czech Philharmonic and the New Philharmonia. *D.H.*

RECORDING OF SPECIAL MERIT

STRAVINSKY: *The Firebird*. New York Philharmonic, Pierre Boulez cond. COLUMBIA □ MQ 33508 \$7.98, M 33508 \$6.98.

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

There is no question in my mind that among the recordings Pierre Boulez has made during his tenure with the New York Philharmonic this one of the complete 1910 version of *The Firebird* in its original luxuriant instrumentation (three harps, celesta, piano, plus augmented brass) will stand as a document of rare merit—of Stravinsky's music, of Boulez's own exceptional conductorial prowess, of the New York Philharmonic players in top form, and of the best work of Columbia's recording staff.

Perhaps the biggest problem of the complete *Firebird* is what to do with all the music between the big moments that everybody knows from the suites. Stravinsky himself, in his recording for Columbia in 1962 of the stripped-down instrumentation, had come closest thus far to making the whole business cohere into a convincing final result. But now Boulez gives us the best of everything: the gorgeous post-Rimsky orchestral palette; a reading with all the drama and color one could ask (all the big moments come off superbly); and all the elements of the score in proportion, as to both relative dynamics and flow. Result: a satisfying listening experience.

Columbia's recorded sound is big and spacious throughout the whole of the two sides,

yet never muzzy on the one hand or exaggerated in detail on the other. The cinerama-style ambience of Columbia's SQ quadraphonic recording contributes handsomely to the magical atmosphere and rich detail of the whole. Word has it that Columbia's budget overrun for the *Firebird* was substantial. If that was what it took to come up with a re-recorded performance of this quality, then I say it was money well spent. *D.H.*

TCHAIKOVSKY: *Symphony No. 5, in E Minor, Op. 64* (see *The Basic Repertoire*, page 50)

RECORDING OF SPECIAL MERIT

WEBER: *Euryanthe*. Siegfried Vogel (bass), King Louis VI; Nicolai Gedda (tenor), Adolar, Count of Nevers; Jessye Norman (soprano), Euryanthe; Tom Krause (baritone), Lysiart; Rita Hunter (soprano), Eglantine von Puiset; Renate Kraemer (soprano), Bertha; Harald Neukirch (tenor), Rudolf. Leipzig Radio Chorus; Dresden State Orchestra, Marek Janowski cond. ANGEL SDL-3764 four discs \$27.92.

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

Operas are often weighted down by their librettos; the specific problem here is not the far-fetched story and the stilted language but that a transparently simple incident is passed off as a crucial and tragic climax. Unlike Richard Wagner, who literally copied *Euryanthe's* plot for *Lohengrin*, Weber did not take advantage of mystic and superhuman elements to justify otherwise unexplainable doings; his characters, invariably human, are left mercilessly exposed to the hazards of librettist Helmina von Chézy's naïve plot manipulations.

All this bodes ill for *Euryanthe's* future on stage, but this premiere recording discloses musical values that are so plentiful, so varied, and on such a consistently high level of inspiration that they simply command serious attention. The elaborate arias for the principals compare with the best in *Der Freischütz* for melodic inspiration and dramatic effectiveness. There are fine ensembles and exceptional choruses, and the orchestral writing of-

ten anticipates Berlioz in its richness and lucidity of texture, to say nothing of Weber's familiar mastery of instrumental detail (violas and French horn, in particular).

For the characters, take the King as is, substitute Lohengrin for Adolar, Elsa for Euryanthe, Ortrud for Eglantine, and Telramund for Lysiart, and you get the outline of the dramatic picture. There are specific similarities too, and some of these (Eglantine and Lysiart plotting in the dark to destroy the trusting and innocently wronged Euryanthe) are startling. There is no Swan, however. In the end, the evildoers are punished, and Euryanthe and Adolar are joined in a dramatically unconvincing but—as usual—musically delectable ensemble.

Jessye Norman is a radiant Euryanthe. The role is not very dramatic, but it is quite demanding, and Miss Norman leaves no room for criticism in her sensitive handling of her scenes. Her voice is uniquely beautiful, sensuous in tone, full without being unwieldy for the florid passages. It is effectively contrasted with Rita Hunter's more incisive tones. She, too, is a remarkable vocalist and, perhaps without fully exploiting the venom in Eglantine's character, makes a lasting impression in that dramatically meatier part.

Nicolai Gedda sounds hard-edged and a bit effortful in his high-lying and difficult opening aria, but he rises to impressive peaks later on. His singing, furthermore, is dramatically aware and expressive throughout. Tom Krause delivers Lysiart's long and brilliantly written scene in the beginning of Act II with intensity and great dramatic presence. At times I would prefer a smoother and more centered tonal production, but there is no denying the vigor and impact of his interpretation. Siegfried Vogel's royal pronouncements are a shade light, but they are agreeable.

Marek Janowski's clear and sensitive direction honors Weber's beautiful orchestral writing. At times, the orchestra appears too far in the background for dramatic purposes (Euryanthe's dramatic scene, "*Zu ihm! Zu ihm!*") in Act III is a case in point). A special word of praise is due the Leipzig Radio Chorus—outstanding in tone, precision, and articulation. Frau von Chézy notwithstanding, *Euryanthe* is a revelation. *G.J.*

COLLECTIONS

RECORDING OF SPECIAL MERIT

JASCHA HEIFETZ: *In Concert*. Franck: *Violin Sonata in A Major*. R. Strauss: *Violin Sonata in E-flat Major, Op. 18*. Bach: *Prelude, Loure, and Gigue, from Partita in E Major, BWV 1006*. Bloch: *Nigun, from Baal Shem*. Debussy: *La Plus que Lente*. Rachmaninoff (arr. Heifetz): *Étude-Tableau, Op. 39, No. 4*. Falla: *Nana, from Seven Popular Spanish Songs*. Kreisler: *La Chasse*. Ravel: *Tzigane*. Castelnuovo-Tedesco: *Sea Murmurs*. Jascha Heifetz (violin); Brooks Smith (piano). COLUMBIA M2 33444 two discs \$13.98.

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

After an RCA Red Seal association of more than fifty years, the name of Jascha Heifetz now appears on a label of a different color! He was nearing his seventy-second birthday on October 23, 1972, when this concert was taped at the Dorothy Chandler Pavillion, (Continued on page 112)

JESSEY NORMAN: a radiant Euryanthe with a uniquely beautiful voice



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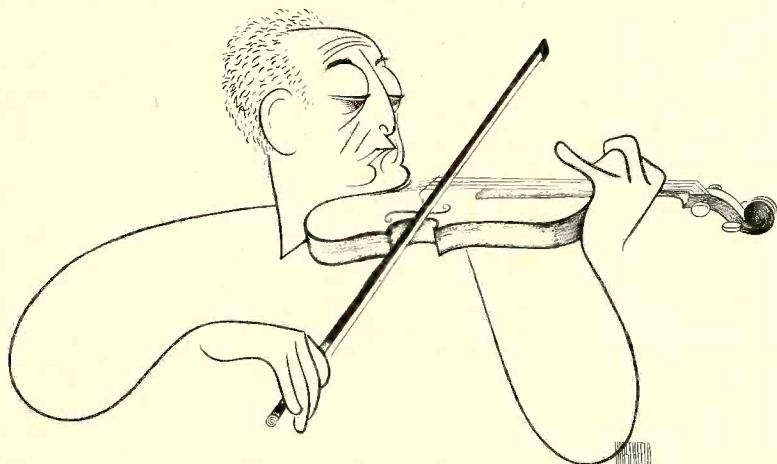
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Los Angeles. The biographical reference is established in the interest of documentation, but let me immediately add that the performer here is the same sovereign fiddler of twenty, thirty, or forty years ago. He still attacks the most fearsome passages with an almost disdainful boldness and with the controlled passion that is as much his trademark as that intense, suave tone he cajoles from his instrument. This being an actual concert performance, we may encounter a trifling number of less than perfectly judged chords, or of attacks short of that superhuman refinement we recall from Heifetz's studio productions. Let us accept them as reassuring proofs of human imperfection.

In the Franck sonata we find the same basic approach that characterized the first Heifetz recording with Artur Schnabel far back in 1937 (recently reissued on Seraphim 60230): intense, sinuous, briskly yet convincingly paced, in perfect rapport with Brooks



Smith, a longtime sonata partner. As for the Strauss sonata, in this, his third recording of the piece, Heifetz gives renewed evidence that no one else plays it with comparable sweep and authority.

I am less happy with the remainder of the program. The three sections of the Bach partita are dazzlingly but rather coldly played, and why are the other three missing? The Debussy and Falla items, old Heifetz favorites, are haunting, and so is his first recording of the *Nigun*, even at this fast a tempo. But the Kreisler and Rachmaninoff pieces are the kind of virtuoso stunts that offer little reward beyond the proof of their playability. And the *Tzigane*, in which Jascha Heifetz breaks his own former world record for speed, sounds emptier than ever when done in such a whirlwind manner.

Just the same, this is a remarkable extension of an already staggering documentation of a lifetime of extraordinary music-making. It was recorded under the supervision of RCA's John Pfeiffer in well-balanced, realistic sound, with audience applause that does not intrude on the enjoyment. G.J.

RECORDING OF SPECIAL MERIT

LEO ROSENBLÜTH: *Jewish Liturgical Music.* Rosenblüth: *Y'hi Ratson; R'tseh; Psalm 116; Tavo L'Fanecha; M'loch; V'Hagen.* Ephros: *The Priestly Benediction.* Pergament: *Kol Nidre.* Leo Rosenblüth (cantor); Gunilla Von Bahr (flute); Maria Thyrsesson (organ); Andris Vitols (organ); Chamber Choir of

the Royal Conservatory, Stockholm. Eric Ericson cond. Bis LP-1 \$7.98.

Performance: **Conservative but ardent**
Recording: **Excellent**

Leo Rosenblüth, now in his seventies, started his synagogue career as a cantor in Sweden at thirteen and has been chief cantor and choir-leader of the Stockholm Synagogue since 1931. Not content to rest on the glories of his still-powerful voice, Rosenblüth also has busied himself over the years keeping up with the efforts of Jewish composers to interpret the liturgy in new musical modes, and he has written a considerable amount of liturgical music himself. Most of what he sings on this record consists of his own arrangements and original settings of prayers for the Sabbath and for the Jewish New Year and Day of Atonement. The music never departs far from traditional embellishments on ancient forms of cantillation and tends to have a nineteenth-

century ring about it, but the singing itself is simply glorious.

The two other composers whose contributions are featured are the American Gershon Ephros, now in his eighties and long a distinguished composer of synagogue music, and Moses Pergament, born in 1893, whose *Kol Nidre*, the opening prayer for the Day of Atonement, consists of an elaborate arrangement of the melody familiar to all who attend the synagogue on the eve of Judaism's holiest day. The Sabbath music heard on side one is mostly subdued and reflective in tone. The music on side two, featuring big accompaniments for flute, organ, and chamber choir, is more ardent and almost operatic in ambition and intensity. Not an inch of new musical ground is broken in this program, but it is movingly interpreted and the sound is splendid. P.K.

RECORDING OF SPECIAL MERIT

RENÉE SÁNDOR: *Piano Recital.* Haydn: *Sonata in A-flat Major (Hob XVI|46); Sonata in C Major (Hob XVI|48).* Mozart: *Gigue in G Major (K. 574); Adagio in B Minor (K. 540); Menuet in D Major (K. 355); Andante in F Major (K. 616); Rondo in A Minor (K. 511).* Renée Sándor (piano). HUNGAROTON LXP 11638 \$6.98.

Performance: **Exquisite**
Recording: **good**

Madame Sándor well deserves the award "Merited Artist of the Hungarian People's

Republic." Born in 1899 and known almost exclusively in Hungary, she built her career from the 1920's until about 1970, but really emerged as an outstanding artist around 1960. This disc is a recording of works played during a series of radio broadcasts made in the Sixties. The two Haydn sonatas reveal two aspects of that composer's inventive piano style: lyric expansiveness and brilliant wit. The Mozart works are late compositions which display his penchant for expressive chromaticism coupled with exquisite pathos.

Not only are the pieces on this record special, but so is Madame Sándor's beautiful playing. Having at her disposal a warm tone, a superb legato, and a keen sense of articulation, she brings out the music's lyrical qualities. In the first movement of the Haydn A-flat Sonata, for example, rather than playing the intricate passage work for brilliance, she molds it into true melody, thus imbuing it with an expansiveness and lyricism that is frequently overlooked in Haydn's music. She is also meticulous in her observation of the composer's markings of dynamics, accentuation, and articulation. In a day when Mozart and especially Haydn were rarely played by pianists, her presentation of these works must have come as a revelation.

Some may object to her reading of certain ornaments—short appoggiaturas taken before the beat, mordents taken from the principal note before the beat, and trills beginning from the principal note—but these stylistic refinements have been clarified for us only as the result of recent research in interpretation. The scholar might quibble, but the musician can only revel in Madame Sándor's warmth, sensitivity, and sense of the grand line. S.L.

BEVERLY SILLS: *The Music of Victor Herbert* (see Best of the Month, page 73)

RECORDING OF SPECIAL MERIT

GERARD SOUZAY: *Lieder and Chansons.* Schubert: *Schwanengesang; Aufenthalt; Ihr Bild; Das Fischermädchen; In der Ferne.* Schumann: *Widmung, Op. 25, No. 1; Mein schöner Stern, Op. 101, No. 4; Lust der Sturmnacht, Stille Liebe, Stille Tränen, Op. 35, Nos. 1, 8, and 10.* Gounod: *Où voulez-vous aller?; Aimons-nous.* Faure: *Les Berceaux; La Chanson du Pêcheur; Mai.* Duparc: *Phidylé; L'invitation au Voyage.* Debussy: *Beau Soir; Ariettes Oubliées—Green.* Gérard Souzay (baritone); Dalton Baldwin (piano). SERAPHIM S-60251 \$3.98.

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

The liner does not indicate recording dates for this recital. If it is relatively recent, it shows Souzay's voice as remarkably fresh, comfortably encompassing the required extensions (except for a strained top note or two), and generally projecting the music with consummate art. Only in Schubert's *In der Ferne* and Schumann's *Stille Tränen* does one feel that more tonal weight would make the utterance more effective; everywhere else we get sensitive and authoritative interpretations.

The French portion of the recital is even more impressive. The songs are all Souzay specialties, rarely encountered on records and even more rarely, if ever, with Souzay's faultless diction and interpretive mastery. As always, Baldwin is an outstanding partner. The recording is fine; synopses are supplied instead of texts. G.J.

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Introducing the Staff . . .

Since readers from time to time understandably display a natural human curiosity about the backgrounds of the writers and editors who bend their ears each month, we are offering a series of capsule biographies and autobiographies designed to satisfy that expressed need and at the same time to circumvent some of the hazards of mere speculation. —Ed.



Music Editor

James Goodfriend

JAMES GOODFRIEND is a lifelong citizen of New York City, a place contiguous to, but obviously not a part of, the United States of America. As such, he shares many of the interests, opinions, and predilections of what has often been called "the Eastern wise-guy establishment." Like many members of that establishment, though, he works for a living. His job is to be Music Editor of STEREO REVIEW.

James Goodfriend is forty-three years old, going on sixty-five. He has brown eyes, sort of brown hair, and, for the last few years, a beard and a moustache, neither of which are shown in the drawing of him that appears over his column each month. In fact, he has become convinced that the picture is not of him at all, but of one of his friends, and the whole thing is a matter of mistaken identity. Underneath his smooth, quiet, and sophisticated exterior, he has a fairly rotten disposition and lives in a perpetual state of dissatisfaction. He is married to a frequently charming wife and has two daughters, ages four and seven-eighths and one and three-quarters (at time of writing). His favorite word is "grumph."

Not being able to afford music as a lux-

ury, he makes his living from it. He considers writing to be the hardest work in the world and editing the writing of others to be the most dispiriting. He spends most of his working time writing and editing. He also dislikes cocktail parties and press receptions and goes to many of them. Many years ago he used to produce records, write arrangements, and compose songs. He still receives checks from ASCAP in such odd amounts as \$8.74, \$13.65, and, once, a real bonanza when ASCAP won some sort of law suit, something around two hundred dollars. These checks represent his share of performance and broadcasting fees for songs he probably would not recognize as his own if he heard them, and would be embarrassed if he did. So pass the glories of youth.

Besides being a member of ASCAP, he also belongs to the Music Critics' Association, the National Academy of Recording Arts and Sciences, the Democratic Party, and Phi Beta Kappa, and carries in his wallet a card, which expired in September of 1974, admitting him to the Prints Division of the New York Public Library, as well as a certificate that says that he served honorably on active duty in the Army of the United States from 1957 to 1959.

Mr. Goodfriend fervently loves an extraordinary variety of music from Monteverdi and Schubert to Bill Monroe and Fats Waller and certain carefully selected songs of Melanie Safka and Elton John. His enthusiasms and prejudices emerge gradually from his column each month and from his occasional reviews. He has heard a lot of music, some of it with profound dismay, but he still believes that the art has a present and a future as well as a past. He finds a real purpose in being a music critic (when he has time to be a music critic), and one of his greatest pleasures is introducing people to interesting and beautiful things in music they had not heard before. Partially for this reason, he has spent his last three years of weekends writing a book, tentatively called *A Guide to Classical Music*, which will, barring further catastrophes, be completed shortly and published by Stein and Day.

IN addition to music, Mr. Goodfriend is also very fond of visual art, and since he cannot afford that as a luxury either, it has also become a business with him. He and his wife together form C. & J. Goodfriend, Drawings and Prints, which they operate out of their apartment on weekday evenings, with no great profit, but with considerable pleasure in the art. They both also enjoy good French and German wines and good French and Chinese food. Since there is no legal or practical way for them to turn a profit from that, however, they confine themselves to eating and drinking the stuff.

In short, if James Goodfriend is not the very model of a modern music editor, he is probably fairly typical of the breed. Although he has cursed himself on occasion for not choosing a different profession, there is no evidence that had he done so his life would be any less cluttered, confusing, or rich. —James Goodfriend

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Four inputs—any combination of mic and line—are operated by four individual slide potentiometers plus one master gain control for fade-in/fade-out. Two pan pot controls permit inputs 3 and 4 to be assigned to either left, center or right stage. Can operate as a separate mixing panel for master-quality recordings with external tape recorders.

5.

Built-in adjustable stand that changes the angle of the control panel from flat to 20 degrees. Angles top loading decks for most suitable viewing and operation.

Marantz cassette decks have arrived. Performance and sophistication that surpasses every other deck on the market. Quality and technical excellence equalled only by Marantz receivers, components and speaker systems.

Top loading. Front loading. With Dolby. Without Dolby. ** The Marantz cassette deck line lets you select a model that exactly suits your needs. Five decks in all, with design features as exciting as their performance.

The Marantz 5420 top loading deck with Dolby for example, keeps wow and flutter down to 0.07%. Plus, it offers a wide frequency response (30 Hz to 17 kHz) and an exceptionally high signal-to-noise ratio (up to 60 dB).

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Marantz 5120 Top Loading Deck with Dolby



Marantz 5220 Front Loading Deck with Dolby (Cabinet optional)

**Not shown: Marantz 5400 Top Loading Deck without Dolby, and Marantz 5200 Front Loading Deck without Dolby.

The look of denim. The Sound of Koss.



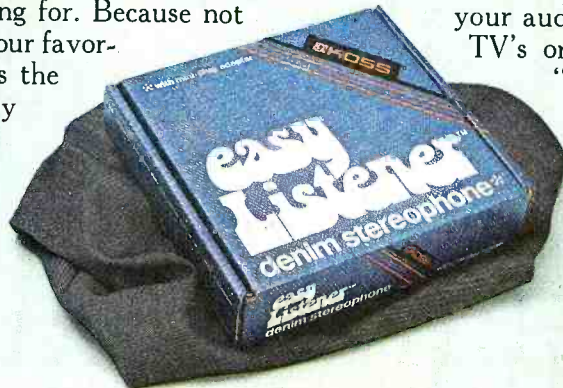
"Mini-plug" adapter
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