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APRIL 1971

HIGH FIDELITY

APRIL 1971 60¢

The Best Records and Tapes of the Decade

High Fidelity The Second Generation

20th Anniversary Issue

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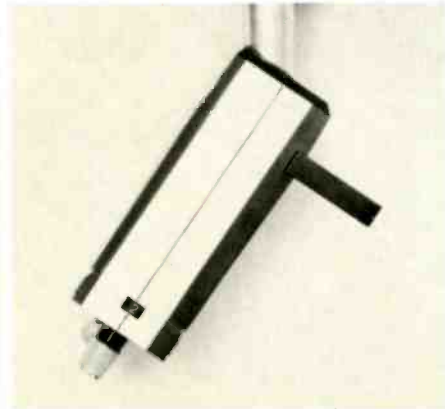
of automatic turntables for the Fisher name.

Automatic repeat.

This is a nice feature, and one that's unique. By unlocking the center spindle the record will cycle and recycle until you stop it. You can do this with single records, or any record in a stack.

The world's finest automatic turntable, the Fisher 502. \$149.95.

The Fisher 502 is the top of the Fisher automatic turntable line, and is, in our opinion, the finest turntable money can buy. Not only does it have the features we've already mentioned, but it has a lot of exclusives as well. One of the most important is the adjustment for the vertical tracking angle. As you probably know, the cutter stylus, with which the grooves in the original masters are cut, is not perpendicular to the plane of the record. It's at an exact fifteen-degree angle to the perpendicular. So your stylus should also be at the same fifteen-degree angle. The 502 has



an adjustment that lets you keep it that way, whether you set it for one record or for any one in a stack. Or you can leave it at an optimum setting for the stack as a whole. Not many automatic turntables have this feature.

The extra-heavy platter.

The Fisher 502 has a platter that weighs 7.1 pounds. The extra-heavy



platter, together with a heavy-duty 4-pole motor, keeps the 502 running at a constant speed. Wow and flutter are less than 0.1% (that's really low).

The Fisher 402. The finest automatic turntable under \$130.00.

The Fisher 402, if the truth be known, is a bargain. It has most of the features of the 502, and it costs less. Of course, if you insist on owning the best, there's only one turntable for you. But if you'll be satisfied with very good indeed, then consider the 402. The main difference between the machines are the platter weight and the stylus adjustment. The 402's platter weighs 4 pounds. That's massive enough to keep wow and flutter well below professional standards, but not as massive as the 502's platter. And, in the 402, the stylus angle has been preset to a statistically determined optimum. So you lose the versatility of being able to adjust it yourself. Other than those two points, the 402 performs, looks and sounds like the

502, the world's finest automatic turntable. Not bad for \$129.95.

The Fisher 302. The finest automatic turntable under \$100.00.

There are many more similarities between the 302 and its higher-priced brothers than there are differences.

Wow, flutter and rumble are marginally higher in the Fisher 302, but they're still completely inaudible.

The tonearm is of the girder-beam type instead of the tubular type (as in the 402 and 502). But the 302's tonearm is low in mass, and perfectly capable of tracking with a force of one gram.

And the other Fisher automatic turntable exclusives we mentioned earlier for the 502 and 402 are all present in the 302.

As a matter of fact, with these features, at \$99.95, the Fisher 302 would be pretty tough competition for the 402 and 502.

If the 302 weren't ours.

Accessories.

There are a number of accessories for the Fisher automatic turntable which are optional (at extra cost).

You can have a standard base (the B-4 for the 302 and 402, the B-5 for the 502). You can have a separate dust cover (the PC-4).

Or you can purchase the deluxe base which comes complete with dust cover (B-404 for the 302 and 402, B-504 for the 502).

And there are 45 rpm spindles to fit all the models.

The Fisher 
We invented high fidelity.

Ou

Introducing the first line good enough to bea

■ Until now, when you bought Fisher components, you had to settle for someone else's automatic turntable.

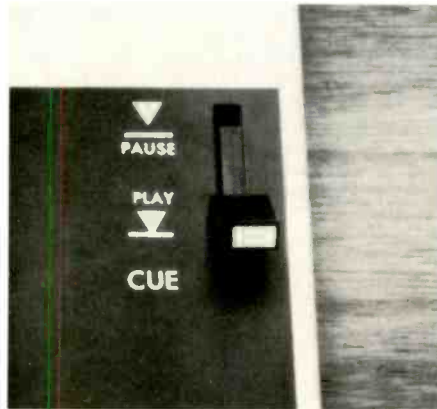
Not that that was bad. There were several good models to choose from.

But now there's something better.

A line of automatic turntables Fisher is proud to call its own. With a combination of features you won't find on any other automatic in their respective price ranges.

You can take faultless performance for granted.

Since the new automatic turntables are Fisher's, they perform like Fishers. So it goes practically without saying that wow, flutter and rumble equal recording studio and broadcasting standards, and are inaudible. The tonearms on all three turntables will accept a full range of the finest cartridges available, and will track flawlessly with a stylus pressure as low as one gram or less. All three turntables have variable



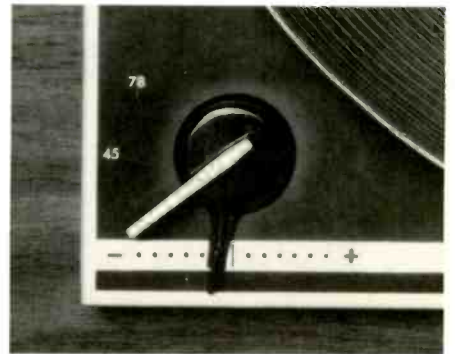
anti-skating compensation. They all have a cue control that gently sets the stylus down on the precise groove you select. In all three, the operating functions (start, stop, reject) are controlled with a single, easy-to-use lever. And the turntables all have three speeds: 33 $\frac{1}{3}$, 45 and 78 rpm. But there's more.

The new Fisher automatic turntables are the world's most convenient.

If you've ever owned a piece of Fisher equipment, no matter which one, you know that it's a pleasure to operate. There are always those little Fisher exclusives that make the difference between an adequate piece of machinery and a great one.

The turntables are no exception.

For example, all three, even the inexpensive 302, have a pitch control



that lets you vary the speed of your records plus or minus three per cent. Which means you can tune your records to your piano (the reverse would be extremely difficult, right?).

We spoke earlier about the cue control. But we didn't mention that it's viscous damped. Which means that when the arm descends on a record, it descends with record-conserving gentleness.

And there's a safety feature in the new Fisher automatic turntables which is absolutely error-proof. It's a sensing device that not only senses the size of a record (or stack of records), but prevents the stylus from descending if there's no record on the platter. (It sounds like a small point, but it may some day save the life of your stylus.)

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THE 402.

THE 502.



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HIGH FIDELITY

VOL. 21 NO. 4 APRIL 1971

20th Anniversary Issue

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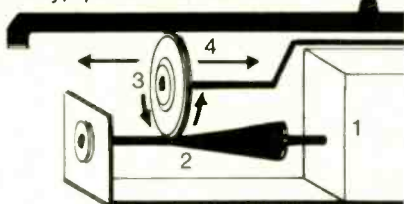
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Lenco turntables from Benjamin

CIRCLE 11 ON READER-SERVICE CARD

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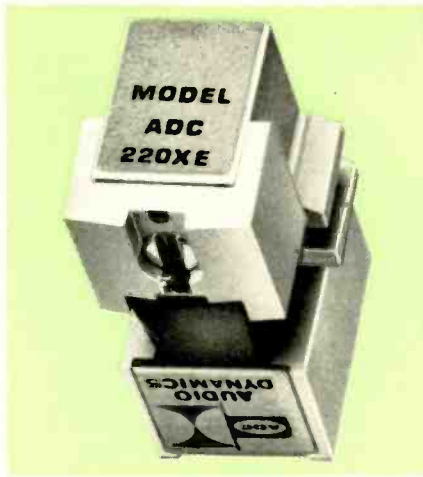
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AUDIO FOR AUDIOPHILES

CIRCLE 8 ON READER-SERVICE CARD

Letters

Drugs and Musical Perception

The following is a reaction to the anonymous letter in the January 1971 issue concerning illegal drugs. While I question the "undeniability" and "observability" (to use this person's words) of the power of drugs to increase perception, my real concern lies with the notion that the "literal ecstasy" of this individual's reaction to Mahler's Eighth Symphony while stoned results in any "perceptual expansion."

Does mindless ecstasy constitute genuine perceptual expansion, especially when dealing with a work like the Mahler Eighth? In his music, through the words of Goethe, Mahler gives us his view (and what a spiritually rich one it is) of a mortally incomprehensible existence. The greatness and depth of that view requires, in my opinion, the total being—body and mind, the emotions and the rationalistic nature—for true perception. LSD and pot, through their denial of an objective reality, serve merely to anesthetize the rationalistic powers and deceive the emotions and physical senses (I have tried both pot and LSD).

It is the duty of the listener to become actively involved in listening to music, utilizing his spiritual and intellectual capacities as much as possible. To lie stoned while sweetness and volume wash over us like so much warm dishwater is to dull the ability to perceive. The mind-blown orgasm of the emotions that this person describes could probably have been caused as well by the amplified noises of a subway.

Chemically induced excitation of the nervous system will never be a substitute for the genuine appreciation of great artistic achievements.

Scott Carlton
Modesto, Calif.

I read with interest the spirited exchange between "Name Withheld" and Leonard Marcus in the January 1971 issue. Both letters are very well written and thought out; but they seem to miss what I feel is the point of the whole discussion.

Essentially what we have is a conflict between sensual appreciation and intellectual appreciation. Mr. Withheld's most significant comment on drug-based music appreciation is contained in his statement that "drugs tend to destroy the perception of the architecture of a piece while simultaneously permitting each little bit of the music to be experienced in the here and now." In other words, what Mr. Withheld seems to be saying is that during a trip each sound is heard on its own, apart from any relationship with other tones in the phrase. (I presume that if he were able to grasp the movement of a single melody, he might be able to get at least some idea of the "architecture" of the piece, but he insists it is "destroyed.")

So what Mr. Withheld is actually doing is not enjoying the piece as such (for the word "piece" implies "architecture") but

merely the sense of the sound, the beautiful orchestral colors, the timbral qualities, from moment to moment. And not even the progression of timbral qualities, for that too is architecture. Mr. Withheld is not listening to Mahler at all; he is listening to a series of beautiful sounds produced by a beautiful combination of well-played instruments. This is all very nice, but although you may get physical pleasure from the experience, just as you may get pleasure from the smells that float out of the kitchen on Thanksgiving Day, there is no real intellectual involvement. And intellectual involvement is what music is all about. Listening to music is not a one-way process from composer to orchestra to listener like handing a package down the line. The orchestral musicians, for instance, must involve themselves intellectually to communicate to the audience and, incidentally, to understand the music themselves. The listener must work intellectually too, or the purpose of the piece is not being fulfilled; and Mr. Withheld has stated that drug-based listening is not an intellectual experience but is derived solely from the sensual pleasure of listening to beautiful sounds. So when Mr. Withheld takes drugs and listens to Mahler, he is defeating Mahler's purpose; he is defeating Bernstein's purpose; he is defeating the London Symphony's purpose; and he is defeating Columbia Records' purpose. It is not the kind of arrangement that engenders rapport between an artist and his public. Somebody might as well be standing outside Mr. Withheld's door, banging together two pot lids.

Mr. Withheld is essentially a lover of "pretty music." This puts him in a class with the little old ladies who go to *La Bohème* for the thirtieth time because it has "pretty music." They are no more drugged than you, Mr. Withheld; but they refuse to work hard enough intellectually to appreciate *Wozzeck*. You can work intellectually, as your letter indicates; why don't you give Mahler, Bernstein, et al. a break, and work intellectually for them instead of letting them tickle your aural palate with "pretty music"? Little-old-lady-ism is, in my opinion, the main cause of today's problems in the fine arts.

Gary Ralph
Norman, Okla.

In his January editorial Mr. Marcus had an excellent chance to perform a real service for his readers by intelligently discussing the contemporary drug/art controversy. Unfortunately he failed us and threw in his lot with those who would prejudge an experience they've never had—and are naive enough to pass this off as an objective evaluation.

Even Mr. Marcus must admit that there is more than one way to listen to music. Yet he would have us believe that those who do not experience the so-

Continued on page 8

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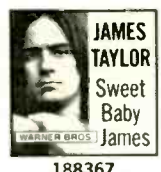
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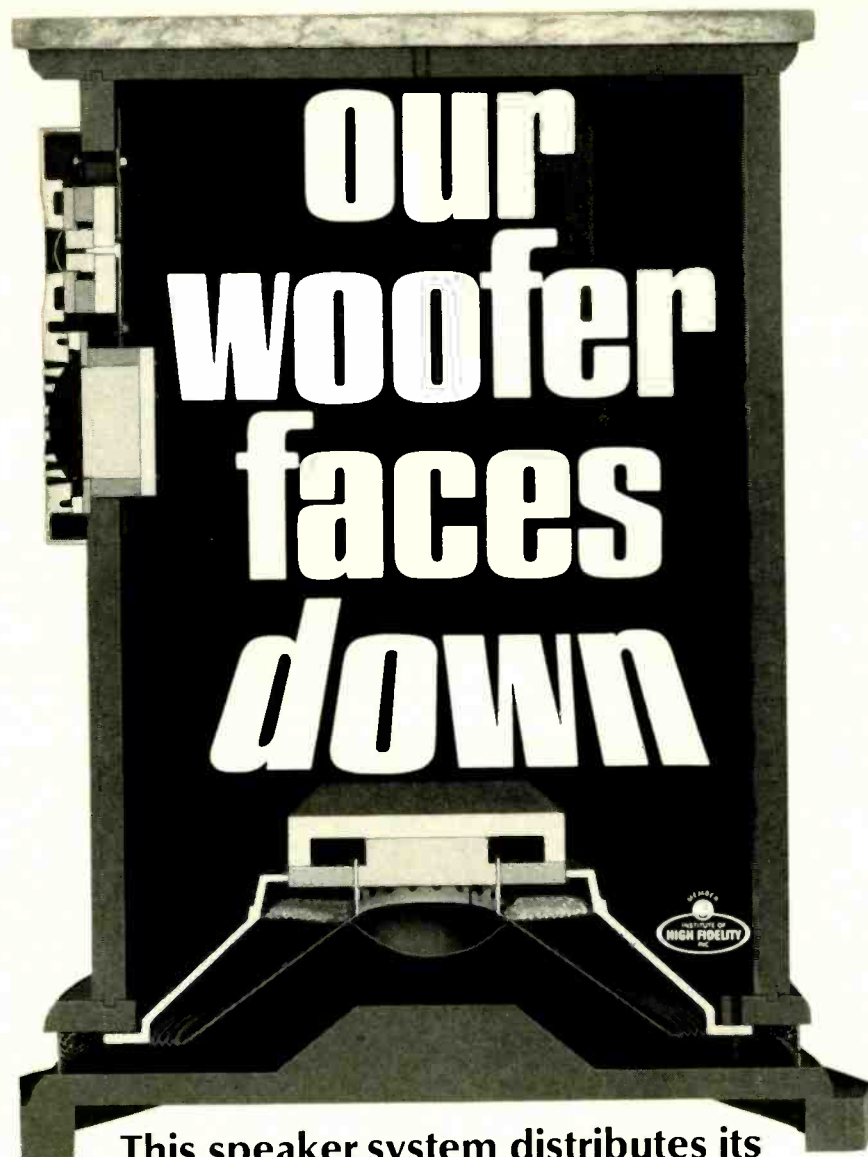
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EMPIRE

CIRCLE 28 ON READER-SERVICE CARD

LETTERS

Continued from page 6

called "architecture" of a piece are out in left field. If Mr. Marcus has a way of listening to music which he finds satisfactory, great. But let him not look down his musical nose at those who choose to listen to music *both* his way and other ways.

Craig Stacey
Del Mar, Calif.

I am genuinely puzzled by Mr. Marcus' obviously sincere editorial in the January issue. It caught my attention because I am a serious music lover, a college professor who teaches aesthetics, and also one who is trying to understand the point of view of youth today. His essay touches on all of these areas.

I am puzzled because if I understand Mr. Marcus' central thesis correctly (that it is perceptual *understanding*, or appreciation of the architecture or structure of music that is important, and the only or primary source of "incredible 'perceptual expansion'"), and if he is correct, it would seem to follow that all of the fuss over actual performances of a piece of music is quite unnecessary, since everything there is to perceive about the architecture of a piece of music can be comprehended from the score. It seems to me that the only difference between a musical score and a performance of that score is that one embodies the architecture (or "intelligible, understandable pattern") of the work in ink marks, while the other embodies it in sound waves. (Suzanne Langer has a discussion of this very point in her essay *Expressiveness*.)

But if you are demeaning the attention given by "Name Withheld" to the uniquely sensuous appeal of the sound *as sound* (to be distinguished from the sound as embodied in the structural pattern) it would seem to me that you are demeaning precisely what makes the performance "richer" or more interesting, to most of us at least, than a study of the musical score. In fact, isn't all of the fuss over high fidelity (that is, the art/science of reproducing sounds as accurately as possible) just concerned with improving the immediate sonic impact of a piece of music? It seems to me that the same architecture or musical structure is discernible on old 78s of a Beethoven quartet and a modern stereophonic recording (just so long as all of the notes are heard; I grant that in Mahler the situation might be different). And for that matter, doesn't the same hold for the fuss made over individual performances? That is, doesn't any group which hits all the notes, at about the right times, manage to convey all that is needed to "understand" or achieve cognition of the structure of a piece of music?

Please understand: I have never taken drugs myself—so far am I from having tried marijuana that I have never even tried a cigarette. But in my association

Continued on page 10

HIGH FIDELITY MAGAZINE

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CIRCLE 15 ON READER-SERVICE CARD

LETTERS

Continued from page 8

with young people, I have come to sense that they are sincerely troubled and frustrated by what they construe to be an unreasoning and unreasonable establishment. One case in point is a tendency on the part of the establishment to presume that all illegal drugs (including marijuana) are harmful, and to proceed to argue from that premise and to juggle all other beliefs so as to coincide with it. I can't help but feel that that is exactly what Mr. Marcus is doing. The tone of his first paragraph makes quite clear his own contempt for drugs, and perhaps even for the whole drug issue. But does he mean, and does he believe that as the editor of a magazine devoted to high fidelity he can consistently insist that the only or primary dimension of appreciation of music is that which involves understanding, in the sense of comprehension of the musical structure of a piece, and those who give full credit to the "sensual" appeal of the raw sound, apart from comprehension of the over-all architecture, are simply not qualified to consider themselves "serious musicians"?

David J. Mayo
Duluth, Minn.

Mr. Marcus replies: My thesis is not that understanding is the only source of music appreciation—if you will pardon the expression—but that it is critical. I do not demean the "sensual appeal" of sound; I only insist that it is a single component, and not certainly the primary one. The sensual appeal of gunfire, waves breaking on the shore, a woman's shriek, a crack of thunder is more overwhelming than a Mozart minuet, but these sounds are not music—they do not communicate from the mind of a human creator "with something to say" to a human listener. A sunset may be beautiful, but it is not a work of art; similarly, the sound of a bird chirping is not a work of art. Nor is the sound of a trombone a work of art.

Personally, I would rather read a score than hear most performances. In my mind, all the parts are perfectly balanced, nobody makes a mistake, and everybody plays at the tempo I find ideal. True, few music lovers are professionally trained to read scores in such a vivid manner. And to me, the best performance is the one in which I can hear through the sounds, to the score, and through the score to the composer's intentions. Granted, it is a rare performance that can communicate so tellingly. High fidelity and stereo do their bit, but they are, to me, only the means into the music, not the ends.

Now don't get me wrong. I get a great kick out of gunfire, a woman screaming, etc., but again there is more to the most satisfying music than the visceral.

Interrupted Review

I would like to know why Harris Goldsmith, in his review of the two Turnabout discs featuring Sviatoslav Richter

Continued on page 14

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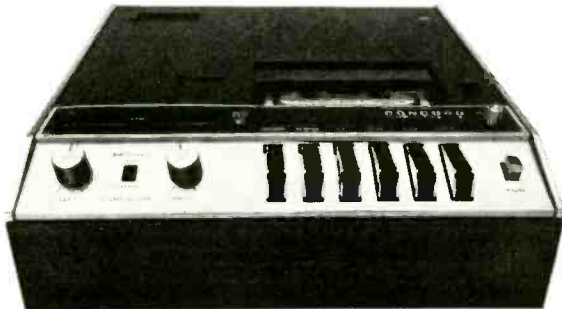
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CIRCLE 16 ON READER-SERVICE CARD

LETTERS

Continued from page 10

in live performances [February 1971], failed to mention that the selection labeled by Turnabout as the Falla *Ritual Fire Dance* is in reality Debussy's *La Sérénade interrompue*.

Donald Rosin
La Mesa, Calif.

The editors plead guilty on this point. Mr. Goldsmith's wry comment, "Richter makes Falla's Ritual Fire Dance sound very much like Debussy's La Sérénade interrompue," was inadvertently omitted from his published review. Our apologies to all.

Golden Gouldies

In a recent issue of another music magazine, one scholar wondered why musicians with a pertinent idea never—or seldom—have the ability to say it coherently in writing. And then in the December 1970 issue of *HIGH FIDELITY*, almost as if he were submitting evidence for the fact, Glenn Gould reviews Rosemary Brown's record of works from the spirit world and commits just about every sin of good record/music criticism. As a writer myself, I have always believed, incorrectly perhaps, that the first aim of a writer is not to show off the size of his intellect by the size of his words but to communicate. No matter how great or true his ideas, if a writer cannot communicate interestingly and understandably, then he has failed.

Very early in his review, Mr. Gould writes a sentence that is around 100 words. I have nothing against 100-word sentences—if they are well constructed, used sparingly, and readily understandable. But Gould's technique is not exactly comfortable. Perhaps, if necessary, we could live with the long sentences, the clause-upon-clause technique, and the overabundant adjectives; but it is that frequent, intentional substitution of four- and five-syllable words for shorter ones, the nineteenth-century method of making four words do the work of one, that gives this review its air of unapproachable pseudo-intellectualism.

For example: "... when not engaged in that substantiation of musical illiteracy upon which, inevitably, her case must rest, is, ironically, given over to her current and future tutorial plans"; "... display an inordinate inclination to settle most roudades and all real linear invention within the territory appropriated by the right hand ..."; "... displays precisely that problem of digital unanimity which benefits from such preferential status, but it is disconcerting to discover that this purely physical impediment is permitted to compromise the quality of her intermediation."

This may be Gould's uninhibited form of expression and he may think he is communicating, even if I think he is trying to show off. The strange thing about this long-winded review—which, I

Continued on page 16

The \$299 speaker for the man who is dying to spend over \$1000.

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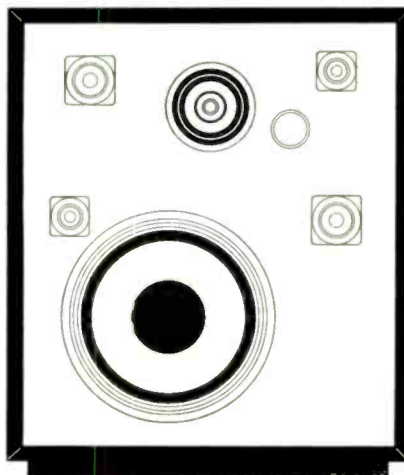
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CIRCLE 13 ON READER-SERVICE CARD

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LETTERS

Continued from page i4

think, is the final proof of its failure to communicate—is that it leaves the reader in the dark. After all, just what *has* he said? All I can remember is that, some 12,000 words back, he opened by saying the record was “a bit of a letdown.” Maybe he should have left it at that! Perhaps I am so much out of touch with the literary and critical trends of the day that I cannot see that this is the height of intellectual communication. No, this is just poor writing.

James D. Maffett
Lakeland, Fla.

Mr. Gould replies: I'm delighted to affirm at least some of Mr. Maffett's perceptions with regard to my review style. I can cheerfully confess to an inordinate affection for subdivided sentences, for constructions that detail their own reservations and qualifications en route, and, indeed, for “baroque-en” English.

Life, though simpler than we often tend to make it, is not without complication, and the ruthlessly reductive linearity of much review prose (HIGH FIDELITY'S editors, critics, and columnists excluded) does not, in my opinion, do justice to its built-in antitheses. In any case, the cult of the uncomplicated sentence has had a good press in recent decades and Mr. Maffett should not fear for its survival. There will, however, always be writers with an ear for counterpoint, for whom the much-touted plain, blunt, purposeful prose style is, in fact, prevailingly unrhythmic, needlessly disruptive, and ultimately misleading.

The Mengelberg Society

A society to honor the Dutch conductor Wilhelm Mengelberg has been formed; a specimen newsletter and further information will be sent upon request.

Ronald Klett
5582 Basswood St.
Greendale, Wis. 53129

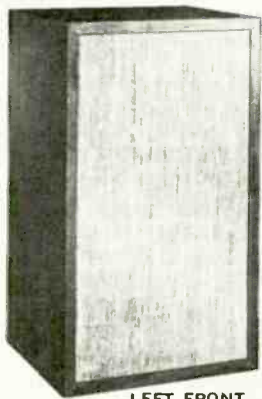
Pianos and Record Care

May I enthusiastically add a “bravo” to the letter from L. A. Swart [January 1971] to the effect that piano recordings ought to reveal the brand of the piano on the record jacket. Organ recordings always give the make and location of the instrument, and sometimes even the specifications. Many chamber music recordings list the makers of the various instruments in the ensemble. Surely the kind of piano used in a recording is a vital factor and of sufficient importance to warrant a credit line.

In January's “Too Hot to Handle” column, J. W. Hernandez writes that he is not entirely satisfied with his current method of record cleaning. On the advice of a friend and a long-time expert on audio matters, I discovered that swabbing a cotton ball saturated with isopropyl alcohol for a few moments on

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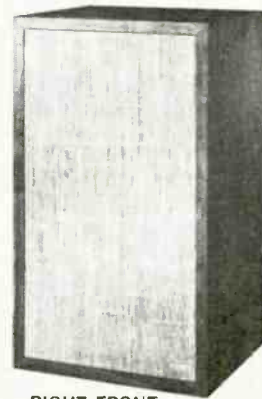
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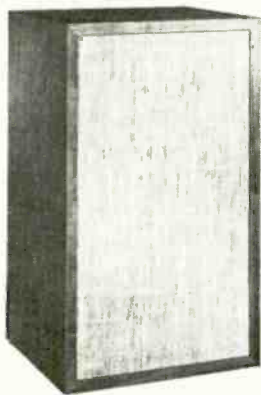
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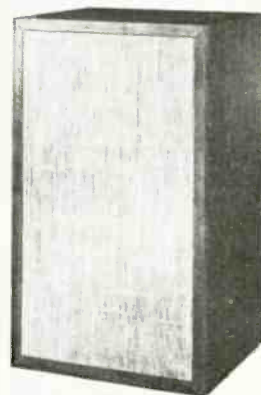
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CIRCLE 29 ON READER-SERVICE CARD

LETTERS

Continued from page 16

a rotating record surface will release dirt embedded in microgrooves. This technique, followed by use of the Watts Dust Bug, will eliminate all dirt-caused record noise.

Larry Givens
Wexford, Pa.

Warped Industry

Not normally given to paranoid fantasies, I have nevertheless been wondering if the record companies are attempting to encourage the cartridge and cassette markets by deliberately making the purchase of discs unattractive.

My most serious complaint concerns warpage. Although it costs more, I have taken to returning warped and otherwise defective records directly to the manufacturer rather than to the store, which is not responsible for the record's condition. I would hope that my policy would make the manufacturers feel that "someone was telling them something," but it probably won't. One manufacturer told me that the reason for the warpage was the war in Vietnam! Because vinyl is used for military purposes, I was informed, less is available for records, so the discs have to be thinner.

I recommend that the record industry abandon research and development in all other areas affecting recording quality until its pressing problems are licked. Perhaps a whole new pressing material is called for, if vinyl is too unpredictable or soft or whatever to permit quality control within economical parameters. As far as I'm concerned, improvements in dynamic range, spectral illusion, and the rest are useless if I can't hear them—which I can't if a warped record is bouncing my stylus from the groove.

Robert J. Belden
Hillside, N.J.

High Fidelity, April 1971, Vol. 21, No. 4. Published monthly by Billboard Publications, Inc., publisher of Stereo, Stereo International, Modern Photography, American Artist, Billboard, Vend, Amusement Business, Merchandising Week, Photo Weekly, Gift & Tableware Reporter, Record Retailer, Record Mirror, Discografia Internazionale, World Radio TV Handbook.

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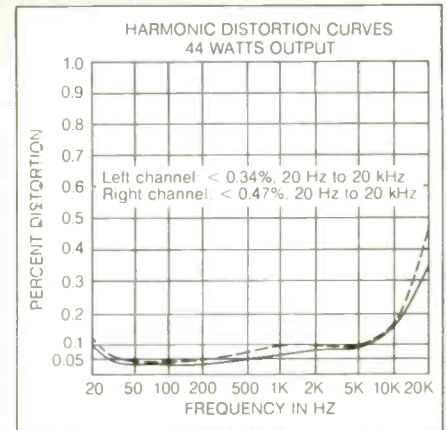
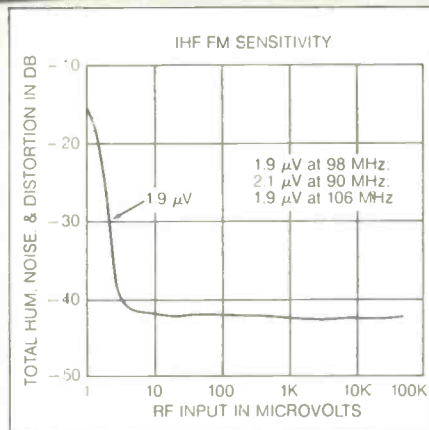
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When HIGH FIDELITY tested the 714A receiver which is the same receiver component in the new Altec 911A music center, they reported "FM performance either met or exceeded manufacturer's specifications." "IHF sensitivity came in right on the nose at 1.9 microvolts. Capture ratio was outstanding at 1.1 dB." They went on to report, "in our cable-FM test the 714A easily climbed into the champion class by logging a total of 60 stations, of which 45 were judged suitable for critical listening or for off-the-air taping. Even without the cable antenna hookup, the 714A—fed only by an indoor folded dipole in a different reception area—pulled in no less than 34 FM stations, of which 22 were in the 'good to excellent' class. Our past data tells us that this is a new record."

HIGH FIDELITY also reported on the amplifier section; "...offers high power, linear response, accurate equalization, very low distortion." "The unit's specifications were either met or exceeded in CBS Labs' tests. With both channels driven simultaneously the 714A furnished better than 44 watts on each channel; its bandwidth response for this power level at rated distortion of 0.5% ran from below 10 Hz to 30 kHz. Frequency response at a 1-watt level extended within 0.75 dB from 20 Hz to 20 kHz."

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Test report excerpts courtesy of HIGH FIDELITY magazine.

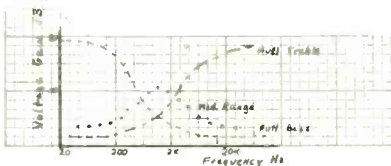


LSB-2 No total component system is complete without the reserve flexibility offered by the LSB-2 Linear Stereo Booster. This symmetrical push-pull unit will allow you to boost or reduce the output level of any source for optimum use with any preamplifier. It also facilitates the mixing of unmatched different level devices such as a microphone and FM receiver. The LSB-2 will not introduce any noise or distortion of your frequency response, while it offers a flat 30 db gain between 10 hz and 50,000 hz.



(Also available at your retail store)

STEREO TONE EXPANDER This unit is housed similarly to the LSB-2, having two tone controls instead of two volume controls. When used in conjunction with the controls of your preamplifier, this compact equalizer will offer virtually the same contour shaping capability of units costing ten times as much.



All factory wired mail order sales are on a two week money back guarantee. Try the unit. If it does not suit your need return it for a full refund. Enclose a check and Electro-Harmonix will pay shipping. Or, if more convenient order C.O.D. for cost plus shipping.

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Please ship:	factory wired	complete kit
LSB-2	\$22.95 <input type="checkbox"/>	\$15.95 <input type="checkbox"/>
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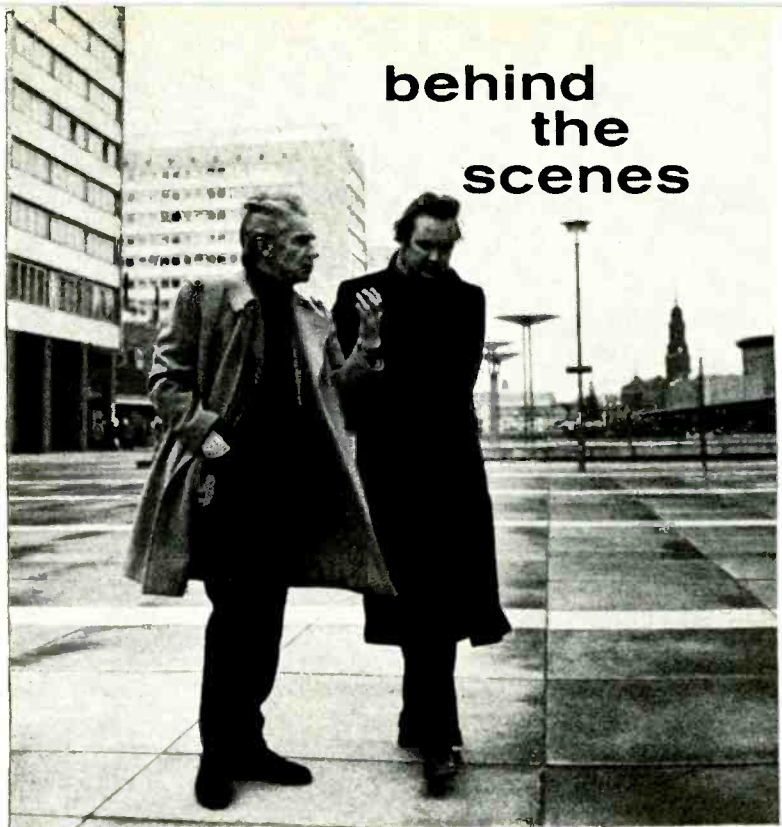
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CIRCLE 25 ON READER-SERVICE CARD

behind the scenes

Siegfried Lauterwasser



Karajan to Kollo: "You're the Stolzing I've wanted for years."

Karajan Invades East Germany

DRESDEN

Honor your German masters,
if you would shun disasters;
let each hold them deep
in his heart;
then may depart
the pomp of holy Rome;
no change will come
to holy German art!

—Hans Sachs in Richard Wagner's text to his opera *Die Meistersinger von Nürnberg*.

"Without Willy Brandt's *Ostpolitik* we never would have managed it," said Kinloch Anderson, EMI's producer of the new *gesamideutsch Meistersinger* recording which brought Herbert von Karajan and the Saxon State Orchestra together in the East German city of Dresden. Except for a few sorties into East Berlin, almost always to attend a performance of one of Walter Felsenstein's unique productions at the Komische Oper, Karajan had never before ventured into the German Democratic Republic. The record catalogues list several East-West German co-productions, but of all the most prominent conductors active in West Germany, only Karl Böhm, with his pre-war ties to Dresden, had conducted full-length operatic recordings there. For public concerts, East Germany has only a restricted supply of hard currency available, and musicians as feverishly in demand as Herbert von Karajan rarely if ever show any interest in earn-

ing Meissen porcelain banquet services or Zeiss-Jena binoculars instead of good, hard dollars. A recording project, of course, opens other, more practical horizons; royalties from sales in western countries are paid in currency just as hard as if the recording session had taken place there. An east-west co-production usually provides the eastern partner with world-famous names it probably could not otherwise afford, and the western recording partner finds such a mutual project financially convenient from the production standpoint.

The musicians of the Saxon State Orchestra regarded Karajan prior to his visit to Dresden with a candid skepticism; would the reality live up to the legend? Recently, televised conversations with concertgoers in Hamburg revealed the appalling ignorance of West Germans of musical life and institutions in such traditional musical capitals as Leipzig and Dresden—an ignorance shared, and perhaps exceeded, by Germans in the east toward those in the west. The members of the Saxon State Orchestra, unlike the vast majority of East Germans, had had the opportunity to travel to the west, but even so, for most of them Herbert von Karajan, once referred to as *Generalmusikdirektor* of the continent of Europe, still remains an unknown quantity, a newcomer who had to prove himself before an experienced, highly professional body of first-rate musicians. After a relatively short purgatory, Karajan had the Saxons virtually eating out of his hand.

Karajan had been previously acquaint-

Continued on page 22

With and without Dolby, that is. The new CAD5 comes with. The original CAD4 without. Which leaves you with the logical question of whether you want to be with or without.

Unless you've recently arrived on this planet, you know that Dolby is special circuitry that reduces tape hiss to the point where it's virtually eliminated.

At the moment, only Harman-Kardon and two others offer Dolbyized cassette decks. We're sure you'll consider all three. That is, if you consider the advantages of Dolby worth the extra cost in the first place.

The choice among non-Dolbyized cassette decks is either

tougher or easier to make, depending on how you look at it. It's tougher because there are so many brands available. It's easier, because none of them can match the track record of Harman-Kardon's CAD4.

Electronics World, in comparing the CAD4 to several other top quality cassette machines, summed up their findings by saying: "The Harman-Kardon CAD4 is the best of the group in performance..."

More recently, Julian Hirsch, reporting in Stereo Review on his tests of 17 decks, paid this tribute to the CAD4: "The time-tested Harman-Kardon CAD4 was well able to hold

its own among comparably priced contemporary designs...a tribute to its basically sound design and construction."

If you've had any experience at all with tape recorders, you know that reliability is as important as electronic performance. And when you can have both in the same unit, the choice is clear.

Now back to the CAD5, which took "the best" and made it even better. Not just by adding Dolby, but by incorporating other advances as well. Such as equalization and bias adjustments for the new chromium dioxide low noise tape. And even more extended high frequency response.

We realize that you have a lot to think about. And we'll be pleased to send you detailed literature on both of our cassette decks. Then you can have the last word.

Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803.



CAD5 (with Dolby) \$229.95.
CAD4 (without Dolby) \$159.95.

Now the last word in cassette decks comes with and without.



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IC 150

What would happen to a preamplifier design, if the design engineer could free himself from stereotyped ideas and start fresh with only a list of customers' requests? Well, at CROWN that has just happened, and the result is the IC150, an exciting "new concept" control center with simplified circuitry, controls that are easy to understand and use, several exclusive features, unsurpassed quality, and — to top it all off — a lower price tag.

Crown Engineers discovered that pre-amp switches don't need to pop . . . that there is something better than the stereo mode switch . . . that the phono preamp can be dramatically improved . . . and, that by using IC's, a versatile high-quality, advanced-performance preamplifier can be priced to beat inflation.

Of course, the true uniqueness of such an innovative design cannot be appreciated by reading about it. The only answer is to experience the IC150 yourself. Let us tell you where Crown's "new concept" is being introduced in your area. Write today for a list of locations.

World's quietest phono preamp
Infinitely variable stereo panorama control
Silent switching and automatic muting
at turn-on and turn-off
Integrated circuit modules
Industry's lowest distortion levels
Full range tone and loudness controls
Guaranteed phase response
3-year parts and labor warranty
Will drive any amplifier
\$239, walnut enclosure \$33



D 150

Ask your dealer also about Crown's new companion D150 power amplifier, which delivers 200 watts 1HT output at 8 ohms or 350 watts at 4 ohms. No amp in this power range — however expensive — has better frequency response or lower hum, noise or distortion. It offers performance equal to the famous DC300, but at medium power and price. It's worth listening into!

Exported as
AMCRON



BOX 1000, ELKHART, INDIANA, 46514, U.S.A.
CIRCLE 17 ON READER-SERVICE CARD

BEHIND THE SCENES

Continued from page 20

ed with this orchestra's work, otherwise he assuredly would never have agreed to the entire rather exotic venture. A few years ago, when the orchestra played at the Salzburg Festival, critics praised it warmly. True, not many went into such a paroxysm as Munich's Karl Schumann, who called it without qualification "the greatest orchestra in the world." East Germany's press naturally reacted to that rash quotation with rapture and reproduced it extensively in the kind of type face American newspapermen irreverently refer to as Second Coming.

East Germany allowed very few visas to persons not directly participating in the recording session, so this account necessarily stems from conversations with those who actually did attend. After Karajan got to know the abilities of the players in the orchestra, which Richard Wagner himself in 1848 called "the most precious and most perfected instrument in the German fatherland," he told them, "My representative said to me once, 'Just wait till you get to the Staatskapelle in Dresden. The Dresdeners' playing glows like old gold.' Much was destroyed in Dresden, but you remain a living monument to Dresden tradition and culture."

The recording sessions took place in the Church of St. Luke—near the Gagarinplatz. When Karajan and his Berlin Philharmonic record in West Berlin's Jesus-Christus-Kirche, they must content themselves with simple traffic signs which try, with varying success, to discourage motor traffic from entering the surrounding streets and spoiling the recording: Dresden's no-nonsense People's Policemen proved more efficient, hermetically sealing off the Lukaskirche from any possible extraneous sources of noise. Capitalistic recording executives from Electrola of Cologne and EMI of London watched with undisguised envy the lack of star temperament displayed by the East German singers toward executives of the East German firm VEB Deutsche Schallplatte: in socialist countries, which have one recording label only, musicians know that they can record either for it or not at all, and this awareness has a remarkably tranquilizing effect upon their sometimes volatile personalities and behavior.

Karajan, as usual, showed almost superhuman concentration and an enormous capacity for work. An official East German ministerial Tatra limousine had picked him up in West Berlin and brought him to his suite in Dresden's Interhotel Neva. For him, during the period of the recording, such world-famous Dresden sights as that jewel of baroque architecture, the Zwinger, the inimitable paintings in the Gemäldegalerie, and the treasures on display in the Grünes Gewölbe might as well have never existed. His car brought him straight from the Neva to the Lukaskirche for the morning three-hour session, then back for lunch and a rest, with a repetition of the same routine later in the afternoon. A benign star hung over the recording project from



Siegfried Lauterwasser

Theo Adam, René Kollo, and Karajan listening to playback of the Meistersinger recording sessions in the Lukaskirche.

start to finish, and after about 450 takes the participants completed the entire opera in fourteen sessions instead of the twenty-four anticipated and allowed for. René Kollo (Stolzinger) and Karl Ridderbusch (Pogner) had come from the Federal Republic of Germany. Theo Adam (Sachs) and Peter Schreier (David) and a number of other excellent singers represented the German Democratic Republic, as did the choruses of the Dresden State Opera and Radio Leipzig. To lend an international fillip, Geraint Evans (Beckmesser) came from Wales, and Helen Donath (Eva) came from Texas. Miss Donath had only hesitantly agreed to undertake the role, and only after considerable urging from Karajan, for whom she had sung Marzelline in his new *Fidelio* recording, due for release this year. She and René Kollo made an unusually youthful pair of lovers in roles customarily characterized by considerably more years and *avoirdupois*.

The pomp of unified Germany departed, if perhaps with less finality than that of holy Rome, in 1945, and a gaping, unhealed wound remains today in the form of the unnatural boundary splitting Germany in two. The East-West German talks which began at Erfurt and Kassel between Willy Brandt and Willi Stoph created a fitting background for this new perpetuation on discs of what Wagner had Hans Sachs call "*die heilige deutsche Kunst*." If one can use hyperbole as a measure, Karajan ended his first East German visit in almost a seizure of euphoria. He told René Kollo (the grandson, incidentally, of Walter Kollo, one of Germany's most famous composers of light music), "You're the Stolzinger I've wanted for years. Not for a long time have I heard the Prize Song sung like that. I'll give you that, if you want it, in writing." Since someone or other wasted no time before spreading that word very thoroughly among West German editors, Karajan's impetuous offer has proven superfluous. Before Karajan said good-by to the Dresdeners, he told them he would return to Dresden and conduct them in a public concert. He has signed no contract to that effect. But he did say it. PAUL MOOR

The new Pioneer SX-9000 is the only AM-FM stereo receiver with a built-in reverberation amplifier... microphone mixing...inputs for 2 turntables, 2 tape recorders, 2 headsets, 2 microphones, 2 auxiliaries... 4-position tone selector...outputs for 3 pairs of speakers...240 watts (IHF). And it's all in just one oiled walnut cabinet.

We had to stop somewhere.



And if you want to get down to the nitty gritty, the SX-9000 has an FET front end with sensitivity at 1.6 microvolts to bring in the most fainthearted stations. There are 4 IC's in the IF; combined with a 1dB capture ratio and 40dB selectivity, you can pin-

point stations on the most crowded dial. Extra conveniences are afforded by the loudness contour and twin tuning meters. Visit your Pioneer dealer. He'll demonstrate the whole new world of enjoyment that's yours with the SX-9000 as a stereo listener

or experimenter. \$499.95
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178 Commerce Road
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OLIVER P. FERRELL⁵ loves it.
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It.

① "...how does it perform? The answer is — very well indeed."

— AUDIO, November, 1970

② "It is not often that such excellent specifications are offered for a "compact" system, nor is it often that speakers of such small dimensions are capable of providing an overall acoustic response to below 50 Hz and above 18,000."

— AUDIO, November, 1970

③ "The Electro-Voice Landmark 100 is very worthwhile hearing if you are considering a compact system — or even if you aren't. It is a thoroughly clean, balanced, and musical sound system, and produces more and better sound from a pair of 0.5-cubic-foot speakers than anything else on the market."

— ELECTRONICS WORLD, October, 1970

④ "We found the Electro-Voice Landmark 100 is an outstanding performer when compared with many AM/FM Stereo systems and is certainly remarkable when compared to compact systems."

— ELEMENTARY ELECTRONICS, Jan-Feb., 1971

⑤ "...The Landmark 100 appears to give the listener the ideal mix between direct and reflected sounds and judging from the response below 300 Hz the "Servo-Linear" feedback system can really perform in almost any listening environment."

— POPULAR ELECTRONICS, October, 1970

⑥ "It all comes down to this. The system delivers a big, likable sound that is remarkably clean no matter how loudly you play it."

— STEREO & HI-FI TIMES, December, 1970

⑦ "...the E-V Landmark 100 is easily the best compact music system we have heard to date."

— STEREO REVIEW, December, 1970

⑧ "All told, considering its test measurements, its features, and — above all — its sound, we'd say that E-V has done a remarkable job of engineering in putting together a superior compact stereo system that truly merits the name of Landmark chosen for it."

— HIGH FIDELITY, March, 1971

The verdict is unanimous. The Electro-Voice LANDMARK 100 sounds great. At least that's the opinion of the top reviewers of audio equipment. Drop us a line and we'll send you a full set of their unexpurgated comments. We'll also include complete literature and a list of showrooms where you can conduct your own unbiased review of the LANDMARK 100. The lovable music system.

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 619 Cecil Street, Buchanan, Michigan 49107

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too hot to handle

I enjoyed your article on the Dolby system and own an Advent 100 Noise Reduction System myself. While Dolby no doubt does wonders for tape recording, why must it be limited to that? It could be applied to reducing ticks and pops in stereo discs. But what kind of Dolby circuitry would be needed: the "B" type used in the Model 100, or the professional type, or what? I would also like to know if the Dolby system can be used in FM broadcasting.—**Scott C. Lewis, La Feria, Texas.**

Please—one thing at a time! Your questions suggest that you may be overlooking the double-conversion nature of the Dolby idea. That is, a signal must be Dolbyized before it can be de-Dolbyized; only those noises picked up while the desired signal is in its Dolbyized form are reduced in the end product. Therefore the sound on the record or broadcast would have to be Dolbyized at its point of origin if you're to derive any benefit from complementary circuitry at the listening end. But Dolbyized discs or broadcasts could only be heard "properly" through the Dolby equipment. While Dolbyized cassettes may sound satisfactory or better to most listeners using existing non-Dolby equipment, that's not likely to be good enough for the FCC—or the record companies. Dolbyized FM theoretically would make present receiving equipment obsolete unless the owners were willing to spend the extra \$100 or so on an adapter unit to add to an existing FM receiver. For phonographs the price of the extra circuitry probably would be higher since you would want the system to attack low-frequency problems like rumble as well as the sort of high-frequency noise that the "B" Dolbys are designed to combat. Then there are questions of Dolby-level standardization and relative frequency-band characteristics. But why go on? Obviously the problems are manifold—not insurmountable, perhaps, but hardly encouraging from a practical point of view.

I plan to replace my old tubed system, but I'd like to do it piece by piece so that I don't have to buy the new system all at once. I already have a Dual 1219 turntable, which I'm using with an old Fisher 400 receiver and a pair of Fisher XP-5 speakers. If I buy a McIntosh 2100 power amplifier, can I use the preamp section of the Fisher 400 with it—that is, substituting the Mc-

Intosh for the Fisher's own power-amp section? Could the 400's output for tape recorder be used for the purpose?—**Richard L. Buse, New Holland, Ill.**

Probably not, unless you've made a wiring change in the 400 since it was designed (like most receivers) so that the tape-record jacks pick the signal out of the circuit between the input selector and the rest of the controls. In that case the feed to the McIntosh would bypass the control section: you wouldn't be able to make use of volume, tone, or filter controls. The solution would be to rewire the tape output jacks on the 400 so that they pick up the signal from the circuit between the control section and the power amp.

All my stereo components, except a Viking 433 tape deck, are mounted in a large cabinet. To use the Viking I must stand it atop the cabinet and connect leads individually to the rear of the amplifier, a Scott 299B. If I install the Viking in a small cabinet that I could roll into place for use, what sort of connectors would you suggest to simplify interconnection? Are there any noise or other problems I should watch out for?—**Norman Sak, Trumbull, Conn.**

The simplest arrangement would be a pair of double interconnect cables of appropriate length left permanently connected to the Scott. A dot of paint on each plug and, in corresponding colors, next to each jack on the Viking could be used to code the four leads (for left and right channel record and playback) so you won't mix them up in making the connections. Of course if the leads from the record output on the Scott short against a metal object when they're not in use, it could cut off the feed to the power amplifier and speakers. So we'd suggest inserting stereo phone plugs and jacks (the sort that are used in headphone extension cords) into each pair of leads. On the leads from the Scott, the output to the recorder should be connected to the jack (female), those to the monitor or playback input to the plug (male). On the Viking, the playback output likewise would require a jack and the record (line or aux) input a plug. Not only will that protect the output side from accidental shorting, it will further make it impossible to confuse the two connections. Once these connectors are wired in, check everything for correct right-and-left matching and then leave

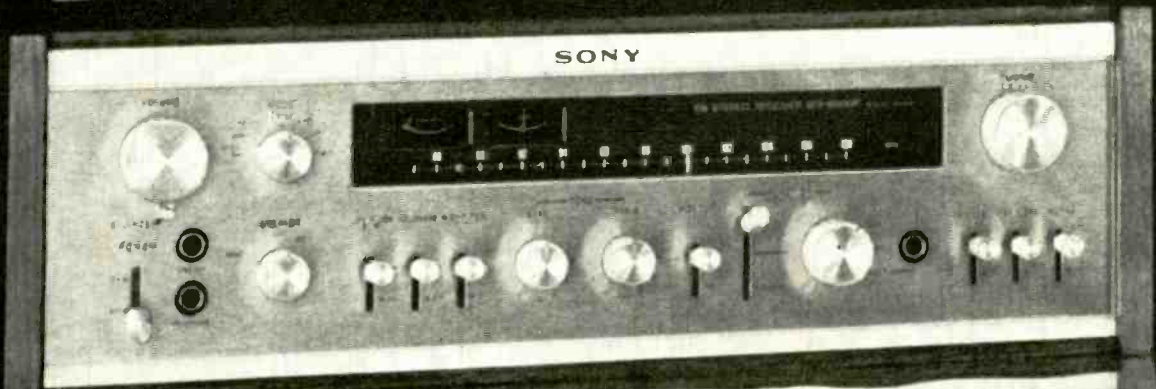
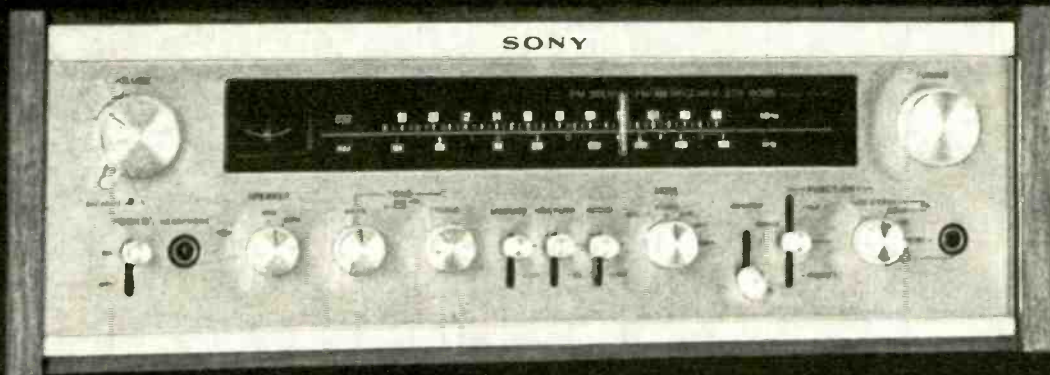
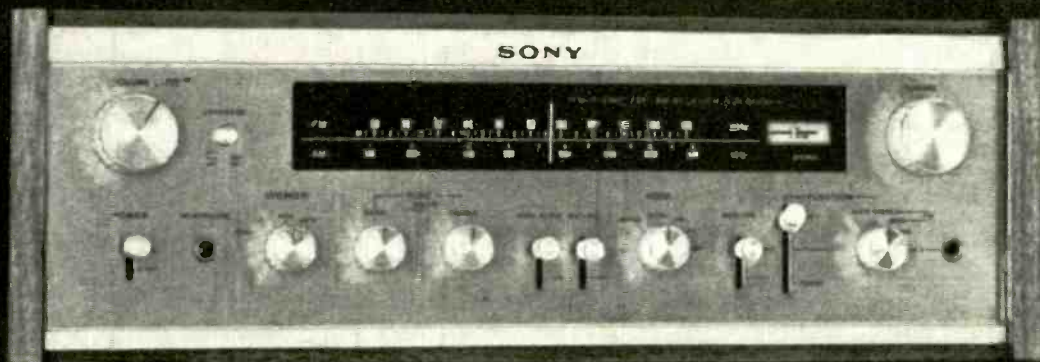
the leads permanently on both the Scott and the Viking, disconnecting the two at the phone plugs when you want to put the recorder away. Incidentally, for minimum hum pickup and for optimum equalization, use the playback preamp built into the Viking and connect its cables to a suitable "high-level" input on the Scott.

I've been amused by recent statements in your magazine complaining about the lack of input level controls on stereo receivers, which creates the problem of getting a correct "match" between signal level and loudness-control action. My Sherwood S-8800 has exactly the reverse problem: there is a preamp-level control to match its output to that of the FM tuner section. But there's no loudness/volume switch, so I'm stuck with loudness compensation whether I want it or not.—**Byron Gross, St. Joseph, Mich.**

Current Sherwood models have a loudness/volume switch, perhaps in recognition of the waning popularity of the loudness concept. But at the time the S-8800 was designed things were quite different, and the model was exceptionally well thought-out if you assume (as purchasers did at that time) that loudness compensation was a desirable or even necessary adjunct to high fidelity listening. Given that design objective, you might complain that some attempt could have been made to adjust volume level for the speaker outputs or for the headphone jack to compensate for differing efficiencies among transducers and preserve loudness tracking no matter what speakers or headphones were used. But if you wanted a volume control rather than a loudness control, don't blame Sherwood.

I've seen no mention in your magazine of something that surely is a major advance in the cause of quiet recordings: RCA's new "miracle surface." On a record I bought recently its says, "This record is produced with a high-quality vinyl formulation containing a revolutionary antistatic ingredient which helps to keep the record dust free and to extend its life." That's news. Why the silence?—**William Morgan, Bronx, N.Y.**

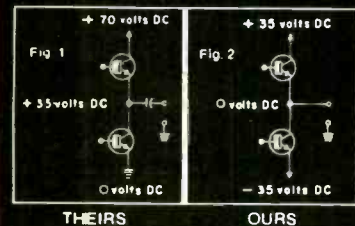
Because it's not news. RCA introduced the antistatic ingredient into its vinyl formulation some years ago—about the time the name Dynagroove appeared—and has used it ever since.



Nothing stands between you and the music.

We've eliminated the output coupling capacitor, a modest but important improvement. For example — you need all the power your amplifier can deliver at those gut-stirring low, low frequencies. But, the output coupling capacitor found in most of today's amplifier circuits inhibits your amplifier from delivering its best.

If that capacitor, for instance, is 2500 microfarads (a typical value) and your speaker is 8 ohms (ditto), then at 20 Hz., the capacitor absorbs about *one-third* the power available from your amplifier (and with a 4-ohm speaker, nearly half your power).



It also cuts down the damping factor. At middle and high frequencies, your amplifier might have a nice, high damping factor of 100 or so to keep the excursions of your speakers' diaphragm under tight, close control. But at 20 Hz., a 2500-microfarad coupling capacitor cuts that factor to a flabby, apathetic 2.5.

No such capacitor inhibits the performance of our 6055, 6065 and 6200 receivers (or of our four newest amplifiers, either). Because we engineered it out by engineering away its only reason for existence.

Conventional amplifier circuits only need output coupling capacitors because they make each output transistor pair split a single D.C. power supply voltage from a single power supply (Fig. 1: Theirs). Without that coupling capacitor, as you can see, half the total voltage used to power those transistors would go through the speaker.

But our new receivers all have *dual* power supplies. One output transistor in each push-pull pair gets a positive D.C. voltage from one power supply; the other transistor gets an equal and opposite negative D.C. voltage from the other supply (Fig. 2: Ours). Halfway between them, where the speaker ties in, there is no D.C. voltage. And there is no coupling capacitor because you just don't need one any more.

So you get perfect power transfer, and the amplifier's full damping factor, at *all* frequencies. And you get the best sound that your speaker is capable of.

Your Sony dealer can give you a demonstration of just how good that is on any of our three newest receivers: our new STR-5055 offers 145 watts* of immoderately good performance at a moderate \$299.50. Our 255-watt* STR-6065, at \$399.50 helps you discover stations you thought were hardly listenable. And for \$699.50, our STR-6200 gives you 360 watts* of precisely controlled power, and FM sensitivity approaching the theoretical limit.

Now the only thing that stands between you and the music is a trip to your Sony dealer. Sony Corporation of America, 47-47 Var Dam St., Long Island City, N.Y. 11101. *IHF constant supply method at 4 ohms.

SONY[®]

THOSE (ELECTRONIC) SIREN SOUNDS



Ralph Burhans and the digital harp.

In our March issue we touched on some of the more recent (and housebroken) offspring that have issued from the union of music and electronics. One yet to be housebroken (it is not commercially available) is a so-called digital harp being developed by Ralph Burhans of the Ohio University Department of Electrical Engineering. The present form of the instrument is something like a combination electronic organ, spinet, and synthesizer. According to a university press release, it is appropriate for "intimate" baroque music but also "produces a variety of sounds ranging from bell-like qualities to bird chirps, and the sounds of the sea surf to the blast of police sirens."

The aspect of the design that interested us most, however, was its tuning system. All tones are synthesized by computer-logic circuits that dispense with the tuning coils or capacitors of standard tone-generator designs. The result is that the instrument can't get out of tune with itself—the way many electric organs can, for example—so that you never have to retune individual notes. But the entire range of the instrument can be tuned by a single knob, changing the pitch of all notes simultaneously and proportionately. The tuning range is great enough to allow the performer to change key without changing the notes he plays on the keyboard, according to Burhans.

While that's probably enough to whet the interest of music teachers and home musicians alike, we must add that Burhans presently has no plans to offer his design commercially.

LET THEM HEAR FROM YOU . . .

As this issue went to press, we learned that the Federal Trade Commission's Bureau of Consumer Protection will be holding a public hearing on April 13 to hear arguments and viewpoints on a proposed regulation regarding the advertising of power output of amplification equipment for home entertainment use. The hearing will be held in room 532 of the FTC Building, Washington, D. C. Prior to this date, the Bureau will welcome written comments, submitted not later than April 6, and addressed to the Assistant Director, Division of Industry Guidance, Bureau of Consumer Protection, Federal Trade Commission, Pennsylvania Avenue and Sixth Street, N.W., Washington, D. C. 20580.

We have read the proposed regulation and must express our approval and enthusiasm in support of it. The regulation, in fact, just about restates the basic principles of amplifier testing and performance rating that we have been using for years in our own published test reports, and that we have been urging for general adoption. We applaud this move by the FTC, and we urge readers to let the men in Washington know that they support it too.

WHAT IS "STANDARD" TAPE?

You probably know—or think you know—the answer to that one. As classically defined, the standard was set by Scotch 111, a recording tape with its oxide coating supported by a 1½-mil acetate backing, and virtually every tape manufacturer has produced something comparable in terms of basic description. But most home-recorder manufacturers say that transport mechanisms now are designed with 1-mil polyester backing in mind, so that "long-play" tape has become standard and "standard" is anything but.

With that in mind, tapes like Scotch 150 (which has the same oxide type as 111, but a 1-mil polyester backing) might now be called standard. But many recorders today are delivered with bias and equalization set for the characteristics of low-noise tapes such as Scotch 203 (which has the same backing as 150 but a different type of oxide). Indeed, there are several tapes that go—or claim to go—beyond the capabilities of the low-noise group. Sony and BASF make low-noise, *high-output* tape. TDK, Hitachi-Maxwell, and others have "high-density" or "high-energy" tapes that require higher bias than low-noise tapes for optimum operation. And then there are the chromium-dioxide tapes, which make still different demands in terms of bias and equalization.

The status quo, then, is roughly as follows. There are

Continued on page 30 .

AR's first advertisement
in High Fidelity magazine

AR-1

WHEN you listen to the AR-1 at your sound dealers' (a good time is soon after you have attended a live concert), we invite you to make comparisons with large folded horns or bass reflex systems, but we suggest that you make no allowances for cabinet size.

The AR-1 is an acoustic suspension speaker system^{*}; it requires a small, sealed cabinet. The revolutionary engineering principle employed results in:

1. Full, clean, uniform reproduction to below 30 cycles. So far as we know the bass distortion levels of the AR-1 are lower than any that have previously appeared in published speaker data.
2. Determination of optimum cabinet size — for the AR-1, 25" x 14" x 11 1/8".

The small enclosure is a fortunate by-product, not the purpose of the acoustic suspension design, and is associated with an advance in rather than a compromise with quality. This fact is being recognized in technical press comment. For example, cabinet size was not even mentioned when Mr. Ben Drisko stated in his *Boston Post* audio column:

"The AR-1 definitely establishes a new high in direct radiator woofer performance."

Or the *Audio League Report* of Pleasantville, N. Y., in describing the AR-1, wrote:

"... a speaker system represented as comparable to any system regardless of price or size ... To our audible judgment the system appears to live up to its claimed performance."

The AR speaker is available as a two-way system (12-inch acoustic suspension woofer and 8-inch cone tweeter in a sealed cabinet), or the cabineted woofer may be purchased separately. Prices are from 132.00 to 185.00.

You may write for our free brochure, which includes frequency response and distortion level curves, to:

Room 550 — N. Y. Audio Fair

ACOUSTIC RESEARCH, Inc.
23 Mt. Auburn St.
Cambridge 38, Mass.

^{*}Pat. applied for by E. M. Villchur

SEVENTEEN YEARS LATER,
THE ACOUSTIC SUSPENSION SYSTEM
USED FOR THE FIRST TIME IN THE AR-1
(AND ITS IMPROVED VERSION USED
IN THE AR-3A) IS STILL CONSIDERED
BY AUTHORITIES TO ACHIEVE THE
CLEANEST, LEAST DISTORTED BASS
RESPONSE OF ALL SPEAKER SYSTEMS.

There have been many changes in the field of high fidelity. Yet it is noteworthy that today, after 17 years of imitation by other manufacturers, AR's acoustic suspension woofer is still preeminent. The advertisement at the left appeared in the October 1955 issue of *High Fidelity*, one year after the AR-1 was first shown at the 1954 New York Audio Fair. With one exception, all of the comment on the original AR-1 still applies to the current version of this speaker, the AR-3a. The exception is that the single 8" tweeter of the AR-1 has been superseded by hemispherical dome midrange and tweeter units — another AR innovation, much imitated by other manufacturers.

The Audio League mentioned in the advertisement has become Hirsch-Houck Laboratories. In a recent review of the AR-3a, they made the following observation:

"For the benefit of newcomers to the audio world, the AR-3a is the direct descendant of the AR-1, the first acoustic suspension speaker system, which AR introduced in 1954. The AR-1 upset many previously held notions about the size required for a speaker to be capable of reproducing the lowest audible frequencies. The 'bookshelf'-size AR speakers set new standards for low distortion, low-frequency reproduction, and in our view **have never been surpassed in this respect**" [emphasis ours].

Over the years AR has developed equipment of lower cost embodying the acoustic suspension principle. It is this kind of durability of accomplishment — rather than annual model change — at which AR's constant product research program is aimed.

FREE Reprint of "Revolutionary Loudspeaker and Enclosure"
By E. M. Villchur, first published in October, 1954,
describing the invention of acoustic suspension.
Mail the coupon below.



Acoustic Research, Inc.

24 Thorndike St.
Cambridge, Mass. 02141, Dept. HF-4

Please send a free copy of Mr. Villchur's article,
plus the current AR catalog, to

Name _____

Address _____

still the old faithful tapes on the market; but while they match the requirements of older recorders they can no longer be called standard. Then there are the low-noise tapes, requiring about 2 dB more bias to realize the extra quality claimed for them. Next come the new high-density tapes, requiring still more bias. A service technician can adjust most equipment to match any of these iron-oxide tapes. Chromium dioxide presents a special case both because the differences separating them from the iron-oxide formulations are wider than those separating the iron-oxide groups themselves, and because of divergent approaches from one recorder manufacturer to another on the handling of bias and equalization for chromium dioxide.

In addition, there are other improved iron-oxide types in the offing. The 3M Company recently demonstrated one for video and similar applications that may well show up in the Scotch line of audio tapes before much time has passed. Other companies have been working on high-density formulas (which 3M tells us their new type technically is not, though it offers similar performance characteristics), and some already have followed TDK's lead in making high-density tape available commercially. The Orrox oxide milling process, claimed to be a superior method of producing fine-particle coatings, is in production, though tapes with Orrox coatings are not yet on the consumer market.

The result of all this ferment over tape types is that recorder manufacturers are being forced to rethink their approach, particularly in terms of record-biasing. At this writing it appears likely that we will be seeing more bias controls on new equipment. For instance, Ferrograph open-reel units have a continuously variable bias control. New Wollensak and Teac decks have switches that select bias for either the old standard type or low-noise tapes. Sony uses an equalization switch for the same purpose. In cassette equipment, Concord switches bias for either standard or high-density; Advent, Harman-Kardon, Sony, and Fisher use the high position for chromium dioxide, but not necessarily with the same result in terms of precise bias or equalization. The new equipment may take a slightly different tack, considering low-noise tape as standard and using the high-bias position for high-density tapes. At least one manufacturer of open-reel equipment already is giving serious consideration to this configura-

tion and could have such a unit on the market by the time you read this.

The obvious question is: Why not go the Ferrograph route of continuously variable bias? The makers of broad-appeal equipment answer: it's too complex and too prone to gross, accidental misalignment by the casual user. A switch gives only two alternatives and limits the possible mismatch. And if one is to assume that low-noise tape represents the present standard and high-density the future standard

NEW NAME IN DYNAMIC TWEETERS

An item in the March "Equipment in the News" was headlined "New name in electrostatic tweeters." But as the manufacturer (Micro/Acoustics) has been quick to point out, the tweeter unit is not electrostatic, but actually uses four dynamic drivers.

UNSER LIEBER SCHWANN

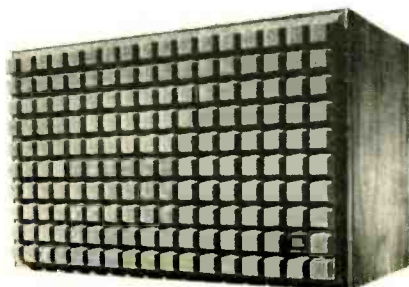
In case you hadn't noticed, the Schwann Catalog is offering more service than ever in its pages. Beginning with the February issue, it includes the catalogue numbers of eight-track cartridge and cassette releases in its popular music section. Tape coverage will be expanded in coming months according to the Schwann people, who point with pride to their new title: Schwann Record and Tape Guide.

4 channel sound

FOUR CHANNELS FROM THREE COMPANIES—ON DISC

In the January issue we reported that Feldman-Fixler encoded quadriphonic records were expected on the Project 3 label in the near future. The records would produce normal stereo sound when played on stereo equipment, or they would produce quadriphonic sound when played through the Electro-Voice EVX-4 decoder (plus a second stereo amplifier and pair of speakers). Now we understand that two other record companies are planning comparable quadriphonic discs: Ovation and Golden Crest.

equipment in the news



JBL studio speaker in home version

The L100 Century is the name given by James B. Lansing Sound to its new home version of the 4310 Studio Monitor speaker system. The two versions are acoustically identical, using a long-throw 12-in. woofer, a 4-in. midrange driver, and a direct-radiator tweeter in a 1½-cubic-foot enclosure to produce an output rated at 40 to 15,000 Hz ± 3 dB. The crossover system includes level controls for both midrange and highs, calibrated in dB of acoustic output. These controls are located under the grille, which is made of a special material said to be acoustically more "transparent" than standard fabrics. Price is \$264.

CIRCLE 146 ON READER-SERVICE CARD

Continued on page 32

As the first
advertiser



in High Fidelity..

Garrard sought to interpret the demanding standards of craftsmanship characterized by itself and the then fledgling High Fidelity Industry.

Since the appearance of the RC 80 in *High Fidelity's* first issue, and through all the great Garrard models which followed, no compromise has ever been permitted with those rigid standards.

Therefore, although priced at only \$129.50, today's SL 95B represents an ultimate achievement in Automatic Turntables.

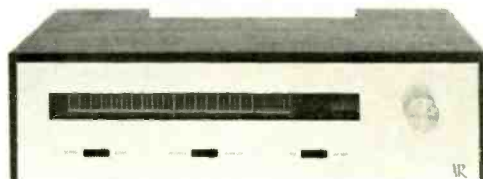
Thus, in 1971, as it did twenty years ago, the proud Garrard name signifies brilliant technical advances, resulting in unsurpassed performance as well as outstanding value.

Garrard[®]
Division of British Industries Co.

AR builds an FM tuner

Like the other electronics from Acoustic Research (the amplifier and the receiver), this new tuner is extremely simple in design. It has only four controls: mode switch, hush switch, power switch, and tuning knob. The tuning dial includes a center-tuning indicator and a sub-carrier-activated stereo light. Among the minimum guaranteed specifications quoted by AR for the unit are $2 \mu\text{V}$ sensitivity, and 0.5% THD or IM distortion. The tuner costs \$210; an oiled walnut case is available for an additional \$15.

CIRCLE 147 ON READER-SERVICE CARD



Crown updates a power amp

Crown International has replaced the SA 30-30 with the new D-40, a stereo power amplifier rated at 40 watts of continuous power per channel into 4 ohms for 0.05% THD. IM distortion is listed at less than 0.3% from 10 mW to 30 watts output into 8 ohms. The higher output, said to be 100 dB above inherent hum and noise levels, is rated to deliver a frequency response of 20 to 20,000 Hz ± 1 dB; at 1 watt response it is 5 to 100,000 Hz ± 0.5 dB. The D-40 costs \$229; a walnut enclosure costs \$29.

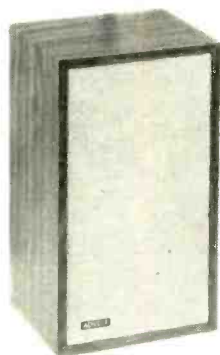
CIRCLE 148 ON READER-SERVICE CARD



Deluxe radio/recorder from Sony

Superscope has announced the Sony CF-620, a combined stereo FM/AM tuner, control unit, cassette recorder, and pair of bookshelf speakers. Among its special features are a tape selector switch that optimizes recorder performance for either chromium-dioxide or standard cassettes, and an automatic record control. Inputs are provided for magnetic phono cartridge, mikes, and line (aux). The CF-620 costs \$299.95. A similar system housed in a latching three-piece carrying case of high-impact plastic is available at \$289.95 as the CF-610. A somewhat simplified model, the CF-500, costs \$219.95.

CIRCLE 149 ON READER-SERVICE CARD



Under-\$100 Advent speaker system

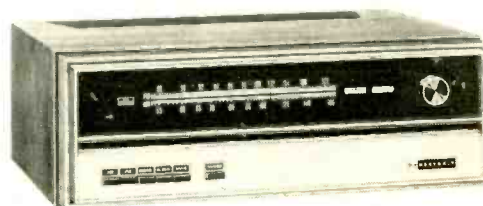
The Advent speaker that has been available (at over \$100) for some time has no proper model number: it's simply "The Advent Loudspeaker." Similarly the new model is called "The Smaller Advent Loudspeaker." Like the senior model it is an acoustic-suspension system, though it sacrifices some efficiency in reducing cubic content of the enclosure by about half. The junior version is a 4-ohm two-way system designed to operate with amplifiers delivering a minimum of 15 watts continuous power per channel. It costs less than \$80 in a vinyl-clad wood-grain enclosure.

CIRCLE 151 ON READER-SERVICE CARD

Heath offers separates derived from AR-29

Two new kits from Heath offer the circuitry and the styling of the company's AR-29 receiver in separate-component form as either the AA-29 amplifier or the AJ-29 tuner. The stereo FM/AM tuner is shown here. Its nine-pole LC IF filter is given credit for the 70-dB selectivity specification and for eliminating the need for IF alignment. An unusual feature is the "blend" button, which reduces noise on marginal stereo signals. The AJ-29 kit costs \$169.95 without wood case; the companion AA-29 integrated stereo amplifier, also derived from the AR-29 receiver, costs \$149.95.

CIRCLE 152 ON READER-SERVICE CARD



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

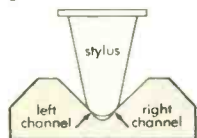
You should.

Chances are, your record collection is worth hundreds or even thousands of dollars. And some unhappy things might be happening to your records while you're enjoying the music.

To appreciate this, let us follow the stylus down into the grooves of your records.

Torture in the groove.

To the stylus, the record groove presents one long, torturous obstacle course. And the stylus must go through that groove without a trace that it's been there.



Stylus in groove. Record wear, if any, takes place where edges of stylus touch groove walls.

As the record rotates, the rapidly changing contours of both groove walls force the stylus to move up, down and sideways at great speeds.

Thus, when you hear the bass drum from the right-hand speaker, the right wall of the groove is causing the stylus to vibrate about thirty times a second. And when you hear the piccolo from the left speaker, the stylus is responding to the left wall about 15,000 times a second.

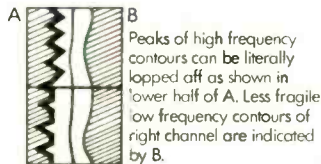
By some miracle, all these vibrations bring a full symphony orchestra right into your living room. That is, if all goes well. For there is an unequal match in the forces confronting each other.

Diamond vs. vinyl.

As you know, your records are made of a soft vinyl that has to contend with a diamond, the hardest substance known to man.

If the stylus can't respond to the rapidly changing contours of the groove, especially the hazardous peaks of the high frequencies, there's trouble.

Instead of going around the peaks, the stylus will simply lop them off. And with those little bits of vinyl go the high notes, the record and your investment.



Peaks of high frequency contours can be literally lopped off as shown in lower half of A. Less fragile low frequency contours of right channel are indicated by B.

The tonearm to the rescue.

Actually, all this needn't happen. Your precious records can be preserved indefinitely. And sound as good as new every time you play them. It all depends on the tonearm, which is to the stylus as the surgeon's hand is to the scalpel.

There is a vast difference among tonearms. Some are little more than "sticks on a swivel." But the best ones are designed and engineered to a high degree of precision. For very important reasons.

Consider the simple movement of the tonearm from record edge to center, guided by the outer groove wall nudging the stylus along. The tonearm must be free to follow without resistance. This requires virtually friction-free pivots.

Another subtle but demanding aspect of tonearm performance is the need for equal tracking force on each groove wall. This setting ("anti-skating") calls for exquisite precision.

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

Still more to consider.

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

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

A reassuring thought.

With all these considerations, it's good to know that Dual automatic turntables have for years impressed serious record lovers with every aspect of their precision performance. In fact, many professionals won't play their records on anything but a Dual.



A precision tonearm like the Dual 1219's provides:

- A) Vernier-adjustable counterweight.
- B) Four-point gimbal suspension with near-frictionless pivot bearings.
- C) Setting to provide perfect tonearm angle for single play and changer modes.
- D) Direct-reading tracking force dial.
- E) Setting to equalize tracking force on each groove wall.
- F) 8-3/4" pivot to stylus.

If you would like to know more about tonearms, turntables and us, we'll send you some interesting literature that we didn't write. A booklet on what to look for in record playing equipment. And a series of independent test reports on Duals.

Better yet, visit any authorized United Audio dealer and ask for a demonstration.

At \$99.50 to \$175.00, Dual automatic turntables may seem expensive at first. But when you consider your present and future investment in records, they may begin to look inexpensive.

United Audio Products Inc., 120 So. Columbus Ave., Mt. Vernon, New York 10553.

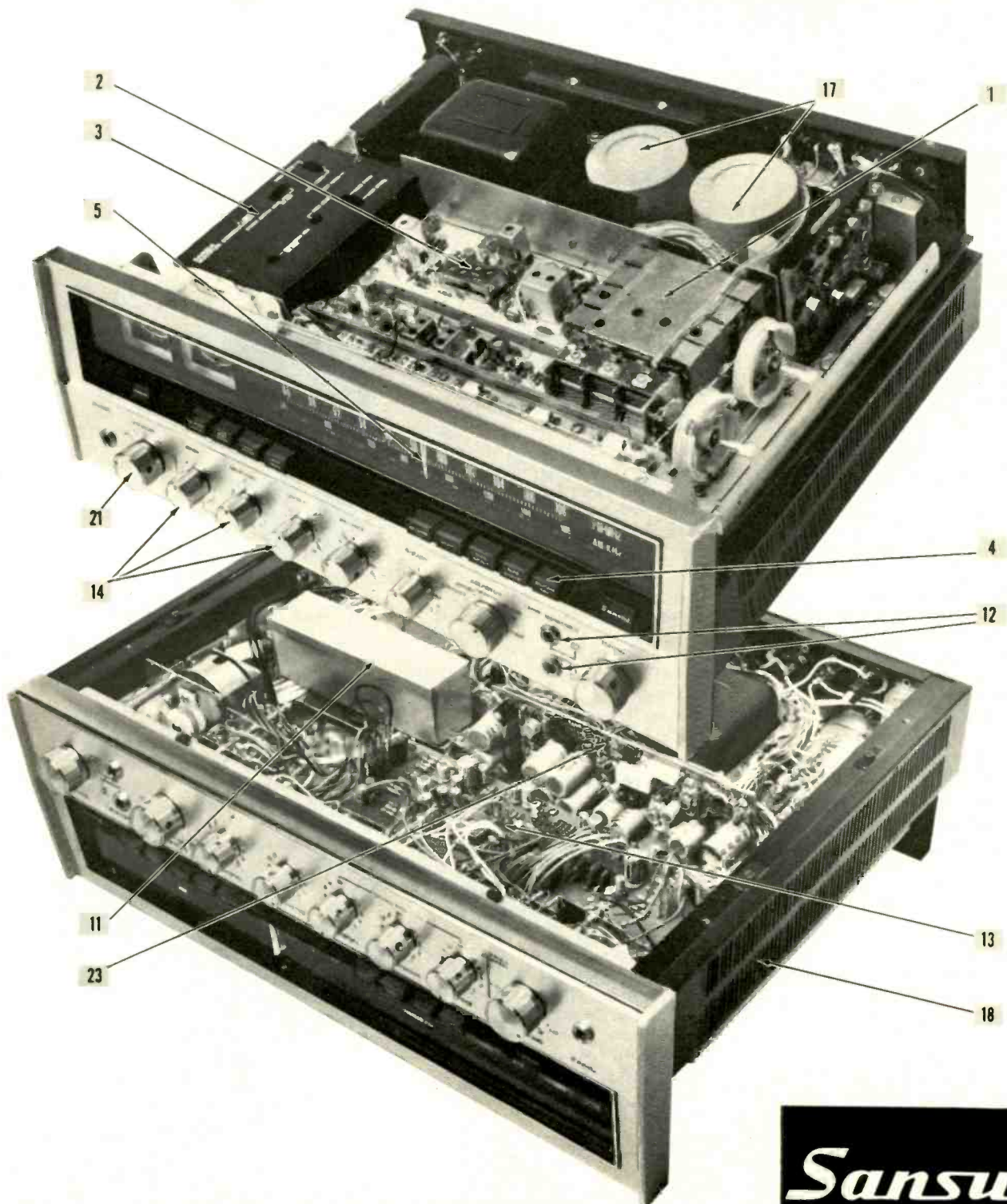


THE GREAT

A NEW STANDARD OF EXCELLENCE

Some time ago, Sansui engineers were given a blank check. "Create the finest receiver in the world today," they were told. "Put in everything you ever wanted to see in your own equipment." And that's what they did. Today the Sansui EIGHT is a reality—the proudest achievement of a company renowned the world over as a leader in sound reproduction.

Take the features. Take the specs. Compare the Sansui EIGHT to anything you have ever seen or heard. Go to your franchised Sansui dealer today for a demonstration of the receiver that will become the standard of excellence by which others are judged. \$499.95.



CIRCLE 58 ON READER-SERVICE CARD

SANSUI EIGHT:



1 Ultrasensitive FM Front End Two RF amplifiers and one mixer amplifier use three costly, low-noise, dual-gated metal-oxide silicon field-effect transistors (3 MOSFET's) and a 4-gang frequency-linear tuning capacitor. These combine to give the EIGHT its great edge in such areas as FM intermodulation distortion, sensitivity (1.7 microvolts IHF), signal-to-noise (better than 65 db) and image-frequency, IF and spurious-response rejection (all better than 100 db).

2 Three-IC IF Amplifier with Crystal/Block Filter A three-stage differential amplifier, executed with integrated circuits, is combined with a sharply selective crystal filter and a block filter to give steep-sided response. This helps keep distortion very low (FM harmonic distortion is less than 0.5%), improves capture ratio (1.5 db) and stereo separation (better than 35 db at 400 Hz) and minimizes phase shift.

3 Sharp-Cut Multiplex Carrier Filter A two-stage LC sharp-cutoff filter really keeps the subcarrier out of the audio circuits. Where some leaks through, as in most FM receivers, you get increased intermodulation distortion and interference with the bias oscillator of tape recorders, which then mars all off-the-air home recordings.

4 FM Muting Switch and Adjuster The switch cuts off all interstation hiss during tuning, if you wish. The level adjuster permits precise setting to cut off (or avoid cutting off) weak stations, as desired.

5 FM Linear-Scale Wide-Dial Design The linear scale is uniformly graduated in 250-kHz steps. The blackout design features a smoked glass through which the dial shows only when the tuner is in use. The illuminated dial pointer also blacks out during non-use of the tuner.



6 Large Tuning Meters For pinpoint accuracy, one meter indicates signal strength (on FM or AM) while the other indicates exact FM center channel for minimum distortion and noise.

7 Dual Impedance Antenna Terminals The usual 300-ohm balanced antenna input, plus a 75-ohm unbalanced input for the coaxial cables used in remote or noisy areas, or in master-antenna distribution systems.

8 FET AM Tuner Most receiver designs ignore AM capability. The EIGHT uses two FET's along with a 3-gang tuning capacitor for high sensitivity and selectivity. A high-impedance antenna circuit also helps reduce interstation interference.



9 Unique Pantograph Antenna A dual swivel-arm mount, exclusive with Sansui, lets you draw the large AM bar antenna away from the chassis and orient for best reception, or fold it into the back panel to protect it against mishandling.

10 Smooth-Tuning Dial Pointer A large fly-wheel plus a precision nylon gear permit accu-

rate, velvet-smooth tuning action and prevent slipping or jamming.

11 Three-Stage Equalizer Amplifier Emitter-to-emitter negative feedback is used in a three-stage amplifier realized with silicon transistors chosen for their low noise. The results: improved stability, excellent signal-to-noise ratio, negligible distortion, high stability and extremely large dynamic range—it will handle cartridges with very high and very low output levels.

12 Multi-Deck Tape Capability Two tape monitor circuits are brought out to a choice of pin-jack and 3-contact phone-type terminals on the front and rear panels. Play, record and monitor on either circuit. Or copy from one deck to the other via the Tape Monitor Switch.

13 Negative-Feedback Control Amplifier To minimize distortion, the tone-control circuit is driven by a two-stage circuit using both AC and DC negative feedback.

14 Triple Tone Controls Separate controls for bass, treble and midrange. And they're not the regular continuous controls. Each is an 11-position switch carefully calibrated in db steps of boost and cut for the same adjustment precision used in studio work.

15 Sharp-Cut High and Low Filters Both high- and low-frequency filters use special transistors in emitter-follower negative-feedback circuits to provide sharp cutoff (12 db/octave).

16 Direct-Coupled Power Amplifier A two-stage differential amplifier is directly coupled to a complementary Darlington amplifier that uses no output capacitors and is driven by two power supplies, positive and negative. Negative feedback is uniformly effective at all frequencies, beyond the upper limits of audibility and down into the DC range—and the damping factor holds up very steadily down into the extremely low frequencies. The result: drastic reduction of intermodulation distortion not only in the amplifier itself, but in any speaker system connected to it.

17 Jumbo Filter Capacitors Two enormous power-supply capacitors—8000 microfarads each—contribute to the extraordinary specifications of the EIGHT: 200 watts of IHF music power, 80 watts continuous power per channel. Distortion factor of 0.3% at rated output. Power bandwidth of 10 to 40,000 Hz (at levels of normal use, way down to 5 Hz and up to 50,000 Hz, ± 1 db). Even when driven to maximum output, the EIGHT will deliver the cleanest, most distortionless sound you have ever heard.

18 King-Size Heat Sink No overheating transistors even with continuous drive to maximum output.

19 Total Protection Extra transistors are used in a sophisticated circuit especially for temperature compensation. A special stabilizing circuit polices the differential amplifier. A power-limiting circuit and six quick-acting fuses protect the power transistors against overcurrent. And a completely separate circuit, using a silicon-controlled rectifier (SCR), safeguards your speakers against any possible damage.

20 Separable Pre- and Power Amplifiers Not only can the preamp and power amplifier be electrically separated, but the option can be used simply by flicking a front-panel switch. Use them separately to connect electronic crossovers for speaker systems. Or separate them to use the preamp as a versatile control amplifier for tape recording or studio-type

work while the power amplifier acts as a line or main amplifier.

21 Three-System Multi-Mode Speaker Capability Connect up to three speaker systems and switch-select any one or two different combinations of two. A special mode switch for one of these outputs permits it to drive two monophonic speakers for monitoring, or it can be used for a center-channel output.

22 Stereo Balance Check Circuit Turn on the Balance Check Switch and the tuning meter becomes a zero-center balance meter for precise matching of right and left channels.

23 Independent Power-Supply Circuits There's one each for the output stage, driver, control amplifier, head amplifier and tuner, with the last four separately stabilized to eliminate power fluctuation. This isolation blocks the interaction between one section and another that degrades performance in most integrated receivers. The Sansui EIGHT thus performs like a combination of separate tuner, control amplifier and power amplifier.

24 Plug-In-Board Functional Construction Each functional section is on its own printed-circuit board that plugs into the main chassis. This simplifies service—that is, if you should ever need service.

25 Mode Switches Flick a switch to change from stereo to mono. Flick another to choose between normal and reverse stereo.

26 Two Phono Inputs Accommodate two phonographs at the same time, or choose either input for ideal match to one cartridge.

27 Separate Input Level Adjusters Back-panel controls for FM and AM permit matching to level of phono output so that all functions reproduce at the same level for a given setting of the volume control.



28 Quick-Connect Terminals Exclusive push-button, foolproof terminals grip connecting leads for antennas and speakers. No fumbling with screwdrivers and wire twisting. Just insert wire end and release.

29 Universal Supply-Voltage Adaptability A changeover socket for power-supply input voltage adjusts to eight different a-c supply-source levels, for use anywhere in the world.

30 Detachable AC Line Cord

31 Program Indicators Illuminated legends on a dark background indicate all selected functions except AM and FM. For the latter two, the tuning dial and pointer also light up.

32 FM Stereo Indicator Illuminated legend lets you know when the FM source is transmitting in stereo, even when you've selected FM mono.

33 Integral Walnut Cabinet No need for a separate cabinet. The EIGHT comes inside its own furniture-finished walnut cabinet. And it has legs that can be adjusted for a custom fit to the shelf or other furniture on which it is placed.

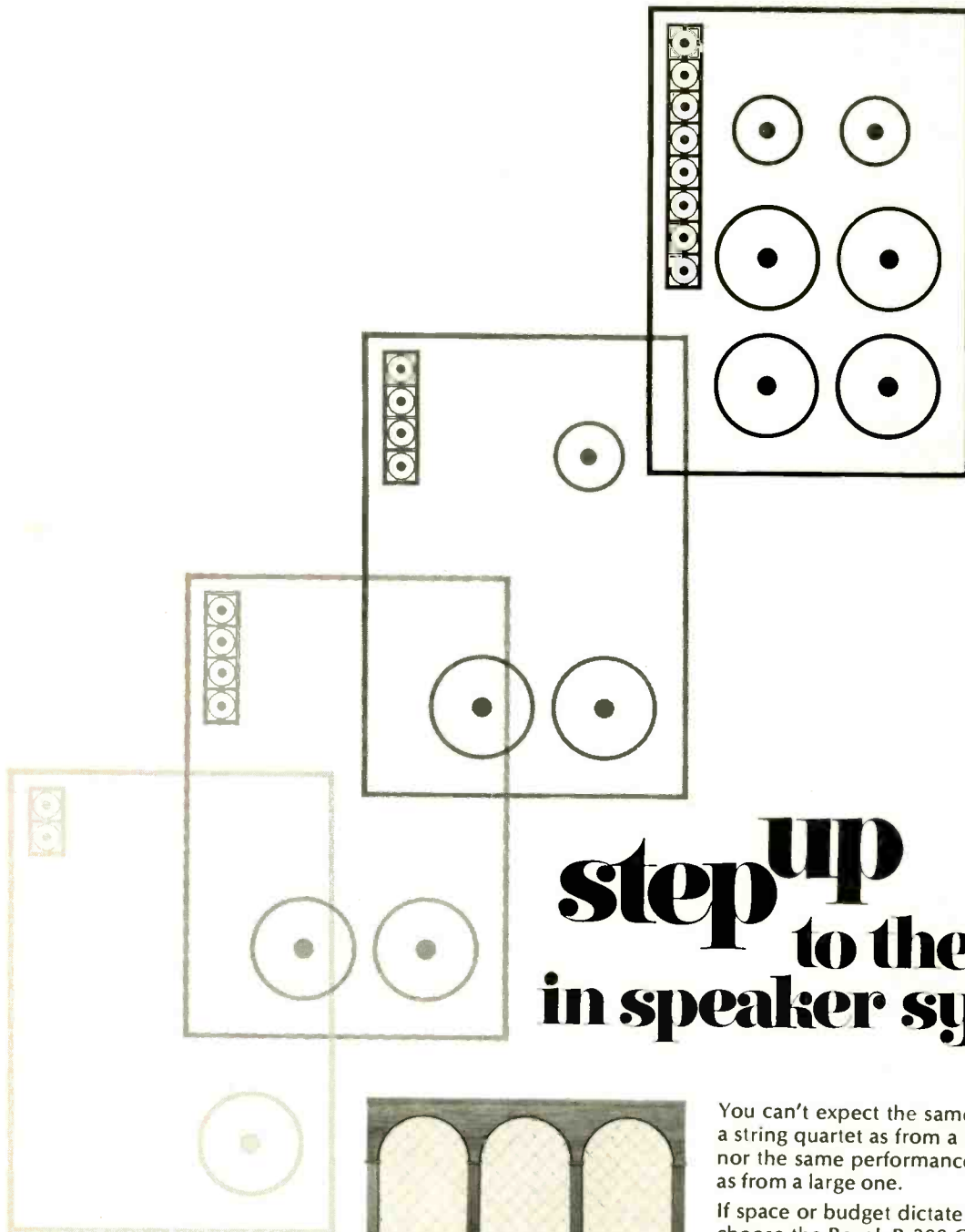
The Sansui Great EIGHT. The receiver for connoisseurs. Now on demonstration at your franchised Sansui dealer.

SANSUI ELECTRONICS CORP. Woodside, New York 11377 • Gardena, California 90274

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Electronic Distributors (Canada), British Columbia

CIRCLE 58 ON READER-SERVICE CARD



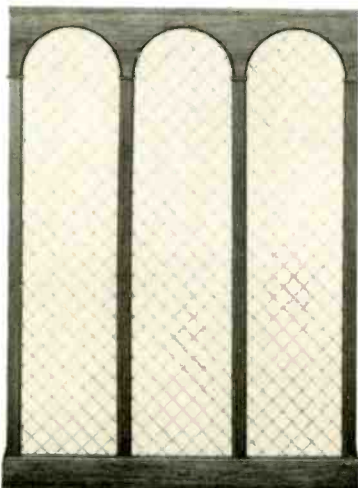
step ^{up} to the finest in speaker systems

You can't expect the same full-bodied sound from a string quartet as from a symphony orchestra, nor the same performance from a small speaker system as from a large one.

If space or budget dictate a compact speaker, choose the Bozak B-300 Concerto IV. It's by far the finest in its class. And what's more, you can expand its range and power, step-by-step, into a magnificent Concert Grand in the same way as an orchestra expands — by adding similar instruments, not replacing them with larger ones.

We call it Systematic Growth.

As your hunger for perfection grows and your budget expands . . . as your B-300 builds into a full B-410 Concert Grand, the finest of all speaker systems . . . you preserve your original investment and, at each stage, enjoy The Very Best in Sound possible at the price.



DARIEN, CONNECTICUT, 06820, USA OVERSEAS EXPORT: Elpa Marketing Industries, Inc., New Hyde Park, NY, 11041, USA

new equipment reports

THE CONSUMER'S GUIDE
TO HIGH FIDELITY EQUIPMENT



HIGH PERFORMANCE AT LOW COST FROM FISHER

THE EQUIPMENT: Fisher 202, a stereo FM/AM receiver. Dimensions: front panel, 15 $\frac{3}{8}$ by 4 $\frac{3}{8}$ inches; depth behind panel (with AM antenna extended), 14 inches. Price: \$249.95. Manufacturer: Fisher Radio, 11-35 45th Rd., Long Island City, N.Y. 11101.

COMMENT: Considering its FM, AM, and control amplifier functions, the 202 is one of the lowest-priced sets to be brought out by Fisher. One naturally looks for design compromises in such a product; happily, however, what has been omitted here are such "extras" as filter controls and similar flourishes, while the essential ingredients of performance (clean amplifier power, high FM sensitivity, low distortion and noise, and so on) remain undiluted and cannily combined for what must be optimum results in this size and price format.

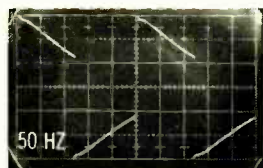
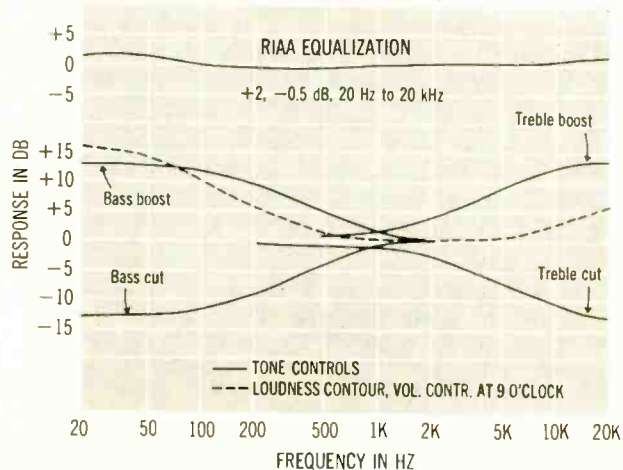
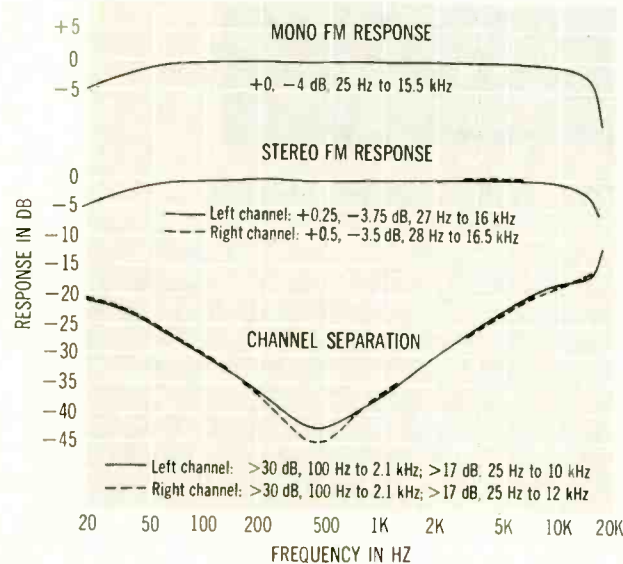
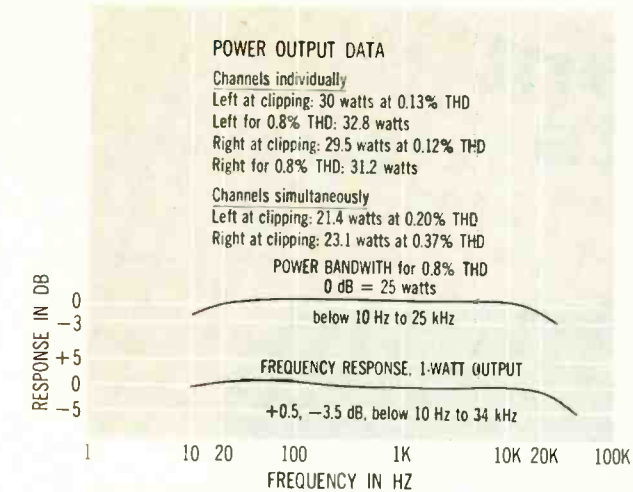
Tuner performance, to begin with, exceeded published specifications for sensitivity, signal-to-noise, and stereo channel separation. On other counts, it came in very close to spec, allowing normal tolerance variations. The IHF sensitivity figure clocked was 2.2 microvolts (better than the claimed 2.5); S/N was superb at 75.5 dB (this is 15 dB better than claimed); separation of 37 dB exceeded the 35-dB claim for 1,000 Hz. Harmonic distortion of 0.8 per cent was higher than the claimed 0.6 per cent, but note that in stereo mode this figure scarcely increased on the right channel and actually decreased on the left channel. The sensitivity curve descends steeply and reaches maximum quieting of 41 dB for only 25 microvolts of input RF signal. Translating these lab figures into user terms, we found that the Model 202 logged a total of 49 FM stations of which 42 were judged suitable for critical listening or off-the-air taping. Aside from this

impressive data, we also noted the way stations seemed to pop in all along the tuning dial; even at crowded portions of the dial, where stations are very close to each other, the set—if tuned carefully—picks out the desired one and presents it cleanly. The dial is accurately calibrated and has a logging scale in addition to the regular channel markings for FM and AM. Tuning is aided by a signal-strength meter and a stereo FM indicator. The meter operates on AM too. The whole tuning function is smooth and certain. In fact, all the set's controls operate with a responsive smoothness that reminds one of Fisher's higher-priced units.

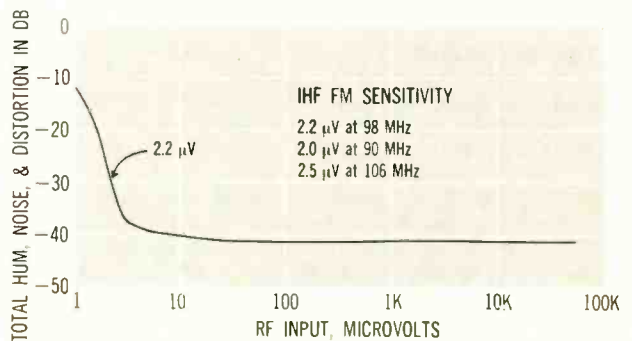
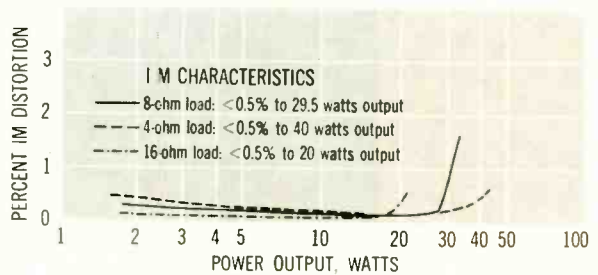
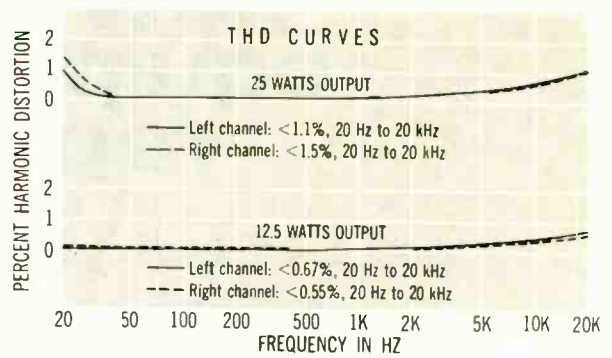
The 202's amplifier section shapes up as a reliable, clean, medium-powered unit. Both harmonic and IM distortion here ran far below spec at all output levels; response was linear and smooth across the audio band; equalization was highly accurate. Sensitivity on all inputs was well suited for today's program sources; signal-to-noise was excellent, topping the 65-dB mark even on the magnetic phono inputs. Controls provided include a power switch combined with speakers/headphones selector, plus five additional knobs for bass, treble, channel balance, volume, and program selection. In addition there are four man-sized toggles for loudness contour off/on, interstation-muting off/on, stereo/mono mode, and tape monitor off/on. A headphone jack, to the left of the power/speaker control remains live at all times. The speaker selector lets you choose either, both, or none of the two pairs of stereo speaker systems that may be connected at the rear. Treble and bass controls handle both channels simultaneously. The muting switch on our sample proved to be factory-adjusted just right: it did reduce most of the noise between stations without

REPORT POLICY

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



Square-wave response.



Fisher 202

Additional Data

Tuner Section			
Capture ratio	4 dB		
S/N ratio	75.5 dB		
IM distortion	1.2%		
Total harmonic distortion			
	mono	stereo l	stereo r
40 Hz	1.8%	1.1%	1.8%
400 Hz	0.80%	0.40%	0.90%
1,000 Hz	0.62%	0.68%	0.77%
19-kHz pilot suppression			55.5 dB
38-kHz subcarrier suppression			53 dB
Amplifier Section			
Damping factor	80		
Input characteristics (for 25 watts output)		sensitivity	S/N ratio
phono (low)	2.5 mV	66.5 dB	
phono (high)	8.2 mV	65.5 dB	
aux 1	188 mV	75 dB	
aux 2	188 mV	66.5 dB	
tape	188 mV	75 dB	

at the same time knocking out too many weaker signals, just those that really were unlistenable.

The rear of the Model 202 contains the speaker hookup terminals already mentioned, stereo input jacks for phono, two auxiliary sources, and tape playback. There's also a stereo pair to feed signals into a tape recorder. The phono jacks are controlled by a high/low switch to adjust input sensitivity to different types of magnetic pickups. A built-in loopstick antenna should suffice for most local AM reception; in addition there's a terminal for an external or long-wire AM antenna. The FM antenna terminals accommodate the usual twin-lead. A switched AC convenience out-

let, a grounding terminal, and three fuse-holders (one for each output channel and one for the main power line) complete the rear picture.

The 202 comes in a metal case with four small feet; it may be installed "as is" on a shelf, or fitted into a custom cutout. Alternately you might consider an optional dress-up walnut case, the \$14.95 model 21-UW. All told, we feel that Fisher has done a splendid job of producing a low-cost all-in-one stereo instrument whose performance and features easily recommend it for use in a modestly priced, but high quality, home music system.

CIRCLE 142 ON READER-SERVICE CARD



A COMPACT TEAC OF BASIC EXCELLENCE

THE EQUIPMENT: Teac A-1230 two-speed, three-head (erase, record, playback), quarter-track stereo open-reel tape deck with built-in record/playback preamps. Dimensions: 14 by 17½ by 8 inches. Price: \$349.50. Manufacturer: Teac Corporation; distributed by Teac Corporation of America, P. O. Box 1587, Santa Monica, Calif. 90404.

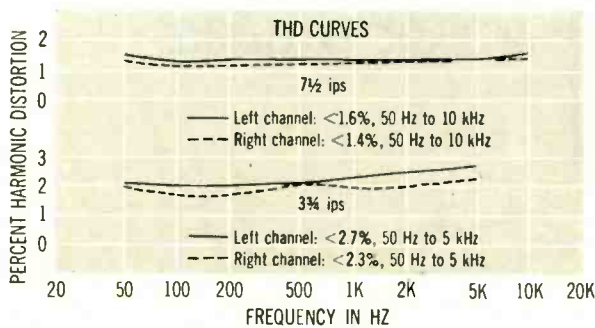
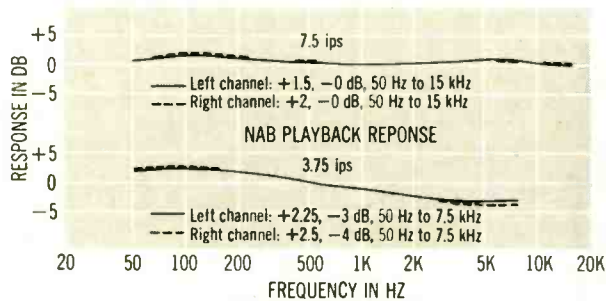
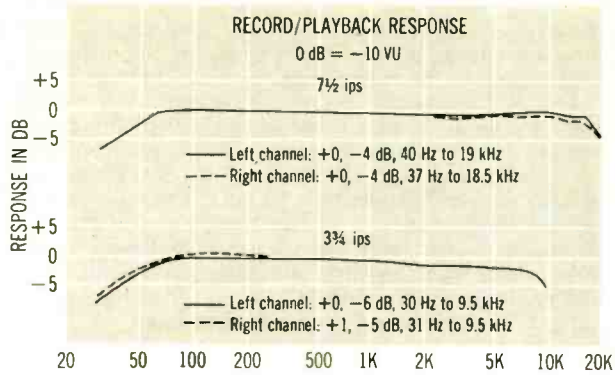
COMMENT: All the Teac tape recorders we've tested share a strong family resemblance, characterized by the excellent finish of the parts, the luxurious feel of the solenoid-operated controls, and high performance specifications. The A-1230 is no exception, differing from other Teacs primarily in its relatively compact size and simplified controls. Its design gives ample evidence of careful attention to such considerations as styling, convenience, quality of construction, and ability to perform basic record and playback functions with maximum efficiency. If it dispenses with some features that an advanced tape hobbyist might look for, it is because its design aims address themselves primarily to the needs of the vast majority of home users: the making of high-quality tapes off the air or from records, or the playing of those tapes or their commercial counterparts.

The A-1230 can be used in the vertical position, with input, output, and power-cord connections on the back face. For horizontal use, accessory feet slip onto the sides of the case, holding it above the working surface and allowing clearance for the various

connectors. Other connections (mikes and headphones) and controls are on the front panel. The unit is delivered with the accessory feet, reel hold-downs for use when the recorder is standing vertically, color-coded interconnect cords, a flexible plastic dust cover, spare 7-inch take-up reel (maximum size for the unit), cleaning and maintenance materials, and an owner's manual that is both concise and thorough.

On the transport section of the top plate there are only two controls: the turns-counter reset and the speed-change switch (7½ or 3¾ ips). On the preamp section there are two ranks of controls. To the left of the VU meters are a ganged (left and right channels) mike level control, ganged line level switch, and ganged output control; to the right are the reverse, stop, and forward motion buttons and a function switch with positions for fast-wind, pause, and play/record. In the bottom rank are the mike and headphone jacks, a tape/source monitor switch, separate record-defeat switches for each channel, a two-position bias switch (for "standard" or for low-noise tape), the record button, and the power switch.

Most of this is fairly standard, but three features require some explanation: the record-defeat switches, the bias switch, and the pause control. When the record button is activated, only the channel or channels previously selected on the defeat switches will be switched into record. If both are in the defeat (that is, the off) position, the record function cannot be activated, a feature that prevents accidental



erasure of existing tapes. For mono or sound-on-sound recording, only one of the switches is used at a time. No other switching or level-control facilities specifically for sound-on-sound recording are built into the A-1230. Instead, the cross-connections from one channel to the other are made with jumper cables. If you make the first "sound layer" on the left channel, for example, you must then connect the left output to the right line input, and your microphone to the right mike input. Then the input controls for the right channel become your mixer. It sounds rather complex, but we actually found the functioning of the system more straightforward than that of some units with built-in sound-on-sound switching. And although the instruction manual does not mention the fact, jumpers from left output to left line input and/or from right output to right line input can be used to produce "tape-echo" effects on signals entering through the mike inputs. (For signal sources other than mike the setup would be a little more complex.)

The bias switch is a particularly valuable addition. Our sample A-1230 was adjusted for Scotch 150 (1-mil polyester backing, "standard" oxide coating) in the "normal" position of the bias switch, and for Scotch 203 (the same backing, but low-noise oxide)

Teac A-1230

Additional Data

Speed accuracy, 7 1/2 ips	105 VAC: 0.46% slow 120 VAC: 0.46% slow 127 VAC: 0.46% slow
3 3/4 ips	105 VAC: 0.70% slow 120 VAC: 0.70% slow 127 VAC: 0.70% slow
Wow and flutter, 7 1/2 ips	playback: 0.075% record/playback: 0.10%
3 3/4 ips	playback: 0.15% record/playback: 0.18%
Rewind time, 7-in., 1,800-ft. reel	1 min. 40 sec.
Fast-forward time, same reel	1 min. 40 sec.
S/N ratio (ref 0 VU, test tape)	playback record/playback
	l ch: 52 dB r ch: 53 dB l ch: 47 dB r ch: 48.5 dB
Erasure (400 Hz at normal level)	67 dB
Crosstalk (400 Hz)	record left, play- back right
	50 dB
	record right, play- back left
	48 dB
Sensitivity (for 0 VU recording level)	line input mike input
	l ch: 88 mV r ch: 88 mV l ch: 0.33 mV r ch: 0.33 mV
Accuracy, built-in meters	left: +1 dB high right: +1 dB high
IM distortion (record/ play)	7 1/2 ips, 0 VU record level -10 VU record level
	l ch: 3% r ch: 3% l ch: 3% r ch: 3%
	3 3/4 ips, 0 VU l ch: 4.5% r ch: 4% l ch: 4.5% r ch: 4%
Output, preamp or line (at 0 VU)	l ch: 0.66 V r ch: 0.66 V

in the "high" position. Not only does the switch allow use of either tape type at will, but we found that with a little practice we could spot a bias/oxide mismatch by ear by monitoring the output during recording and flipping the bias switch back and forth as we did so. Low-noise formulations tend to sound "peaky" at the high end with the switch in the "normal" position, while "standard" oxides sound dull when the switch is set to "high."

The pause control is more difficult to explain than it is to use, since the three-position switch and the three motion buttons are closely interrelated. The A-1230 is not an automatic-reverse deck, so the reverse-motion button operates only with the switch in the "fast" position for rewind. The forward button starts fast-forward or play/record motion depending on the switch position. The "pause" position has the same effect as the stop button when the unit is in the playback mode; when it is recording, the pause control releases the drive puck and activates the

tape lifters, but does not stop the capstan motor nor switch off the heads. The regular stop and start buttons could be used similarly, of course, but the pause control has two advantages: even shorter "wow-in" time before the tape is up to speed, and elimination of the audible "pops" in the recording caused by the sudden application of bias in a head that has been turned off.

As delivered, the pause control does not simplify the process of editing the tape physically—that is, splicing it together. In order to find the edit point for a tight splice it is necessary to thread the tape on the wrong side of the capstan and put the transport into play. Teac says, however, that the simple snipping of one wire will allow the pause to be used in playback without activating the tape lifters so that the output from the tape can be monitored and the edit point located. If you plan to do much editing, we'd suggest that this alteration be made.

One other notable feature of the transport is the reel-height adjustment screw at the tip of each spindle. Correct positioning of the reels will reduce transport noise to a minimum when you are using the A-1230 for live recording and it will help prevent damage to the tape if a reel is warped. The screw adjustment

is a far better way of doing this than the paper shims that Teac provided in the past, though most recorders make no provision whatever for simple reel-height adjustment.

The laboratory tests on the unit were made with Scotch 150 tape—the type for which it is optimized over-all according to the instruction manual. The data show that the A-1230 does an excellent job in its price class; that it represents a significantly good value in a medium-price open-reel deck for the vast majority of users. Figures for frequency response, noise, speed accuracy and stability, and distortion all put it solidly in the top class of home equipment. At 67 dB, the erasure figure was particularly impressive. The meters were only 1 dB away from accurate readings and well matched—better than average for the head-to-head type. This type is very efficient for home use since signal levels in the two channels can be compared easily even when they are fluctuating rapidly, though needle ballistics (visible motion characteristics) and calibration are not all one would expect in the larger separate meters of most Teac recorders. But all things considered, the A-1230 is an impressive piece of hardware.

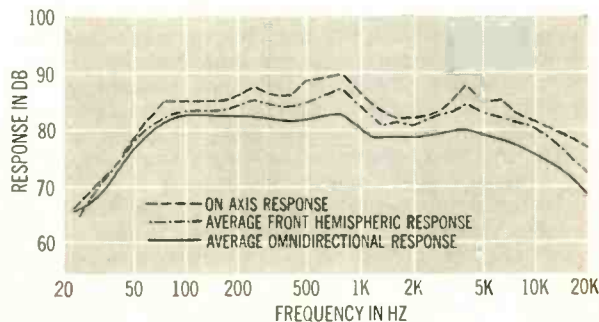
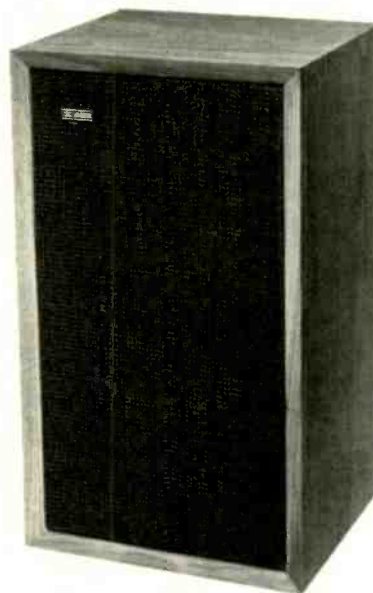
CIRCLE 145 ON READER-SERVICE CARD

SMOOTH RESPONSE WITH NEW ADC SPEAKER

THE EQUIPMENT: ADC-450A, compact full-range speaker system in enclosure. Dimensions: 25 by 12 $\frac{3}{8}$ by 14 inches. Price: \$165. Manufacturer: Audio Dynamics Corp., 77 Picket District Road, New Milford, Conn. 06776.

COMMENT: In keeping with its basic speaker design philosophy, ADC's newest bookshelf system employs only two drivers: a 12-inch woofer crossed over at about 800 Hz to a $\frac{3}{4}$ -inch dome tweeter. The woofer, a long-throw, high-compliance type, is rear-loaded in the air-suspension manner to a two-cubic-foot sealed cabinet stuffed with sound-absorbent material. The tweeter, mounted on the front baffle next to the woofer, is designed for wide-angle dispersion of middles and highs. A dark-tinted nubby grille cloth covers the front. At the rear of the walnut-finished enclosure a recessed panel contains the input terminals marked for polarity and a pair of two-position toggle switches for midrange and treble, each of which is marked "up" and "down." The speaker, which weighs about fifty pounds, may be positioned vertically or horizontally. Its rated input impedance is 6 ohms, and it is recommended for use with amplifiers that furnish at least 10 watts (rms) per channel.

The over-all response of the Model 450A, as clocked at CBS Labs, ran within plus or minus 6.75 dB from 35 Hz to 18,000 Hz. The response between 80 and 800 Hz was unusually smooth and linear for a loudspeaker; in fact the entire band shows very little peak-and-dip effect. At the low end, response rolls off below 80 Hz but remains useful and listenably clean to 35 Hz. Bass distortion is very low, as evidenced by the actual distortion readings and confirmed too in listening tests: even when driven abnormally "hard," the speaker produced very little audible doubling. Distortion, when the 450A was made to respond to input



signals in the 20 to 25 Hz region seemed, in sum, less evident than in most speakers. Beyond 800 Hz, where the tweeter takes over, response continues to beyond audibility, with an audibly evident slope beginning at about 14.5 kHz. Directional effects do not become apparent until above 5 kHz, and even then the sound remains amply dispersed; tones above 10 kHz can be heard well off axis.

The system's response to white noise varies somewhat with the setting of the rear panel controls: with the treble switch in its up position, a slight treble component can be detected; with this switch in its down position, that tonal element is removed. The pattern, in either case, sounds smooth. The midrange control has virtually no effect on the white-noise response (which is largely a matter of signal components beyond 1 kHz), but it can be used, if desired, to pull up the 100 Hz to 1 kHz region by 1 to 2 dB. After some experimenting, we placed both switches in their up positions, which is how our tests were conducted. The actual difference any combination of switch positions will make in this system is very small, in any event.

The 450A is rated for 6 ohms input impedance, which is pretty much what it averaged across the audio band. A plot of impedance versus frequency showed a 7-ohm value right after the characteristic bass rise and dip, then a gradual rise and dip across the band, with an average of 6 ohms prevailing through the treble region. Power tests indicate that the 450A is a fairly efficient system for a sealed direct radiator. It also is quite robust: while a minimum average power of 6.25 watts produced an output level of 94 dB, the speaker could take steady-state power of 100 watts without distorting significantly. This confirms ADC's statement that the 450A can be used with just about any amplifier on today's market.

ADC 450A

Harmonic Distortion*

Output Level (db)	Frequency			
	80 Hz		300 Hz	
	% 2nd	% 3rd	% 2nd	% 3rd
70	0.5	0.6	0.5	1.0
75	0.6	0.7	0.65	1.2
80	0.65	0.75	0.80	1.2
85	1.0	0.8	0.65	1.2
90	1.3	1.1	0.7	1.45
95	1.7	1.3	0.75	1.65
100	2.5	1.6	0.90	1.90
105	—	—	1.8	2.5
109.5	—	—	3.75	5.5

*Distortion data is taken on all tested speakers until a level of 100 dB is reached, or distortion exceeds the 10-per-cent level, or the speaker produces the spurious output known as buzzing, whichever occurs first.

On normal program material the 450A furnished a full, wide-range, well-balanced response with a slight tendency to favor or project the upper mids. It sounds, in fact, very much like ADC's former speakers except for its stronger and deeper bass. With its power-handling ability and generally smooth response, it should prove suitable for use in just about any size or type of room and in systems using any size of amplifier.

CIRCLE 141 ON READER-SERVICE CARD

RABCO SIMPLIFIES ARM, ADDS IT TO TURNTABLE

THE EQUIPMENT: Rabco ST-4, a two-speed turntable integrated with straight-line-tracking tone arm. Dimensions: 15½ by 18⅞ inches; height, 5¾ inches; with dust-cover, 6 inches. Price (including walnut base): \$159. Optional two-section hinged cover: \$15. Manufacturer: Rabco, 11937 Tech Rd., Silver Spring, Md. 20904.

COMMENT: A little over two years ago Rabco introduced its SL-8 tone arm, an elaborate and costly servo-controlled device that, when installed on a manual turntable, permitted a cartridge to track a record in the same manner it had been cut—that is, in a perfect radius across the disc (see HF test report, December 1968). Rabco now has simplified the arm design while retaining its performance advantages and enabling its integration with an excellent two-speed turntable of its own design and manufacture. The result, the ST-4, becomes the only straight-line-tracking "record player" now on the market.

To recap the design philosophy of the Rabco approach: straight-line or radial tracking is one way of permitting the pickup stylus to remain tangential to the record groove all across a disc (a pivoted arm that is articulated would be another way). The radial design, as used here, obviates any lateral tracking angle





Optional dust cover for Rabco turntable opens lengthwise along its center to minimize installation space required. Unit's front-to-rear dimension is greater than usual because its radial-tracking arm and associated mechanism are installed at the rear.

error and the concomitant need for stylus overhang: when installing the pickup you simply make certain (via an arm adjustment provided) that the stylus is centered over the turntable spindle, and the pickup then will track a record perfectly, which is to say, in a true radius from outer edge to label. The straight-line arm also does away with the need for bias or antiskating compensation, since there is no inner groove pull. Also obviated are such design problems as pivot friction and the drag of the pickup wires at the end of the arm. Such an arm also can permit any pickup to track at the lowest possible vertical stylus force commensurate with the pickup's own design. And if correctly installed, the arm also will permit whatever vertical angle the pickup has (which should be 15 degrees) to prevail. The audible improvement in the sound of records thus played may not be apparent to all listeners all the time, but there is no doubt that this type of tracking does reduce playback distortion and can extend the life expectancy of both record and stylus.

The new Rabco ST-4 embodies these principles in a handsomely styled turntable/arm ensemble (the arm is preinstalled at the factory) that includes an integral walnut-finished base. A two-speed (33- and 45-rpm) model, the ST-4 is a single-play unit with built-in arm cueing and an automatic arm lift at the end of a record. Speed change is accomplished by moving a small lever behind the arm-mechanism housing (upper left portion of the turntable). In addition to the cueing control, there's a motor off/on switch. The arm itself rides silently and smoothly on a set of bearings that slide along a slowly rotating cylindrical shaft (the long crosspiece projecting from the housing). It is fitted with a rear counterweight for balance, and an adjustable front section for stylus alignment with respect to the turntable spindle. Any known cartridge may be used in it. To operate the ST-4, simply place a record on the turntable, start the motor, and press the cueing button. During play you can cue the arm up, slide it along manually, and recue it at any desired portion of the record.

An interesting (and useful) feature of this arm is its utter removability from the turntable: it simply lifts off its running rod with no need for tools or any disassembly work. The signal leads plug into a small socket at the rear, and so the entire arm can be removed and another one substituted in jig time—a useful option for the experimenter or the enthusiast who

keeps several pickups on hand and would like to audition them rapidly. A less costly option for pickup substitution also is possible thanks to the removable front section of the arm; this interchanging requires, of course, the use of a small screwdriver.

The turntable, a nonferrous casting weighing 5 pounds, 9 ounces, is belt-driven from a small motor. It shapes up as one of the best available: in CBS Labs tests, its ARLI rumble figure was way down at -61 dB (this beats any of the popular automatics we've tested and puts the ST-4 in the top manual class). Flutter averaged a negligible 0.07 per cent. Although the ST-4 lacks a fine-speed or vernier adjustment, it hardly needs one since its speed accuracy was quite high; the unit ran 0.2% slow at 33 rpm and 0.2% fast at 45 rpm. These are better-than-average figures for a fixed-speed table and, just as important, they do not vary with different amounts of power-line voltage. Other vital statistics: the arm resonance was noted as a 9-dB rise at 7.5 Hz; a photoelectric cell triggers the automatic lift at the end of the record; and the calibration of the rear counterweight, used for balancing the arm, was found to be absolutely lab-accurate, with one full turn applying exactly 1/4-gram vertical tracking force. Use tests, with various late-model cartridges installed, showed that the arm will track any record played at generally 1/4 to 1/2 gram lower tracking force than hitherto used for the same cartridges. Starting torque of the ST-4 is rather low and completely manual cueing is a bit tricky, but these are very minor considerations in view of the over-all superior performance of the unit.

In sum, the Rabco ST-4 makes available the advantages of straight-line tracking in a format and at a price that should take this unique design out of the esoteric/perfectionist realm and widen its appeal to a broader market of quality-minded record owners. As a manual record-playing ensemble it is at least as good as, and in some important ways better than, anything hitherto offered.

CIRCLE 144 ON READER-SERVICE CARD

REPORTS IN PROGRESS

Dynaco A-50 speaker system
Kenwood KR-4140 receiver
Koss PRO-4AA headphones

SANSUI UPGRADES A POPULAR RECEIVER



THE EQUIPMENT: Sansui 2000A, a stereo FM/AM receiver. Dimensions: front panel, 17 $\frac{3}{8}$ by 4 $\frac{1}{8}$ inches; depth behind panel (with AM loopstick extended), 15 inches. Price: \$299.95. Manufacturer: Sansui Electronics Corp., 32-17 61st St., Woodside, N.Y. 11377.

COMMENT: When a manufacturer upgrades an already good product without hiking its retail price, that's news. The original Sansui 2000 reported here (January 1969) was accounted a very competent performer in its price class. We said of it then: "Attractively styled, the Sansui 2000 offers a sensitive tuner, medium-powered amplifier, and an ample array of controls and features. In short, it represents very good value on today's market."

All we can say now is that the new model, designated by the "A" after the number, is an even greater value. Styling has been smartened up, performance—both as tuner and amplifier—has been enhanced, and the set offers all the controls and features of its predecessor, plus a few new ones. Indeed, if Sansui had upped the price somewhat, it would have surprised no one.

In terms of basic performance specifications, the 2000A offers a few watts higher amplifier power (rated distortion of 0.8 per cent remains the same). A more dramatic improvement is noted in FM performance, probably attributable to the redesigned circuitry in the FM section, which now employs four stages of IF built around four integrated circuits, plus a new FET front end. Indeed, although the IHF sensitivity figure remains the same as in the older set, the present version is obviously a better performer: the old 2000 logged, in our cable test, a total of forty-three FM stations of which half were considered suitable for long-term critical listening or off-the-air taping. Compare this showing with what the 2000A has scored: the new set logged a total of fifty-seven stations, of which forty-six were deemed suitable for long-term listening or off-the-air-taping. In terms of the latter critical criterion this represents an improvement of over 100 per cent—quite a bit to be modestly covered by the letter "A" and at no increase in price! As for other performance characteristics, laboratory examination and analysis indicate that the 2000A can be expected to perform the same as the 2000, except of course for a higher power output of 3 to 4 watts per channel.

Prospective users of the 2000A also will be interested in its restyled front panel and in the additional versatility provided by its rear-panel options. To begin with, the station tuning dial, which includes a 0-100 logging scale in addition to the FM and AM dials, measures an ample 7 $\frac{1}{4}$ inches from 88 MHz to 108 MHz, and the spacings between each numbered channel marking (the numbering is in values of 2 MHz starting at 88) remain equal all across the band—a definite aid in tuning. Tuning is further aided by a signal-strength meter that functions for both FM and

AM, and a stereo FM indicator. Just to the right of the station dial are two pushbuttons for interstation muting off/on and for multiplex noise cancellation. At the far right is the tuning knob itself.

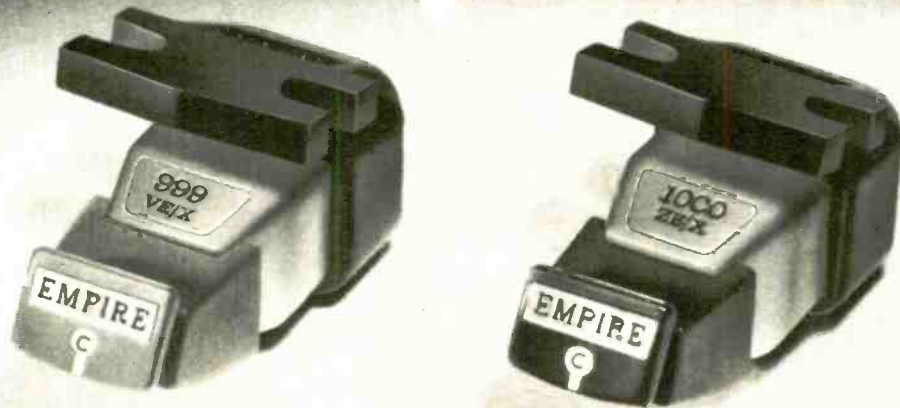
The lower half of the panel contains the power off/on switch; a headphone jack (live at all times); speaker selector (either, both, or none of two pairs of stereo speakers that may be connected at the rear); pushbuttons for low and high filters; dual-concentric, friction-coupled bass and treble controls (either channel may be regulated independently or simultaneously); volume control; channel-balance control; four more pushbuttons for loudness contour, channel reverse, mono mode, and tape monitor; and finally, the main signal selector with positions for two magnetic phono pickups, AM, FM mono, FM automatic (the set switches from mono to stereo FM depending on the signal received), and auxiliary.

At the rear are the stereo inputs corresponding to the front-panel selector, plus a pair for feeding signals into a tape recorder. An additional five-pin DIN socket permits direct hookup of European-made tape recorders (that use the unitized cable) without the need to adapt them to U.S. plug standards. The 2000A also provides the "circuit interrupt" feature that is showing up on more and more receivers these days: a pair of signal jacks at the preamp output, next to a pair of jacks leading to the main or power amp input, are normally left connected by the jumpers supplied. However, with the jumpers removed you can patch in various electronic accessories, such as a speaker equalizer or a reverb unit. This feature also permits using an electronic crossover device, with a portion of its output returned to the 2000A's own power amplifier. Speaker hookups are made via color-coded spring-loaded connectors: strip the speaker lead, press the connector, insert the lead, release the connector. Two separate stereo speaker systems may be connected at once, and then controlled from the front panel. The six antenna terminals use the same type of connector as the speaker terminals, and there are separate pairs for 75-ohm lead-in, 300-ohm lead-in, and AM-ground—the last for connecting an external or long-wire AM antenna if the set's own built-in loopstick doesn't pull in all the AM stations you want. There's also a local-distant FM sensitivity switch, and an FM muting adjustment that lets you determine the threshold at which the front-panel muting switch takes effect. The set is protected by three fuses, one each for the amplifier output channels and one for the main AC line. Two convenience outlets (one switched), the set's line cord, and two system grounding posts (conveniently located at either end of the rear panel) round out the picture.

The 2000A comes in a metal case with four small feet; it may be placed on a shelf or custom-fitted into a panel cutout. An optional wood case also is available. All told, we'd say Sansui gets a big "A" for its new A.

CIRCLE 143 ON READER-SERVICE CARD

These long playing cartridges will outperform any long playing records you own.



Here are two exciting stereo cartridges that barely touch your records yet track them like radar. Here are cartridges you can play on the most ear splitting orchestral crescendo you know. Send them "down the rapids" of the wildest record groove you can find at forces so low that your records will be good as new after years of use.*

There are lots of sound reasons why the Empire long players "outperform." Empire cartridges are based on a patented four pole, four coil, three magnet design resulting in the most efficient magnetic cartridge system available today. A tapered stylus lever system keeps the weight low out front where it counts. The lightest moving mechanism yet developed, the stylus lever is made of aluminum one thousandth of an inch thick.

1000ZE/X "Measurement Standard"—Tracks as low as 0.1 gram when mounted in laboratory playback arms. List Price \$99.95.

Each 1000ZE/X and 999VE/X cartridge is individually adjusted to have a flat frequency re-

sponse within ± 1 dB from 20-20,000 Hz. Stereo separation is better than 35 dB at 1 K Hz and remains 25 dB or better all the way out to 20,000 Hz. Overall frequency response a phenomenal 4-40,000 Hz. There are no electrical or mechanical peaks and total 1M distortion at the standard 3.54 cm/sec groove velocity does not exceed .05% at any frequency within the full spectrum. Uses a .2 x .7 mil hand polished miniature diamond for exceptional low mass.

999VE/X "Professional" — Recommended tracking force 1/4 to 1 1/4 grams. List Price \$79.95.

*Based on Empire's play tests (more than 50 times the normal lift usage of a record).

Write for your free copy of: "1971 Guide to Sound Design" Empire Scientific Corp., 1055 Stewart Avenue, Garden City, New York 11530

EMPIRE



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Twenty years
of High Fidelity has
reflected twenty years
of high fidelity

The Story of An Idea

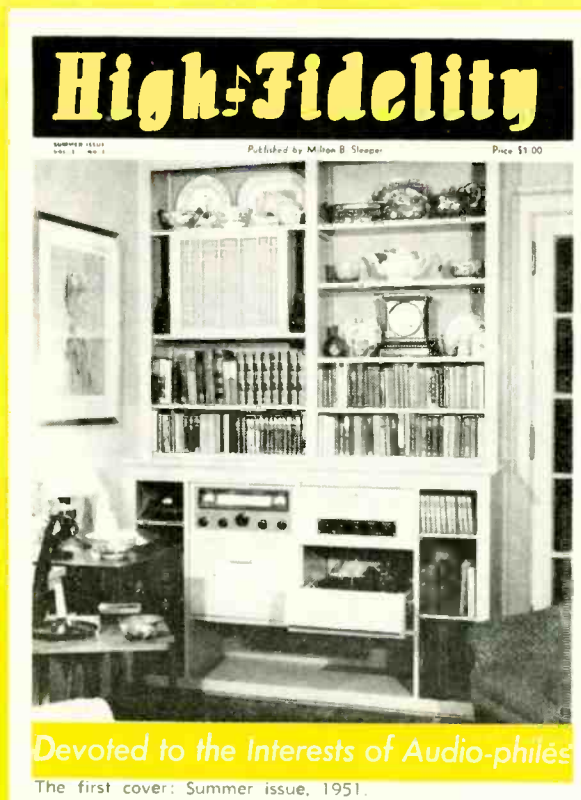
by Robert Long

A LITTLE OVER a generation ago there was no HIGH FIDELITY—meaning this magazine. Whether or not there was any high fidelity—meaning the industry—is arguable. A reader in Oregon once sent us an ad from the December 14, 1935 *Literary Digest*, plugging the "Custom Built Royale 24-tube Twin Radio," and saying:

... This super radio-musical instrument was created for those discriminating and exacting few who insist on the finest, most beautiful, most precisely built radio obtainable. A set of rare distinction, musically and artistically perfect, the Royale offers over 108 features, many exclusive. . . . The Trio-Sonic Reproducer Combination (three speakers) and exclusive Acousti-Spread V-Front design result in Unlimited Scope Fidelity, whether whispered tone or crashing crescendo. Gives 40 watts of pure, undistorted output. Audio range is 20 to 16,000 cycles per second.

And that was nigh-on two generations ago despite the curiously familiar ring of the rhetoric. The term "high fidelity" itself goes back even further: H. A. Hartley, the British loudspeaker manufacturer, claimed to have invented it in 1926, though he is not the only claimant and the term seems to have been used occasionally even earlier. Discussing the question in the October 1957 issue of HIGH FIDELITY, then editor John M. Conly noted:

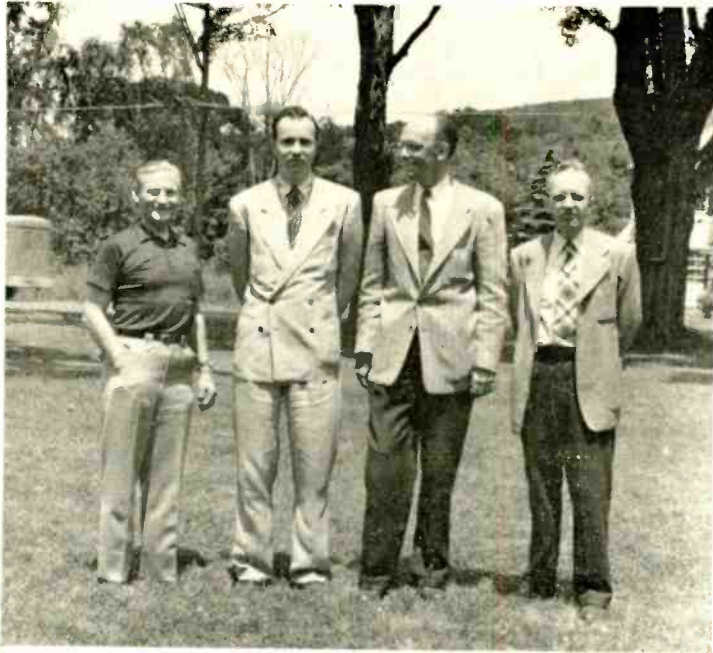
I am not sure such ancient history is very relevant to our inquiry. In the first place, although



the experimenting then in better sound reproduction, both professional and amateur, was ardent enough, it remained esoteric in atmosphere. No sizable portion of the public was stirred into acquisitive frenzy by hearing about it. And, in the second place, this indifference may have been justified. . . . The signal propagation in AM standard broadcasting was, on the whole, rough. And there were not available to the general (or even uncommon) home listener phono pickup cartridges which could be described, even mendaciously, as high-fidelity. . . . The high-fidelity promise, though not undreamed of in 1936, was certainly unfulfilled.

But then in the late Forties, several things happened almost simultaneously: General Electric and Pickering (within weeks of one another) issued the first variable reluctance pickup cartridges, consumer tape recorders appeared on the market, the English Decca frr recordings began to reach this country, FM moved out of the experimental limbo in which it had foundered since its invention in 1933, and the first LPs appeared. Conly's 1957 editorial was written to celebrate the tenth anniversary of high fidelity; but applying his criterion that "no sizable portion of the public was stirred to acquisitive frenzy" by the 1947 status quo (indeed the LP was not announced until the middle of 1948), we might put the date somewhat later. Say 1951.

Looking back it seems almost coincidental that the issue date of our first number was April 1951. Milton B. Sleeper, the publisher, and Charles Fowler,



Two editors and three publishers appear in the picture above. From the left are Milton Sleeper (first publisher), Warren Syer (now publisher), Charles Fowler, (first editor, second publisher), John Conly (second editor), Roland Gelatt (the third editor) is at upper right; Leonard Marcus (the present editor) is at right.

the editor (who later succeeded Sleeper as publisher), approached their task with gusto; but neither missionary zeal nor a visionary instinct for an industry aborning seems to have motivated them. Simply put, they stumbled on a good thing. They had an enthusiasm for the subject and saw that no magazine met the needs of those who shared their enthusiasm. (*Audio*—or *Audio Engineering*, as it was then called—was written with the professional, rather than the hobbyist or music lover, in mind.) But they were essentially unprepared for the success that followed.

The late Milton Sleeper had publishing in his blood—and electronics too. He had run a radio parts store in New York and, beginning perhaps as early as 1922 with *Radio Communication*, established a succession of special-interest magazines, of which *HIGH FIDELITY* was by far the most successful. In 1940 he went into publishing in a more or less permanent way and by 1945, operating as the FM Company, was dividing his time between New York and Great Barrington in the Berkshire Hills of western Massachusetts, and publishing *FM and Television*. By the late Forties virtually the entire venture had been moved to Great Barrington, and the company name had been changed to Radiocom. Among its publications in those days were *The FM Handbook*, *Radio Communication*, *TV & Radio Engineering*, and *Communications Engineering*. The Radiocom publications continued into the Fifties,

though a new enterprise—Audiocom—was inaugurated with our second issue to give an independent identity to high fidelity publications.

Sleeper's business methods were neither orthodox nor organized by most standards. Since he did a large part of the work himself—not only selling advertising space but doing everything else as well—improvisatory measures often were called for. Indeed if he had not found in Kenneth Steuerwald of the Ben Franklin Press in Pittsfield, Massachusetts, a printer who was unusually liberal in extending credit, it is doubtful whether *HIGH FIDELITY* could ever have been started.

But to return to the late Forties: Sleeper needed a businessman as a partner. Charles Fowler was a fellow exurbanite who had left the McGraw-Hill publishing complex to rebuild—largely with his own hands—an eighteenth-century saltbox in nearby South Egremont. Not only did he know big-time magazine publishing, but he had studied English literature at Oxford and economics at Harvard; and he was a real audiophile (a term Fowler himself is said to have coined) of the do-it-yourself school. He joined Sleeper as business manager.

In those days the offices were located on the top floor of a bank building on Main Street, and coffee breaks consisted of visits to a neighboring drug store at whose counter a good deal of business was conducted. During one such break in the summer of 1949 a conversation between Fowler and Sleeper

attracted the interest of a young man who had come to the Berkshires on vacation but was looking for a way to turn a background in physics and electronics into a livelihood. His name was Roy F. Allison, and before the coffee break was over he had been hired as an editor of *Radio Communication*. He was to become the first audio editor of HIGH FIDELITY (and later the editor of its spin-off *Audiocraft*) until 1959, when he left to join Edgar Villchur at Acoustic Research, where he has been prominent ever since.

Another establishment on Main Street was The Music Box, a record store owned by John F. Indcox. While the musically trained Jack Indcox never was on the staff of the magazine, he was its first record critic, taking his review copies from the stock in his store until record manufacturers could be persuaded to add HIGH FIDELITY to regular review lists. And he continued to write for the magazine on into the Sixties. During the early years, his "payment" was in the form of free advertising space for The Music Box; but as circulation grew, so did advertising rates until Indcox became, in effect, the highest-paid record reviewer we have ever had.

The New Venture

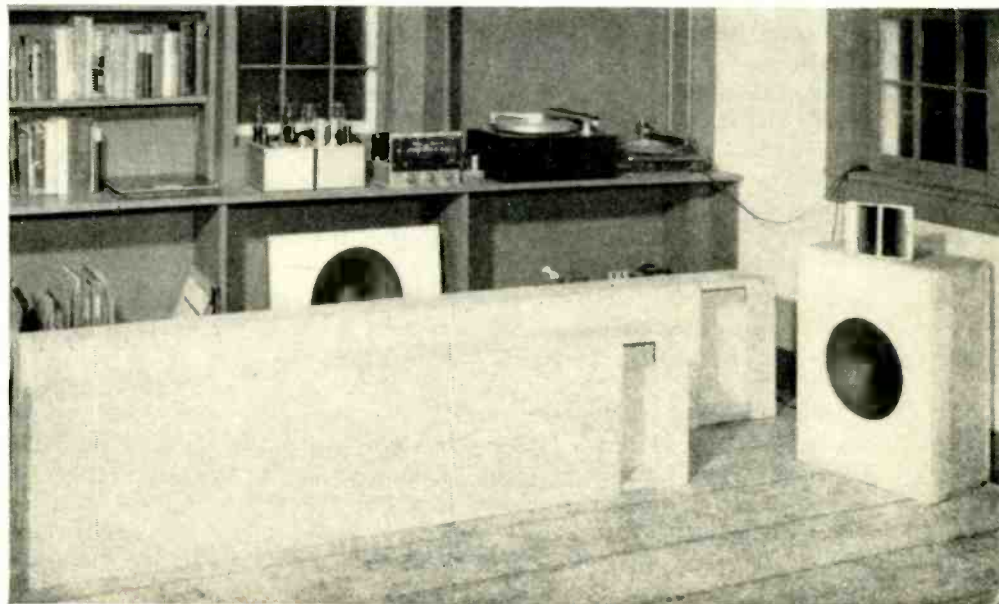
Who actually started HIGH FIDELITY? As its publisher, Sleeper was its founder. But Charles Fowler seems, at the very least, the first to have conceived it as a regular periodical, and he fought for a quarterly over Sleeper's objections. John Conly, among others, confirms that in this respect HIGH FIDELITY was really Fowler's doing.

Conly was a Washington reporter with a love of music and an interest in the technical means for reproducing it. In the late Forties he had written

"They Shall Have Music" for *Atlantic Monthly*. It drew some 5,000 letters from readers and resulted in a regular column for Conly. Correspondence sprang up between Conly and Fowler, who was casting about for some sort of special feature or one-shot publication of enough appeal to turn some of Sleeper's red ink into black; Fowler doubtless had noticed the advertising that the Conly column was attracting to the *Atlantic*. Perhaps that success helped Fowler to persuade Sleeper to publish a quarterly rather than a one-shot or annual. And in April of 1951 the summer issue of the new book came out.

By comparison to today's HIGH FIDELITY, it was an odd-looking issue: deeply concerned with nuts and bolts, only marginally with music. (The cover line "Devoted to the Interests of Audio-philes" was not changed to "The Magazine for Music Listeners" until a year later.) Most of the products—which represent a good cross section of state-of-the-art equipment for that day—required some sort of custom or do-it-yourself installation: modules, compacts, even "decorator styling" were unknown. Some of the names are household words today: Jensen, Garrard, Pickering, McIntosh, Scott, Electro-Voice, Jim Lansing, University, Bogen, Audiotape, Soundcraft, Altec, Klipsch, V-M, Magnecord. Others that represented the cream of the 1951 crop bring pangs of memory: Brook, Browning, Brociner, Audak, Clarkstan, Livingston, Electronic Workshop, Radio Craftsmen, Thornardson, Meissner, Presto, Stephens (now Trusonic), Newcomb, Bell. The most popular home tape deck was the Concertone 1401; an important turntable was the Rek-O-Kut LP-743; a preferred cartridge was the Fairchild 210. General Electric, RCA, Western Electric, Gray, and Webster-Chicago were all names to be conjured with.

The Air-Coupler, a long box that, like an organ pipe, caused resonance in the extreme bass, had woofer mounted at one end. It created quite a stir in 1951. Other speakers carried midrange and highs. Complete FAS system (named for Charles Fowler, Roy Allison, and Milton Sleeper) included home-brewed amplifier on shelf at window.



The largest single article in the issue was devoted to a project that was begun in *Radio Communication* and doubtless had encouraged its authors to go ahead with HIGH FIDELITY: the FAS (Fowler-Allison-Sleeper) audio system, featuring the Air-Coupler bass reproducer. While the system included a schematic and parts list for a do-it-yourself amplifier, it was the Air-Coupler that caused all the fuss.

It was a heavy plywood box, six or eight feet long, whose carefully tuned resonance reinforced deep bass response. About the design Charles Fowler wrote (in a later issue):

... we recall the visit to our workshop of an engineer representing a company which manufactures a particularly well-known loudspeaker, which we shall call "XY". We were using a 12-in. XY speaker in the Air-Coupler at the time, and demonstrated to our visitor the wonderful, floor-shaking response we were getting at 20 cycles. This engineer insisted that we could not be using the XY speaker, because 12-in. XY units could not reproduce 20 cycles!

The Air-Coupler enjoyed a considerable vogue for several years—thanks largely to the development work of Roy Allison—and spawned General Apparatus Company in South Egremont (where, by no coincidence whatever of course, both Fowler and Allison lived) to sell complete units, parts, and kits, all relating in one way or another to the FAS system. Along with the Air-Coupler itself, the prime issues of the day were triode versus pentode tubes for use in amplifier circuitry, crystal versus magnetic pickups, and record equalization.

This last was to prove an increasingly knotty problem as time went on. In 1953, when we published our first label-by-label list of recommended equalization settings, all the LP brands listed used either the original Columbia curve, the London curve, the RCA New Orthophonic curve, or relatively minor variants thereon. By the time the following issue came out we were including the AES and NAB curves; and although it had been found necessary to list bass and treble characteristics separately (some companies used one curve in the bass, another in the treble), nonclassifiable variants were present as well. This "Dialing Your Discs" feature of the magazine became a necessity of high fidelity life and appeared regularly for some years, until the industry settled on the RIAA curve.

Sweet Sounds

Music wasn't entirely excluded from our first issue, of course. There are precisely fourteen reviews, set in type barely half the size of that used for the main editorial content, but they represent musical standards surprising in a magazine ostensibly devoted to the means of music reproduction rather than its ends. All of the recordings that Indcox selected, with the

exception of the classic *Pal Joey* LP with Vivienne Segal and Harold Lang, are of solid concert fare, and about half are of contemporary music: Schoenberg's *Ode to Napoleon*, Berg's Concerto for Violin, Piano, and Thirteen Wind Instruments, Messiaen's *Vision de l'Amen* and Stravinsky's *Renard* on Dial Records; Kodaly's Sonata for Unaccompanied Cello on Period; and the suite from Bartók's *The Miraculous Mandarin* on the Bartók label. Very ambitious.

Also in that issue was an article by C. (for Cornelius) G. Burke discussing the vistas of unlimited recorded repertory opened up by the long-playing disc, and containing the startling (and prophetic) statement, "There is at the moment a tendency to admire Charles Ives: he is available in greater quantity than Berlioz on LP." And this in 1951, fourteen years before Leopold Stokowski's premiere of Ives's Symphony No. 4 reputedly sparked the present Ives boom!

Burke, a scholarly squire and lifelong record fancier from nearby Philmont, New York, had written a discography for *Saturday Review*. For our second issue he prepared one on the available LPs containing works of Franz Schubert. When it was done, Fowler asked whether he would be willing to tackle a Beethoven discography. Beethoven! A formidable task, but one whose challenge seemed ineluctable once the subject was proposed.

Aside from the sheer quantity of recordings to be sifted through, Burke's job was complicated by record companies that had never heard of HIGH FIDELITY and were reluctant to answer inquiries—let alone provide review copies. In the end he had to buy a great many of the recordings himself. But when the completed discography was published in our fourth issue it was an instant success, and the issue became a collector's item within about a year. It is an interesting commentary on the growth that has taken place in the last twenty years that our 1970 Beethoven discography required seven critics laboring over thousands of discs, and the result took more than a year for its serialized publication. Burke's work, while the product of a simpler age, was nonetheless monumental; and its appraisal of some 250 Beethoven discs established beyond question the importance of recordings to the magazine.

Sleeper, the tinkerer and parts man, and Fowler, the eternal hobbyist, resisted the inroads of repertoire on the editorial content, however. Beginning with the third issue, reviews and similar material were printed on special paper to form a separate section within the book, and this separate-but-unequal treatment continued into the sixth year of publication. In the meantime Fowler had persuaded Conly to join the staff, a move that ultimately was to strengthen the role of music in the magazine.

Our mastheads and title pages in those years outline the progression. Among the authors for the first issue were Paul Klipsch, Robert E. Newcomb, Irving Greene, and William H. Thomas—all well



"The Publishing House" as it is called today has housed the editorial offices since 1952.

known in the equipment field. The second issue included the first article by Conly and the first Burke discography; record reviews now numbered over fifty, including the first LP recordings of two Beethoven piano sonatas (Nos. 5 and 25, played by Wilhelm Backhaus). G. A. Briggs and Victor Brociner—both equipment men—wrote for the third issue, while the fourth featured Albert Kahn and Victor Pomper among the equipment people and Alfred Frankenstein as a reviewer. In addition to the Beethoven discography, this issue included an article on wire recording. (Anyone remember wire recording?)

During the second year we still had few bona fide articles on music, but the Indcox-Burke-Conly-Frankenstein reviewing staff was augmented by David Randolph, Paul Affelder, Ray Ericson, and James Hinton, Jr. Among the writers on technical subjects to be represented in the second year were Howard Souther, J. Gordon Holt (who was to become technical editor), Emory Cook, Edward Tatnall Canby, and H. H. Scott. During the year, we inaugurated our reports-from-abroad feature (a London newsletter), we presented our first behind-the-scenes account of a recording session (the Columbia *Così fan tutte*), our first coverage of recorded tapes, and the first discussion of binaural sound.

On this subject, Fowler later claimed that the terminology eventually adopted by the industry—with binaural signifying sound captured by two microphones simulating the two ears of a listener and requiring earphones for correct reproduction, and stereo designating the now standard technique in which loudspeaker reproduction is assumed—was

suggested originally by HIGH FIDELITY. Whether it was suggested simultaneously and independently by others is now difficult to determine. But wherever the words came from, dual-channel sound became the most important single subject over the first decade of publication; and much of what we wrote about it has a curiously familiar ring today in the context of the debate over quadriphonic sound. How much better is the new system than the old? How is compatibility to be achieved? Will compromises be necessary if the extra information is to be applied? How long will it be before an FM broadcasting system is approved, and which of the proposed systems will it be? Is it simply a manufacturer's gimmick to sell more equipment? Where are we to place the extra speakers in our listening rooms? Assuming that we accept the new system, how will it alter our thinking about microphone placement, the aural ambience we are creating in our homes, the function of a recording versus that of a live performance, and so on?

An Industry Grows

The progress of both high fidelity and HIGH FIDELITY was rapid in the early Fifties. Before the third year of publication began we had abandoned the bank building on Main Street in favor of a nineteenth-century farmhouse a mile outside town. The barn, little used today, then housed a makeshift production line where the entire male staff of the Publishing House, as the new quarters came to be known, would prepare each issue for mailing to subscribers: the printer, for all his liberality, simply did not have space for such an operation. The magazine, now a bimonthly, was to go monthly with the beginning of Vol. 4. Warren Syer, our present publisher, had joined the staff as the first member with formal business-management training. Other recent acquisitions were Sleeper's secretary Claire Eddings, now assistant publisher and director of advertising sales, and art director Roy Lindstrom. Syer and Lindstrom appeared on the masthead in the May-June issue of 1953; in the following issue Roland Gelatt appeared as an author for the first time; by the end of the following year he was listed as New York editor; in 1957 he became music editor; and in 1959 he succeeded Conly as chief editor.

A name that often appeared on correspondence from the Publishing House in the early Fifties but never on the masthead was that of Peter Wyeth. His less-than-official title was circulation manager, and the need for such an officer is obvious in Syer's recollection that in the early days subscription applications (and the checks that accompanied them) often were dropped into a desk drawer for want of time to process them. From such practices, complaints inevitably ensued; and the answers to those complaints were signed by Wyeth—Milton Sleeper's



Peter Wyeth, Milton Sleeper's cat, was so-called circulation manager; gave name to Wyeth Press.

cat! Peter was very much a part of the operation in those days, and his name lingers on in the Wyeth Press, the imprint under which many of HIGH FIDELITY's special publications have appeared.

The special publications project gathered steam largely through the efforts of Roy Hoopes, an early associate editor, who compiled *The High Fidelity Reader*, published in hard cover in 1955. Its paperback successors, the two *High Fidelity Treasuries*, were from the Wyeth Press. So are the many annual volumes of *Records in Review* (now published in conjunction with Scribners), which began as a cumulative index to our record reviews, covering the years 1951 through 1953. *Tapes in Review*, a companion piece to *Records in Review*, appeared in 1963. Its contents were drawn from reviews written by R. D. Darrell, the sometime editor of the first *Gramophone Shop Encyclopedia of Recorded Music* and free-lance writer, and since 1956 author of "The Tape Deck."

In the meantime, other changes had taken place. As the magazine and the market it served continued to gain momentum, its organization had taken on dimensions that defied Sleeper's off-the-cuff way of doing business. Syer had insisted on more formalized systems and procedures, a stock-sharing plan, and proper salaries for the staff. The magazine, particularly once Conly had joined it, inched more and more in the direction of music, a subject for which Sleeper felt little sympathy. Some of his colleagues suggest he may even have harbored a certain hostility toward music, however glibly he tried to talk about it. The music articles, discographies, and reviews were taking space away from the construction projects and (most particularly, since Major Armstrong had been one of his heroes) discussions of FM broadcasting that he had seen as the backbone of HIGH FIDELITY. In 1954 the break came: Sleeper sold out to the other stockholders.

Fowler became publisher, Conly became editor, and the magazine began to take music even more

seriously. Too much so, apparently, even for Fowler, who began to feel that what he considered the true stuff of high fidelity was being elbowed aside for the sake of musical aesthetics. Late in 1955 the three hobby-minded staffers—Fowler, Allison, and Holt—appeared on the masthead of a new Audiocom monthly: *Audiocraft*, subtitled "The How-to-do-it Magazine of Home Sound Reproduction." Its list of authors in early issues includes many well known in the audio industry, though some were not as well known then as they were to become: Robert Moog, Irving M. Fried, Paul Klipsch, Karl Kramer, William C. Bohn, R. D. Darrell, Edgar Villchur, David Hafner, Abraham B. Cohen, Herman Burstein, Norman Crowhurst, Mannie Horowitz, George Augspurger.

But in spite of the *Audiocraft* venture, Fowler was not altogether satisfied. He had never wanted to be a publisher and had accepted the title only under pressure from other stockholders who saw that the void left by Sleeper's departure had to be filled. Fowler's heart was in the creative rather than the business end of the venture; but creative control was perforce largely in Conly's hands. So when a major publishing company offered to buy out Audiocom, Fowler—the majority stockholder—was willing. That company was Billboard Publications.

Without the music coverage of HIGH FIDELITY, *Audiocraft* did not flourish; and once Billboard had bought Audiocom the two publications were merged and *Audiocraft* became a section in the parent magazine after three years of independent publication. With that section came our first instrument-documented product reports complete with performance curves and data.

Then a new publication was planned: *Stereo*, conceived as a much more basic book that would explain its subject to the novice. It continued as an annual until 1968, when it changed to its present quarterly schedule; in 1969 it spawned *Stereo International*, published in both English and German and available just about everywhere except in the U.S. and Canada. The editor of *Stereo* during most of its history has been Norman Eisenberg, who joined the staff in 1960 and became audio editor (now audio-video editor) of HIGH FIDELITY the following year. It was largely at his behest that the equipment-testing program was put in the hands of CBS Laboratories in 1966.

In 1959 Roland Gelatt had become editor. His nine years in that position saw pervading changes in the high fidelity industry. Often he acted as a roving reporter (at one time he was styled "European editor"), documenting the jet-age internationalization that has made developments in Tokyo and London of as much immediate interest and concern to both manufacturers and publishers today as those in Los Angeles and Chicago were a generation ago. And his regime saw a growing democratization of high fidelity: the emergence of cartridge and cassette tape equipment, the rise of stereo compacts, the accept-

ance of stereo discs in everything from broadcasting to kiddie phonographs, the appearance in supermarkets and chain stores of everything from stereo components to recorded tapes, the imitation of component styling even in inexpensive table radios, and the general upgrading of sound quality in a vast aggregation of home entertainment products—in short, the public acceptance of high fidelity.

Moreover under his editorship a new attitude toward music emerged: the willingness to take repertoire seriously on its own terms, instead of treating it simply as program material—albeit the most delightful and satisfying of program material—and therefore simply as grist for the high fidelity mill. In 1963 HIGH FIDELITY took over publication of the Carnegie Hall programs for two seasons, hiring Leonard Marcus, a free-lance musician and writer, to edit them. That initial excursion into live concert music led Billboard to acquire *Musical America*, at the time the major serious-music trade magazine, now edited for laymen and included in a special edition of HIGH FIDELITY. Coming along with *Musical America* was a young staff member, Peter Davis, who became our music editor in 1968. Shirley Fleming, who had worked on *Hi-Fi Music at Home*, a publication begun by Milton Sleeper after he left HIGH FIDELITY and later bought out by Billboard, now edits *Musical America*. And Marcus succeeded Gelatt as chief editor in 1968.

Changing Patterns

When we examine twenty years' worth of HIGH FIDELITY we can see many subjects, like leitmotifs, thread their way through the generation.

The dominant subject, of course, was stereo. In 1952 we were discussing Emory Cook's double-groove binaural discs, and in 1953 Fowler wrote a column on the subject in anticipation of regular availability of binaural recordings. Other manufacturers did not follow Cook's lead, however, and through much of 1953 and 1954 we were discussing the various approaches that might be taken to the subject, including the multichannel Cinerama soundtrack. Then things began to move more rapidly. In November 1954 Berlant ran an ad for the BR-1 tape deck with provision for a stereo playback head, and Bell offered the Model 3D stereo control amp. By the following March we were discussing the first accounts of English Decca's development work on single-groove stereo discs.

But it was Darrell who wrote our first description of the stereo experience as we know it today, reviewing stereo tapes reproduced on a pair of speakers. This was in mid-1956, by which time Viking, Tandberg, and Crown were coming out with stereo equipment. Already the industry's brief dalliance with "staggered" heads (simply a matter of adding a

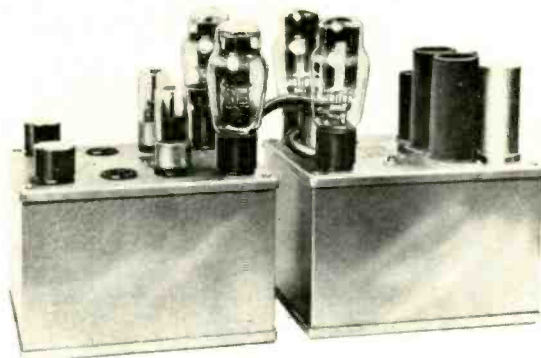
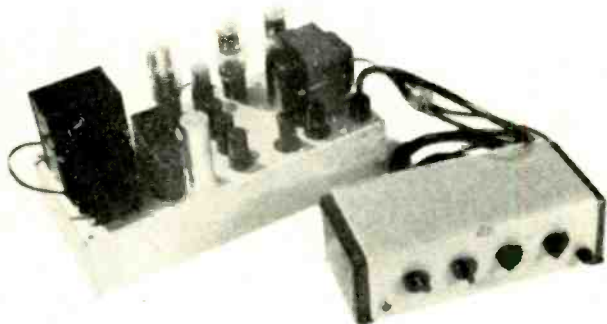
second playback head to take care of the second channel) was over and a single, double-gapped "in-line" half-track head had become standard. By December, about half of the tapes reviewed by Darrell were in stereo; by August 1957 all were in stereo.

When we ran our first roundup article on stereo equipment the following November, available models included the Viking RP-61 tape deck (an unusual model in that it offered stereo recording as well as playback), the Sony 555 Stereocorder (which included a pair of JBL speakers), Ampex stereo ensembles, the Pentron TM, and other tape equipment. Bogen, with the ST-10 adapter, was one of the companies that tried to make conversion of mono systems into stereo as simple and inexpensive as possible. But many then standard brands were conspicuous by their absence from the list. How much stereo equipment could be sold when stereo was a tape-only medium?

It wasn't for long. The Decca (London here) stereo discs were announced in December; news of the Westrex cutter appeared in February 1958. In that issue we instituted a separate review section devoted to stereo releases, tape and disc. In the following issue we were surveying the industry for plans to issue stereo discs and had added a new column, "Stereo Forum," which answered readers' technical questions on the subject. Stereo and tape were then so closely identified that questions about tape storage and equalization—which intrinsically have nothing whatever to do with stereo—were answered in "Stereo Forum" rather than in our regular technical pages.

But attention also was turning toward a broadcast method for stereo. The Fisher 400 audio control unit allowed for the two-station, all-FM system that already was being used experimentally. Scott's stereo adapter was announced in July. The Madison-Fielding 330 tuner was one of the first to offer independently tunable AM and FM bands for the reception of stereo simulcasts; and its MX-100 Crosley-system multiplex adapter was announced as 1959 began, though AM/FM (that is, simulcast) stereo tuners and receivers continued on into the following year—all multiplex broadcasts were technically only "experimental" until June 1961, when the Zenith-GE system was approved by the FCC.

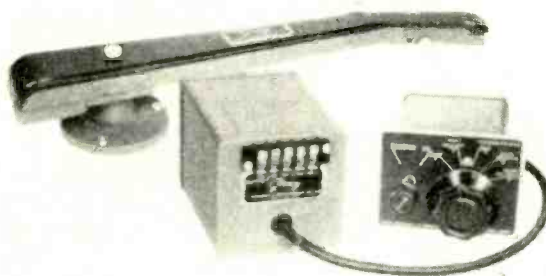
In the meantime, despite a hue and cry over questions of mono/stereo compatibility and the woes of double inventories, stereo discs had been making rapid headway. That trumpeter of progress, the Berlioz Requiem, had been recorded in April 1958 by Westminster, and by October our stereo review section was almost entirely devoted to discs. Because of relatively high prices, tape sales had dropped to a trickle, and it wasn't until the following year that the new and less expensive quarter-track open-reel releases (bearing the Tandberg name) appeared. By that time stereo had become so accepted that the



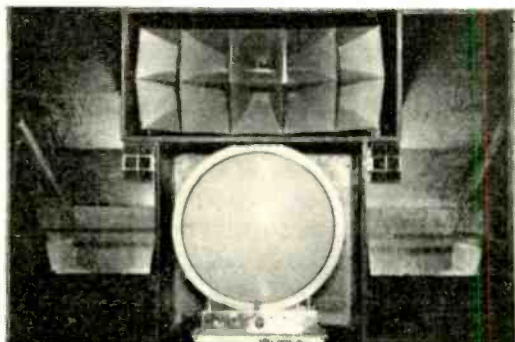
Multiple-chassis amplifiers were common in the early Fifties. Typical of much of the better equipment was the Brook (left) with its table-top preamp control and hideaway amp/power supply. Considered really deluxe was the McIntosh 50W-2, with a fifty-watt power amp on one chassis, power supply on the other.



The Cook Laboratories binaural discs had to be played with this Livingston double-pickup arm. Signal for each ear was carried in separate groove, cutting playing time in half.



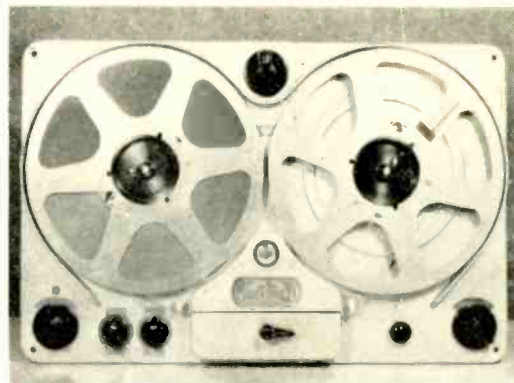
Record equalization was a major headache until manufacturers settled on the RIAA curve. Gray arm (top) could be bought with a transformer that would match either Pickering or GE cartridges, plus an equalizer. Separate equalizers were made by Pickering (left), Radio Shack (at right, for GE), and others.



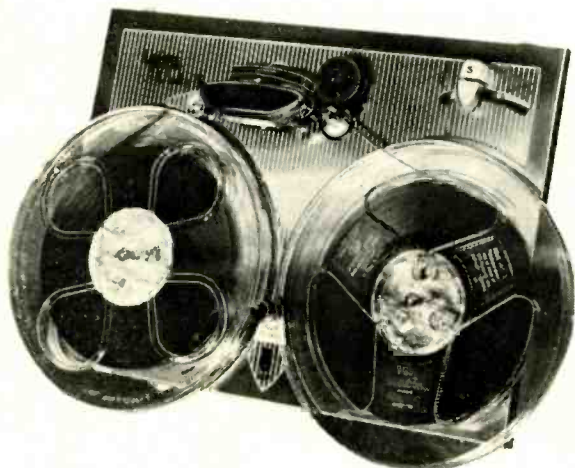
If you couldn't buy it, you built it. This design for the living room of Albert Kahn of Electro-Voice used two 18-in. woofers radiating into folded horns flanking TV screen.



Magnecord, one of first companies to produce tape equipment, was selling "classic" P16 for home or professional use by late Forties.



Probably the most popular tape deck for custom installations of the very early Fifties was this NAB-reei model from Concertone.



Viking Fr-75 transport brought home installation down to budget prices. Similar models made home stereo a reality in mid-Fifties.



First harbingers of home videotape came in early Sixties. This was \$30,000 Ampex Signature V home entertainment console of 1963.

separate review section was dropped and we reverted to our previous segregation of tape and disc.

Historical accounts of the high fidelity industry generally assert that receivers were not practical before the advent of transistors because of the bulk required in a tubed receiver and the heat it would generate. A rereading of our back issues makes it quite clear that this view is a considerable oversimplification. The trend had been toward integration from the beginning. In the early Fifties there were five electronic elements basic to a high fidelity system, all of which might be found as individual units: power supply, power amplifier, control pre-amplifier, special controls, and tuner. The McIntosh 50W and Heath W-12—classics of their types—both mounted power amplifier and power supply on

separate chassis to prevent the massive power transformers (needed by the high current requirements of the tubed circuitry) from inducing hum in audio signals. But many companies used a single chassis and some even included the control and preamplifier functions. Record equalizers or similar controls might be separate (Pickering, Gray, Fisher, GE, Brociner, etc.) or included with the other control/preamp functions. Those functions might also be included on a tuner, as they were in Radio Craftsmen and Fisher models of the early Fifties. That format (recently revived by Marantz) made a good deal of sense since it kept all low-level circuits on a single chassis, away from the main power supply. But usually it required a separate power supply in the tuner/preamp.

Mono receivers—tuner/amps as they often were

called—began to appear in the mid-Fifties: the Newcomb 712, Pedersen Monterey C26W, Rauland Golden Ensemble, Fisher 500, Pilot HF-42, Harman-Kardon Recital and Festival, Knight Uni-Fi, Radio Craftsmen CTA-5. The Sargent-Rayment SK-300 of 1957 had two chassis: one for tuner, preamp, and control; one for power amplifier and power supply. The Stromberg-Carlson SR-406 of the same year was one of the first models to be called a receiver. Almost all were AM/FM models and offered an attractive product in terms of both appearance and value. But as a class they went begging for buyers and most are little remembered today.

The reason is not just their bulk (many were surprisingly svelte) nor the heat they generated, which certainly was no greater than that created by a comparable assemblage of individual components; mostly, I think, we will find it in timing. These units appeared as stereo was beginning to cast its shadow across the audio scene. Some audiophiles already were worrying that mono equipment might soon become obsolete; others saw that a separate power amplifier, for example, could be adapted for stereo use more easily than one of the new all-in-one units could. And the familiar models of proven worth all were separates.

At least two companies got the message: the Fisher stereo 600 and Harman-Kardon Stereo Festival both appeared in time for the 1959 Christmas season. Other companies were more hesitant. Fisher and Harman-Kardon had included separately tunable AM and FM circuits in their units; but what about two-station FM stereocasts, and what about multiplexing? Until the broadcasting picture had cleared, the outlook for stereo receivers was hazy indeed. And by the time the FCC had acted, a new source of confusion had appeared: transistors.

In 1954, answering a question from a reader, we said:

Tube-operated equipment won't become obsolete for a long while. Transistors are extremely small, require little power, and can be used to replace all audio amplifier tubes except those in the output stage. Only disadvantage is cost, which at the moment is something like ten times that of comparable vacuum tubes. . . .

Sound antediluvian? Yet these sentiments probably would have been echoed by most industry insiders at that time. By 1956 Hilard was offering the transistorized Model 57 preamp for use ahead of regular phono preamps to boost the output of very-low-level cartridges. The Fisher TR-1 phono preamp appeared the same year. By 1959 Nobles had what was considered to be a solid-state line: the NT-108 control preamp, NV-101 multiplex FM/AM tuner, and NS-130 dual power amp. The amp, however, was a hybrid design. Tubes continued to be used for power output stages and compactrons (actually small tubes) for FM front ends well after transistorization of other circuitry became common.

In 1960 we were writing about the TEC solid-state S-15 amplifier, and in mid-1961, about transistorized FM portables. But late that year the deluge began. Stromberg-Carlson had a transistorized multiplex adapter; Knight, the KN-400B control amp. The following year there were the Heath AA-21 amplifier, Harman-Kardon Citation A preamp, Altec Astro receiver (a hybrid), power amplifiers from Acoustech and Lafayette, a tuner and integrated amp from Omega, and so on. Our report from the 1963 Los Angeles high fidelity show commented, ". . . newness in high fidelity components had become synonymous with solid-state circuitry," suggesting that what was new was not necessarily good and that premature production of transistorized designs was inconsistent with high standards of product quality. A few companies—Marantz, Dynaco, and McIntosh for instance—stuck with tubes.

By 1966 even these companies had begun making transistorized equipment; and our January issue marked the milestone in devoting itself to the transistorized stereo receiver—the "runaway best seller" among components, we called it. And it still is.

One reason for the format's ascendancy makes a curious story in itself. A feature of early issues had been the items on cabinetmakers that Fowler had included in "Noted With Interest." Readers from all over the country sent in the names of woodworking shops whose efforts in housing high fidelity components had pleased their customers. Pictures of installations—usually built-in—were a big feature of early issues; and the problems of housebreaking hi-fi filled many pages. But only a few years later the cabinetmaker listings had to be dropped for want of names. Where had they all gone, asked Fowler. The answer was to be found in his own advertising pages. Components—which once looked exactly like what they were, refugees from the commercial-sound catalogues, the hobbyist's workbench, and the broadcast studio—had become stylish. And as the very quantity of ads in those issues proved, the public had accepted components as the adjuncts of a properly appointed home. As early as 1957 Sherwood was advertising a choice of styling on a given product: different finishes, colors, and trim. And although the same ads mentioned Sherwood console-style cabinets, they were given considerably less attention than the components themselves.

With fashionable componentry came a wave of imitators: medium-fis and lo-fis styled to look as much like quality components as possible. Such dilution of the high-fidelity idea is something we have been fighting for twenty years. As early as 1953 Fowler coined the term "Filithe Hidgy" (an anagram for high fidelity) to represent the confusion and perversion to which the concept of quality audio in the home was subject. Later that year he was calling for carefully codified standards by which equipment performance could be measured. In 1954 came the first intimations of possible government action should

home entertainment product manufacturers continue to make outrageous or misleading claims.

Our June 1955 editorial took up the case of the famous Magnavox ad claiming "nothing finer is made, regardless of price." Outraged readers were sending us vitriolic letters asking why such advertising was not stopped. Anyone familiar with components knew that there was something better than a console—Magnavox's or anyone else's—on the market. The problem was that without rules for determining what was better than what, who could say that Magnavox was not indeed "best"?

Stereo compounded the issue. Many products on the market claimed—or at least implied—stereo reproduction from a mono source simply because they used more than one speaker. And there were common-bass systems that used a single reproducer for the lower frequencies and separate stereo drivers only for the midrange and highs. One such system was even attacked in 1960 by the Better Business Bureau for assuming the name "Three-Channel Stereo." The subject in general was the crux of the first feature article Eisenberg wrote for us in August 1960. And throughout the Sixties the fight against arbitrary (and often astronomical) power-rating figures—used particularly but not exclusively by the console manufacturers—continued.

The quality of program sources available to the home listener has come in for some sharp raps over the years too. While from time to time we have voiced complaints about discs and tapes—and about TV audio—it is FM broadcasting that offers the most interesting progression—or perhaps I should say retrogression.

In 1951 FM meant (to coin somebody else's phrase) fine music. Even allowing for Sleeper's deep admiration for Major Armstrong, the magazine's attitude on the program fare issuing from the "fine-music" stations and the signal quality attained by most of them was one of continuing delight. As networks took over more and more FM programming, however, the discrepancy between live or recorded broadcasts and those distributed via the vagaries of land lines became increasingly a cause for complaint. But even as late as 1962 we were discussing the "incredible diversity" of FM broadcasts and crowing over station owners' discoveries that good taste makes good broadcasting and even good profits.

In 1964, in "FM on the Threshold," Marcus took an optimistic view of what was to be a turning point: the FCC discussions that would result in the separation of most AM and FM programming by August 13, 1965. The argument was that FM would now be forced to free itself from the pops-and-chatter millstone imposed on it by simulcasting and take its place in the sun as the independent cultural and technical nirvana of broadcasting. The FCC obviously subscribed to that viewpoint, and we all wanted to believe that the optimism was justified. FM had brought high fidelity to broadcasting; it

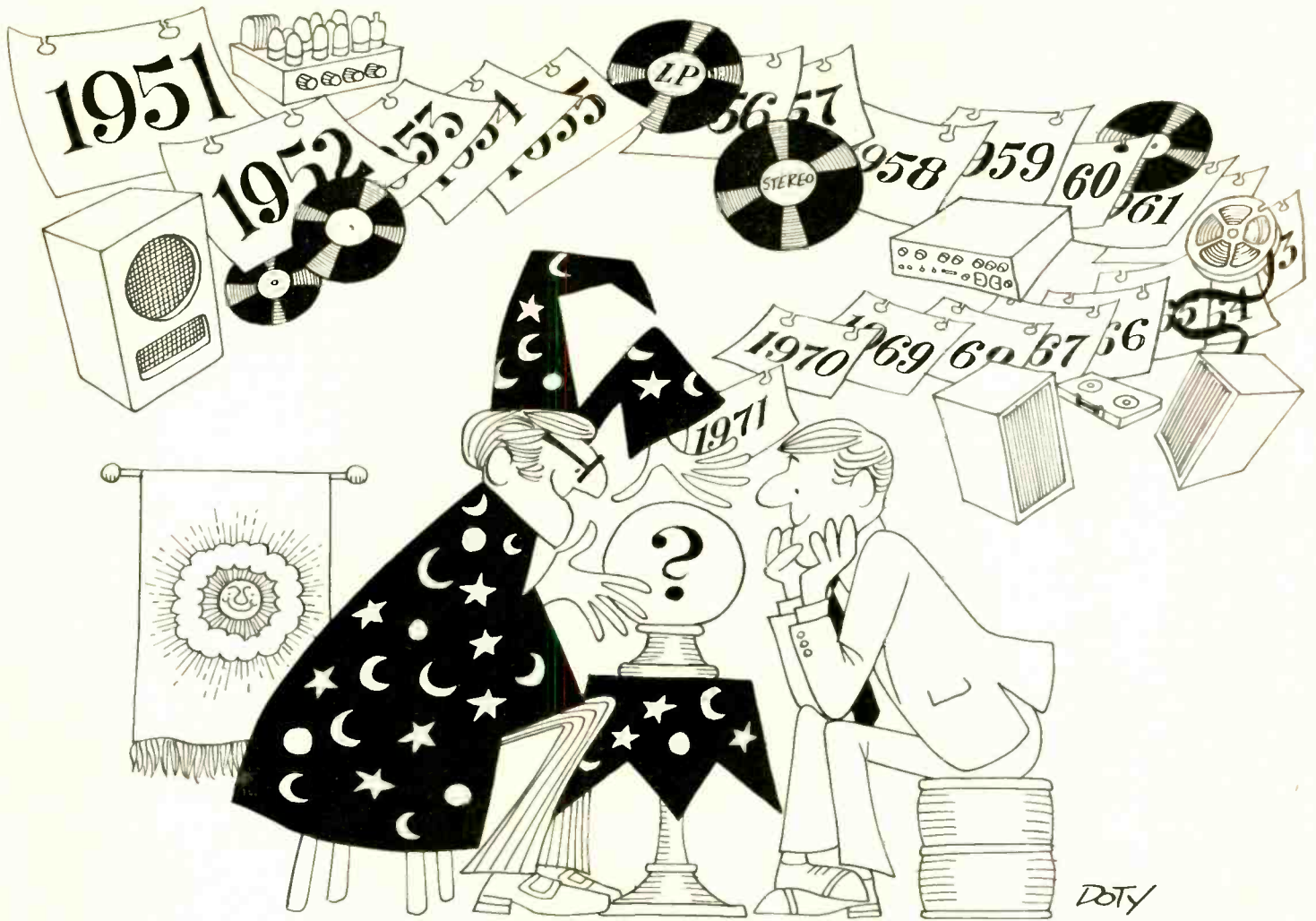
had given us untold hours of satisfying and exciting listening; why should it not do even more?

The next Marcus piece on the subject, in 1967, was titled "FM, the Reluctant Independent"—surely a harbinger of a cloudy (if not silent) spring. FM stations continued to multiply and to go stereo; but most were discovering that they could make more money by aping their top-forty AM confreres than by sticking to more rarefied airwaves. The result: the feature "Has Success Spoiled FM?" in 1969.

By contrast the recordings of Wagner's *Ring* sketch the progression offered to the home listener on disc. When we began publication, the abridged sets of the Thirties (on 78s) were a beloved memory, yet to be replaced. In 1954 Allegro issued the *Ring* complete on LP from crudely made tapes that on further inspection proved to be pirated from Bayreuth broadcasts of the previous summer. Allegro quickly withdrew the sets. Then in 1955 came the first legitimate recording of a complete *Ring* opera: the RCA *Die Walküre* with Mödl, London, and Furtwängler. The first in stereo was the London/Decca *Das Rheingold* of 1959 with Flagstad, London, and Solti—the first album in the first complete *Ring* recorded in stereo. It also was a recording that persuaded many mono-minded classical enthusiasts of the musical benefits of stereo. And last year saw the completion of a second *Ring* cycle: the DGG version under Von Karajan. Who in 1951 could have envisioned that by 1970 two versions of so vast a work—both recorded to reproduce not only the sound but the placement of the musical forces—should be available at per-disc prices lower, in terms of relative values, than those of 1951?

Many other subjects might be cited to illustrate the continuing technical and cultural development in the audiomusical field of high fidelity. There has been the continuing give-and-take between music and electronics, manifest in everything from our feature article on *musique concrète* of 1954 down to the extremely successful tape-composition contest of 1969. There were the many tape and disc formats that, however interesting at the time, have come and gone over the years: the staggered-head stereo tapes, the RCA-Bell and Columbia-Revere tape cartridges, the Audiophile 16-inch microgroove 78s, the 12-inch 16-rpm Vox discs, the 12-inch 45s of Quarante-Cinq, and of course Cook's binaural discs. There is now quadriphony, hinted at in early accounts of stereo and even predicted by John Conly in 1961. And there has been our fascination since 1957 with videotape and its potential for the home—a story whose outcome still is in the future.

As for our two intertwined sagas—those of quality home entertainment and our magazine—the contrast between the parochial fledglings of 1951 and the international enterprises of 1971 could not be more dramatic. Where will HIGH FIDELITY be twenty years from now? That will depend on where high fidelity has been bold enough to take us.



by Alan Rich

High Fidelity Moves Into Its Second Generation

A seasoned audiophile takes stock of the field.

BY THE TIME "high fidelity" became the name of a magazine twenty years ago this month, the term also began finding its way into everyday speech. I was in a good position to watch this happen: I worked behind the counter of the largest record and equipment store in Berkeley, a job that enabled me to pay my way through the University of California's music department.

"High fidelity" was, among other things, a pretty good make-out phrase at the time. "Wanna come over and hear some hi-fi?" was the way the invitation usually went, and from my vantage point I could

see that it worked pretty well. The basic equipment—electronic, that is—usually consisted of a Rek-O-Kut turntable with a magnetic cartridge (GE, mostly, or Pickering) that could track at the miraculous pressure of only three grams, plugged into an amplifier promising flat response up to the stratospheric heights of maybe 12,000 cycles per second (the small, relatively inexpensive rigs made in Los Angeles by Newcomb or in Columbus, Ohio, by Bell seemed especially popular in Berkeley), culminating in a 12-inch speaker in some sort of huge, hand-made box of ¾-inch plywood lined with rug felt; Jensen and

The Future Is Now... Sort Of

As high fidelity enters its second generation many predictions made about "the state of the art" only five years ago or so have either come to pass or are in a stepped-up state of research and development. This news says as much about the protean nature of audio as it does about the predictive powers of audiophiles.

Smaller Equipment. In the mid-1960s, following the successful use of transistors in audio equipment, we began hearing about entire subminiaturized circuits that took up no more space than the already tiny transistor. An engineering oddity tentatively borrowed from space-age technology, these integrated circuits are today just about standard in high quality FM circuits. Eventually they also will, no doubt, find their way into amplifiers—at which time we can expect equipment to be vastly smaller than it already is. The concept, for instance, of a receiver being scarcely larger than is necessary for its front panel and controls seems closer to realization than ever.

Slower Tape Speeds. In cassettes at least, the use of 1 7/8-ips speed for respectable sound quality is an accomplished fact. A cumulative series of rapid-succession developments has made it so. These include—vis-à-vis the first cassette units—improved tape heads, the improved tapes themselves (including the new oxide formulations for the signal side and better backings), closer attention to critical biasing, more carefully developed mechanical features relating to cassette dimensions and construction, refined circuitry for lower distortion and extended high-frequency response, and—above all—the Dolby system. Dolbyizing, incidentally, does not improve cassettes alone; it has improved all tape at all speeds—or at least it can do so if used properly.

Speakers Related to Room Acoustics. The whole question of speakers and room acoustics is under active examination as never before. The coming of age of multi-directionality as a major design concept in speakers is one obvious example. The burgeoning of "room equalizers" is another. Quadriphonic sound—even the synthesized forms—is yet another. Finally, there are the integrated amplifier/speaker systems; based on a concept that is quite old but that never has died through all the other developments in audio, the integrated amp/speaker idea still is exemplified today in several products that include popular-priced compacts, costly perfectionist units, and a few systems utilizing speaker feedback. While all of these approaches differ in their method, they all try to accomplish the same single purpose: that of more definitely relating and controlling the way a loudspeaker produces sound in a room. Further research and development in this area and in its allied field of psychoacoustics, and a concomitant outpouring of related products, can be expected to occupy the audio-minded for years to come.

And Pictures Too. Not so commonplace yet are the home audiovisual systems that were a dream five years ago. Progress has been made; but the predicted millenium of unlimited program variety (in home libraries or via distribution systems from a central audiovisual memory bank) is hardly around the corner. Anyway, most experts agree that some form of home videotape cartridge will be generally available within two years. In the meantime, stockpiles of films and video recordings continue to build toward the day when the hardware will be available. And CATV continues to move in the direction of a specialized service catering to the individual needs of the subscribers it serves. But though computer and satellite-relay technologies have been accepted into everyday life, the orbiting broadcast stations and user-programmed retrieval systems that were considered a logical concomitant of audiovisual programming five years ago still are

over the horizon for home applications, and the many proposed systems for reproducing audiovisual material in the home have yet to be thinned down to the most viable.

Information Packaging. A good deal of attention has been paid in recent years to the density with which information—that is, program material—can be stored in a given format. This is one respect in which LPs had it all over 78s, for example. Of the many high-density storage systems banded about five years ago, three stand out: slow-speed tape, some sort of super-LP, and some form of holography. We've discussed tape already. In disc technology the most important recent breakthrough—and the only giant step forward in the last five years—is the Teldec Videodisc. Its storage density is indeed far beyond the capabilities of the present LP, and should it be adapted for audio use (it could easily hold four-channel recorded sound) it would make today's long-playing records seem short-playing. The laser—popularly considered a sort of science-fiction ray gun five years ago—has become the basic tool in holographic research. Holography can, among other miracles, store many "layers" of information within the thickness of the photographic emulsion on a single piece of film. Development of holographic techniques could even make possible three-dimensional movies or television that would allow the user to alter the perspective of the "image" simply by moving about—just as he would when viewing real objects. But for home entertainment purposes, only two laser applications seem relatively close at hand: large-screen color video using laser scanning and projection techniques unrelated to holography, and the RCA SelectaVision system for storing video images on embossed vinyl holographic tapes.

Hi-Fi Shows. For some time we at HIGH FIDELITY have taken a dim view of the old type of audio show held in crowded big-city hotel rooms and spilling over into crowded corridors; a total mess in which you could really hear very little, including your own conversation. This sort of show once served a need, but by now both a more complex industry and a more sophisticated audio-buying public have outgrown it. The three last IHF-sponsored shows (Long Island; Newton, Massachusetts; and Palo Alto, California)—held in the spacious and gracious settings of modern suburban motor inns—testify to the change and have set the tone for future hi-fi shows. At the same time, SEE 70 has opened in New York City as the first comprehensive permanent exhibit or "living museum" of quality sound reproduction.

What Next? Two bandwagons are rolling—creakily, perhaps, but with obvious direction—toward the consumer market: relatively low-cost video cartridge systems, and multichannel sound. The exact technology, not to mention consumer acceptance, of either development remains an open question, but we expect both to continue as major thrusts over the next few years. TV with stereo audio, large-screen and flat-screen TV, rapid growth in special program material originating with local CATV video/FM operations, and multichannel sound broadcasting all are receiving attention behind the scenes. So by the end of the decade it might be possible to buy an audiovisual console a few feet high, perhaps ten feet long, and four inches deep that would include a 3- by 4-ft. color TV screen, full-range speakers at each end, four-channel audio cassette deck, video cartridge deck, FM and AM tuning facilities, and input connections for video camera, stereo or quadriphonic microphone systems, video disc player, and even the old-fashioned LP player. Satellite speakers for the "rear" channels of quadriphonic sound could be hung on the opposite wall. And by then, everyone doubtless will be asking: "What next?"

University were, as I remember, favored brands, although the show-offs went into Altec Lansing. My physics-major friends created a little extra awe around themselves by designing and building their own amplifiers, snobbishly proclaiming the values of a D.C. heater supply and scorning the lowly 6V6 as an output tube in favor of the more powerful 6L6. Their Olympian attitudes crumbled a year or so later, however, when the Heathkit Company in Michigan breached the mystique and put soldering irons into the hands of the masses.

The long-playing record had been with us, at that time, less than three years; its potential for carrying a dazzling sound experience first became apparent around mid-1950 when some of the sonic dazzlers hit the market: the London-Ansermet *Petruška*, for example, or the Westminster-Scherchen slam-bang version of Haydn's *Military Symphony*. At that time the disc market also saw a vast proliferation of small companies exploring out-of-the-way repertory: Vanguard-Bach Guild, for example, with its initial release of a wad of "unknown" Bach cantatas; Concert Hall with its Vivaldi *Four Seasons* that started the whole baroque thing; Vox; the Haydn Society. I had customers at the Art Music Company who left a standing order for anything Westminster and/or London recorded. The older giants, RCA Victor and Columbia, scarred by their recent Battle of the Speeds, lost some ground at the record counter. The newcomers not only had the imaginative repertory, they also had the young geniuses at the control consoles who weren't afraid to run their recording equipment "wide open" to both dynamic and frequency range. It wasn't until Columbia started recording E. Power Biggs at Boston's Symphony Hall, early in 1951, that one of the established "majors" began to regain some of its prestige as a purveyor of high fidelity sound.

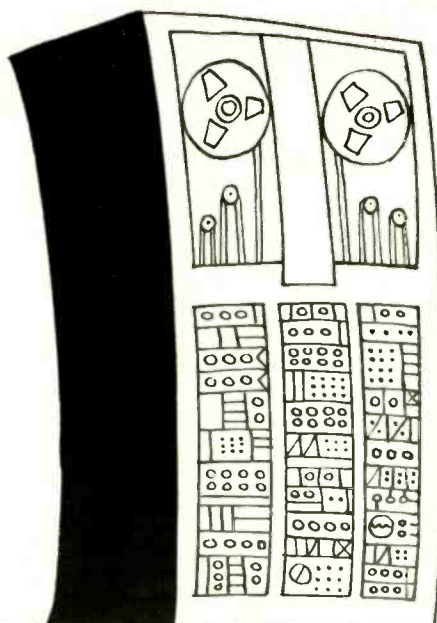
We still sold a lot of 78s in those days, too. The older customers, many of them put off by the 33-versus-45 controversy, and others still clinging to the notion that the whole new business was only a gimmick, still preferred to load a ten-sided symphony onto their Webcors or Garrards. Their needs for status were satisfied by the imports, with their beautiful surfaces and their higher prices. But even among those who bought domestic shellacs, the lingering resistance was evident. In 1951 we were still asking customers, "do you want this on *standard* speed or LP?"

Looking back on those innocent years, I recall a steady procession of small and major marvels. We regarded with some awe, for example, Columbia's release late in 1951 of not one but two Beethoven symphonies, Nos. 2 and 4, back to back on a single disc to provide almost an hour of music. When RCA brought out its Reiner recording of *Also sprach Zarathustra* in 1952, it seemed that everybody had to have it just so he could show off his system's bass response with the first two minutes of the score;

most of my friends had never heard—probably still haven't heard—the second side. Then came tape, already an established fact in broadcasting and also, by 1952, becoming available for home use on the compact, decent little units marketed by several companies. Tape permitted the build-up of a new level of snobbery, as people turned their backs on the easily scratched vinyl discs and rebuilt libraries by recording off FM.

I spent the 1952-53 season in Vienna on a scholarship, and this took me to a major hotbed of the whole hi-fi/LP revolution. Many small record companies did their work there, for the simple reason that performers could be hired for peanuts in that impoverished city (and the not inconsiderable second reason that Americans could still be bowled over by long foreign names on record labels). The Viennese recording scene in the early Fifties was something beyond belief. My credentials got me into several recording sessions, where I watched with horror as the Vienna Symphony Orchestra under some local *Kapellmeister* would sight-read a complex score in a totally alien style for an hour or less and then turn out a complete, "approved" tape in the next hour. Musical standards were relatively unimportant; what mattered was the magic name of Vienna, and the acoustical properties of the *Musikvereinsaal* and the *Konzerthaus*. The Viennese period in hi-fi history reversed a trend that had been traditional in the record world. A career could be started on LP and then continued live, rather than vice versa. Singers like Schwarzkopf and Fischer-Dieskau, pianists like Badura-Skoda and Demus—even the august Herbert von Karajan—all owe their initial American successes to the fact that their arrivals here had been preceded by favorably received recordings of their work.

But if Vienna was the assembly line for much—possibly too much—of the growing LP catalogue, it was also the scene of much of the experimentation for broadening hi-fi horizons even further. It was in the vast backstage laboratories at the *Konzerthaus* that an engineer first played for me some tapes that had been recorded stereophonically, and the effect was shattering. The arrival of stereo in the mid-Fifties started a whole new audio battle, similar to the 33-versus-45 turmoil that had driven us addicts crazy a few years before. First, it was all on tape, and we had to argue the question of stacked versus staggered heads. Then along came Emery Cook with his utterly mad binaural disc that involved the use of a two-headed pickup. Soon after, there were reports that the industry was experimenting with its own kind of stereo disc, with a battle being waged over the shape of the grooves. Once again, the specter of incompatibility loomed; fortunately, this time the battle was settled before the products began to appear. The first stereo discs, in 1958, were far closer to their advertised claims than the first LPs had been a decade earlier. Once again I could hear, from



“... the computer and the synthesizer will play increasingly important roles. . . .”

my perch behind the counter, the old, familiar proposition slightly modified: “Wanna come over and hear some *stereo*?”

We are now twenty years removed from 1951 and during that time not only has an entire generation of music lovers emerged but the phonograph has matured—or at least aged—by a generation. High fidelity is no longer an addiction for a relatively few sonic maniacs—who at any rate have long since split off from the music crowd—but it has become a normal fact of life. It's been a long time since I've run into anybody who'd slap a recording of Beethoven's Ninth on the “hi-fi” or “stereo” just to show off the cymbals. To this generation of record collectors it's the music that takes precedence over the sound, but only because good recorded sound is taken for granted. The return to sanity was in large part generated by the record and equipment manufacturers, who rediscovered that there was quite a lot of good listening in the midrange of the spectrum as well as at the edges. The fly-by-night outfits of the early Fifties, outclassed by the sheer musical abilities of their betters, have either shut up shop or upgraded their own products.

The most interesting thing that has happened in recent years is that recordings (and that includes tape, of course) have taken on an artistic *persona* of their own. The beginnings of this phenomenon took place a decade ago, probably with the start of London's imaginative recording of the complete *Ring* cycle under the supervision of John Culshaw who, incidentally, gave new meaning and scope to the profession of “record producer.” The London project not only symbolized the heightened musical integrity that seemed to be returning to the industry in the late Fifties, but it showed that the phonograph rec-

ord, particularly with the advent of stereo, could become a serious art form in itself. We saw it more recently in that milestone album from the past decade, the Beatles' “Sgt. Pepper's Lonely Hearts Club Band,” a piece of music created in a recording studio and impossible to duplicate live. Electronic music, which exists for the most part without the necessity of live performance, is another case in point; the product you hold in your hand when you hold a disc of a Morton Subotnick composition is not a *record* of anything; it is a primary work of art. The creation of a sound, *and an environment*, through electronic means is a further step toward a heightened independence of the hi-fi world from the world of the live performer. This may not, of course, be completely a good thing—and it is not the only thing that has been happening in the industry—but it seems to be the area of greatest interest at the present time.

I confirmed this suspicion recently in chatting with two of the men who have influenced the course of hi-fi reproduction: Dr. Peter Goldmark of CBS Laboratories, the man who invented the long-playing record, and Dr. Harry Olson, retired vice president and consultant at RCA's David Sarnoff Laboratories.

Both men agree that the next decade will bring the development of home video through cassettes or other media and the enhancement of the audio environment, possibly via multichannel sound.

At that, Dr. Goldmark is more excited than Dr. Olson about the potential of video programming. “I remember a ballet I saw in London before the war that was set to a Brahms symphony,” he said. “To me it was the first genuine revelation of that symphony, and when I listen to it today I still recall those dancers' images. Sure, there are programming problems that have to be worked out for presenting



nonvisual music visually. Nobody will want to watch a symphony orchestra the whole time. But suppose you take the Beethoven Fifth Symphony and make a video recording with flashes of Beethoven's hands, scenes of Vienna, orchestral instruments now and then—the whole thing becomes a blend of fantasy and reality. This could, I think, be very exciting. It also can be the breakthrough that will force TV-set manufacturers to improve the sound. After all, the quality of TV sound that is being broadcast today is fine; it's only in the receiving set that it becomes so bad."

Dr. Olson isn't so sure. "I'm a football fan," he says, "but the only time I can watch a game is when it's actually taking place. If it's a replay the next day, or a tape of an old game, and I already know the final score, there's no pleasure at all. I think the whole future of video recording depends on what the programmers come up with, and I haven't seen anything yet to make me think this will be a breakthrough for music lovers. For film buffs, yes, but as an enhancement of audio . . . no, not yet."

On the matter of multichannel reproduction, there was more agreement, although Dr. Goldmark points out: with two-channel stereo, it was necessary for the listener to pay close attention to the shape and acoustical properties of his room for speaker placement; with multichannel, the problem becomes more acute. Every home owner, he says, will have to become at least a part-time acoustical engineer if he wants the optimum setup. The problem will be aided, he feels, by the development of smaller loudspeakers with a greater dispersal of sound, the sort of thing Amar Bose has now produced in Boston.

Dr. Olson feels that the recent multichannel development is "exceedingly important," although he did

hedge somewhat when asked if this would take the classical record market out of its present doldrums. Would the multichannel system catch on quickly? "Nobody can predict that sort of thing," he answered. "Stereo was regarded by many people as a gimmick at first, but it took off very fast, far faster than, say, color television." Dr. Olson also repeated an earlier prediction about the emergence of smaller loudspeakers. He had also talked about the trend toward abandoning home equipment altogether in favor of music piped in from a central computerized source. "No, that hasn't completely come about yet, but we have seen the beginnings in cable television. I still think, furthermore, as I did in 1966, that the computer and the synthesizer will play increasingly important roles in the future of audio. We've now seen the coming-of-musical-age of electronic music in the fact that the young composer Charles Wuorinen won a Pulitzer Prize with an electronic work—*Time's Encomium*."

If high fidelity has come a long way, it clearly still has a long way to go. Our current generation includes one of the most informed and questing subcultures the world has ever known. We see this in the young listener who can switch easily from a rock record to a Mahler symphony, in the housewife who abandons her dishwashing for a soldering iron to put together from a kit some new piece of equipment; from the aesthetic lawbreaker who smuggles a stereo tape recorder into the opera house to capture his favorite singer in *midcadenza*. High fidelity has generated its own mania over the past decades, and a magazine named **HIGH FIDELITY** has nurtured it, but of the many manias that have recently swept the world, there have been worse. Personally, I don't regret a minute of it.

Great Recordings of the Decade

Part I: The Classics

RECORD COLLECTORS are by nature a reminiscent breed: replaying and discussing a well-loved recording is a pleasurable indulgence almost comparable to the acquisition of an eagerly awaited new release. The editors of this magazine, incorrigible collectors all, are very little different from you folks out there in this respect, and the prospect of a twentieth anniversary found us growing just a bit misty-eyed and nostalgic.

Browsing back through issues of our second decade in search of recording landmarks proved to be enjoyable as well as constructive—especially when compared to the list compiled for our tenth anniversary issue covering the years 1951–61 (those discs, and their current availability status, may be found on page 64). In 1951 the long-playing disc was still a youngster, while by 1961 stereo had only been with us a scant three years—that decade was marked by an exploration and growth in repertory and sound reproduction. The first satisfactory *Tristan*—Furtwängler's classic recording, still unsurpassed—was chronicled there, as was that stereophonic pacesetter, the London *Rheingold*. Also one finds recordings and artists that have reached a historical, one might even say legendary, position: Landowska's Bach, Toscanini's Beethoven, the Callas operas

—comprising only a part of an important phonographic legacy—may now be considered cornerstones of any discophile's collection.

The fifty distinguished releases recalled below are products of a very different age, representing both maturation and consolidation. Superb single discs have been issued over HF's second decade, of course, but one now notes an increasing tendency toward documentation and large-scale projects. Such riches as contained in the two London and DGG *Ring* cycles, Columbia's Schoenberg and Stravinsky series, Bernstein's complete Mahler edition, or Fischer-Dieskau's mammoth collection of Schubert Lieder for DGG would have been barely conceivable twenty years ago. The decade has also seen the emergence of exciting new talents such as Joan Sutherland, Colin Davis, and Vladimir Ashkenazy; the re-emergence of the unique Horowitz; and the continued work of Rubinstein, Karajan, Richter, and Solti at the peak of their powers.

Such a list is necessarily a selective one and many other worthy issues have been reluctantly passed over to keep within manageable bounds. So here they are: the recorded performances that we particularly cherish from the bountiful past decade.

BACH: Musical Offering, S. 1079; Ricercar a 6; Ricercar a 3; The Art of Fugue, S. 1080; Air with 30 Variations, in G ("Goldberg Variations"), S. 988. Charles Rosen, piano. Odyssey 32 36 0020. Reviewed in August 1969, by David Hamilton.

Mr. Hamilton considers this album as an "altogether irresistible introduction to the music," which consists of "... great summary publications and compilations, primarily of keyboard music ... to serve both as didactic models and demonstrations of craftsmanship." Intellectually, maintains Mr. H., Rosen ranks among "the clearest, most informed, and most articulate"; musically, "Rosen's ability to project contrapuntal texture on the piano presupposes a degree of musical comprehension and digital control that is absolute."

BACH: St. Matthew Passion S. 244. Schwarzkopf, Ludwig, Pears, Gedda, Fischer-Dieskau, Berry; Philharmonia Choir and Orchestra, Otto Klemperer, cond. Angel S 3599. Reviewed in September 1962, by Nathan Broder.

In our anniversary issue of April 1961, the Great Recordings list of the previous decade included the *St. Matthew* Passion



Otto Klemperer

in a performance under Scherchen. Before evaluating the Klemperer version, Mr. Broder paid his respects to the enduring merit of the older set. But this was a mere prologue to his even more enthusiastic response to the Angel recording: "Now, however, the Scherchen recording will have to move down from its lonely peak and take second place. For Angel has provided an over-

whelming performance, with practically no weak spots, in a marvelously engineered recording. . . . Klemperer fits every portion into an over-all view. It is the profound seriousness of the sacred drama, the sublimity of its devotional character . . . that informs every measure of this performance. . . . The chorus is marvelously well balanced. . . . The all-star cast of soloists lives up to its reputation without exception."

BARTOK: String Quartets (complete). Juilliard Quartet. Columbia D3S 717. Reviewed in September 1970, by Robert P. Morgan.

In his recent discography of the Bartók Quartets, Mr. Morgan discussed the first complete set recorded by the Juilliard players twenty years ago; he found it "amazing how well these performances stand up." However, "they lack some of the assuredness of the more recent Juilliard issue." In the new set, Mr. Morgan finds "the very highest order of musicianship, under which I include such things as technique, understanding, and a sense of musical co-operation."

BEETHOVEN: Concerto for Violin, Cello, Piano, and Orchestra, in C, Op. 56.

David Oistrakh, violin; Mstislav Rostropovich, cello, Sviatoslav Richter, piano; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Angel S 36727. Reviewed in January 1971, by Harris Goldsmith.

Beethoven's Triple Concerto is not universally esteemed. Part of the reason, suggests Mr. Goldsmith in his Beethoven discography [August 1970], is that so many of us have "probably never encountered a really satisfactory re-creation." A few months later, the long awaited recording arrived, and Mr. Goldsmith was prompt with his endorsement: "For the time being, let me say that this is the finest version of this music yet to appear on commercial records." Oistrakh's "sweet and agreeable" tone, Richter's "miraculous avoidance" of the music's inherent pitfalls, Rostropovich's "gloriously rich" contribution, and, above all, Karajan's "warmth and commitment" all add up to "a magnificent record."

BEETHOVEN: The Late String Quartets (complete). Budapest String Quartet.

Columbia M55 677. Reviewed in January 1963, by Robert C. Marsh.

"The critical demand in music such as these quartets is that the performance shall leave no doubts as to the stature of the work—or the reasons for its greatness," Mr. Marsh postulated. "The Budapest fulfills this criterion in every respect."

Observing that the venerable ensemble had, at the time of this recording, been performing the late quartets for some three decades, he then noted "how much their performances have gained through the years. Repeated restatement of this music has only intensified it. . . . With repetition the technical problems have all but vanished and the co-ordination of the group, always superb, has now become uncanny, as if the musicians were linked telepathically."

BEETHOVEN: Piano Concertos (complete).

Leon Fleisher, piano; Cleveland Orchestra, George Szell, cond. Columbia M4X 30052 (originally released as Epic BC 1136/39). Reviewed in November 1961, by Robert C. Marsh.

The Fleisher/Szell collaboration won unstinting praise from critics at the beginning and the end of the decade. "In recent years," said R.C.M. upon the album's first appearance, "it has become clear that Beethoven's legacy is as carefully preserved and effectively revealed by young North American pianists as those of his native Germany or adopted Austria. Nothing could lead more emphatically to that conclusion than these recordings. They contain distinguished Beethoven playing such as an earlier generation would expect to come only from a celebrated pianist of Central European lineage."

In his discography on the Beethoven concertos [August 1970], Harris Goldsmith viewed the set along similar lines. "Fleisher, who studied with Schnabel for many years, comes closer to matching his mentor's statements than other contemporary pianists." Mr. Goldsmith



George Szell

found the playing "robust . . . with gusty extroversion, and a superb sense of structure."

BEETHOVEN: Quartet for Strings, No. 12, in E flat, Op. 127. The Yale Quartet. Cardinal VCS 10054. Reviewed in August 1969, by Robert P. Morgan.

Mr. Morgan suspects that, of Beethoven's "difficult" final quartets (i.e., from the listener's point of view), the least approachable is the Op. 127. Containing "the most subtle contrasts and revealing the least external drama," it nevertheless provides "incomparable rewards" to the listener who concentrates. The "perfectly controlled" Yale performance offers just such an experience: "a highly original conception . . . with no attempt to enhance the surface appeal of the work."

BEETHOVEN: Sonata for Piano, No. 7, in D, Op. 10, No. 3. Claudio Arrau, piano. Philips PHS 3-915. (Three discs, including other Beethoven sonatas.) Reviewed in October 1970, by Harris Goldsmith.

In his herculean appraisal of all available recordings of Beethoven's piano music, Mr. Goldsmith paid particular homage to this performance. "Arrau's treatment of the largo is one of the high points of his recorded cycle. He wrings every ounce of pathos and resignation from that difficult-to-sustain section, and the utter desolation of his mood is expressed in rich, controlled pianism."

BEETHOVEN: Sonata for Violin and Piano, No. 9, in A, Op. 47 ("Kreutzer").

BARTOK: Rhapsody No. 1; Sonata for Violin and Piano, No. 2. DEBUSSY: *Sonata for Violin and Piano*, in G minor. Joseph Szigeti, violin; Béla Bartók, piano. Vanguard 1130/1. Reviewed in June 1965, by Alan Rich.

Two days after Bartók's arrival in New York in 1940, he joined forces with his friend and countryman Joseph Szigeti in a concert at the Library of Congress. The results of this session of music-making are on these two discs. Alan Rich finds that thanks to the Library's excellent recording equipment "the potent personalities of the artists are bril-

liantly preserved." Szigeti has "a feeling for the architecture of a phrase or an entire movement second to no musician of his time. . . . One might expect [of Bartók], judging from the way he uses the piano in his own works, a dry and percussive manner. One would be wrong. Actually, Bartók's own piano training was thoroughly in a romantic tradition." Mr. Rich's over-all impression of the recital: "a superbly unified attitude toward the music at hand."

BEETHOVEN: Sonatas for Piano: No. 3, in C, Op. 2, No. 3; No. 23, in F minor, Op. 57 ("Appassionata"). Artur Schnabel, piano. RCA Red Seal LSC 2812. Reviewed in August 1965, by Harris Goldsmith.

More than one observer has noted the change in Artur Schnabel's playing during recent years. "The Rubinstein of today," observes Mr. Goldsmith, "is much more of a classicist. He uses the pedal far more sparingly than he once did. . . . And you will find none of those sentimental phrasings and dynamic gradations" that marred his earlier recordings of the *Appassionata*. For this performance the Polish virtuoso made a complete restudy of the score. As a result, maintains Mr. G., "Rubinstein's *Appassionata* has become Beethoven's."



Claudio Arrau

BERIO: Sinfonia. The Swingle Singers; New York Philharmonic, Luciano Berio, cond. Columbia MS 7268. Reviewed in August 1969, by Donal Henahan.

Here, according to Mr. Henahan, is a true expression—he never once refers to it as "music"—of our time. "What *Sinfonia* most powerfully suggests in this expertly played and brilliantly recorded performance is the tone and quality of life in 1969, its complications, its flux, its dizzying changes, its chance encounters, its raw, uncontrollable surges."

The makeup of the piece itself has a decided kitchen-sink aspect in its seemingly random jumbling of quotes from other composers and from literary texts, as well as "trouvé prose and slogans borrowed from Harvard students, graffiti from the May 1968 Paris insurrection, and the *pensées* of Berio himself." In

today's "embrace of the Commonplace . . . no living composer more enthusiastically or more imaginatively . . . [elevates] the prosaic than Luciano Berio, and no Berio work demonstrates its validity better than . . . *Sinfonia*, a twenty-six-minute masterpiece."

BERLIOZ: Roméo et Juliette, Op. 17. Kern, Tear, Shirley-Quirk; John Alldis Choir; London Symphony Orchestra and Chorus, Colin Davis, cond. Philips 839 716/7. Reviewed in March 1969, by Bernard Jacobson.

So much of Berlioz' music had languished in phonographic oblivion before the 1969 centenary that Francophiles had nearly given up in despair. Then came the flood—from such grandiose achievements as a complete *Les Troyens* to a collection of minor choral works. Midway between these extremes is this recording of Berlioz' "dramatic symphony," *Roméo et Juliette*. Movement by movement, it strikes Mr. Jacobson as "one of the most exciting unions of spirit and technique to be found in the tantalizingly imperfect world of the phonograph." The choral Prologue is "full of beautifully observed touches." The familiar festivities at the Capulets for once sound like festivities. . . . Perhaps most remarkable of all is Juliet's Funeral Procession, which for the first time in my hearing is as lovely as the intensively worked score suggested it ought to be."

BERLIOZ: Les Troyens. Lindholm, Veasey, Vickers, et al.; Wandsworth School Boys' Choir; Chorus and Orchestra of the Royal Opera House, Covent Garden, Colin Davis, cond. Philips 6709 002. Reviewed in August 1970, by David Hamilton.

Les Troyens had long been at the top of every operaphile's operas-I'd-most-like-to-see-recorded list. A note-complete *Troyens* was not possible until 1969, when Berlioz' original score was made available in a properly edited score. Once it was ready, though, it found Colin Davis waiting. Mr. Hamilton applauded his efforts. "Most of all," he wrote, "we must thank Colin Davis, who had the advantage of conducting complete performances in the opera house at the same time he was piecing together the opera in the studio."

BRAHMS: Quintet for Piano and Strings, in F minor, Op. 34. Rudolf Serkin, piano; Budapest String Quartet. Columbia MS 6631. Reviewed in November 1964, by Harris Goldsmith.

"The quintet has a history of superior recorded readings," Mr. Goldsmith admits, "yet despite the high-grade competition, the Serkin/Budapest interpretation is plainly the one most people have been waiting for. Here, preserved for all time, is one of those remarkable moments when topflight artists are at a peak of inspiration." Tempo variations are applied "with great subtlety," and there is "always a readiness to make the most of any dramatic effect in the music"—but all dangers of "willful eccen-

tricity" are handsomely skirted; the players' liberties are all "bona fide artistic license."

BRAHMS: Trio for Violin, Horn, and Piano, in E flat, Op. 40 (with FRANCK: Sonata for Violin and Piano, in A). Itzhak Perlman, violin; Vladimir Ashkenazy, piano; Barry Tuckwell, horn. London CS 6628. Reviewed in November 1969, by Harris Goldsmith.

The year 1969 saw the release of seven different recordings of the Brahms Horn Trio, including a curious yet acceptable performance of all three parts by Frederic Volgelgesang. The London team, in Mr. Goldsmith's estimation, came off the winner, for that year and all others: "Quite the best Brahms Horn Trio I have ever heard." Tuckwell's ascendancy lies less in matters of virtuosity than in his "particular brand of personality," while Perlman scores for his "lusher, less astringent" fiddling. Ashkenazy for his "softer-hued, more pastel-shaded piano tone."

BRITTEN: War Requiem, Op. 66. Vishnevskaya, Pears, Fischer-Dieskau; various choruses; Melos Ensemble; London Symphony Orchestra, Benjamin Britten, cond. London OSA 1255. Reviewed in July 1963, by Eric Salzman.

Only rarely does a new piece of music become popular. This work seems to be an exception. Written in commemoration of Britten's friends who were killed during the Second World War, it combines the Latin Mass for the Dead with the antiwar poems of the English poet Wilfred Owen. Mr. Salzman calls "brilliant" Britten's juxtaposition of Latin and English, medieval tradition and twentieth-century anguish, religious consolation and antiwar protest. In the music he finds extensive use of "repetitions, obvious symmetries, literalisms," and the orchestral writing characterized by "plainness and obviousness. . . . But while these qualities might be limitations in the hands of a lesser composer, with Britten they are assets."

The soloists "are on an extraordinarily high level," while Britten's direction is "full of the vitality and dramatic thrust which composers sometimes seem to lack when conducting their own music."

BUSONI: Concerto for Piano, Orchestra, and Male Chorus, Op. 39; Sarabande and Cortege, Op. 51. John Ogdon, piano; Royal Philharmonic Male Chorus and Orchestra, Daniell Revenaugh, cond. Angel SBL 3719. Reviewed in March 1968, by Bernard Jacobson.

Noted as pianist and teacher, Busoni's stature as composer tends to be overlooked. Only in recent years have the record companies shown significant interest: a somewhat truncated performance of his opera *Doktor Faust* by DGG, and this reading of his seventy-minute-long concerto.

"It is neither the best nor the most typical Busoni," Mr. Jacobson concedes. Nonetheless, "it is a work of constant fascination and—with all its obvious eclecticism—genuine originality." Ogdon's

"breadth and serenity of style" make him "the finest exponent of this work." Revenaugh contributes "considerable character and sweep," while the engineers handle "the problems of balance with perfect discretion."

CARTER: Quartets for Strings: No. 1; No. 2. The Composers Quartet. Nonesuch H 71249. Reviewed in February 1971, by Robert P. Morgan.

"A radically new musical conception," Mr. Morgan terms the music of Elliott Carter—but with this telling difference from so much of other contemporary music: "It increases in interest as the listener increases his knowledge of it; the effects do not 'wear out' in the course of increasing familiarity." The Composers Quartet not only "overcome the technical difficulties of these pieces; they have gotten to the very heart of the music."

CHOPIN: Mazurkas (complete). Artur Rubinstein, piano. RCA Red Seal LSC 6177. Reviewed in April 1967, by Harris Goldsmith.

"Only a Pole can fully comprehend the true character of a mazurka," said Franz Liszt. What good fortune, then, that Artur Rubinstein, "the greatest Pole of our time," in Mr. Goldsmith's opinion, has made his third integral recording of these pieces. "Certainly no artist has revealed the glories of Chopin's mazurkas more persuasively than Rubinstein. It is most gratifying to hear the sturdy bass line of his work, as well as its rainbow colorations, so memorably preserved on these three discs."

CHOPIN: Sonatas for Piano: No. 2, in B flat minor, Op. 35; No. 3, in B minor, Op. 58. Van Cliburn, piano. RCA Red Seal LSC 3053. Reviewed in February 1969, by Harris Goldsmith.

Mr. Goldsmith called this album Van Cliburn's finest recorded performance to date. The young Texan had always been impressive, "with his huge twelfth-spanning hands and plushy romantic tone" giving promise of "one day becoming a grand-manner interpreter in the Rubinstein tradition." To Mr. Goldsmith, this record represents the arrival of that day: "These performances have struck me as nothing short of astounding in their personal conviction, temperamental resourcefulness, and sheer sophistication."

DEBUSSY: Images pour orchestre (with Le Martyre de Saint-Sébastien: Symphonic Fragments). London Symphony Orchestra, Pierre Monteux, cond. Philips 900-058. Reviewed in December 1964, by Harris Goldsmith.

In July 1964 Pierre Monteux's lifetime service to music ended. Later in the year Philips released this all-Debussy album by the Gallic maestro, which to Mr. Goldsmith's ears conveyed "a valedictory flavor all its own. On this beautifully reproduced disc, the maestro bequeaths to us his final, definitive version of *Images* . . . The London Symphony's contribution is a superb testimonial to the level of proficiency to which that group rose under its lamented musical director. . . .

What's Become of the Great Recordings of 1951-61?

Most of them fortunately are still with us in one form or another. From our 1961 list of thirty-nine recordings, twenty-three still remain in the catalogue as they were originally issued, five have been reissued on budget labels, and eleven have been deleted.

BACH: *Aria with 30 Variations, in G ("Goldberg Variations"), S. 988.* Glenn Gould, piano. Columbia MS 7096 (re-channelled stereo).

BACH: *St. Matthew Passion, S. 244.* Laszlo, Rössl-Majdan, Munteanu, Cuenod, Waechter, Standen, Rehfuß; Chorus and Orchestra, Hermann Scherchen, cond. Westminster 4402.

BACH: *Organ Works.* Helmut Walcha, organ. Archive ARC 3013/30 (deleted).

BACH: *The Well-Tempered Clavier, S. 846/93 (complete).* Wanda Landowska, harpsichord. RCA Red Seal LM 6801.

BEETHOVEN: *Symphony No. 9, in D minor, Op. 125.* Schwarzkopf, Höngen, Hopf, Edelmann; Chorus and Orchestra of the Bayreuth Festival, 1951, Wilhelm Furtwängler, cond. Seraphim IB 6068 (originally RCA Victor LM 6043).

BEETHOVEN: *Symphonies (complete).* NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Victrola VIC 8000 (originally released as RCA Victor LM 6901).

BELLINI: *I Puritani.* Callas, Di Stefano, Panerai, Rossi-Lemeni, et al. Chorus and Orchestra of La Scala, Tullio Serafin, cond. Angel 3502.

BERG: *Wozzeck.* Farrell, Jagel, Harrell, et al.; New York Philharmonic, Dimitri Mitropoulos, cond. Columbia SL 118 (deleted).

BERLIOZ: *Requiem, Op. 5.* Léopold Simoneau, tenor; New England Conservatory Chorus; Boston Symphony Orchestra, Charles Munch, cond. RCA Red Seal LDS 6077.

BIZET: *Carmen.* De los Angeles, Micheau, Gedda, Blanc, et al.; Chorus and Orchestra of Radiodiffusion Française, Sir Thomas Beecham, cond. Angel S 3613.

CHOPIN: *Fifty-one Mazurkas; Polonaise-Fantasia in A flat, Op. 61; Andante Spianato and Grande Polonaise, Op. 22.* Artur Schnabel, piano. RCA Victor LM 6109 (deleted).

DEBUSSY: *Piano Works.* Walter Gieseking, piano. Angel 35026, 35066, 35067, 35065, 35250, 35249.

FALLA: *El sombrero de tres picos (complete).* Suzanne Danco, soprano; Orchestre de la Suisse Romande, Ernest Ansermet, cond. London CM 9055 (deleted).

HANDEL: *Messiah.* Ritchie, Shacklock, Herbert, Standen; London Philharmonic

Choir; London Symphony Orchestra, Hermann Scherchen, cond. Westminster WAL 308 (deleted).

HANDEL: *Semele.* Vyvyan, Pollack, Herbert, et al.; St. Anthony Singers; New Symphony Orchestra of London, Anthony Lewis, cond. Oiseau-Lyre 50098/100.

HAYDN: *"Salomon" Symphonies, Nos. 93-104.* Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. Angel S 36242/4, S 36254/6 (deleted).

IVES: *Symphony No. 2.* New York Philharmonic, Leonard Bernstein, cond. Columbia MS 6889.

MAHLER: *Das Lied von der Erde.* Ferrier, Patzak; Vienna Philharmonic Orchestra, Bruno Walter, cond. London A 4212.

MOZART: *Concertos for Horn and Orchestra (complete).* Dennis Brain, horn; Philharmonia Orchestra, Herbert von Karajan, cond. Angel 35092.

MOZART: *Le Nozze di Figaro.* Della Casa, Gueden, Danco, Poell, Siepi; Chorus of the Vienna State Opera; Vienna Philharmonic Orchestra, Erich Kleiber, cond. London OSA 1402.

MOZART: *Sinfonia concertante for Violin, Viola, and Orchestra, in E flat, K. 364.* Isaac Stern, violin; William Primrose, viola; Perpignan Festival Orchestra, Pablo Casals, cond. Columbia ML 4564 (deleted).

MOZART: *Sonatas for Piano: in B flat, K. 333; in D, K. 311; in E flat, K. 282; in G, K. 283; Rondo, in A minor, K. 511; Contretänze, K. 606 (arr. Landowska).* Wanda Landowska, piano. RCA Victor LM 6044 (deleted).

MUSSORGSKY: *Pictures at an Exhibition.* Sviatoslav Richter, piano. Columbia CML 5600.

ORFF: *Der Mond.* Christ, Kuen, Hotter, Schmitt-Walter, et al.; Philharmonia Chorus and Orchestra, Wolfgang Sawalisch, cond. Angel S 3567.

PUCCINI: *Tosca.* Callas, Di Stefano, Gobbi, et al.; Chorus and Orchestra of La Scala, Victor de Sabata, cond. Angel 3508.

SCHUBERT: *Die Winterreise.* Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. Electrola 90001/2 (deleted).

SCHUMANN: *Manfred, Op. 115.* Soloists; BBC Chorus; Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. Columbia M2L 245 (deleted).

SCHUMANN: *Waldszenen, Op. 82; Fantasiestücke, Op. 12; March Op. 76, No. 2.* Sviatoslav Richter, piano. Decca DL 9921 (deleted).

SIBELIUS: *Concerto for Violin and Orchestra, in D minor, Op. 47.* Jascha Heifetz, violin; Chicago Symphony Orchestra, Walter Hendl, cond. RCA Red Seal LSC 2435.

STRAUSS, R.: *Ariadne auf Naxos.* Schwarzkopf, Seefried, Streich, Schock, et al.; Philharmonia Orchestra, Herbert von Karajan, cond. Angel 3532.

STRAUSS, R.: *Der Rosenkavalier.* Reining, Gueden, Jurinac, Weber, et al.; Chorus of the Vienna State Opera; Vienna Philharmonic Orchestra, Erich Kleiber, cond. Richmond 64001 (originally released as London A 4404).

STRAVINSKY: *Petrushka; Rite of Spring (with Firebird).* Columbia Symphony Orchestra, Igor Stravinsky, cond. Columbia D3S 705 (originally D3S 614).

TCHAIKOVSKY: *Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23.* Emil Gilels, piano; Chicago Symphony Orchestra, Fritz Reiner, cond. RCA Victrola VICS 1039 (originally released as RCA Victor LM 1969).

VERDI: *"Verdi and Toscanini."* Milanov, Della Chiesa, Pearce, Warren, et al.; Westminster Choir; NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Victrola VIC 1248, 1314, and 1321 (originally RCA Victor LM 6041).

WAGNER: *Orchestral Excerpts: Rienzi, Der fliegende Holländer, Tannhäuser, Lohengrin, Tristan und Isolde, Die Meistersinger, Götterdämmerung.* Philharmonia Orchestra, Otto Klemperer, cond. Angel S 3610.

WAGNER: *Das Rheingold.* Watson, Flagstad, Madeira, Svanholm, Kuen, London, Neidlinger, Böhme, Kreppel, et al.; Vienna Philharmonic Orchestra, Georg Solti, cond. London OSA 1309.

WAGNER: *Tristan und Isolde.* Flagstad, Thebom, Suthaus, Fischer-Dieskau, Greindl, et al.; Chorus of the Royal Opera House, Covent Garden; Philharmonia Orchestra, Wilhelm Furtwängler, cond. Angel 3588.

WEBERN: *Complete Works.* Orchestral, vocal, and chamber ensembles, Robert Craft, cond. Columbia CK4L 232.

WEILL: *Die Dreigroschenoper.* Lotte Lenya, Trude Hesterberg, et al.; Gunther Arndt Chorus; Sender Freies Berlin Orchestra, Wilhelm Brückner-Rüggeberg, cond. Columbia O2S 201.

There can be little question that this is the finest set of the *Images* now available."

ELGAR: Concerto for Violin and Orchestra, in B Minor, Op. 61. Yehudi Menuhin, violin; New Philharmonia Orchestra, Sir Adrian Boult, cond. Angel S 36330. Reviewed in September 1966, by Bernard Jacobson.

Menuhin had recorded this concerto at the age of sixteen, with Elgar himself conducting. Of the newer Angel disc Mr. Jacobson notes that Sir Adrian Boult is "the greatest Elgar conductor of our day," the New Philharmonia "contributes magnificent and passionately committed playing," and Menuhin "has succeeded in deepening and maturing an already masterly interpretation of a masterly work." Moreover, the engineering provides "magnificent orchestral sonorities and the best and most realistic solo-tutti balance I have ever heard in a violin concerto recording."

HANDEL: Giulio Cesare. Troyanos, Hamari, Fischer-Dieskau, et al.; Munich Bach Chorus and Orchestra, Karl Richter, cond. Deutsche Grammophon 2711 009. Reviewed in February 1971, by Paul Henry Lang.

Among the many musical virtues of this DGG production of Handel's *Julius Caesar*, Mr. Lang lists its value as "a 'documentary': i.e., Richter plays the entire *Handelgesellschaft* score, with all the repeats, not one note left out, not one added. . . . In a live performance in the theater this version would be much too long, but sitting at home, playing an act or two, it offers a most satisfactory musical experience."

HANDEL: Messiah. Harper, Watts, Wakefield, Shirley-Quirk; London Symphony Choir; London Symphony Orchestra, Colin Davis, cond. Philips PHS 3-992. Reviewed in December 1966, by Bernard Jacobson.

"The most exciting and satisfying release it has ever been my privilege to review," wrote Mr. Jacobson. And it was the huge musical achievement of this album that made all the more lamentable the woefully flawed pressings which were first distributed to American buyers.

The keynote to Davis' approach to the score is authenticity. Herein the British conductor "breaks new ground . . . by working with the same number of performers that Handel was accustomed to use." Also, the Davis *Messiah* is the first "to take anything like consistent account of the need for embellishment." Davis' conducting itself possesses "a glorious sense of adventure," while "I know that my Redeemer liveth" as sung by Heather Harper "has given me greater joy than any other single Handel performance I can recall."

HAYDN: The Creation. Janowitz, Wunderlich, Fischer-Dieskau, et al.; Wiener Singverein; Berlin Philharmonic, Herbert von Karajan, cond. Deutsche Grammophon 2707 044. Reviewed in April 1970, by Shirley Fleming.

Here is the performance that tenor Fritz Wunderlich never lived to complete. Having recorded all the arias, with only the recitatives remaining, Wunderlich was killed in an accidental fall. Rather than discard his work and begin entirely anew with another tenor, Karajan and DGG decided to have Werner Krenn record the recitatives. Krenn met the challenge superbly, according to Miss Fleming. She found Wunderlich's "jubilation and sweetness of tone unforgettable." Another peculiarity of this set is the presence of Christa Ludwig in a six-second cameo appearance in the midst of the final choral number.

And the over-all performance? "It is strong enough and beautiful enough to invite you to accept it on its own serious terms."

HENZE: Der junge Lord. Mathis, Johnson, Grobe, McDaniel, et al.; Chorus and Orchestra of the Deutsche Oper (Berlin), Christoph von Dohnányi, cond. Deutsche Grammophon 2709 027. Reviewed February 1968, by Peter G. Davis.

"If anyone is feeling depressed over the deplorable state of contemporary opera, *Der junge Lord* should raise his spirits," opined Mr. Davis. "Henze and his librettist, Ingeborg Bachmann, have put together a truly marvelous show."

The gullible citizens of a small German town attend a reception for the local debut of Lord Barrat. At the climax of the party, the young lord strips off his royal vestments and turns out to be an ape. The large cast for Henze's musical satire is identical to that of the Berlin premiere. "Everyone fits marvelously into his role—a better performance of the opera is scarcely imaginable. . . . The orchestra plays superbly under the young Henze specialist Christoph von Dohnányi, and the stereo sound does wonders in sorting out the opera's many complex ensembles."

VLADIMIR HOROWITZ: "Carnegie Hall Recital, May 9, 1965." Vladimir Horowitz, piano. Columbia M2S 728. Reviewed in August 1965, by Harris Goldsmith.

When in 1965 Vladimir Horowitz came out of retirement, the music-loving public was ready for him. These two discs are a document of that event. Harris Goldsmith did not wholly approve of everything on these records: the Schumann Fantasia he found subjected to a "disjunctively elaborate conception."

But he most decidedly did approve of Horowitz, who "remains unique. . . . No one else plays the way he does. . . . He is always the orchestrator, always the singer." The playing, Mr. Goldsmith discovers, "has changed greatly in detail since he last appeared in public: his fortissimos are as bronzen as of old, but more sonorous; his pianissimos are more varicolored—just as linear as before, but far more yielding and soft-hued." In sum, these discs have captured "the living soul of Horowitz . . . and its vivid immediacy is what makes this album a priceless document."

IVES: Sonata for Piano, No. 1. William Masselos, piano. RCA Red Seal LSC 2941. Reviewed in June 1967, by Alfred Frankenstein.

By 1967 the Ives revival had reached high tide. Mr. Frankenstein's review appeared in June. The following month Peter G. Davis in his "Repeat Performance" column considered the reissue of an earlier performance by Mr. Masselos of the same sonata, this one on an Odyssey label. Then, later in the year, Nonesuch issued yet another performance, this time by the pianist Noel Lee.

"Wow!" exclaimed Mr. Frankenstein over this music, which he described as "all drive, experiment, and rich, extravagant invention." He found this recording preferable to the older Masselos disc for its superior, more up-to-date engineering, and preferable to the Lee on the grounds of Masselos' "general warmth, drive, and excitement."

IVES: Symphony No. 4. Members of the Schola Cantorum (New York); American Symphony Orchestra, Leopold Stokowski, cond. Columbia MS 6775. Reviewed in November 1965, by Alfred Frankenstein.

Here is the music and here are the musicians who reignited the Ives spark in the mid-Sixties. The Fourth Symphony's final movement strikes reviewer Frankenstein as possibly "the most original and important movement in any of the symphonies by America's greatest composer." Mr. Frankenstein's one reservation was "that the music is actually quite unrecordable in many places," this being due to the incredible complexity of Ives's textures. But no matter: "the opportunity thus afforded of hearing the piece again and again is of the utmost value."

LISZT: Concertos for Piano and Orchestra: No. 1, in E flat; No. 2, in A. Sviatoslav Richter, piano; London Symphony Orchestra, Kiril Kondrashin, cond. Philips PHS 900-000. Reviewed in May 1962, by Harris Goldsmith.

Not one but two Richter recordings were included in our 1961 Great Recordings compilation. During the past decade the Russian pianist's aversion to the recording studio got the upper hand. For a number of years he confined himself entirely to the concert hall—and then, to everyone's joy, made a phonographic comeback on the Karajan-led Beethoven Triple Concerto (which turns out to be Richter's second appearance on *this* decade's Great Recordings list).

"What a color palette Richter has at his command!" exclaimed Harris Goldsmith in his review of this Liszt album. "On this recording, delicacy and granite-like solidity are blissfully united. But most amazing of all is the apparent ease with which Richter's technique produces his effects." Kondrashin's handling of the orchestral collaboration is "as remarkable in its own right as the piano playing . . . a discipline of the highest caliber . . . Attacks and releases are of a Toscaninian order."

MAHLER: Symphonies Nos. 1-9. Vari-

ous soloists; New York Philharmonic; London Symphony Orchestra, Leonard Bernstein, cond. Columbia GMS 765. (Fifteen records, available separately.) Released over the decade and reviewed by various critics.

Such an aura has gathered around Leonard Bernstein's performances of the Mahler symphonies that a casual onlooker might suspect the New York maestro of having the field to himself. This is not so: other conductors were recording Mahler long before Bernstein and Columbia made a traversal of the complete nine their special project, while in more recent years there have been mighty contributions by such conductors as Solti, Abravanel, Klemperer, Kubelik, and Barbirolli.

Yet there is something decidedly special about Bernstein's accomplishment. In the words of General Sherman (not one of our reviewers), Bernstein "got there firstest with the mostest." These fifteen discs stand as a monument to his indefatigable enthusiasm. They may also serve as a monument to the decade itself, for only in the Stereo Sixties did such a project become truly feasible. Bernard Jacobson, commenting upon Bernstein's Mahler Eighth, noted "a sense of utter engulfment, spiritual and emotional as well as sonic," a remark that might justly be applied to all of these sprawling sound panoramas. A product of our times, then, these marvelous performances—and where could we have found a timelier conductor?

MAHLER: Symphony No. 10. Philadelphia Orchestra, Eugene Ormandy, cond. Columbia M2S 735. Reviewed in February 1966, by William Malloch.

"Chalk up a tremendous victory for Gustav Mahler, for his amanuensis Deryck Cooke, and for Columbia too," wrote William Malloch. Not until the Sixties was the public to hear Mahler's final symphony, completed by Mr. Cooke and broadcast by the BBC. The Philadelphia recording uses the Cooke version, which Mr. Malloch finds somewhat lacking in "the delightful and terrible superelaboration" which is a Mahler trademark, but which he nonetheless acclaims for retaining "much essential Mahler. . . . Certainly the whole score has the general sound of a Mahler score." The symphony is "conceptually . . . one of Mahler's strongest works"; and Ormandy "matches Mr. Cooke in enthusiasm and humility."

PROKOFIEV: Sonatas for Violin and Piano; No. 1, in F minor, Op. 80; No. 2, in D, Op. 94a. Itzhak Perlman, violin; Vladimir Ashkenazy, piano. RCA Red Seal LSC 3118. Reviewed in February 1970, by Philip Hart.

Here is a companion disc to the Brahms horn trio performance mentioned above, the different labels notwithstanding. Ashkenazy, a London artist, was apparently so anxious to record with Perlman, who was under contract to RCA, that the two companies worked out a reciprocal agreement: one disc apiece for each company. Said Mr. Hart: "This is the first time

that a superb violinist has been partnered with a pianist of equal stature" in performance of these two sonatas, and the disc "may well become a classic."

PUCCINI: Madama Butterfly. Scotto, Bergonzi, Panerai, et al.; Chorus and Orchestra of the Rome Opera House, Sir John Barbirolli, cond. Angel SCL 3702. Reviewed in September 1967, by Conrad L. Osborne.

Some of the chief glories of the decade have been opera recordings led by conductors not normally associated with the opera house. Here is a spectacular instance, with Sir John Barbirolli returning to opera after many years. Mr. Osborne found that Sir John brings "something fresh to most of the score" and provides "slow" but "strong-limbed" tempos. There is "great clarity of texture and a loving care of balances, but never a trace of fussiness or analytical exposition." Barbirolli makes "the Rome Opera ensemble respond far better than most of the many maestros who have recorded with this group."

No *Butterfly* performance can succeed without the presence of a great leading lady. Angel has Renata Scotto: "the authentic article, the type of artist for whom all the old tricks came into being in the first place." The supporting cast is "first-rate."

SCHUBERT: Lieder, Vol. 1 and 2 (404 songs). Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. Deutsche Grammophon 2720 006 and 2720 022. Reviewed in January 1971, by David Hamilton.

Fischer-Dieskau's twenty-five-disc, two-volume recorded traversal of 404 songs by Franz Schubert prompted Mr. Hamilton to write: "an extraordinary panorama of Schubert's achievements as a Lied composer." Although Mr. H. did point out that "no single performer can encompass such a tremendous range of material with consistent success," he went on to say that "it is hard to imagine any other singer today who could bring to fruition such an assignment with as much musicianship and accuracy." As for Gerald Moore, that paragon of accompanists "has never played better."

SCHUBERT: Octet for Strings and Winds, in F, D. 803. Melos Ensemble. Angel S 36529. Reviewed in December 1968, by Michael Sherwin.

Here is a chamber work nearly as long as Beethoven's Ninth. Mr. Sherwin, after faulting all the other available recordings of this sprawling masterwork, welcomed the Melos Ensemble version as "filling a long-standing need." Clarinetist Gervase de Peyer was singled out for "his exquisitely molded and nuanced solo at the opening of the second movement." But that was only one in a plethora of well-wrought detail: in this performance, says Mr. S., "every moment of the score . . . succeeds in holding one engrossed."

SCHUBERT: Symphony No. 9, in C, D. 944 ("The Great"). Philadelphia Or-

chestra, Arturo Toscanini, cond. RCA Red Seal LD 2663 (mono only). Reviewed in October 1963, by Harris Goldsmith.

Toscanini was long dead by the Sixties, but his recorded legacy remained as vital as ever. RCA, on its Victrola label, issued many of the Maestro's performances with the NBC Symphony Orchestra, while Seraphim released hitherto unavailable Beethoven performances by Toscanini and the BBC Symphony Orchestra. Almost totally inaccessible, though, is the series of recordings Toscanini made with the Philadelphia Orchestra in 1941-42. Happily, RCA saw fit to make one exception. Their choice met with Harris Goldsmith's wholehearted approval: "The Schubert symphony seems to me the best thing in the Philadelphia series, and its release is nothing less than a major event in phonographic history. This vast piece of music always played a central role in the Maestro's career (in fact, it appeared on his very first orchestral concert, in Turin in 1896)." One passage ". . . gives the effect of a silvery moon shining over a serene lake . . . an effect incorporated into a total design of unflinching plasticity and infallible 'rightness.'" Toscanini made two other recordings of this symphony, but it is the Philadelphia version which contains "the finest statement of this music ever to reach records."

SCHUMANN: Kreisleriana, Op. 16; Variations on a Theme by Clara Wieck, Op. 14. Vladimir Horowitz, piano. Columbia MS 7264. Reviewed in August 1970, by Harris Goldsmith.

Schumann considered his eight-part suite, *Kreisleriana*, his best piano composition and Mr. Goldsmith considered this disc its finest recording—as well as the amazing pianist's "most distinguished phonographic effort in years." The review emphasized that Horowitz "pianism throughout this beautifully engineered disc has an easy flow and limpid naturalness of feeling that I haven't heard from him since his earliest shellac recordings."

SHOSTAKOVICH: Symphony No. 13, Op. 113. Tom Krause, baritone; Male Chorus of the Mendelssohn Club of Philadelphia; Philadelphia Orchestra, Eugene Ormandy, cond. RCA Red Seal LSC 3162. Reviewed in June 1970, by Royal S. Brown.

This symphony, which was given its Russian premiere in 1962, fell afoul of Soviet authorities and consequently did not reach the United States until last year. At issue were ideological rather than musical matters: the vocal portions of this work were Yevtushenko's controversial anti-anti-Semitic poem *Babi Yar*. Mr. Brown lauds "the solemnity and grandeur" of Ormandy's interpretation, as well as the "movement and spirit . . . that give the climaxes a rare musical and dramatic inevitability." Baritone Tom Krause works "on the same aesthetic plane," and "his flawless intonation is a marvel." The superlative singing by Philadelphia's Mendelssohn Club, and the "astonishing clarity and . . . perfect balance of [the

disc's] stereo sound" should help make it, according to Mr. Brown, "something of a landmark."

STRAUSS: Der Rosenkavalier. Crespin, Donath, Minton, Jungwirth, et al.; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Georg Solti, cond. London OSA 1435. Reviewed in February 1970, by George Movshon.

Considering this opera's perennial popularity, one wonders at how infrequently it gets recorded. The last decade had almost passed without a single new manifestation on discs—then, at the eleventh hour, came the London/Solti performance, one that George Movshon enjoyed even after listening to it for the eighth time. "This recording," he concluded, "goes forthwith to somewhere near the top of any operaman's Desert Island List of complete recordings." The set is "indispensable" on all counts: "for the marvelously apt, polished, and intuitive conducting of Georg Solti; for a noble, supremely sensitive Marschallin from Régine Crespin; for some boldly venturesome but entirely successful casting with young, fresh voices in the three other principal roles; for playing of the utmost precision and musicality by the Vienna Philharmonic; and—not least—for recorded luxury of sound that is consistently rich and satisfying to the ear, yet never without acoustical relevance."

STRAVINSKY: The Rite of Spring; Firebird and Petrushka Suites; Symphony of Psalms; L'Histoire du Soldat Suite; Symphony in Three Movements; Apollo. CBC Symphony Orchestra; Columbia Symphony Orchestra, Igor Stravinsky, cond. Available separately or in "Nine Masterpieces Conducted by the Composer," Columbia D5S 775. Reviewed in November 1970, by Peter G. Davis. Columbia's project of recording virtually all of Stravinsky's music under the supervision—and very often under the baton—of the composer must surely be ranked as one of the past decade's epochal achievements. Whether all of the performances are necessarily the "best" versions available is a questionable criterion. That the twentieth century's most important composer has been able to pass on to future generations his own recorded performances of the bulk of his work makes Columbia's undertaking unique. A portion of this gargantuan accomplishment is included in the "Nine Masterpieces" set, and in the words of Mr. Davis, "it affords the novice collector a pleasant introduction to the composer." The set is "an indispensable item for anyone's basic library."

JOAN SUTHERLAND: "The Art of the Prima Donna." Joan Sutherland, soprano; Chorus and Orchestra of the Royal Opera House, Covent Garden, Francesco Molinari-Pradelli, cond. London OSA 1214. Reviewed in February 1961, by Conrad L. Osborne.

London knew they had a winner when they put out this two-record album of sixteen arias, replete with brochure contain-

ing portrait reproductions and short biographies of the great sopranos of yesteryear. Perhaps no other young artist has ever received a more elaborate phonographic build-up—or more fully justified it.

"This album exhilarates me," confessed C.L.O. "Joan Sutherland takes sixteen tests in Advanced Vocalism, and sails through them with startling freedom, scattering *grupetti* and *volate* as she goes. One is dismayed by the realization that most of the other outstanding professionals could be classified, with utmost charity, as nothing more than sophomores."

VERDI: Falstaff. Ligabue, Resnik, Fischer-Dieskau, Panerai, et al.; Chorus of the Vienna State Opera; Vienna Philharmonic Orchestra, Leonard Bernstein, cond. Columbia M3S 750. Reviewed in December 1966, by Conrad L. Osborne. It is not often that Columbia issues an opera recording. This *Falstaff* was one such recording and it elicited a commendation from Mr. Osborne: "There have been good *Falstaffs* on record before—Toscanini, Von Karajan, and Solti are not to be easily shaken off . . . but for me, at least, Bernstein mops up the field." Although the performance includes "a weakish pair of young lovers" in the cases of Sciutti and Oncina "there is also a force that sweeps all imperfections aside, and that force is obviously generated by Leonard Bernstein . . . a remarkable musician, an even more remarkable theatrical personality." In the title role, Fischer-Dieskau adapts his voice "to the requirements of the role with uncanny skill."

VERDI: Rigoletto. Scotto, Bergonzi, Fischer-Dieskau, et al.; Chorus and Orchestra of La Scala, Rafael Kubelik, cond. Deutsche Grammophon 2709 014. Reviewed in December 1964, by Conrad L. Osborne.

Mr. Osborne felt initial misgivings over this recording "which on paper threatened to be a fussy, unidiomatic one, full of unknown quantities." But after listening to it, he found it was as honest and moving a *Rigoletto* as we have ever had, the obvious choice for anyone wanting an up-to-date complete edition . . . one to make the hair stand on end." A paramount reason: "Kubelik makes just about every point that could be made about this score, and makes it with the naturalness of a great opera conductor." Mr. Osborne, who has not always been happy about Fischer-Dieskau's performances in the Italian repertory, here finds "not a hint of calculation, of color or dynamic contrast for its own sake. He is in the role every step of the way, and everything proceeds from that." Renata Scotto "effects a vast improvement over her Gilda of the Mercury recording." And Carlo Bergonzi "brings his usual fine phrasing and smoothness to the Duke's music."

VERDI: La Traviata. Lorengar, Aragall, Fischer-Dieskau, et al.; Chorus and

Orchestra of the Deutsche Oper (Berlin), Lorin Maazel, cond. London OSA 1279. Reviewed in September 1969, by Peter G. Davis.

"This *Traviata*," Mr. Davis informs us, "represents something of an experiment: a studio recording based upon the Deutsche Oper's five-year-old production in which a well-rehearsed cast and conductor, fresh from many live performances together, can re-create their interpretation as a thoroughly seasoned team." Heading the team is Maazel, who "gives us his finest recorded work to date," and under whom "the superb precision and chamberlike delicacy of the orchestral playing result in fascinating detail." As Violetta, Pilar Lorengar is "an ideal compromise" between the role's demands for dramatic coloration and coloratura flexibility. Fischer-Dieskau's "almost intellectual interpretation is a refreshing and successful departure from tradition."

WAGNER: Der Ring des Nibelungen. Various artists; Vienna Philharmonic Orchestra, Georg Solti, cond. London RING S. Released over the decade and reviewed by various critics.

With the release of *Die Walküre* in 1966, London completed the project they began in the late Fifties: a complete recording of all four parts of Wagner's *Der Ring des Nibelungen*. First came their *Rheingold*, which for many serious collectors served as the impetus to "go stereo." The most modestly proportioned of the four operas, it provoked a major response from R. D. Darrell, who called it "a phonographic monument." After catching his breath at finally having a complete *Siegfried* on discs, Conrad L. Osborne praised that performance: "an exciting conductor, an excellent Brünnhilde, a superb Alberich, and very respectable performers in all the other roles."

Götterdämmerung found Mr. Osborne even more enthusiastic: "It is wonderful . . . the finest I can imagine in the here-and-now." Greeting the release of London's final installment, C.L.O. congratulated the label with, "What would have been passed off as a madman's fantasy twenty years ago, a note-complete *Der Ring des Nibelungen* on commercial recordings, recorded by a single company, and cast with as much consistency as is practicable, is now an accomplished fact."

WAGNER: Der Ring des Nibelungen. Various artists; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon 2709 023, 2713 002, 2713 003, 2716 001. Released over the decade and reviewed by various critics.

Six months after London completed its *Ring* cycle with a recording of *Walküre*, DGG commenced their own *Ring* with the same opera. Conrad L. Osborne at first eyed the project askance, especially Karajan's employment of singers in the major roles who "had never sung their roles onstage at the time of the sessions."

Then Mr. Osborne heard the set, and

all was well. "I cannot remember ever being so happily wrong. . . . Karajan has chosen his singers not from sheer desperation but from a conviction that they can sing a *Walküre* of the sort he wants to present. . . . I happen to prefer Karajan's ideas about the score to Solti's; others will disagree."

Others did disagree. In his discussion of the competing *Siegfrieds*, George Movshon described Karajan as "Olympian, Wotan-like in his concern for design," and Solti as "pragmatic, much more involved in the characters and situations of the drama. . . . Both treatments are valid, but if I must choose between them, it will have to be Solti's earth rather than Karajan's sky." C.L.O. had the last word, however, when *Götterdämmerung* was released. "The playing is of the utmost lucidity and polish. Climaxes make their effect as much through the precision of the playing and the sharpness of rhythm as through mass of sound. The quieter sections are set forth with a sheer affection and tonal beauty unparalleled, at least in my generation. . . ."

Rumor Department: Seraphim may release yet another complete *Ring* cycle, these from a series of performances in 1954 conducted by that redoubtable Wagnerian Wilhelm Furtwängler. For the prospective buyer, the choice becomes thornier.

WAGNER: Orchestral Excerpts from the Ring Cycle. Cleveland Orchestra, George Szell, cond. Columbia MS 7291. Reviewed in November 1969, by George Movshon.

Bleeding hunks, ripped from context—and hence to be shunned? Not by a long shot, according to Mr. Movshon, who offers three reasons. The first is historical precedence: "Wagner himself sanctioned the concert use of most of these excerpts (indeed he often made the arrangements himself and frequently led their performance)." Secondly, the value to the uninitiated: "Many listeners made their first tentative approach to the tetralogy by sampling excerpts like this, got hooked, and then moved on to the complete operas." And thirdly, the performances by Szell and the Clevelanders: "You may search the world's opera houses and record catalogues and never hear these parts of the cycle as sumptuously performed."

WUORINEN: Time's Encomium. Synthesized and processed synthesized sound. Nonesuch H 71225. Reviewed in November 1969, by Alfred Frankenstein.

"Symphonic music is not dead. It just isn't being written for symphony orchestra any more." From a conventional viewpoint, a baleful pronouncement, but Mr. Frankenstein sheds no tears—not in the case of music such as Wuorinen's, produced on the Columbia-Princeton synthesizer. "A genuinely mighty score, full of new worlds and galaxies of sound," it won the 1970 Pulitzer Prize for music.

Great Recordings of the Decade

Part II: Pops

by Gene Lees

TO PARAPHRASE DICKENS, it was the worst of times and the worst of times, an era with almost no redeeming feature whatsoever. I need not recount here the disgraceful political assassinations, the ecological crisis, Czechoslovakia, Israel, Quebec, or the memory of such shining names as Dealey Plaza, Kent State, the Bay of Pigs, Biafra, and My Lai; or recall "heroes" of the caliber of William Calley and Jerry Rubin, Judge Hoffman and Abbie Hoffman.

It was a decade in which man seemed bent on dividing himself into ever smaller groups, each hating the other: black against white, man against woman, East against West, young against old. And everyone found himself a member of a group that was loathed by other groups. Any man could sit back and contemplate all the people who, without even knowing him, hated him. There was no majority: everybody became a member of a nervous minority that some other group was out to get.

Is it any wonder that most of the music during the '60s was lousy? I refer of course to popular music—in the field of classical music, particularly the avant-garde, there were some fascinating developments, at least for my taste. But popular music—and I am thinking of jazz, too, although it is not, strictly speaking, popular music—reflects its time the way more contemplative and formal music does not. Anyone who heard the tenor saxophone playing of John Coltrane and Wayne Shorter and several others at the beginning of the decade knew that racial violence was coming, and soon. It matters not that Coltrane and Shorter were decent men—John, whom I knew moderately well, was in fact one of the gentlest human beings. There was *in the music* something of the agony of a people, and a hint that the agony was turning to anger, something that came from deep in the subconscious—in the soul, if you prefer.

The 1960s were angry times, and the music was largely angry. A generation of the young spoke of love and the need to love, with hate-filled faces and voices, and the music was like those faces. To a very large extent, the music caused what was going on in the young. The Jefferson Airplane and other rock groups put out music of unparalleled ugliness: for the first time in history, perhaps, music was not *about* beauty but *about* ugliness: an ugliness called beauty by some, and called important because it was topical, it was "relevant." To what? Death?

Popular music taught young people to take dope. This point has been endlessly debated. Some record company people claimed it only "reflected" the era, that the companies were in fact helpless in the face of public demand. The moral bankruptcy of such a position need hardly be pointed out. The important thing is that the position was a cop-out: either musical jingles are effective in selling toothpaste or they're not. And, of course, they're very effective indeed. Music was also effective in selling revolution, division, hate, and drugs as well as cigarettes. That the music *caused* the wave of drug use was at least tacitly admitted by Mike Curb, of MGM Records, when he announced some months ago that his company would no longer make such records.

The popular music of the 1960s was for the most part a deafening amplified twang, quite as poor as the music of the 1920s, an era the '60s in many ways resembled. But, as happened in the '20s, some genuinely beautiful flowers grew on the garbage heap. Indeed, there was an expansion of the conception of popular music that holds genuine promise for the 1970s.

To pick twenty albums as the "best" or "greatest" or "most significant" of the

1960s is, needless to say, difficult. For example, I collected every Oscar Peterson and Peggy Lee album that came out in that period, plus an enormous amount of electronic music (both pop and classical). Nor did I hear all the popular music of the '60s. Who did? Who could? In the end, I consulted my colleague, Morgan Ames, and together we compiled this list of twenty titles.

- Both of us believed that Johnny Mandel's music for *The Sandpiper* (Mercury SR 61032) was one of the finest motion picture scores of the decade. As she put it, "Johnny wrote one tune so beautifully constructed that it was strong enough to support a weak picture and an entire album. . . . No other theme is heard. The album is an unforgettable and moving experience." That tune, *The Shadow of Your Smile*, was also the most-recorded song of the '60s. Some people in the business say it is the most-recorded lyric since *Stardust*.
- Several of Henry Mancini's film-score



Henry Mancini

albums were delights, filled with melodies of sinuous subtlety. Perhaps *The Pink Panther* (RCA Victor LSP 2795) was the most representative. Here again, the score was better than the picture. The wonderful Jimmy Rowles is the pianist.

- The '60s looked as if they were going to be the era of John F. Kennedy. Whatever history finally says of Kennedy, the fact is that he radiated a mood of optimism. And in that atmosphere some remarkably fine music was generated. One of the most fascinating albums of that period was written by Eddie Sauter and performed by tenor saxophonist Stan Getz. Titled "Focus," it was a jazz album—sort of. There were no melodic themes on which Getz was to play variations: Sauter wrote backgrounds for strings and rhythm section, and let Getz blow what he pleased. The album was an intriguing solution to the problem that faced jazz at the time: how to find freedom without achieving chaos. "Focus" (Verve 68412), is to my mind one of the most brilliant in the history of jazz. The string section played magnificently, and the fluency of

Getz's inventions is breathtaking. The album was not, alas, a commercial triumph: Getz had a fluke success with a song from Brazil called *Desafinado*, and although it pushed him into the big money, it blotted out "Focus."

- The bossa nova movement in the United States jumped off in the summer of 1962. Kennedy was still alive, and the quality of popular music was improving. One of the key figures in the movement came north and made an album for Verve (68547) rather awkwardly titled "Antonio Carlos Jobim, the Composer of *Desafinado*, Plays." Claus Ogerman wrote the arrangements, and the album still makes a lovely impression.

- João Gilberto, another important figure in the bossa nova movement, also came north, but his American recordings never matched those he made in Brazil. One of these, issued on Atlantic (S 8070) under the title "The Boss of the Bossa Nova," is about the best.

- The bossa nova movement faded, even in Brazil, but the basic rhythm continues: it has now infused even some areas of rock. Perhaps the best of the groups that came up after Gilberto was the Tamba 4, whose album, "Samba Blim" (A & M SP 3013), is still one of my particular favorites. All of this says nothing of important Brazilians like the gifted young singer/composers Edu Lobo and Jorge Ben. Brazil seemingly continues to pour out music despite the fact that its politics, like everyone else's, has gone sour since the start of the '60s—and there is now a good deal of anger even in Brazilian music.

- The artist who grew the most in the '60s was perhaps Tony Bennett. Tony went into the decade a good singer and came out of it a superb one: his work leaves fellow professionals breathless with wonder. Of a number of great albums, Miss Ames and I think that "The Movie Song Album" (Columbia CS 9272) is the best. It is worth listening to carefully.

- Two Evanses belong on this list: Bill Evans, the pianist, and Gil Evans, the composer and arranger. The best representation of Bill Evans is a compendium of tracks from other albums called "The Best of Bill Evans" (Verve 68747). It presents this lyrical and intensely intelligent pianist with orchestra, as solo pianist, and even, in two incredible tracks made by overdubbing, as three pianists.

- "The Individualism of Gil Evans" (Verve 68555) is a brooding, haunting, individualistic piece of work by one of the most interesting composers jazz has produced. There's an extraordinarily beautiful trombone solo by Jimmy Cleveland on one track.

- John Coltrane was one of the most important influences on jazz by the end



Bill Evans

of the '50s, and his influence continued into the '60s. Nor has it ended with his death. Everyone who likes jazz is aware of the way in which he extended its vocabulary, but few people remember that he was a beautiful ballad player. For that reason, an album simply titled "Ballads" (Impulse S 32) is recommended.

- The '60s were, in every way, the age of rock. And much of what happened began with Bob Dylan. Dylan was the author of much of youth's discontent, and I have always thought that the mood he created among the young, with help from the Beatles and others, set the scene for Eugene McCarthy's triumph in New Hampshire and the unseating of President Lyndon Johnson. As the decade began, Peter Yarrow (of Peter, Paul, and Mary) said that he thought the trio had so much influence that they could swing a presidential election. Whether or not they could is debatable, but there are those who think Dylan actually did it. Miss Ames selects Dylan's "Blonde on Blonde" (Columbia C2S 841) as the best representation of his work. "Whatever your personal reaction to Dylan's mystique," she said, "you can't dismiss the significance of the songs he's written and the influence he had on rock in the '60s. He was there, and the whole scene would have been different had he not been there."

- Sharing dominance with Dylan were, of course, the Beatles, who began as a coarse post-skiffle group, developed a simple and youthful kind of charm, proceeded into pretension, and ended the decade in open contempt of their audience, with John Lennon turning out albums that contained among other things a track of pure silence and the recorded sound of an old-fashioned phonograph needle swishing in an empty groove. The Beatles were the slickest packaging and promotion job of the '60s. Still, out of their work came some fresh and interesting melodies—*Norwegian Wood*; *The*

Fool on the Hill; Here, There, and Everywhere; Yesterday. Because of stylistic differences from one song to the next, there was some speculation in the trade as to whether the melodies had all been written by the same hand. Probably the most heavily promoted album of the decade was their "Sgt. Pepper's Lonely Hearts Club Band," about which an amazing amount of nonsense was written. Miss Ames selects their "Abbey Road" album (Apple SO 383) as their best.

- Miss Ames also recommends Crosby, Stills, and Nash (Atlantic SD 8229). "I think," she says, "they're the best rock group that ever hit the country, bar none. They're the Hi-Lo's of the time."

- A softening of mood came from Simon and Garfunkel, one of the first of the thoughtful rock groups, and one of the few groups to make a successful transition from folk to rock. "Parsley, Sage, Rosemary, and Thyme" (Columbia CS 9363) is recommended.



Judy Collins

- Laura Nyro was one of the most interesting songwriter/singers of the period: "Eli and the Thirteenth Concession" (Columbia CS 9626) represents her well.

- Joni Mitchell was, and is, a striking talent. She writes songs of high literacy, great sensitivity, and wisdom. "The gentlest and the purest of the ladies in rock," Miss Ames told me. "Her songs are haunting." "Ladies of the Canyon" (Reprise 6376) may be her best collection.

- Judy Collins' "Who Knows Where the Time Goes?" (Elektra 74033) is well worth hearing. "Another one who came from folk into rock," says Miss Ames. "She's the most highly professional singer in folk-rock, and she's a great introducer of songs and writers."

- Gordon Lightfoot is an arresting talent, and like his fellow Canadian, Joni Mitchell, he writes songs of great freshness, literacy, and intelligence. Blessed with a fine natural voice and a sure instinct for music, his reputation is still climbing. "If You Could Read My Mind" (Reprise 6392) is particularly good.

- James Taylor's "Sweet Baby" (Warner Bros./7 Arts 1843) is one of Miss Ames's favorites: "It's an album of original tunes, all meaningful."

- One of my own favorite albums of the '60s is by a comparatively obscure English songwriter/singer named Jake Thackray. The songs heard on "The Last Will and Testament of Jake Thackray" (Philips 600275) bear little resemblance to anything in the English language, though they do relate somewhat to French songwriting. Combining so-

phistication, simplicity, wit, compassion, fantasy, and realism in a very odd way, Thackray is a brilliant lyricist and quite a good composer. He is an original, fitting neither folk nor rock nor pop nor jazz nor any other category. But the money interests apparently weren't right: Philips did little to promote his album, and it sank quietly from sight. If you can find a copy, by all means grab it.

The tragic '60s are gone, but at least a few of the melodies will be with us for a while.

Great Recordings of the Decade

Part III: Tapes

by R. D. Darrell

UNHAPPY DISCOPHILES, bemoaning the headaches of record collecting, get scant sympathy from me. You think *you* have troubles? Try coping with the hardships that afflict tape buffs! The latter always have needed extra-absorbent crying towels, but never more so than during the past decade when relatively minor confusions were bewilderingly compounded into major dilemmas.

In the early '60s the tape fan's main problem was a simple conversion from 2- to 4-track, 7½-ips open reels—none of the three rival formats at the time (RCA, 3M Revere, and "Fidelipac" cartridges) proved to be seriously competitive. But in mid-decade came first a partial swing to 3¾-ips reels (completely so on the part of Capitol/Angel); then the fast rise of two more dangerous rivals: the RCA/Lear/Ford-sponsored 8-track cartridge and the tiny cassette developed by Philips in Europe as a half-speed, half-size improvement on the earlier RCA cartridge design. All three innovations were fiercely resented by tape veterans, purportedly on the grounds of inferior technical quality but fundamentally in stubborn resistance to the winds of change—it meant altering

U.S.A. Recent-Years' Recorded-Tape Retail Sales Estimates¹
(in millions of dollars)

Format	1968	1969	1970
Open Reel	\$ 22	\$ 20	\$ 20
8-Track Cartridge	155	300	400
4-Track Cartridge	35	21	8
Musicassette	25	75	105
Total Recorded Tape	\$ 247 ²	\$ 416	\$ 533
Total Disc-Record	\$1,124	\$1,170	\$1,200

¹Sources: Recording Industry Association of America (RIAA) Billboard International Tape Directories, the Ampex Corp.

²Includes "Playtape" sales.

ingrained habits and prejudices as well as updating and replacing equipment.

What many of the Old Guard still fail to realize are the harsh facts of contemporary economic life. One is that the whole open-reel tape market is a picaresque factor in the over-all record industry: worse, it has dwindled in recent years and there is no solid evidence of future expansion. Another is that, regardless of technical-quality considerations, 8-track cartridges have achieved incredibly rapid and profitable commercial success, while cassettes have been widely accepted as potentially capable of even greater success. Money talks, and what it says (see the adjoining chart) is that for every dollar spent in 1970 for open-reel tapings, some five were spent for music cassettes and some *twenty* for 8-track cartridges. It should be obvious that the new formats must appeal to audiences different from, and much larger than, that for open reels only.

In fact, each format has distinct advantages (as well as disadvantages) which enable it to win and hold its own fervent devotees. There is surprisingly little direct competition among formats—or, for that matter, between the tape and disc media. There is some audience overlapping, of course, but so far, cartridges and cassettes have won their principal support from listeners who have never gone in for open-reel tapings and those who regularly buy few, if any, discs.

Accordingly, in attempting to select the last decade's outstanding recorded tapes, my criteria are different for each format. In each, my aim has not been the impossible one of judging what is "best," but merely citing what I most admire and best remember as most persuasively representative of each format's distinctive virtues. This is relatively easy where 8-track cartridges and music cassettes are concerned. But open reels present a special problem since many fine releases are now out of print (at least according to the current Harrison Tape catalogue.) Even so, it's been a bitter task to ruthlessly trim my original long lists of nominees to reasonable length.

Open Reels: The Expense of Greatness.

What *might* have once been the Rolls-Royce of tape formats, the open reel, still commands passionate devotion—this despite the sad fact that it has never fully realized its expectations, nor has it won more than a small fraction of its potential supporters among tape recorder owners. For the audiophile, the best reel tapings can be matched by the best (unworn) discs. For the layman, reels are less convenient and more expensive than cartridges and music cassettes; for the music-lover, the open reel has never challenged the disc format's comprehensive repertory.

Nevertheless, there still are, and probably always will be, two unchallenged open-reel advantages: they are less susceptible than cartridges and cassettes to transport troubles (jamming, speed uncertainties, etc.); and they are ideally designed for large-scale operas, Masses, and symphonies. It is this last characteristic that prompts me to confine my "tops-for-the-decade" reel choices to so-called double- and even longer-play reels and multiple-reel releases.

First honors go, without hesitation, to Solti's monumental recordings of Wagner's *Ring* cycle and three Richard Strauss operas for London/Ampex. The former comprises, in addition to the 1960 *Rheingold* (R 90006), Y 90122, Y 90062, and U 90098. The latter includes *Salome* (S 90042), *Elektra* (H 90137), and—perhaps most triumphantly of all—*Der Rosenkavalier* (I 90165). Put close behind are the two great Szell Beethoven releases for Epic: the nine



Georg Solti

symphonies (E7C 846) and five piano concertos with Fleisher (E4C 847). While there may be other, even better, tape versions of the late Mozart piano concertos, the comprehensive Epic series starring Lili Kraus is still a "must" for every true Mozartean's library (E3C 850/1, 863/4). No one in search of delectably fresh as well as endearingly familiar symphonic delights can afford to miss the Kertesz series of all nine Dvořák symphonies for London/Ampex (N or K 80189, 80191/5). Nor can any piano buff pass up any of the recent recitals of Horowitz for Columbia (MQ 499, 519, 617, 988; M2Q 745, 889).

From an embarrassing wealth of operas (other than those above), I'll cite only three exceptionally exciting relative novelties: Boito's *Mejstojefe* conducted by Serafin (London/Ampex R 90011), Berg's *Wozzeck* by Böhm (DGG/Ampex P 8991), and Janáček's *Jenufa* by Gregor (Angel/Ampex S 3756). Major baroque, classical, and modern masterpieces present such a bewildering array of possible choices that I'll just arbitrarily slash the Gordian Knot in favor of four of my personal favorites: Kirkpatrick's Bach *Well-Tempered Clavier* (DGG/Ampex P 8844, R 9148), Davis' Handel *Messiah* (Philips/Ampex R 3992), Münchinger's Haydn *Creation* (London/Ampex D 90149), and an invaluable document, the Stravinsky/Ansermet "Legendary Friendship" set (London/Ampex R 80205). Finally, while I'm deferring "lighter" music for the music cassette group below, place must be made here for two truly outstanding multi-artist jazz anthologies available only in reel editions (RCA TR3 5007, 5026).

8-Track Cartridges: Traveling Companions. Traveling with music is so seductively enthralling (as the Frenchman said of his first ice cream, "This really should be considered a sin!") that for a long time even the erratic reception of commercial car-radio programs have been widely tolerated. But as soon as music lovers heard the far superior sonic quality of tapes in their cars and were given the opportunity to choose their own music, they immediately became wholehearted converts to cartridges.

No other format is as well suited to its specific purposes and locale. But the specialized nature of this listening experience tends to narrow the acceptable choice of music and recordings, strongly favoring familiar works, sternly disfavoring sonic-level extremes. For myself, I've known and admired for many years Schubert's bewitchingly songful B flat Piano Sonata and the little Fifth Symphony; while I have some slight reservations when listening at home to Rubinstein's performance of the sonata (RCA R8S 1136) and Böhm's of the symphony (DGG/Ampex M 89385), these versions are a sheer joy on the road.

Some other favorite riding companions are Rubinstein's courtly Chopin waltzes (RCA R8S 1071), Szell's irresistible Dvořák *Slavonic Dances* (Columbia 18 11 0098), the D'Oyly Carte Company's "Gilbert & Sullivan Spectacular" (London/Ampex M 95010), Ormandy's opulent performances of the best-known Tchaikovsky waltzes (Columbia 18 11 0078), and Farnon's imaginative arrangements of *Porgy and Bess* tunes (London/Ampex M 94013). To which might be added, according to individual taste, any of the many opera and Broadway show "highlights" programs.

Many fine classical, romantic, and modern masterpieces are *not* well suited for car-borne listening: their extreme low-level passages get lost in the ambient noise, while high-level passages can distract the driver's primary attention from

the road. But baroque, rococo, and early classical works, with less extreme dynamic contrasts and less dramatic demands on attention, are admirably suitable. For me, indeed, the terraced dynamic schemes of baroque music, its often busy textural patterns, and generally steady rhythmic pulse might have been created specifically for mobile listening.

Test this for yourself with an on-the-road hearing of the complete Handel *Water Music* and *Royal Fireworks Music* conducted by Menuhin (Angel 8XS 36173 and 36604), or Bach's "Greatest Hits" multi-artist anthologies (Columbia 18 11 0104 and 18 11 0182). Then again, what traveling companion of any age ever could be more diverting and inspiring than Wolfgang Amadeus Mozart? Try his four horn concertos starring Gerd Seifert (DGG/Ampex M 89038), or the engaging little Sixth and profoundly deep Twentieth Piano Concertos played by Vladimir Ashkenazy (London/Ampex M 67214).

Cassettes: Multum in Parvo. Triumphant over seemingly unconquerable technical limitations within a very few years, the cassette format came of age in 1970: first in achieving frequency- and dynamic-range characteristics competitive to discs; then, with Type-B Dolbyization, in overcoming the format's worst handicap, that of excessive hiss. But since there still are relatively few listeners equipped to exploit fully these new quality potentials, I'll revert to my double-standard criteria in selecting a few outstanding examples from current cassette catalogues: releases that may not meet true high fidelity standards in big-system stereo reproduction, but then can be richly rewarding in small-speaker stereo or any monophonic playback—not least when heard *outside* formal listening rooms. Appropriate cassettes prove to be stimulating work-speeders in the kitchen or basement or shop, and bottomless cornucopias of al-fresco musical entertainment on picnics or hikes.

Such "unchambering" of chamber music in particular can be an unforgettable revelation. Bach himself genially doffs his wig and dignity when he is informally approached via Kirkpatrick's playing of five harpsichord concertos (Archive 924 001, 924 015) and Marie-Claire Alain's Vol. I of the organ works (Musical Heritage Society MHC 2004); he may even roar appreciatively, rather than indignantly, over the saucy Carlos/Moog *jeux d'esprit* transcriptions in the best-selling "Switched-On Bach" program (Columbia 16 11 0092). The past also comes vividly and intimately alive in the Collegium Musicum's delicious little "Renaissance Dances" and the Mackerras-led performance of Purcell's chamber opera, *Dido and Aeneas* (Archive 924 002 and 924 011). I've delighted too in finding unexpected new illuminations in such old favorites as Schubert's *Trout* Quintet with pianist Peter Serkin (Vanguard/Ampex M 51145) and Brahms's Op. 115 Quintet with clarinetist Karl Leister (DGG 923

071), and in the well-known German Lieder represented comprehensively by no less than eight star interpreters in a "Romantic Love Songs" anthology (DGG 921 017).

Then there are persuasive reasons for citing at least two out-of-the-ordinary orchestral programs: one is a memorial to the late Sir John Barbirolli, a "Close-Up" collection of some of his favorite recordings (Angel 4X2S 3750—one of the first double-play cassettes, incidentally); the other is a miscellany notable for its inclusion of two Haydn overtures, demonstrating the conductorial talent of the hitherto unknown (in this country at least) Hanspeter Gmür, my personal candidate for the most promising new artist of recent years (Cassette Music Corp. CS 513).

Finally, as the younger generation has been vociferously testifying, cassettes also are ideal for all kinds of lighter, background, and incidental musical fare. Since I'm far beyond the kids' age of trust, I would not risk recommending any rock programs that might meet with their approval—except perhaps in such symphonic transcriptions as "Fiddler Plays the Beatles" (RCA RK 1135). However, older listeners are likely to relish hit-show and folk programs in cassette editions at least as well as in open-reel or 8-track cartridge editions. (Most best-selling programs are released in all three formats.) My personal choices in the immense show repertory are *Fiddler on the Roof* (RCA OK 1005), *Man of La Mancha* (Kapp/Ampex M 55505), *Camelot*, and *Company* (Columbia 16 12 0006 and 16 12 0052). In the elastically bounded realms of "folk" music, I'll start with the Osipov Folk Orchestra's "Balalaika Favorites" (Mercury MCR4 61244) and an early program each by Joan Baez (Vanguard/Ampex M 51653) and Peter, Paul, and Mary (Warner Bros. CWX 1449)—such single exemplars should certainly spur one to further investigation.

For the Future: More of the Same? My nearly opaque crystal ball reveals only the vaguest outlines of what's to come in the next decade—which will undoubtedly be just as turbulent as the last. Musicassettes surely will proceed (if perhaps more slowly) to ever-new artistic and technical triumphs. I can't see 8-track cartridge sales slackening noticeably for some time to come; nor, to my bitter regret, can I see open-reel sales growing markedly. Plans for further improvements both in base-type materials and in marketing procedures may help to maintain this format's technical-quality superiority and to make things much easier for devotees to get what they want without exasperating delays. And one can always hope that many cartridge and cassette collectors will eventually graduate, at least for serious music listening, to open-reel tapings. But there is plenty of room for all three formats, each of which is capable of stimulating, sharpening, and genuinely satisfying any music lover's special aural sensibilities.

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The voice of America... and Italy... Spain... Germany...England.

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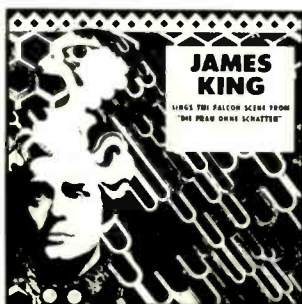
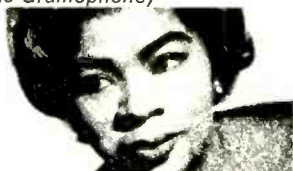
A historic trio.

Accompanist Gerald Moore, who has heard all the best voices in the past 40 years, says flatly, "Janet Baker and Dietrich Fischer-Dieskau are the two greatest singers today." In 1969, the two gave an evening of duets at Queen Elizabeth Hall, accompanied by Daniel Barenboim. When they repeated their triumph at Carnegie Hall this January, Harold C. Schonberg (*N.Y. Times*) wrote, "It was an evening of vocal delight. The voices of Miss Baker and Mr. Fischer-Dieskau clung lovingly together, matching each other in nuance, flow and understanding. Mr. Barenboim was the most lucid and refined of accompanists." We recorded their London concert "live" for an album that captures the magic that can happen between great artists and a good audience.



Verdian delight.

The Met's biggest plum fell to Martina Arroyo last year—opening night lead. Playing Elvira to Ruggero Raimondi's stunning Silva in *Ernani*, she "provided the kind of feathery high notes, creamy middle range and sheer power that have made her one of the Met's most reliable prima donnas." (*Time*) Hear her in our *La Forza*. "Arroyo can soar and shine, expand on a broad phrase, softly attack a high note. The voice is smooth, rich, alluring through all its range; the personality is warm." (*The Gramophone*)



Unexpected pleasures from Kansas.

Such gifts: tall, handsome, with a dramatic tenor voice and a feeling for opera that one does not expect from a Kansan. Those qualities have won roles for James King at Salzburg, the Metropolitan, Berlin, Milan, Florence. Karajan chose him for Siegmund in his Ring Cycle. Our new album features the mournful Falcon Scene: "Falke, du wiedergefundener" from Strauss' *Die Frau ohne Schatten*, plus six more arias by Wagner, Verdi, Giordano and Puccini.



A mezzo with fire.

At 17, she won The Arthur Godfrey Talent Scouts competition. She went on—and up—from there. To three years of study with Lotte Lehmann. To become the first Negro to sing at Bayreuth. To bedazzle the Rome Opera. To delight the Metropolitan. To enliven Carmen and Orfeo and Lady Macbeth. She is Grace Bumbry, of the lustrous, sable-colored mezzo and the shimmering passions. Our new *Carmen*, with the Paris Opera, and an album of arias, "Casta Diva," show off both.



Treasures from Spain.

"Victoria de los Angeles seems to save her freshest, sweetest, most feminine and subtly nuanced tonal coloring for the Spanish repertory," Peter G. Davis concluded in *High Fidelity*. The joy of these gifts is most apparent in "Spanish Folk Songs." It may well be her most glorious album, distilling her love for her heritage in a voice of almost instrumental purity.

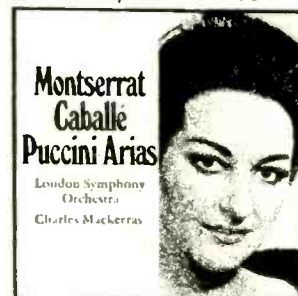
A young Pinza.

Time paid Ruggero Raimondi the ultimate compliment, "His clean, coppery voice already suggests the younger Ezio Pinza." *The Gramophone* singled out his performance in our Verdi *Requiem*, then repeated their praise for his role in our *La Forza del Destino*: "His splendid bass makes a grave, steady, satisfying Father Guardian." Only 29, he is a talent to watch. And hear.



Two from Caballé.

Barcelona has sent us another splendid soprano, Montserrat Caballé. In a long-awaited recording, she sings Imogene in *Pirata*. The first full recording of Bellini's third opera, it is well worth waiting for. It is Madame Caballé's operatic debut on



Angel, and demonstrates why Winthrop Sargeant (*The New Yorker*) wrote, "The quality of her voice is indescribably beautiful." A second album offers "Puccini Arias." "She is a singer with an uncommonly appealing sound, a musician's head and an interpreter's heart." (*Saturday Review*)



In search of perfection.

The late George Szell and Elisabeth Schwarzkopf shared many qualities, but none to a greater degree than their passion for perfection. In 1966, they recorded an album of Richard Strauss songs. This new release, with the London Symphony, adds seven more Strauss songs, plus four Mozart concert arias. It is incomparable, a tribute to two consummate artists and the rewards of unrelenting discipline.



CIRCLE 6 ON READER-SERVICE CARD

by Robert C. Marsh

The Unique Pleasures of Haydn's 107 Symphonies

NOW THAT the Beethoven, Mahler, Mozart, and Brahms symphonies are amply represented by complete recorded editions, it seems that Haydn's turn is finally at hand. There were 107 works in the Haydn symphonic canon, the familiar 104 and three others—one of them lost—from his youth. The number of these symphonies available to the American collector has varied over the years, but with the present set, there are now about seventy-five listed in the current Schwann. Some of the works presently unavailable have been recorded in the past. Others still await a first recording. It's a strange and frustrating situation.

Ten years ago, when I prepared a Haydn discography for this magazine, hope was concentrated in the complete edition Max Goberman was preparing in Vienna with H. C. Robbins Landon, who served as the conductor's consultant on scores and album annotator. That was potentially a great series, as one can discover for himself in the portion of the material now reissued on *Odyssey*. But the death of Goberman in December 1962 ended the project, with a lot of Haydn still unrecorded. And no one seemed ready to take over the job.

Time has a way of solving these problems, and another complete Haydn edition is now under way with Antal Dorati conducting the *Philharmonia Hungarica*. The first eight symphonies are presently available, and

Antal Dorati's complete recorded edition, Part I.



Recording sessions with the Philharmonia Hungarica were held in the church of St. Bonifatius, Marl, Germany.

Antal Dorati goes over a fine point with a member of the orchestra.



the plans call for nine albums with a total of forty-six records. All are scheduled for European release by the close of 1973, and they should reach the American market shortly thereafter (after so many delays, a wait of two and a half years seems almost inconsequential). Moreover, Decca/London is releasing these albums on budget labels both here and overseas—an intelligent merchandising decision that guarantees the circulation of this music among the people who are most likely to enjoy it. Another astute decision was to begin not with works that are already well represented in the catalogue, but with fresh material. These eight symphonies have never before been available as a group, and you really cannot tell what they're like as a whole from the isolated examples previously (and currently) in print.

The numbering of the Haydn symphonies, you must always recall, is seldom chronologically accurate. The earliest symphony in this series is No. 72, from the period 1763–65; the latest No. 71, from 1779–80. No. 65 dates from 1771–73. The rest fall into the period 1778–79. We thus are encountering Haydn at various points between the ages of thirty-one and forty-eight. Mozart, we must remember, began writing symphonies as a child and his first, great mature work (the *Paris* Symphony of 1778) comes as No. 37 in the true chronology of his works in this form. He was twenty-two when it was composed. Haydn, on the other hand, was twenty-seven before he even wrote a symphony, and his final works are the fruits of a glorious old age which Mozart was denied. The early Mozart symphonies are often no more than attractive juvenilia. Early (that is, low-numbered) Haydn symphonies are frequently mature works of the highest degree of artistic imagination and craftsmanship.

Dorati has told an interviewer: "All Haydn's symphonies are masterpieces, and there are many unknown ones that are as great as the *Salomon* set [Nos. 93–104] . . . I certainly would not undertake a recording of all Haydn's symphonies unless I believed in them absolutely." Listening to these records, I find Dorati's convictions fully expressed in his performances, which are surely among the finest he has ever recorded. Total involvement is expressed in the playing, as both the orchestra and the conductor respond to the music with a sense of complete commitment.

This yields precisely the right style: light, animated, rhythmically secure, and filled with a classical sense of phrasing and lyric development. One of the great pleasures of this music is its ingenious interplay of voices within a small orchestra. One is reminded that although the concept of *Klangfarbenmelodie* first appears in the writings of Schoenberg, all the great masters knew

how to write in terms of specific instrumental colors and textures: when these effects are set forth with Haydn's generosity of creativity and wit, and in his remarkable polyphony, the ensemble fairly blazes with inspired musical gestures.

All these things are splendidly realized in Dorati's performances and expertly recorded with a lovely sense of perspective and resonant space. The performances follow the Robbins Landon texts, and that gentleman reappears as the author of an exemplary booklet of notes and commentary. So the new edition appears to be in the best possible hands.

Since most readers will find all this music unfamiliar, there is really no substitute for hearing the records. Even the earliest work (No. 72) is a mature composition filled with moments of complete delight. The finale is a theme-and-variations dressed in the most delectable instrumentation.

No. 70 surely is one of those works that rivals any of those in the *Salomon* series. It has all the familiar elements of Haydn at his finest: a powerful opening movement, a slow movement of great nobility, a vigorous minuet, and a finale graced with his distinctive humor.

Its neighbor, No. 71, is hardly of lesser stature and has a singularly beautiful adagio in theme-and-variations form. Nos. 65 and 66 are somewhat lesser in scale, but still Haydn in a masterful vein. No. 68 was quite popular in Haydn's day but has been long neglected. This, Robbins Landon writes, is "the first performance of the work in living (or recorded) memory." That music such as this should simply disappear is incredible.

The symphonies Nos. 67 and 69 (*Laudon*) have enjoyed revivals of a sort. The former was one of the first works of this period to enjoy the advantage of a modern edition (by Alfred Einstein); the latter has been effectively brought to our attention by Robbins Landon himself. It is in the key of Haydn's brass and drums scores, and the music itself forms a major part of that tradition.

What we have here, then, is an album that fairly overflows with the unique pleasures of musical discovery. You should not deny yourself the opportunities it provides. [A second complete recorded edition of the Haydn symphonies is being prepared by the Musical Heritage Society and will be reviewed in a later issue.]

HAYDN: Symphonies: No. 65, in A; No. 66, in B flat; No. 67, in F; No. 68, in B flat; No. 69, in C ("Laudon"); No. 70, in D; No. 71, in B flat; No. 72, in D. Philharmonia Hungarica, Antal Dorati, cond. Stereo Treasury STS 15135/8, \$11.92 (four discs).

Appalachia and Brigg Fair draw a grand valedictory statement from Sir John.

A Delian Delight

by Donal Henahan

IT IS A HAPPY circumstance—calling for a roll on the side drum and a chorus of *Rule, Britannia*—that Sir John Barbirolli's final recording should have been devoted to Delius. That most English of composers has had no stouter champion since Sir Thomas Beecham than the late knight who ruled the Hallé Orchestra. Aptly too, it is Beecham's edition and revision of *Appalachia* that Barbirolli uses for this recording, with a few characteristic emendations of his own. Beecham's two recorded versions (the only previous ones were on 78 rpm and early L.P.) have long since disappeared from circulation, so Barbirolli's eleventh-hour espousal of the score should brighten the hearts of seriously addicted Delians.

Fortunately this turns out to be a sumptuously recorded disc, reproducing Delius' orchestral spectrum from bass drum to piccolo, and its musical flaws are minor enough to overlook. Barbirolli's reading is on the expansive side, taking thirty-eight minutes, so that a side break in the one-movement piece is necessary, but it is accomplished with a minimum of disruption at a sharp change in key and tempo (at the *allegro alla marcia*).

Hearing *Appalachia* again for the first time in years, one wonders why it has not become better known, if not actually popular. Its folksy tunes might raise the hackles of musical ethnologists (*No Trouble in That Land Where I'm Bound* sounds no more like a Florida slave's hymn than any other Delius theme), but the motives are affectingly simple, laid out plainly and often, and do not undergo much convulsion in development. Allowing for the inevitable purple patches that turn up in Delius, the whole effect is quite nostalgically touching and sweet.

Barbirolli, in failing health for these sessions, nonetheless draws out a persuasive performance. Now and then, what seems an inability to exert full control over his orchestral and choral forces intrudes: in the five measures before cue letter O in the Boosey & Hawkes full score, for instance, Delius asks the orchestra to play a *rallentando diminuendo* that dies away from *p* to *pp* to *ppp* and finally to *pppp*. While in live performance such requests for fine shadings often are unrealistic and one must settle for an impressionistic suggestion of the idea, a good recording orchestra could come much closer to the ideal than is heard here.

With tradition perhaps in his favor, Barbirolli often overlooks such literal indications in the score in search of the idiomatic Delius amalgam of overarching line and harmonic *gouache*. Some practical reason also may explain his elimination of the choral part for three measures (at ten bars before letter V), though it is not obvious. Occasionally Barbirolli's instincts improve on the score, as when he resolutely underplays the Hollywoodish climax, marked triple forte, immediately before



Frederick Delius

the music slips off into its final series of choral "Ahs." Potentially the most emotionally powerful point is the slave's good-by lament, "O, honey, I am going down the river in the morning. . . ." But this moment loses any power it might have had when the baritone delivers the lines in a prissy English choral society accent, complete with a rolled "r" on "river," which places the slave no closer to Florida than Mayfair.

It is not quite cricket to compare anyone's Delius with that of Beecham, that fount of all authority in the field, and being beaten with the Beecham stick by reviewers must be tiresome and irritating to latter-day Delius conductors. It can be admitted that Beecham's Delius managed a kind of delightful interweaving of misty poetry and rhythmic élan that eludes recent interpreters. But Barbirolli's *Appalachia* can escape all invidious contrasts simply because its modern stereo sound gives the score a dimension not attainable in the past. It serves the Delius cause nobly. The other work on the disc, *Brigg Fair*, has often been played less flabbily and less heavily. Barbirolli understresses the folk-dance element in favor of Parsifalian tone-painting and the score bears such weight none too well. Anyone whose *Brigg Fair* listening is still under the spell of Beecham's nostalgic but buoyant version (there is that stick being waved again) will be hard put to like Barbirolli's. However, for *Appalachia* alone this disc must be regarded as a most valuable contribution, and a grand valedictory by Sir John.

DELIUS: *Appalachia*; *Brigg Fair*. Alun Jenkins, baritone (in *Appalachia*); Ambrosian Singers; Hallé Orchestra, Sir John Barbirolli, cond. Angel S 36756, \$5.98.



Yvonne Gall

by Conrad L. Osborne



Agustarello Affre

A fascinating and important document from the acoustical era.

Pathe's Complete Romeo et Juliette, 1912

IN 1912, the recording company of Pathé Frères, champions of the hill-and-dale (vertical cut) method, made an all-out effort to stave the tide of the lateral-cut disc by committing a number of complete operas to records. The effort was of course ultimately unsuccessful, as had been Pathé's earlier defense of the cylinder against the flat disc. But among the complete operas left in hill-and-dale form was *Roméo et Juliette*, originally released on twenty-seven double-faced 78s. It is this recording that the Toronto firm of Rococo, whose specialty is the transfer of old vocal material, has dubbed onto three vinyl LPs, over a half-century after a cast of Parisian soloists, plus the chorus and orchestra of the Opéra-Comique, spaced themselves with what must have been considerable care around the acoustical horn in the Pathé studios. So far as I can determine, this is the first of the many acoustically recorded complete operas to find new life on long-playing records.

Considered purely on its listening merits, this *Roméo* cannot very well stand in place of a well-cast modern recording (though in fact both modern versions—the mono London with Jobin and Micheau, the stereo Angel with Corelli and Freni—have points of stylistic and/or vocal weakness that make them less than entirely satisfactory). But as a document, it is important and fascinating. This is the pre-Great War operatic world speaking to us in a way that cannot quite be conveyed by any collection of arias and excerpts. It is not the world of the all-star casts that peer at us so temptingly from the annals of the period, but of the solid, unremarkable repertory performance, and is in a sense doubly interesting on that account.

The singing ranges from very good to just adequate, but since it is not on the whole several leagues beyond modern standards, as are some of the era's recordings, the matters of musical and vocal style retain considerable prominence. And it is interesting to note that this is an

exceptionally clean rendition, musically not a bit sloppier than the modern performances, and rather more austere and punctilious in terms of singing style. Without exception, the soloists treat the music with dignity and elegance, and constantly strive for the classical French virtues: buoyancy of execution, clarity of enunciation, expression through shadings of inflections. They retain faith in the true operatic aesthetic: expression of the drama through singing. Where vocal and musical means fail, they fail—but none of these singers would dream of resorting to *parlando*, to shouts or whispers outside the musical context. Neither do they go to extremes to telegraph the textual meaning of a word or phrase: they stick to the shape of the music.

This sort of contentment, the refusal to force or reach for effect, always seems to bespeak a generation's true sympathies and understanding in performed art. Turn-of-century performances of Mozart, for instance, are full of the misapplied stylistic devices and interpolations we have come to regard as absurd. Clearly, many performers of the time had little confidence that the music would make its points without a great deal of stylistic translation; they just wouldn't meet the music on its own terms. But we cannot afford any airs of superiority. Maybe Mozart is better off, and maybe not—to judge from some of the *Don Giovanni* casts c. 1900, it seems a fair bet that an element of vocal virtuosity and personality was present that we may well envy, musicological aptness or no.

And as for Gounod, they did him the honor of believing in his music. So they simply present it, without any of the assorted extraneous devices, or juicing-up that announces nervousness over the quality of the work and/or performer. It is perhaps the primary pleasure of this recording to hear a score, which has more or less passed from fashion, rendered by artists to whom it was among the given great works. For them it was native



Marcel Journet

and living: it is only at a remove that their workaday labor takes on the aspect of tradition, and the deadly objectification and imitation of art begins.

It is naturally impossible to arrive at any judgment with respect to the choral and orchestral work; the limitations of the acoustical process are too severe. The big ensembles, such as the concertato that ends Act III, do come through with surprising clarity—reasonably good balance is achieved, and the leading lines are always clear. But the actual qualities of choral and orchestral performance are beyond any fair apprehension. One can hear tempos, however, and in this respect Ruhlmann's work is first-rate. Everything is sensible, well judged, and alive, and there does not seem to have been any extreme pressure to cram sections onto short sides.

Despite the presence of the great Journet, the star of the performance is unquestionably Yvonne Gall. This excellent soprano was at the time of the recording twenty-seven years old and only four years past her debut at the Opéra, where she was still singing as late as the mid-1930s. She was also a leading soprano of the Chicago company of the 1920s, singing most of the leading French roles whenever Garden was not singing them (Rococo informs us that Mme. Gall is still alive and well at the age of eighty-six).

It is clear from her first notes on this recording that she is a "class" singer. The voice is admirably firm and even up and down the scale, with no weak spots—nothing but a clean, lucid, lyric soprano tone which sails and floats through the music of the role with no hint of strain or pressure. She has a true trill, which to a modern operagoer is as the trickle of water on rock to the thirst-maddened desert wanderer. The voice does not have the tremendous excitement or thrust of a Tetrizzini, or quite the pure charm of a Galli-Curci. Her performing personality might be described as gently expressive, rather than magnetic or magical. But she is an extremely capa-

ble singer, and by quite some distance the best Juliette on records.

Her partner, Affre, was twice her age, and I am afraid he sounds it. He had made a late debut at the Opéra (as Edgardo) in 1890, and though he was a prominent singer, he was no means the leading French tenor of his time. Here he makes a secure, baritone sound in the lower half of his range, but as he ascends, the tone becomes somewhat constricted and deficient in vibrato, with results that are often unpleasant to hear. Stylistically, though, he is altogether excellent, and his technique remains strong enough to serve him in even the difficult spots, such as the half-voice ascent on the repeated phrase. "*Rendez-le moi*," in the first duet. And he sticks to his guns, shirking nothing right up to the top C. The year's most futile a & r gripe: why couldn't it have been Anseau?

Journet cannot be less than fine, but it must be admitted that this is not among his most memorable efforts. He was a high bass, and though some of his recordings show good low notes, he is not altogether comfortable with the important dips written into Laurent's music. He brings good line and his usual noble enunciation to the Wedding Scene, but in the Philire Scene, his restrained singing is not caught well by the horn, and lacks a sense of presence.

Boyer is an above-average, light-baritone Mercutio, and Albers a steady Capulet, though hardly luxuriant of tone. It is interesting to find Hippolyte Belhomme, one of the important French bass-baritones of the late 1800s (his superb "*Au bruit lourd des marteaux*" was transferred on TAP T312), in the comprimario role of Gregorio, to which he brings a youthful, baritonish sound and precisely the right touch of ironical banter.

The Stephano, Mme. Champell, sings her little serenade in a thoroughly undistinguished and even unattractive manner right up to the cadenza, where she suddenly becomes, briefly, a brilliant executante, tossing off a shower of bright tones and beating a strong, even trill. The Gertrude is quite poor for the duration of her few lines.

The general sound of the recording is fair, though not outstanding, for 1912 acoustics. The voices are usually reasonably well forward, and the level is quite even. Spot checks of pitch turned up no audible departures. The primary drawback is the presence of what are accurately termed in the liner notes "ominous clanking and rumbblings . . . inherent in the original . . . records used." These seem to occur most often at the beginnings of 78 sides, and come and go with some frequency. They are generally obtrusive for a few seconds at a time, then fade, only to return some minutes later. The notes prescribe a bass cut in playback; I found the best results were obtained with a hefty roll-off on both treble and bass.

I would hope that this reissue might herald the reappearance of further carefully selected releases of complete operas from the acoustical era. I would urge any operaphile with the slightest curiosity about performance history to hear it and, if possible, buy it.

GOUNOD: Roméo et Juliette. Yvonne Gall (s), Juliette; Mme. Champell (s), Stephano; Jeanne Goulancourt (ms), Gertrude; Agustarello Affre (t), Roméo; Edmond Tirmont (t), Tybalt; Alexis Boyer (b), Mercutio; Pierre Dupré (b), Paris; Marcel Journet (bs), Frère Laurent; Henri Albers (bs), Capulet; Hippolyte Belhomme (bs), Gregorio; M. Valermont (bs), Le Duc. Chorus and Orchestra of the Opéra-Comique, Paris, François Ruhlmann, cond. Rococo 1002, \$17.94 (mono only, three discs; from Pathé originals, recorded in 1912).

classical

reviewed by

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BACH: Italian Concerto, S. 971; Chromatic Fantasy and Fugue in D minor, S. 903; Toccata and Fugue in G minor, S. 915; Pastorale in F, S. 590; Fantasy in C minor, S. 906. Karl Richter, harpsichord. Deutsche Grammophon 2530 035, \$5.98.

Richter's harpsichord playing, like his organ playing and his conducting in the music of Bach, is without fail dramatic, exciting, and inventive. His treatment here of the *Italian Concerto* is especially interesting for its emphasis on the piece's concerto grosso nature. The *Chromatic Fantasy and Fugue* suits his temperament better, however, and his reading is positively electrifying. If Richter's record had not arrived just after Anthony Newman's recent Columbia disc containing these same two pieces, it would be easy to recommend Richter's as the most exciting and best recorded of all the harpsichord versions now available; one hearing of Newman's breathtakingly original readings, however, actually makes Richter sound rather tame and traditional—a reaction I would never have had before.

Richter's record also includes a powerfully intense, driving reading of the C minor Fantasy, S. 906, which dates from Bach's most mature period, and is frequently reminiscent of the great C minor Organ Prelude, S. 546. The fugue attached to the harpsichord fantasy is unfinished and is, therefore, not included on the record.

The unidentified harpsichord is a large and fine sounding instrument: only the most pedantic listener would criticize Richter's excessive use of the set of 16-foot register strings. It is, furthermore, well recorded in a close-up, yet realistic ambience. C.F.G.

BACH, C. P. E.: Symphonies (4), Wq. 183. Munich Bach Orchestra, Karl Richter, cond. Archive 2533 050, \$5.98.

These four orchestral sinfonias have been criticized by some for the very qualities which, for me, make them such fascinating and remarkably entertaining works: namely, their juxtaposition and alternation of baroque and classic stylistic elements, with frequent hints of the subjective and sentimental mood of the romantics. Haydn, Mozart, and Beethoven had great respect for this man, the second and most gifted of J. S. Bach's sons, but curiously, none continued the development so magnificently begun here by Emanuel Bach. These works, then, along with the six string sinfonias, Wq. 182, remain perfectly unique creations, with neither direct predecessors nor progeny. The sound of the individual scoring, the structure, and the spirit have never been equalled.

The four sinfonias, all in major keys, are subtitled "for twelve obbligato parts," two flutes, two oboes, bassoon, two horns, and strings. This would lead me to believe that Bach intended one player per part, though a somewhat larger body

of strings might be in order. In any case, Bach certainly conceived these works as chamber music with twelve independent parts, not the small symphony orchestra that Haydn and Mozart wrote for. Richter's new recording, of the three now available, comes closest to maintaining these chamber-music proportions, though he too is using more than one string player per part. Leppard's exquisitely played and beautifully produced version on Philips uses a considerably larger number of players, and this is one of the few points on which he can be faulted. Richter's greater clarity and transparency speak for themselves on this matter.

Richter's interpretations also surpass Leppard's in intensity: his allegros are faster, his "expressive" movements more romantic, his dissonances more pungent, and his sforzandos more explosive. Leppard's readings are certainly not pale, however, and if you already own his disc, don't discard it. But if you're planning to buy these sinfonias (and everyone who doesn't already own a recording of them owes himself this treat) the Archive is the one to have. C.F.G.

BEETHOVEN: Sonatas for Piano (complete). Claude Frank, piano. RCA Victorla VICS 9000, \$35.78 (twelve discs).

One of the Beethoven Bicentennial's "last hurrahs," Claude Frank's entry in the sonata sweepstakes is, rather surprisingly, the first complete cycle to be recorded in this country by an American pianist (although German-born and Schnabel-trained, Frank has been a U.S. citizen for many years and resident here since 1941). I find Frank's playing far more interesting as a musical experience, though, than as a mere statistic. The well-engineered recordings—resonant and spacious enough to challenge even the superb Arrau and Backhaus sonics—are offered on RCA's inexpensive Victorla label; they are, therefore, most directly in competition with the "bargain" editions of Schnabel (Seraphim—antique sound but timeless playing), Brendel (Vox), Gulda (Musical Heritage Society), and Badura-Skoda (also MHS). Schnabel's cycle, as noted in my discography [October 1970], ought to be in every serious collection. I still hold to that view, but many listeners will want more modern sound; for those people, I find many grounds for citing Frank's integral set as the most original and interesting of the lot. On the whole, his playing has greater character than Bren-

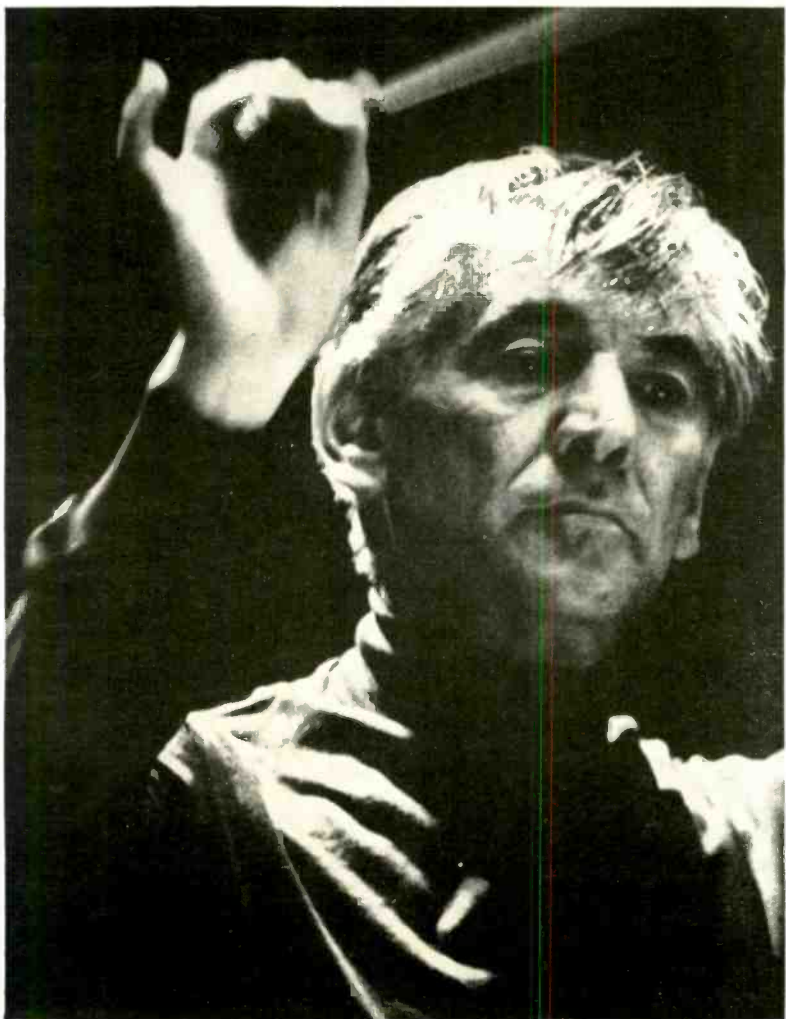
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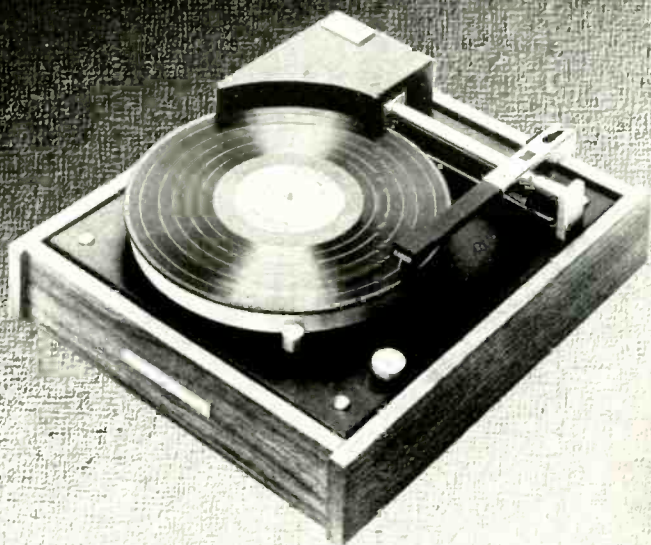
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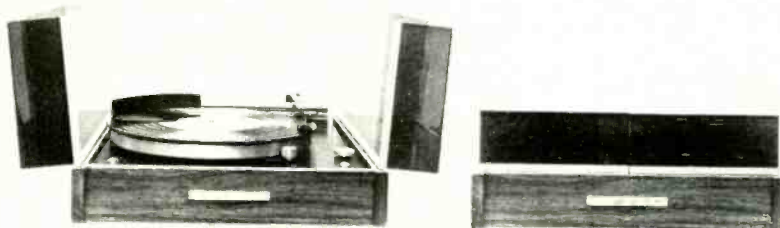
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del's or Badura-Skoda's, and his "in-depth" treatment often gets closer to the heart of the material than the brilliant but often icy Gulda. Indeed, Frank holds his own admirably alongside even the premium-priced editions. He is less miniaturized and usually closer to the source than the special but cavalier Kempff, and certainly a more stimulating and scrupulous musician than either the young Barenboim or the elderly Backhaus. Pianistically, Frank's comfortable, agreeable handling of the instrument cannot compare with the superfinish of an Arrau, and in some ways the latter's Philips set has an aura of distinction that is not really met by this more recent entry. On the other hand, many listeners—myself included—may prefer Frank's directness to Arrau's rather editorialized deliberation.

In general, Frank expectedly pursues the structural aspects of the music as his teacher did before him, but every one of his interpretations is infused with a very personal brand of *Gemütlichkeit*. These are flexible, spontaneous performances (and they *do* sound like performances rather than snip-snap tape-editing jobs); some of them come off, some do not. When at his best, Frank conjures up a white-hot passion and boundless enthusiasm. (In his live concerts, these moments are apt to be accompanied by a bit of pianistic desperation, but the emotion is completely under control in these studio efforts; and only occasionally does he lose some of the concert-hall intensity.) At other less convincing moments, his performances become a little cavalier in regard to details, a bit casual of accent, and benign in a way that might be more appropriate to Schubert than Beethoven. There is plenty of velvety nuance and color in Frank's art, but sometimes an insufficiency of tonal bite—a sameness of texture, if you will. Frank's formative years were spent under the influence of disciplined perfectionists (Serkin as well as Schnabel), and I highly suspect that the pianist's recent emphasis on the genial, "music-is-fun" aspect of concertizing might well be a counterreaction to all the serious intent and unyielding grimness of his mentors. If Frank is indeed "doing his thing," I say more power to him. I also say bravo, since his recorded set of the Beethoven cycle is, on the whole, a splendidly executed, masterfully interpreted accomplishment. Most of the repeats are observed and the accompanying essay by Michael Steinberg, generalized though it may be, is cogent, perceptive, and informative. Here is a brief rundown on the individual performances:

No. 1, in F minor, Op. 2, No. 1. Easily the finest modern performance. Frank's potent, Schnabelesque reading challenges the master himself.

No. 2, in A, Op. 2, No. 2. Not quite as hard-driven as either the Schnabel or Hungerford (Cardinal), but sharing their brisk outlook on tempo and puristic views on detail. Some of the scalework and articulation is a little uneven. Hungerford is still my favorite.

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No. 3, in C. Op. 2. No. 3. Frank gives this frankly virtuoso sonata a strong, full-bodied reading—very much in the Schnabel vein but without the latter's pianistic suppleness and biting sarcasm. It's one of the best modern accounts though, on a par with the Arrau and Rubinstein.

No. 4, in E flat, Op. 7. Frank, in my opinion, is too willing to yield to rhetorical relaxation in this titanic sonata (I find this especially so in the first movement, which I view as an essay in hurtling momentum). On the other hand, many will appreciate the exceptional sonority and ripeness of Frank's tone (and RCA's reproduction). I recommend the Hungerford (which captures the forward thrust of the Schnabel without its businesslike excesses) and also the Arrau and earlier Kempff editions (which, though genial, have a trifle more focus than Frank's).

No. 5, in C minor, Op. 10. No. 1. Frank's is certainly one of the very best performances of this excitable *Sturm und Drang* sonata. Indeed, it's the one I would recommend to students studying the work, for it is faithful to the text (even a suitably prestissimo tempo for the usually too slowly played finale) and has no eccentricities to speak of. Schnabel's similar view, though with sundry eccentricities also, has more drama and grandeur, especially in the adagio molto. Arrau and the stereo Kempff are the best of the slower performances.

No. 6, in F, Op. 10, No. 2. A breezy, extroverted account of this curiously enigmatic little sonata puts Frank's on a par with the other preferred editions by Arrau and Kempff (in mono).

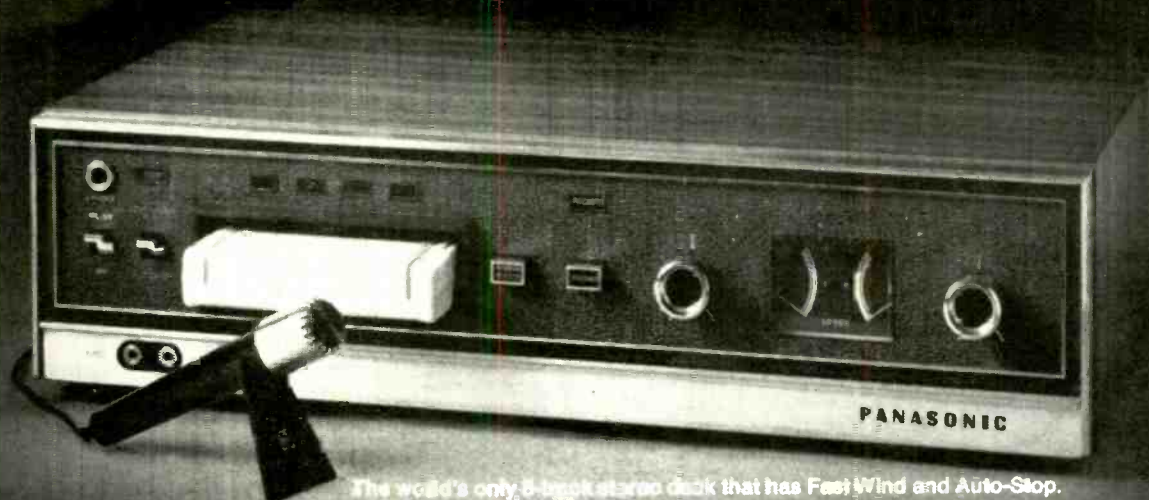
No. 7, in D, Op. 10, No. 3. Frank starts out on the right foot with a fast, yet flexible first movement, but spoils his reading with a droopy account of the adagio that lacks note-to-note continuity. Arrau and Schnabel are still my favorites.

No. 8, in C minor, Op. 13 (*Pathétique*). Frank's new version is a beauty: the introduction is broad and strong, with just a hint of double-dotting; the allegro is very fast, almost melodramatic; the adagio is romantic, eloquent, intense; and the third movement is a real bouncy allegro. But why no first movement repeat?

No. 9, in E, Op. 14, No. 1. The treatment here is superficially in the Schnabel tradition, but is much more *gemütlich* and playful without losing any character. I understand that this sonata is one of Frank's favorites—his affection is fully evident in the recorded performance which joins the best available interpretations.

No. 10, in G, Op. 14, No. 2. Frank's version, with its structural first and last movements and deliciously humorous second (the surprise ending is better judged here than in any other performance), is right to the point.

No. 11, in B flat, Op. 22. This reading captures the bustling, life-giving brio of the Rossinian first movement and goes on to offer a long-lined, richly nuanced,



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20 GREAT RECORDINGS

eloquently lyrical account of the adagio. After that, Frank lapses into rather flaccid, conventional playing. The mono Kempff performance is an incredible piece of work, with Schnabel and Arrau also outstanding among the readily available editions.

No. 12, in A flat, Op. 26 (*Funeral March*). The Frank version joins Schnabel and Arrau as the pick of the crop. I like his gravely expansive, spaciouly conceived interpretation as well as Schnabel's, and the RCA recording decidedly shows thirty-odd years of improvement.

No. 13, in E flat, Op. 27, No. 1. Frank is almost as taut as Schnabel and Hungerford, with rich-textured sound that gives his version the relaxed, "comfortable" quality that many prized in the earlier Backhaus entry. It's Schnabel, Frank, and Hungerford in this work with my affection for the Schnabel obstinately enduring.

No. 14, in C sharp minor, Op. 27, No. 2 (*Moonlight*). There are many worthy editions of the *Moonlight* but Frank's is really impressive. He navigates a fine course between excessive severity and taffy-pull espressivo in the first movement, stresses some unorthodox and valid voicing in the allegretto, and plays the finale with sharp, nervous impetuosity. He uses little pedal there and lets you hear the churning and grinding of the arpeggios and the bass line. This is a real flesh-and-blood performance with big, grasping rubatos.

No. 15, in D, Op. 28 (*Pastoral*). Frank brings wonderful diversity and richness to this music, and also clarifies many eloquent, individualistic details. It's a reading in the Schnabel manner, but with the supple give-and-take excitement of a live performance. I'd say it's the best modern version.

No. 16, in G, Op. 31, No. 1. The Frank performance has its merits but cannot challenge the best. It's a rather sunny, generalized interpretation, lacking suitable sarcasm in the adagio. Kempff gets the biting dryness better (especially in his earlier version) and Schnabel brings out an uncouth humor that I also find irresistibly apt.

No. 17, in D minor, Op. 31, No. 2 (*Tempest*). I would have thought that Frank was ideally suited to this meditative but highly demonic sonata, but his performance of it is strangely lackadaisical and unadventurous. His "inner metronome" was off that day. Schnabel and Maria Donska (imported Saga XIX 5121) remain my recommendations.

No. 18, in E flat, Op. 31, No. 3. Frank's playing has a gracious, rather casual feeling, but sounds a bit messy and overextended technically. It's a Schnabel-like conception without the Schnabel thrust and brio.

No. 19, in G minor, Op. 49, No. 1. Frank, not surprisingly, strives to recreate the unparalleled Schnabel interpretation in terms of modern sound, and almost succeeds. An excellent version, but a mite too studied.

No. 20, in G, Op. 49, No. 2. A lively, vigorous, and lighthearted reading of



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this unpretentious sonatina—easily the finest since Schnabel's.

No. 21, in C, Op. 53 (*Waldstein*). An impressive *Waldstein*, well organized and close to Schnabel in all particulars. Lateiner's recent record on full-priced RCA Red Seal is a bit more frankly virtuosic and less retiring. It's between Schnabel, Frank, Lateiner, and Solomon, though Arrau's deliberate reading also has a great deal of personal distinction.

No. 22, in F, Op. 54. Frank turns in a sturdy, free, and easygoing performance of this cryptic work—it's very attractive, but in the last resort not as distinctive as Kempff (mono), Gulda, and Brendel.

No. 23, in F minor, Op. 57 (*Appassionata*). A very flexible reading that perpetuates many of the structural felicities of the Schnabel (though the tempos here are more moderate). With RCA's fine plush sound, it must be deemed a major contender.

No. 24, in F sharp, Op. 78. Frank's spacious, well-planned interpretation is rather ordinary in detail (e.g., there could be greater attention to the pianissimos), and his is another of those performances which repeat only the first half of movement one. My favorites are Kempff (mono) and Donska (imported Saga XIX 5221); Schnabel, Arrau, and Petri (imported Odeon HQM 1112) are also recommended if you are interested in hearing this traditionally lightweight sonata turned into a larger-scaled, more serious work.

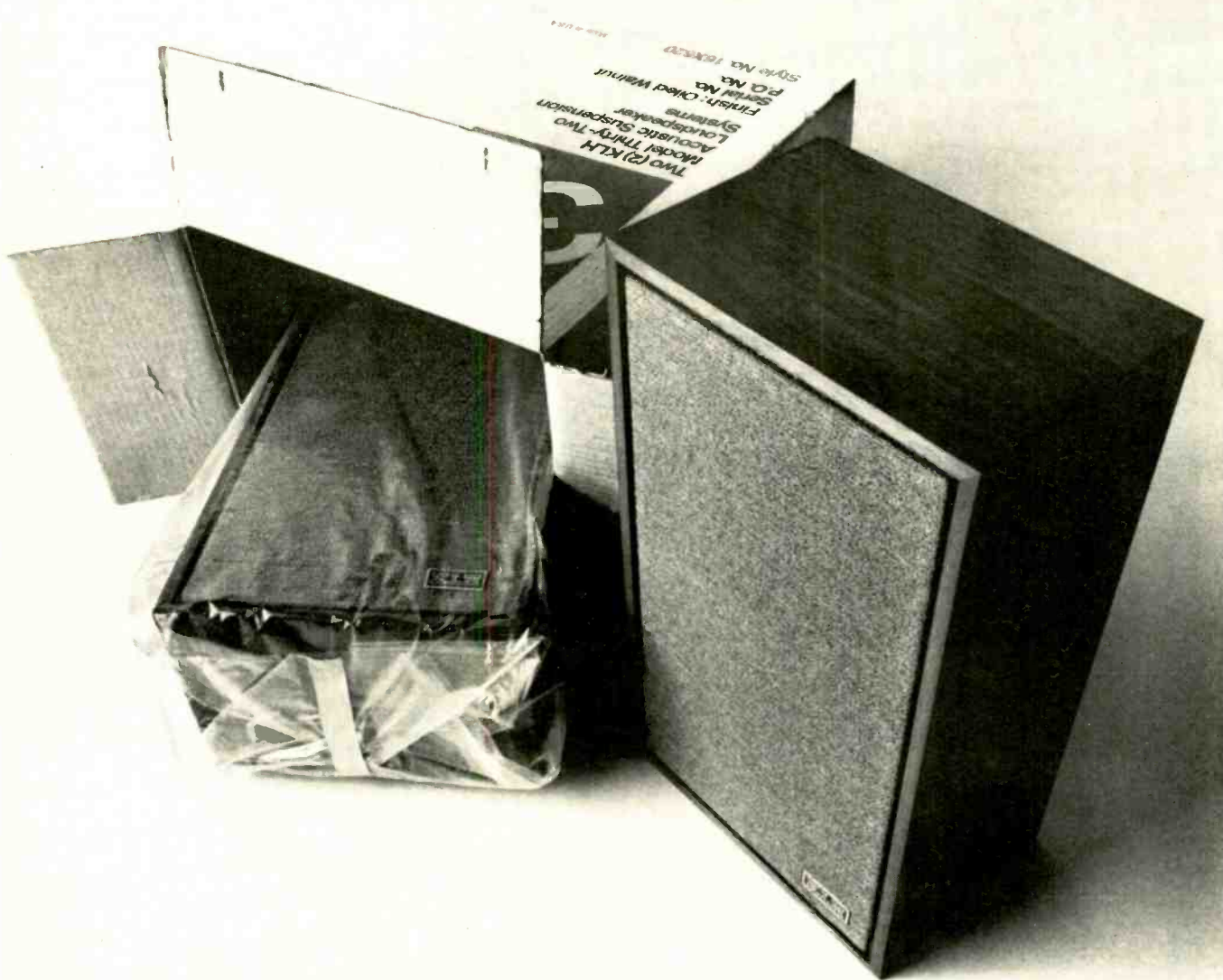
No. 25, in G, Op. 79. Frank's entry runs strong in this little contest. His first movement has unlimited enthusiasm and vitality, the andante is limpid and flexible, and the finale recaptures Schnabel's mirth.

No. 26, in E flat, Op. 81a (*Lebewohl*). The pianism here romps in the traditional Schnabelian manner without slavishly imitating that paragon. With full-bodied assistance from the engineers, this reading is a strong contender (though in the last resort I find it a bit lacking in rapt, inner cohesion).

No. 27, in E minor, Op. 90. Once again the Frank edifice is erected on the Schnabelian ground plan but has its own modifications (geniality and flexibility). His fine singing piano tone in the last movement preserves lyricism even though the tempo there is too rapid. A superb version, but my favorites are Schnabel, Solomon (Seraphim), both Kempffs, Arrau, and the recent Backhaus for London (an atypically piercing, poetic interpretation and the best souvenir of an artist I by no means always admired unstintingly).

No. 28, in A, Op. 101. Frank plays the first movement very broadly, but manages to hold it together superbly. In general, his remarkably flexible, communicative, and spacious reading has the vitality of an actual performance, but the playing—unlike Schnabel's similarly probing but scandalously messy one—remains clean and accurate.

No. 29, in B flat, Op. 106 (*Hammerklavier*). The forbidding *Hammerklavier*



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CIRCLE 37 ON READER-SERVICE CARD

gets an extraordinarily potent, muscular, and *musical* reading. The moderate first-movement tempo might be construed as a compromise, but if so, it is the only compromise I can detect in an interpretation that sheds important new light on a sublime masterpiece.

No. 30, in E. Op. 109. Frank offers a sort of middle ground between brusque drama and serene introspection. It could stand a bit more demonic intensity, but still easily ranks with the best available readings (and there are many).

No. 31, in A flat. Op. 110. The pianist's shaggy, explosively sanguine treatment is interesting, but an interesting failure. Surely the first fugue is too rapid

and violent for a structure that must build gradually.

No. 32, in C minor, Op. 111. Frank gives an intelligent but rather flaccid reading of the monumental last sonata: for instance, he becomes silky and overly smooth in the 9/16 variation of the second movement with its suspensions and releases. The sound too is a bit diffuse and rounded off. After all these years the Schnabel record, made in 1932, is still unequaled (and approached only by Hungerford on Vanguard). H.G.

BEETHOVEN: "Songs and Choral Music." Forty-Eight Lieder: Dietrich

Fischer-Dieskau, baritone; Jörg Demus, piano. **Twenty-Nine Folksong Arrangements:** Edith Mathis, soprano; Julia Hamari, mezzo; Alexander Young, tenor; Dietrich Fischer-Dieskau, baritone; Andreas Röhn, violin; Georg Donnerer, cello; Karl Engel, piano; RIAS Kammerchor. **Ah, perfido!**, Op. 65: Birgit Nilsson, soprano; Vienna Symphony Orchestra, Ferdinand Leitner, cond. **Fantasia for Piano, Chorus, and Orchestra, in C minor, Op. 80:** Jörg Demus, piano; Wiener Singverein; Vienna Symphony Orchestra, Ferdinand Leitner, cond. **Christ on the Mount of Olives, Op. 85:** Elizabeth Harwood, soprano; James King, tenor; Franz Crass, bass; Wiener Singverein; Vienna Symphony Orchestra, Bernhard Klee, cond. **Meeresstille und glückliche Fahrt, Op. 112:** Wiener Singverein; Vienna Symphony Orchestra, Ferdinand Leitner, cond. Deutsche Grammophon Beethoven Edition 2707 017, \$41.86 (seven discs).

The twelfth slab of musical masonry in DGG's awesomely impressive Beethoven Monument comprises an extensive selection from the largely unheard (and undervalued) store of the composer's vocal music. The seven LPs divide as follows: three discs are devoted to performances by Fischer-Dieskau and Demus of about three-quarters of the composer's total Lieder production—almost every song he wrote that can comfortably be sung by a male voice; two records given over to a selection from the folksong arrangements (Irish, Scottish, Welsh, English, and one Sicilian) commissioned from Beethoven by the Edinburgh publisher George Thomson; one record containing Beethoven's only oratorio, *Christ on the Mount of Olives*; one record encompassing a miscellany: the *Choral Fantasy*, *Meeresstille*, and the extended soprano aria *Ah, perfido!*

The last two discs can be fairly briskly treated; for an account of rival performances see the February 1970 issue of *HIGH FIDELITY* containing H. C. Robbins Landon's discography of the choral music. At a guess, Bernhard Klee's performance of *Christus* would not dethrone Landon's first choice, Ormandy on Columbia MS 6841. The DGG soloists are as good as Columbia's, but Ormandy makes the music sound better than it really is, while Klee, though clearly a sensitive interpreter of Beethoven, tends to let things go slack—especially in the first half of the work. Similarly, the Demus/Leitner view of the *Choral Fantasy* in the present set is more spacious, more Viennese, more relaxed than Serkin/Bernstein on Columbia; but it is also a lot less exciting than that powerhouse performance. Birgit Nilsson is not at ease in this *Ah, perfido!* yielding a pinched tone in the recitative and an insufficiency of legato in the central melody of the work. (With the deletion of Callas on Angel S 36200—catch it if you can—there is no really satisfying account of this *scena* in the catalogue.) Beethoven's *Calm Sea and Prosperous*

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CIRCLE 11 ON READER-SERVICE CARD

Voyage is a seven-minute cantata that starts stately and ends vivacious. I prefer this imaginative, romantic reading by Leitner to the more cerebral, antiseptic version recently done by Boulez as a filler to the Beethoven Fifth Symphony on Columbia M 30085.

So much for the two discs devoted to "Choral and Misc.," it is all presented here in solid, acceptable musicianship and technology—but those interested primarily in this material will find much of it more conveniently elsewhere in the catalogue. The rest of the set's content is to a large extent unduplicated and likely to remain so.

In all, Beethoven arranged about 170 folksongs in fulfillment of his "moonlighting" contract from Edinburgh. Thomson wanted respectability: no ribald words in the text, no rough intervals in the music. So the composer set to and churned out arrangements by the dozen, which homogenized and "cosmopolized" many quirky, characterful, and distinctive folksongs: they emerged as salon music, set for various vocal combinations, "backed" by an instrumental trio. Despite the means of production, there are moments of sheer melodic delight throughout this selection. For DGG's artists know how to present the songs in their best possible light. This is music to relax with, to take gentle pleasure in. Don't be too harsh on the composer for flubbing so many of the word/note values: it seems nobody ever provided

him with translations of the verses, so he couldn't understand what he was up to. Just take it easily, as he did, and you will find much to enjoy.

And so we come to the central glory of DGG's Vol. 12, a thoroughgoing traversal of Beethoven's Lieder to which Fischer-Dieskau and Demus devote nearly three hours of recorded space. At one coup this release trebles the formerly available store of Beethoven Lieder on records, as tabulated in my discography in the January 1970 issue of HF. At that time, only the first of these three records was available in the U.S. (then bearing the DGG number 139197), but now with all three we are able to discern the grandeur of planning and logical consistency with which the entire exercise has been carried out. Effectively, all but the manifestly female songs are included, though not all variants and editions. Some of the juvenilia has been omitted or shortened.

Side 1 starts with the cycle *An die ferne Geliebte* and there follow the other songs that deal with the separation of lovers. On Side 2, the lovers are joined, they journey through the Italian airs, then part (sadly) and die. Sides 3 and 4 are a spiritual exercise: the *Gellen Songs* and other lofty material. Sides 5 and 6 are not so consistent in theme: we have the Goethe settings, as a group; then a flashback to some of the youthful songs; and finally a warm, autumnal close.

Fischer-Dieskau and Demus are not only possessed of great talent—they both do their homework. They have clearly labored carefully, and together, to find the ideal color and weight for each of the songs, to set the just balance between voice and instrument, to exact the utmost artistic value from every singing and playing minute. The result is that Beethoven's songs, dismissed as "lesser material" by so many critics (and even more pejoratively by others), present themselves for reevaluation clothed in their most attractive vestments. We don't have to exaggerate the stature of the songs—they will never replace the symphonies in critical renown—but we don't have to denigrate them either. We see them now as honest, deeply felt, carefully crafted miniatures by a great creator, and worth anybody's time and attention.

This is the achievement of Fischer-Dieskau and his partner, and it is a palpable one. He is a passionate, soulful, or dejected lover, as the material requires him to be. He is a shrewd observer of nature, a wise philosopher, a devout believer as each song demands. Each mantle the composer hands him he dons readily and wears well. His voice, a little more mature and less pliant than it once was, remains a miracle in which accuracy of intonation, suppleness of motion, and unfailing clarity of diction combine to form the Compleat Recitalist. There is no other like him; and there are no other discs like these. Any-

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CIRCLE 66 ON READER-SERVICE CARD

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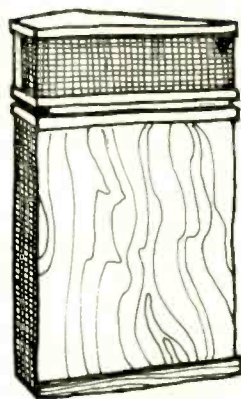
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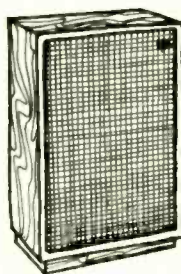
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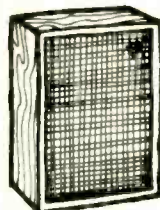
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one with a halfway serious interest in this repertoire will have no alternative but to acquire them and discover this music for himself.

DGG's standards of thoroughness, scholarly and technical, are fully maintained. The recording is impeccable, the surfaces silent. There are texts, notes, and translations included with the seven records. G.M.

COPLAND: Billy the Kid; Rodeo. London Symphony Orchestra, Aaron Copland, cond. Columbia M 30114, \$5.98.

COPLAND: Billy the Kid; Appalachian Spring. Philadelphia Orchestra, Eugene

Ormandy, cond. RCA Red Seal LSC 3184, \$5.98.

This is the first composer-conducted recording of *Rodeo*, and it is a very snappy reading, with some deliciously humorous playing from the British orchestra in the trombone-tune episode in the first movement and really elegant phrasing of the waltz tune (although the little entry of the violas after the repetition of the main strain disturbs the tempo slightly). Despite some trivial loose ends, this is a first-rate job, and registered in fine solid sound.

The overside *Billy* effectively replaces Copland's earlier version with the same

orchestra for Everest, although the reading is essentially similar. I still find the detail of Bernstein's version immensely impressive; *Billy* always was a house specialty *chez* Bernstein—but the sound of the new version is even better, and Copland secures very lively playing. (I should point out, too, that Columbia has just repackaged the Bernstein versions of the three Copland ballet scores, plus *El Salón México*, in a two-record set, for only a dollar more than the price of a single: Columbia MG 30071 is pretty hard to resist on bargain terms such as those.)

The competition from Philadelphia is less successful. The sheer smoothness of the playing, a decided asset in the opening and closing pages of *Appalachian Spring*, becomes rather a liability in the livelier passages, and this problem is aggravated by the *con sordino* character of the Dynagroove sound, which is also afflicted with a ghastly, artificial-sounding echo (try the gun battle episode, which seems to have taken place in the Carlsbad Caverns). If one adds to these debilities a few major musical misunderstandings on the conductor's part (a plainly incorrect tempo change at No. 15 in *Billy*; a poorly judged speed for the Revivalist's little march tune in *Appalachian Spring*, which is modified at the repetition; and the vulgar touch of a timpani roll on the penultimate chord of *Billy*), it will be seen that one or another of the Columbia recordings of these scores is preferable. (As readers of our "Behind the Scenes" column know, Copland has recently re-recorded *Appalachian Spring*, and his excellent older version with the Boston Symphony is still listed as RCA Red Seal LSC 2401.) D.H.

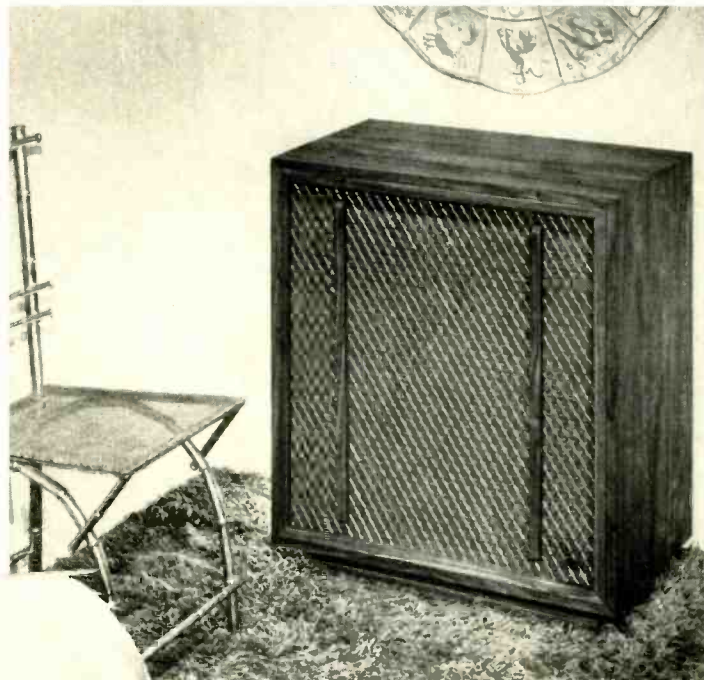
DELIUS: Appalachia; Brigg Fair. Alun Jenkins, baritone (in *Appalachia*); Ambrosian Singers; Hallé Orchestra, Sir John Barbirolli, cond. For a feature review of these recordings, see page 77.

FAURE: Elégie for Cello and Orchestra—See Lalo: *Concerto for Cello and Orchestra*, in D minor.

GOUNOD: Roméo et Juliette. Yvonne Gall (s), Agustarello Affre (t), Marcel Journet (bs), et al.; Chorus and Orchestra of the Opéra-Comique, Paris, François Ruhlman, cond. For a feature review of this historic recording, see page 78.

HANDEL: Acis and Galatea. Honor Sheppard (s), John Buttrey and Neil Jenkins (t); Maurice Bevan (b); Deller Consort; Stour Music Festival Chamber Orchestra, Alfred Deller, cond. RCA Victrola VICS 6040, \$5.96 (two discs).

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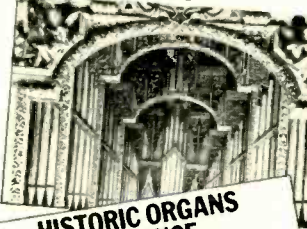
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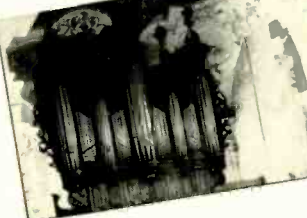


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most perfect, with a kind of bloom that comes from the instinctively attained equilibrium between the profusion of nature and the formal beauty of pattern. It is a classic serenity which has nothing of classic dryness, but seems to flower from health and happiness of mind. This Arcadian atmosphere is difficult to recapture, yet there is a natural—even easy—way to this understanding. The key is Handel's infallible and profound musicality, which can create a mood with unparalleled pervasive power and yet holds fast to the boundaries of the songlike. The sensuous power of the human voice, the ability to communicate through this medium with an immediacy no man-made instrument can rival, should be as accessible to us as it was to Handel's musicians and to his audiences (*Acis and Galatea* was a particular favorite throughout Handel's lifetime). But Deller elected the "scholarly" approach, recapturing not so much the glorious song as the supposed original conditions of the first performance.

As resident composer to the Earl of Carnarvon, Handel wrote *Acis and Galatea* for a private performance at Cannons at about 1718. The Earl's musical establishment was a very modest one; later, as Duke of Chandos, having amassed riches by embezzling army funds on a grand scale, he added more musicians to his household. But at this time, he had only half a dozen instrumentalists and five singers, the singers also acting as chorus. So there was only one musician to a part either in the orchestra or in the chorus. Handel did not even have a viola, nor a bass fiddle, bassoon, or organ. In later revivals of the masque, however, he used his own full theater orchestra and chorus, which the masterful vocal and instrumental writing obviously demands. The announcements of the public performances referred to a "Pastoral Opera," expressly stating that it will be "perform'd by a great Number of the best Voices and Instruments," so why did Deller go back to the meager forces of the private performance? Obviously, this sort of thing is not scholarship, but pious antiquarianism that is neither here nor there.

Yes, *Acis and Galatea* should be intimate, refined, and idyllic, though not without genuinely dramatic accents; but it should not be thin, lacking in warmth, ardor, color, and dynamic variety. They surely did not sing in such reticent monotone under Handel! This is dramatic music, but Deller performs the arias the way he thinks Elizabethan music may have been performed: in a soft, constantly inflected, precious "chamber" style—a dated romantic concept, for Deller's Elizabethan style has a decidedly Victorian church music streak in it. His singers are made to treat every consecutive note in a melody as an appoggiatura, dying away on every downward turn.

There is nothing wrong with the players in the "orchestra"; the six strings, oboes, piccolo, and recorders are first-class instrumentalists—but they hardly add up to an orchestra. One would think

that with this small ensemble the be-setting sins of the recordings of baroque music would be absent. But no, you can't outwit the engineers: the harpsichord is inaudible, and long stretches are therefore without harmony.

Honor Sheppard sings well, but is held on a leash by the conductor. The two tenors, Buttrey and Jenkins, have colorless voices and though they toil conscientiously, they sound like church singers. The siciliana, "Love in her eyes sits playing," a warm, ardent, and sensuous song, is performed like a piece by Sir John Stainer. Bevan, the bass, is the only one who brings a little solidity and dramatic sense into the proceedings, but the tiny orchestra cannot furnish the necessary underpinnings. The "chorus" also labors faithfully, but they are not dramatic singers either. Their excellent training shows to advantage in "Mourn, all ye Muses," because this is a homophonic piece where their vastly different timbres and qualities can be balanced. But in the mighty polyphonic chorus, "Wretched lovers," the discrepancy shows up painfully, especially with the non-descript countertenor hooting in the middle. The old Oiseau-Lyre recording by Boult is still the one to acquire and cherish.

P.H.L.

HAYDN: Symphonies: No. 65, in A; No. 66, in B flat; No. 67, in F; No. 68, in B flat; No. 69, in C ("Laudon"); No. 70, in D; No. 71, in B flat; No. 72, in D. Philharmonia Hungarica, Antal Dorati, cond. For a feature review of these recordings, see page 75.

LALO: Concerto for Cello and Orchestra, in D minor. **SAINT-SAENS:** Concerto for Cello and Orchestra, No. 1, in A minor, Op. 33. **FAURE:** *Élégie for Cello and Orchestra*, Op. 24. Leonard Rose, cello; Philadelphia Orchestra, Eugene Ormandy, cond. Columbia M 30113, \$5.98.

With this record, containing the three most significant nineteenth-century French works for cello and orchestra, Leonard Rose gives further and, to these ears at least, conclusive evidence of his present status as the peerless cellist of our time. He has always been a complete master technician, producing a full and ingratiating sound miraculously free of the "woofs and growls" that are so often accepted as the concomitant of cello virtuosity. But he has grown steadily into a consummate musician, putting his virtuosity to artistic purpose with an intelligence, musicianship, and ear for both color and line that illuminate even the more pedestrian pages of these scores. The music flows with continual excitement and impact. Rose's rhythmic sense, superbly complemented here by Ormandy's conducting, contributes to the musical continuity created by the kind of dynamic and coloristic shading that one usually associates with great violinists at their best.

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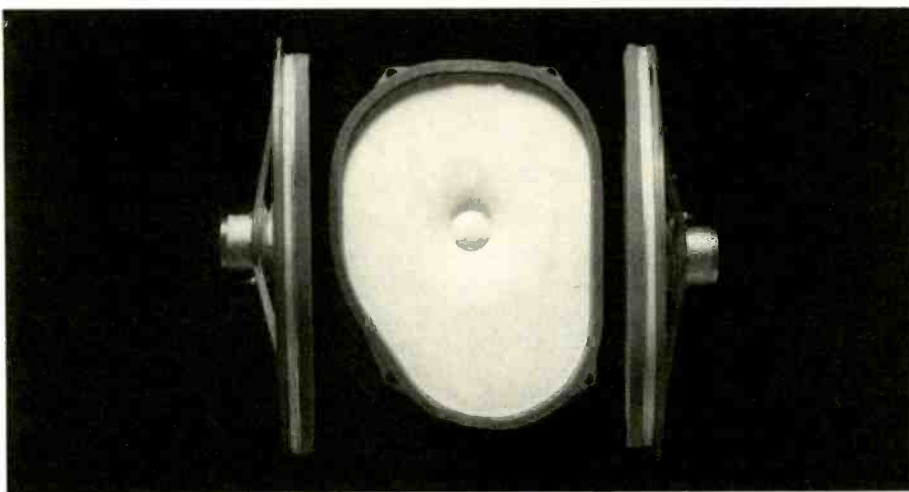
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All three pieces were composed in the span of little more than a decade—the Saint-Saëns concerto in 1873, the Lalo in 1877, and the Fauré in 1883 (originally for cello and piano, but later arranged by the composer for orchestra). Of the three, the Saint-Saëns is most familiar, being one of the staples of this meager repertory. (One would like to hear the Second Cello Concerto by Saint-Saëns, a reputedly complex work written thirty years later.) Compact in form and well written for the instrument, it has enjoyed a popularity not always merited by its limited musical interest. The Lalo Concerto, highly regarded by cellists, has never earned comparable public affection: though composed with considerable skill, its musical ideas are spread rather thin. More limited in scope, the Fauré *Élégie* makes no great pretensions and states its case expressively and concisely.

The Philadelphia Orchestra provides Rose with the same ideal partnership that he enjoyed in an earlier record coupling the Dvořák Concerto and the Tchaikovsky *Rococo* Variations: Ormandy is an alert and sympathetic partner in every respect.

As with Columbia's other Philadelphia Orchestra records, compared to RCA's highly variable work, the sound is rather larger than life, but cleanly detailed and with a good balance between soloist and orchestra. P.H.

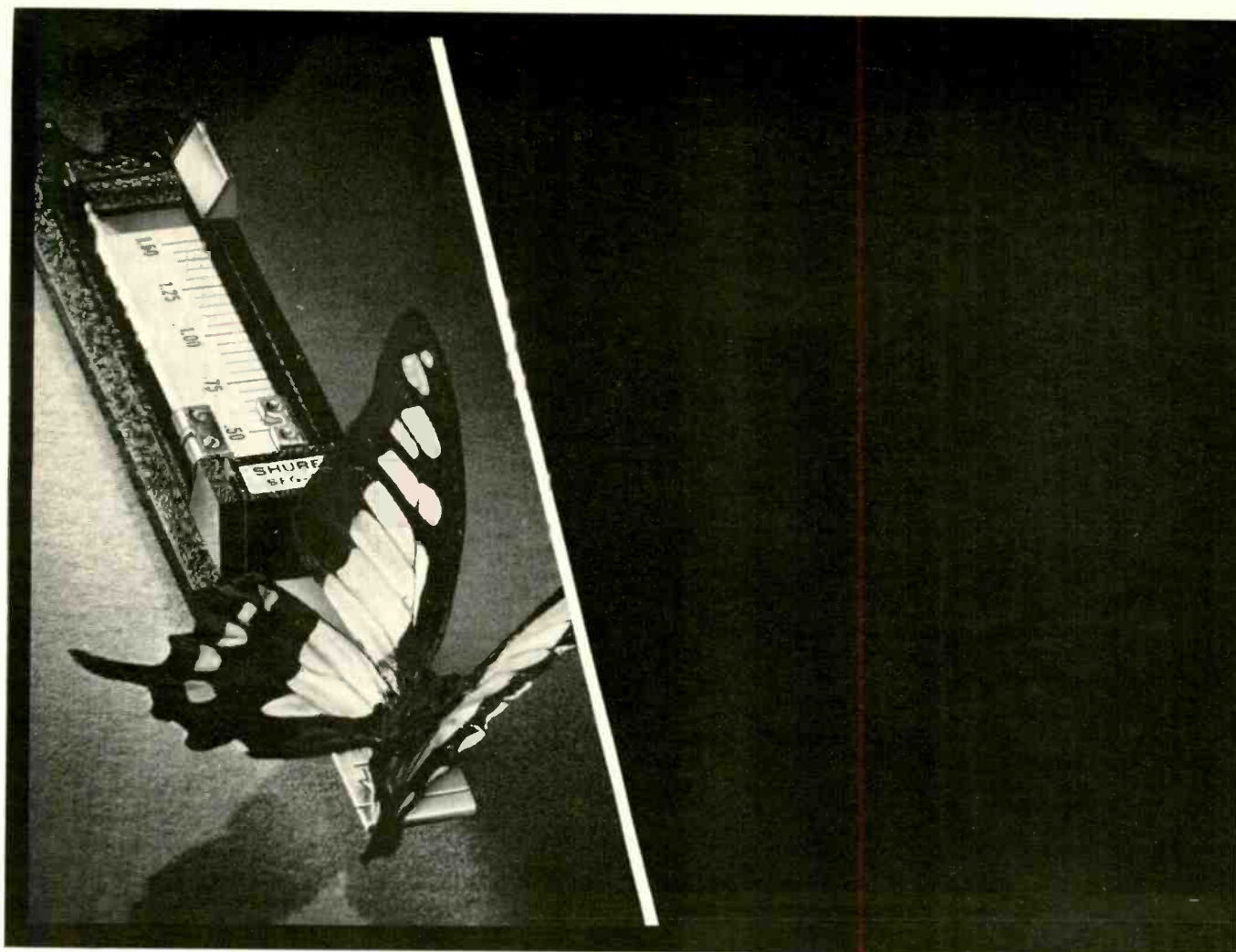
LEEDY: Entropical Paradise. Electronic music produced on the Moog Synthesizer and Buchla Modular Electronic Music System. Seraphim SIC 6060, \$8.94 (three discs).

The Southern California composer Douglas Leedy describes the six movements of this enormous suite as "sonic environments," and says they are to be "heard but not necessarily listened to," although he gives us leave to listen to them if we wish. They are, in other words, background music, and they are the first set of this kind I have run across to be produced on the Moog Synthesizer and Buchla Modular Electronic Music System.

Among the six pieces of the set, one is a masterpiece. It is called *The Harmonarium*, and it consists almost entirely of an endless, thick, gray strand of sound, changing slightly and subtly every few seconds; at the very end some soft, bell-like tones are introduced. Throughout most of its length, *The Harmonarium* sounds precisely like the engines of a well-tempered prop plane flying through white clouds on a hot summer day. You've had your drink, the stewardess has given you a pillow, and z-z-z.

The piece on the other side, *White Landscape*, sounds mostly like great waves breaking on a long beach, plus the muted, hooty sounds of distant ship's whistles. All the rest depends tremendously on bubbly, fruity, and lightly percussive sounds. They are not bad in themselves, but after a while they become music to turn off the phonograph by.

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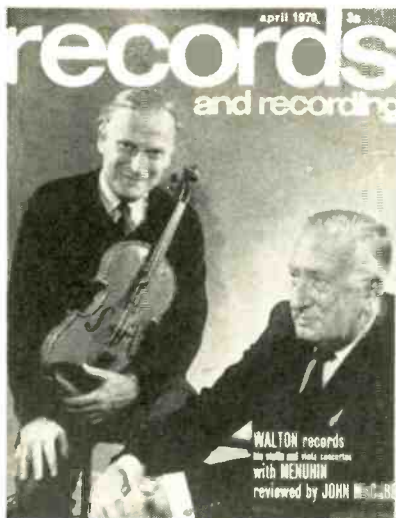
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LISZT: Hungaria; Mazeppa; Hamlet. London Philharmonic Orchestra, Bernard Haitink, cond. Philips 6500 046, \$5.98.

Here is the second disc in Haitink's Liszt series that will eventually include all thirteen symphonic poems—a very welcome project, for modern recordings of the complete set have long been needed. Philip's first installment offered the relatively familiar *Les Préludes*, *Tasso*, and *Orpheus*, but here we meet three comparative rarities (there is, in fact, no competing version of *Hamlet* at all).

Both *Mazeppa* and *Hungaria* are somewhat bombastic affairs based in part on earlier piano pieces; neither as structurally sound nor as thematically interesting as their companions, these works nonetheless can be exhilarating on occasion. They really require a more freewheeling, vivid presentation than Haitink is willing to allow if the undeniably brilliant orchestral effects are to make an impact. The opening of *Mazeppa*, depicting the Cossack hero lashed to the back of a wild stallion, sounds particularly tame here—no match for Karajan's exciting performance on DGG. *Hungaria*, on the other hand, does emerge with a certain dignity in Haitink's restrained reading. This piece with its celebratory marches and expressive "gypsy" violin cadenza, is more ceremonial than the popular Hungarian rhapsodies and the playing, while not exceptionally brilliant, does capture the essential nobility that Liszt seems to have intended.

Hamlet, however, brings out the best in both composer and conductor. Liszt saw Hamlet not as an indecisive weakling but as a strong tragic hero and a shrewd political schemer. He gives the Dane real musical stature, with a remarkable chromatic theme that is subjected to some ingenious melodic, rhythmic, and harmonic developments. Ophelia makes a brief appearance midway through this concise, economical score; it's a pathetic, bitter-sweet interlude for, as Liszt remarked, Ophelia was a shadowy character and Hamlet, "like every exceptional person, imperiously demands the wine of life and will not content himself with the buttermilk." There is a brooding solidity to Haitink's tautly shaped performance that leaves nothing unsaid and the LPO plays extremely well. The disc has been superbly processed and the sonics are agreeably warm and luscious. P.G.D.

MOZART: Die Zauberflöte. Cristina Deutekom (s), Queen of the Night; Pilar Lorengar (s), Pamina; Renate Holm (s), Papagena; Hanneke van Bork (s), First Lady; Yvonne Minton (ms), Second Lady; Hetty Plümacher (c), Third Lady; Stuart Burrows (t), Tamino; Gerhard Stolze (t), Monostatos; René Kollo (t), First Armed Man; Kurt Equiluz (t), First Priest; Hermann Prey (b), Papageno; Dietrich Fischer-Dieskau (b), Speaker; Herbert Lachner (b), Second Priest; Martti Talvela (bs), Sarastro; Hans Sotin (bs), Second Armed Man; Vienna State

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CIRCLE 69 ON READER-SERVICE CARD

by Bob Teague

Silhouettes in Courage

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WHEN BLACK PEOPLE rap about "getting our own thing together" these days, we mean developing a sense of black identity and black pride. This cause is served only superficially by the rhetoric and clichés of black neighborhood revolutionaries. What we really need are facts—the truth about the roles and contributions of black soul brothers through the centuries. As everybody knows by now, about 99% of that truth has been deleted or distorted in the official archives assembled by the white American establishment. But gradually the record is being emended by an ever-expanding plethora of black essays, poems, books, songs, plays, and movies.

Now comes "Silhouettes in Courage," an eight-disc LP set that dramatically traces the trials and triumphs of black men and women over the past 2,500 years. These records give us a valuable tool for bending black/white minds toward a better perspective of the race thing. More than fifteen hundred actors, writers, musicians, and historians pooled their talents to produce this seven-hour panorama. The principal narrators are four old pros—Ossie Davis, Ruby Dee, Frederick O'Neal, and Brock Peters—who are never less than capable. Here they provide the bridges between dramatic sketches, poems, letters, diaries, and personal recollections from the documented testimony of black and white witnesses who saw it happen long ago.

A European trader, for example, recalls the "mighty black kingdoms and great centers of learning" on the African continent before the coming of the white slave traders. The captain of a slave ship tells how he tried to cope with black revolts on the voyages from Africa to America. A runaway slave who "mailed" himself to Philadelphia remembers what it was like to travel hundreds of miles in a wooden crate. And Texas frontiersmen recall the derring-do of black cowboys in the "Marlboro Country" of yesteryear.

Obviously, then, the parade of black heroes is not limited to such latter-day saints as Martin Luther King and Malcolm X. Included

Bob Teague, an NBC newscaster, has written Letters to a Black Boy.

are many black supermen destined to become household names in many ghettos. Stephen Dorantez was a black pioneer who played a key role in Cortez' conquest of Mexico. Edmonia Lewis was the first famous black sculptress. Gabriel Prosser led a slave rebellion involving thousands in 1800. Miss Biddy Mason walked from Mississippi to California where she later became a famous black philanthropist. Elijah McCoy, Lewis Howard Lattimore, and Granville Woods were black inventors at least as prolific as Thomas Edison.

"Silhouettes in Courage" avoids the natural temptation in works of this vein: that is, it does not portray all blacks as good guys and all whites as bad guys. William Lloyd Garrison and lesser-known white abolitionists are given due credit for their contributions to the struggle for freedom. On the other hand, no excuses are made for free black men who owned black slaves many years ago.

Inevitably, of course, a work of this size is bound to have several regrettable flaws. Some highly intriguing historical facts are sketched so lightly they barely qualify as silhouettes: the destruction of black civilizations in Africa, for example. Surely, such a cataclysmic event deserved much more than the few lines of narration it received. Production flaws include sound effects that come off as rather amateurish here and there. And the background music selections are sometimes obtrusive, sometimes inappropriate for the events portrayed in the foreground.

Collectively, however, these flaws add up to mere annoyances. They do not prevent "Silhouettes in Courage" from succeeding handsomely in its primary mission. Which is to say that any black who listens to this album will come away with a much stronger sense of black identity and black pride.

"SILHOUETTES IN COURAGE." A Documentary History of Black America. Ossie Davis, Brock Peters, Frederick O'Neal, and Ruby Dee, narrators. DDP 1/4, \$45 (four two-disc sets, available at \$11.95 each). (Available from "Silhouettes in Courage," 22 East 40th Street, New York, N.Y. 10016.)

Opera Chorus; Vienna Philharmonic Orchestra, Georg Solti, cond. London OSA 1397, \$17.94 (three discs).

Much care has gone into the preparation of this recording. First of all, it contains the spoken dialogues, often omitted or sharply reduced in recordings even though they are an essential part of the work. Moreover, the protagonists maintain an easy, conversational tone rather than the exaggerated dramatics and jocular opera singers are tempted to exhibit when playing at spoken theater. The various accents are picturesque and not at all disturbing, because all the singers are well coached and speak clearly. (Just the same, one always notices the difference between the effortless natural accentuation and inflection of the native Germans and the carefully formed words of the foreigners.)

London assembled what would appear to be a prize cast—it must be when a Fischer-Dieskau is assigned a very minor role. And indeed, it is a fine cast, but two figures were not well chosen, and that makes this fine recording a bit spotty. Cristina Deutekom, the Queen of the Night, sings all the notes correctly, but she is an unsubtle artist, her somewhat tremulous voice is not very attractive, has little color, and is somewhat pinched in the higher reaches. Worst of all, she shows little dramatic temperament; the two great arias are slow, without the vehemence and rage this fantastic creature should project. Her delivery suggests only a lesson in coloratura singing. Unlike Deutekom, Stuart Burrows presents a basically good voice and he enters into the spirit of his role: although his work is generally satisfactory, he does not quite possess the smooth lyric tenor that the part calls for. In Burrows' defense it must be said that he is much too closely miked; whenever he turns away from the microphone he sounds much better. What this young tenor still has to learn is how to deal with appoggiaturas and elisions so that they are an integral part of the melody.

The rest of the cast, however, is a real prize crew. By listening to Pilar Lorengar one could learn all about tender appoggiaturas, for this soprano has a subtlety that can bend a melody with grace and expressiveness, and where Burrows blasts a little, Lorengar slides up beautifully to a high pianissimo. Martti Talvela, with his magnificent *basso profondo*, is every bit the Sarastro of the fairy tale; his lustrous voice has none of the "bass quaver," and being a fine musician, he vanquishes the insistent microphone. Hermann Prey is outstanding as Papageno, and Renate Holm in her brief appearance discloses a fresh and accurate soprano. The Queen's Ladies and the three Genii form ensembles of precision and charm—not one note is mishandled. The boys, from the Vienna Sängerknaben, sing superbly: in tune and without the glassy quality boy sopranos usually suffer from. The choral singing is first-class, and the orchestra—well, everyone knows what the Vienna

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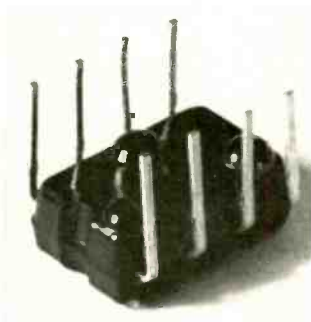
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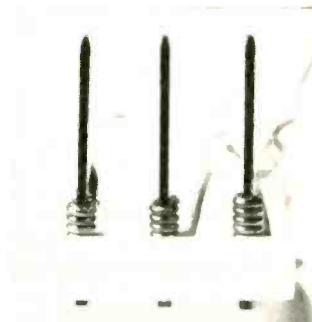
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Philharmonic can do when a good conductor is in charge.

Georg Solti has everything firmly in hand. The ensembles and finales are brisk and exhilarating, the great fugue with the chorale majestically poised, the trial music touchingly simple, and vocal-orchestral balance fine despite the boosting of the individual voices. Yet there are a few unsatisfactory spots. I suppose the slow tempos in the Queen's two great arias are at least partly due to the singer's lack of temperament, but then why the excessive slowness at the

opening of the overture and in a few other places? In all the fast movements Solti is infallible, but in some of the slower portions there is a certain lack of warmth. Yet there is only one miscalculation: Monostatos should not have been permitted such emphatic singing in that ghostly song when he watches the sleeping Pamina. Or is it again that pesky microphone that plays tricks?

In order to fully enjoy the performance, the listener must get used to the close microphone placing, especially in the first half of the opera. It is quite

plain, however, that much attention was bestowed on the engineering, and the sound is excellent. The choral trebles, which in other recordings are often distorted, are notably euphonious. *The Magic Flute* is also "staged" in this recording, which uses many sound effects. Here the engineers try to create spatial illusion; there they illustrate with realistic noises what is going on in a stage performance. Perhaps it is a little overdone, especially the thunder, but to English-speaking audiences the Schikaneder/Mozart fairy opera needs props to go along with the music. Everyone likes the music; but the play, especially the naive symbolism of the *Singspiel* (greatly admired by Goethe, Hegel, and Wagner, as well as Germans of all walks of life), is largely lost on us. P.H.L.

Passion and Elegance — Kyung-Wha Chung's Disc Debut

by Shirley Fleming

YOU MAY SAY what you like about competitions—and their drawbacks are numerous—but the best of them do unearth some awesome talent, and when the judges are right, they are very, very right. A case in point is Kyung-Wha Chung, the young Korean who shared the 1967 Leventritt prize with Pinchas Zukerman; the reasons why Mr. Zukerman's career took off at that point with more fanfare than his co-winner's are not ours to consider here, but we mention it to emphasize the fact that Miss Chung's debut on records seems long overdue, and it is a corker. Her debut choice of the Tchaikovsky Concerto is something she also shares with Zukerman (who coupled it with Mendelssohn, on Columbia), just as she shared his teacher, Juilliard's Ivan Galamian.

The obvious thing these two young wizards do *not* share, of course, is nationality, and it would not surprise me if the difference between Israeli and Oriental temperaments accounts for the difference in the two performances of this concerto. Zukerman's Tchaikovsky is superbly heart-on-sleeve and a masterful piece of showmanship in the best sense: Miss Chung's is a shade patrician in spirit. It is not a question of understatement, because the Chung version by itself builds up to tremendous and fitting emotional climaxes—she has a fabulous technique and climbs the highest mountains with never a falter. Only in close comparison with Zukerman's does the slightly greater reserve become evident—a bit less bite into certain accents, a more restrained attitude toward rubato. I don't want to imply, though, that any degree of fire and brimstone

is lacking in Chung's Tchaikovsky—the first sixty seconds of either the first or last movement will clear up that point. And the question of fire and brimstone was, I confess, of special concern to me as I prepared to play the record: my impression at Miss Chung's New York debut recital last season was of a certain emotional distance between herself and the music, a sense of elegance overriding a sense of passion. Somehow in this concerto she has kept the elegance and gained the passion, and the combination is formidable.

Her clear, clean tone, as smooth and bright as mercury, does equally well by Sibelius; and here, too, her utterly articulate finger and bow work hold one rooted to the score. Perhaps because I like the Sibelius concerto so much better than the Tchaikovsky, I found the *affettuoso* passages in the first movement even more telling than similar turns of thought in Tchaikovsky; and the *energico* marking in the finale calls forth a coiled and resilient springiness of rhythm just as appropriate as the more savage digging-in of that other young Leventritt-Galamian legatee, Itzhak Perlman. The London Symphony Orchestra gives Miss Chung superb co-operation; the woodwinds, so important in both works, outdo themselves. Previn's concept of these scores is large-scaled; in bringing out orchestral detail he never loses sight of the grand design.

SIBELIUS: Concerto for Violin and Orchestra, in D minor, Op. 47.
TCHAIKOVSKY: Concerto for Violin and Orchestra, in D, Op. 35.
Kyung-Wha Chung, violin; London Symphony Orchestra, André Previn, cond. London CS 6710, \$5.98.

SAINT-SAENS: Concerto for Cello and Orchestra, No. 1, in A minor, Op. 33—
See Lalo: Concerto for Cello and Orchestra, in D minor.

SATIE: "Piano Music, Vol. 4": Gnossiennes, Nos. 4, 5, and 6; Nouvelles pièces froides; Première pensée et Sonneries de la Rose-Croix; Deux rêveries nocturnes; Petite ouverture à danser; Quatre préludes; Le Fils des étoiles. Aldo Ciccolini, piano. Angel S 36714, \$5.98.

Among the attractions of this fourth volume of Satie piano music as played (incomparably) by Aldo Ciccolini are some seldom heard but typical Satie works, such as the three later *Gnossiennes* and the *Nouvelles pièces froides*. However, these are largely *déjà entendu*, except for one especially amusing touch in the Fourth *Gnossienne*: the Chopinesque atmosphere created by the left-hand introduction is totally shattered by the appearance of an oriental-style melody that almost seems like a pastiche on the material used in the first three *Gnossiennes*.

But by far the most interesting music on this disc is represented by the compositions from Satie's so-called *Rose-Croix* period (1891–95), during which the composer was involved in a weird mystico-aesthetic group whose musical hero was Wagner. While it goes without saying that the direction followed by Satie is diametrically opposed to that followed by Wagner, it should be noted that both composers broke, to a greater or lesser degree, with the dramatically oriented forms and temporality characteristic of Western music. And in intent therefore, if not in realization, the "staticity" of Satie's *Rose-Croix* music is not as far removed from Wagner as one might think.

The *Première pensée et Sonneries de la Rose-Croix* are a series of marchlike pieces in which chains of similarly structured chords suggesting a melody alternate or are juxtaposed with unharmonized themes. Here, Ciccolini marvelously projects the various pianistic styles called for by each separate element of these pieces (which is no small accomplishment, since Satie gave precious little

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indication of how his compositions were to be played). Ciccolini's superb nonstaccato execution of the chains of chords, for instance, is perfectly suited to the type of "march" Satie has written. And when Ciccolini adds the further refinement of bringing out a melodic line within one of these series of chords, as in the last of the three *Sonneries*, the sonic effect reminds one very much of piano harmonics.

The *Quatre préludes* likewise depend upon the alternation and occasional juxtaposition of two basic musical ideas. In the first *Prélude du Nazaréen*, however, the alternation is between two chordal styles; the first is more typical of Satie, while the second features some rich, ninth-chord progressions that immediately bring to mind Debussy. The contrasts in the second *Prélude du Nazaréen* are even more startling. After the opening, unharmonized theme, the melodic line is immediately set to a series of chords whose unpredictable progressions are frequently jolted by the appearance of some rather grating diminished chords. These sections, however, are regularly interrupted in an almost hypnotic fashion by a simple, four-beat passage (there are no measures) recalling Fauré or perhaps Chabrier. Satie's intentions seem to have been to create an effect through repetition and accumulation rather than through any kind of logical progression. And here, Ciccolini's ability to turn off one style and turn on another without signaling his punches admirably seconds, once again, the not-so-obvious workings of the composer's psyche.

I could go on and mention the many subtleties that pop up in the *Fils des étoiles* music—there is, for instance, in the prelude to the "Second Act," an unsettling, triplet-dominated motive that can only be described as unreal. But considered apart from their musical context, these marvelous details make little sense. In fact, most of the *Rose-Croix* works recorded here—particularly the four preludes and the *Fils des étoiles* music—seem strangely, almost annoyingly illogical on first hearing. As I have mentioned, the effect here is one of accumulation, and this applies not only to the internal structure of each piece but to the number of times one hears a particular work as well. No doubt the ultimate Satie album will be a handsomely bound, twenty-record set of the *Vexations*, which is supposed to be played 840 times in a row. R.S.B.

SCHUMANN: Symphonies: No. 1, in B flat, Op. 38 ("Spring"); No. 2, in C, Op. 61; No. 3, in E flat, Op. 97 ("Rhenish"); No. 4, in D minor, Op. 120; Introduction, Scherzo, and Finale, Op. 52; Julius Caesar Overture, Op. 128. Vienna Philharmonic Orchestra, Georg Solti, cond. London OSA 2310, \$17.94 (three discs).

Solti's is the third complete set of Schumann symphonies in the current Schwann catalogue and the fourth of the past decade if one counts the Szell series on Epic (surely a strong candidate for re-

issue on Columbia or Odyssey). The latter performances *must* be taken into account, for while Bernstein provides one stylistic bench mark for these symphonies, Szell gives us quite a different approach. Between these two extremes fall the readings of Kubelik on DGG and of Solti in the present set.

Schumann's four symphonies constitute in many respects the strongest and most comprehensive statement of German Romantic symphonic art between Schubert and Brahms; compared with Schumann's, the more fluent and objective symphonies of Mendelssohn seldom penetrate the depths of subjective sensitivity that one associates with a full-flowering Romantic style. It has long been a tenet of music criticism that Schumann's symphonies are less representative of that composer's genius than are his shorter piano pieces and songs; often regarded as primarily a master of the short lyric, Schumann has frequently been criticized for his failure to construct large forms and for his awkward instrumentation. For all this, the four Schumann symphonies have survived in the repertory with a viability that belies their alleged defects. We now appreciate in these symphonies a genuine formal mastery as Schumann forged his lyric art into effective larger forms. They may not have the dramatic urgency of his admitted model Beethoven, nor the disciplined logic of Brahms, who owed much to Schumann; but Schumann did create a symphonic style distinctly his own and of continuing musical significance.

It was once almost axiomatic that Schumann's orchestration was weak and required rescoring: Mahler, Stock, and even Bruno Walter made extensive revisions to lighten Schumann's texture and to diversify his sonic palette. Recently, however, conductors have avoided such extensive rescoring of Schumann, preferring to achieve comparable results by controlling the balance of the orchestra from the podium. (It is quite possible that the development of our orchestras to their present technical competence gives modern conductors more opportunity to do this without actually retouching the music.) None of the records by Szell, Bernstein, Kubelik, or Solti reveal any greater adjustments in instrumentation than are normally made in modern performances of Beethoven's nine symphonies.

Solti's readings of these symphonies fall, as do Kubelik's milder ones, between the stylistic extremes of Szell and Bernstein. Szell approached Schumann, as he did virtually all music, with a meticulously exact ear and penetrating intellect, not only for orchestral balance and timbre but also for the logical continuity of musical ideas; thus, the connective tissue of the music assumed with him as great an importance as the dramatic climaxes or moments of expressive tension. At the other extreme, Bernstein dramatizes this music, playing up passages of explosive power and emotional sentiment, while often passing through the transitional sections as quickly as possible. If Bernstein's is the

more immediately exciting approach, Szell's becomes, in the long run, musically more rewarding.

Solti, in a sense, seeks the best of these two worlds: his logical continuity is far more perceptive than Bernstein's, but he avoids the austerity of Szell. Always a conductor of great energy and dynamic thrust, Solti has in recent years developed a sense of repose and an attention to musical detail that he once lacked. His command of the orchestra is more complete than ever, and these records show a greater musical sensitivity than one might expect from a man who has, on records at least, specialized so much in Wagner and Mahler.

Of the current set, the First and Second Symphonies are new releases, the Third and Fourth having been issued a year or so ago; at that time I expressed great enthusiasm in these pages for the work of both Solti and the Vienna Philharmonic. Of the two newly released symphonies, the First is on the same high level as the Third and Fourth—a sunny, buoyant, and extraordinarily lyrical performance held together with a superb symphonic sense. The Second falls short of this high standard. Some may say that this is a symphony impossible to bring off effectively, but I treasure from more than two decades ago a superbly lyrical recording by Stokowski, and recall a totally different concert performance by Fritz Reiner in Chicago; each reading, in its own way, held the lyric and formal elements of this score in balance over its relatively long span. With Solti, the problem here is less in structural or expressive failure than it is in clarifying the orchestral texture. Had he achieved here the sonic splendor of the other three symphonies, his Second would have been a masterpiece.

Every set of the Schumann symphonies leaves room for "fillers," and Solti has chosen well in this regard. The *Overture, Scherzo, and Finale*, which precedes the First Symphony, is actually an excellent short symphony without a slow movement. So far as I can determine, this is the first recording of the concert overture *Julius Caesar*; at least there is none in Schwann, nor have I heard it in concert or on records. It is a strong work, with considerable dramatic tension but a bit lacking in lyric warmth.

Finally, I must again pay tribute to the beautiful playing of the Vienna Philharmonic, whose warm tone (an anemic cello excepted) and companionable ensemble sense are perfect for this music. Those uniquely lustrous strings make one forget the awkwardness of Schumann's writing, and the brass play what could easily sound like crudely scored passages with power and clarity of line.

London's recording is typical of its work in Vienna, wonderfully sonorous, warm, and clear. But the combination of a rather pronounced high frequency peak with the shimmering luster of the Vienna violins can, on some playback equipment, sound rather glassy unless some way is found to cut the treble without sacrificing the instruments' tone.

P.H.



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STRAUSS, JOHANN II: "Vienna Imperial." March: Jubel, Op. 126. Overture: Waldmeister. Polkas: S'gibt nur a Kaiserstadt, S'gibt nur a Wien, Op. 291; So Aengstlich sind Wir nicht, Op. 413. Quadrille: Orpheus, Op. 236 (two versions). Waltzes: Lagunen, Op. 411; Schneeglöckchen, Op. 143. Vienna Philharmonic Orchestra, Willi Boskovsky, cond. London CS 6641, \$5.98. Tape: ●● L 80238, 7½ ips, \$7.95; ●● M 67238, \$6.95; ●● M 10238, \$6.95.

I was alerted to the bountiful delights of this 1970 New Year's concert program by an English Decca cassette edition sent me to illustrate the effects of Type-B Dolbyization. Why the disc itself hasn't been released in this country long before now remains a mystery, for this is surely one, if not *the* best, of the many fine Boskovsky contributions to the Strauss discography, not only for seductively buoyant performances but for programmatic freshness. Even the relatively familiar items seldom if ever have been done better: the exceptionally zestful *Waldmeister* Overture and the lilting *Lagunen* Waltz, for example. But it's the recorded firsts (at least as far as this country is concerned) that make this program indispensable: the cheerful *Jubel* March and Op. 291 Polka with their national hymn quotations; the exhilarating Op. 413 *Schnell-Polka*; the enchanting *Schneeglöckchen* Waltz, and the quadrille based on tunes from Offenbach's *Orpheus in the Underworld*.

The last named (which like some of the other novelties has been arranged by Sandauer from the original not-fully-orchestrated scores) is played first in a "strict" version for quadrille dancing and later in a slightly longer and freer "concert" version. The differences themselves are scarcely enough to justify the additional space demanded, but the music, so different in treatment from that in the *Gaité Parisienne* ballet, piquantly justifies infinite repetition—as indeed so does this whole inexhaustively delectable program.

R.D.D.

TCHAIKOVSKY: Concerto for Violin and Orchestra, in D, Op. 35—See Sibelius: Concerto for Violin and Orchestra, in D minor, Op. 47.

VAUGHAN WILLIAMS: Sancta Civitas; Benedicite. Heather Harper, soprano; Ian Partridge, tenor; John Shirley-Quirk, baritone; King's College Choir; Cambridge Bach Choir; London Symphony Orchestra, David Willcocks, cond. Angel S 36751, \$5.98.

Sancta Civitas, composed in 1926, is the only work of Vaughan Williams which the composer described as an oratorio, although it bears no resemblance to that species as commonly practiced. It is a big, unified choral piece in which baritone and tenor solos play minor, incidental roles. The text is from Revelation:

the apparition of the white horse of death, the destruction of Babylon, the vision of the Holy City to come, Hallelujah, Amen.

The work is in the great tradition of English cathedral music, employing a full chorus, a semichorus, and a distant chorus of boys' voices. This arrangement of choral forces reflects the interaction of sound and space in the great Gothic buildings wherein English church music reached its zenith in Elizabethan times; Vaughan Williams has given us an instrumental parallel in his popular *Fantasia on a Theme by Thomas Tallis* with its two string orchestras of different sizes and its solo string quartet.

In addition to the interest of its choral textures, the work reflects old church chant, but not archly or artificially; it is music of its own time, with big doings in the orchestra, a climax as big as Tintoretto's fresco in the doge's palace (and that, they say, is the biggest in the world), and much that is ethereal and heavenly and full of violins. Vaughan Williams is often quoted as saying he liked *Sancta Civitas* the best of all his choral works and one can easily see why: it is a masterpiece equal in scope to any of his symphonies. This, apparently, is its first recording, at least so far as American lists are concerned; and it is difficult to see why another recording will ever be necessary.

The second side is filled out with the short choral piece, with soprano solo, called *Benedicite*. This is quite different

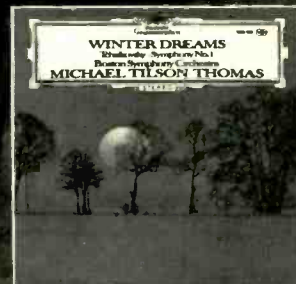
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from *Sancta Civitas*. It is rugged, vigorous, effervescent, with reminiscence of English folk song in text and tune. It is one of the more important of Vaughan Williams' numerous brief choral works, and it too is superbly done. A.F.

recitals & miscellany

FELICJA BLUMENTAL: "Works for Piano and Orchestra." **KUHLAU:** Concerto for Piano and Orchestra, in C, Op. 7; **CLEMENTI:** Concerto for Piano and Orchestra, in C (on Turnabout TVS 34375). **FIELD:** Concerto for Piano and Orchestra, No. 1, in E flat; **HUMMEL:** Rondo brilliant on a Russian Folk Theme, Op. 98 (on RCA Victrola VICS 1533). **ALBÉNIZ:** Concerto for Piano and Orchestra, No. 1, in A minor, Op. 78; **LISZT-BUSONI:** Rapsodie espagnole (on Turnabout TVS 34372). **PADEREWSKI:** Fantasy on Polish Themes for Piano and Orchestra, Op. 19; **ARENISKY:** Fantasie on Russian Epic Themes, in E minor, Op. 48 (on Turnabout TVS 34345). Felicja Blumental, piano;

various orchestras and cond. Turnabout TVS 34345, 34372, 34375; RCA Victrola VICS 1533, \$2.98 each (four discs).

Felicja Blumental has been quietly conducting a Romantic revival all her own—on discs at least. The eight works recorded here, roughly covering the entire nineteenth century from Clementi's 1796 concerto to Paderewski's 1893 fantasy, are all virtually unperformed rarities in today's concert halls. No undiscovered masterpieces here—these pianist/composers are for the most part distinctly second-class talents; but each work is representative of its age and will, I think, shed some interesting light on a still relatively unexplored era. If you have already digested the masterworks of Beethoven, Schumann, Brahms, etc., these discs should prove instructive and enjoyable. Let's take them chronologically by composer.

Clementi/Kuhlau, Turnabout TVS 34375. Both concertos by these expatriate composers (the Italian Clementi, 1752–1832, spent most of his life in London; Kuhlau, 1786–1832, left his native Germany for Copenhagen in 1810) are very much in the eighteenth-century manner. The Clementi is a strict classical affair with lots of dashing scale passages and sequential activity; the slow movement has a pale melodic charm, but the piece on the whole strikes me as vapid and prissy. Kuhlau, a contemporary of Weber and a crony of Bee-

thoven (at least for one wine-filled evening), reflects a bolder musical personality: the ambitious scope, thematic individuality, and instrumental imagination is quite extraordinary—a far more persuasive concerto, in fact, than either of Weber's attempts.

Field/Hummel, RCA Victrola VICS 1533. It was evidently a small musical world in the early 1800s: Hummel (1778–1837), also a close friend of Beethoven's, and Field (1782–1837), for years a student of Clementi in London, met in Moscow in 1822 and proceeded to stagger each other with their respective keyboard talents. Hummel composed this rondo after his Russian tour; it's a slight piece but a charming one, although the Slavic flavor is pretty well dissipated after the first statement of the theme. Field's First Concerto, written at the age of sixteen, also draws on "exotic" folkisms, this time from Scotland; not perhaps as significant as his later concertos or more famous nocturnes, there is a hard to resist freshness and impish tunefulness about the music.

Albéniz/Liszt-Busoni, Turnabout TVS 34372. This paradoxical pair of works presents Liszt writing in a pseudo-Spanish vein (the 1863 solo *Rapsodie* was transcribed by Busoni in 1894 for piano and orchestra) and the Spaniard Albéniz (1860–1909) working in the grandly scaled cosmopolitan style of Liszt. Neither piece is typical of its composer and interesting precisely for that reason. The big Albéniz concerto may well be

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the major find in this series: except for the original but rather disappointing finale, it is brimful of honestly felt, passionate melody and large, forceful gestures—a highly effective statement, beautifully tailored for a virtuoso (which of course meant Albéniz himself).

Paderewski/Arensky. Turnabout TVS 34345. "Fantasy" pardons a wide assortment of musical sins and one suspects that both these composers were taking the easy way out by so titling their pleasantly rambling discourses on native folk themes (although Arensky's three-movement *Fantasia* is really a concerto in all but name). Still, such freedom from formal constraint is probably all to the good here and heightens Paderewski's and Arensky's strong points: the catchy tunes, pianistic razzle-dazzle, and uninhibited good spirits are profuse enough to keep interest from flagging.

Mme. Blumental is a trim, musicianly pianist and she dispatches all eight works efficiently and sometimes with considerable character. The accompaniments (taped by orchestras in Vienna, Prague, Turin, Brno, and Innsbruck) tend to be variable but never less than acceptable, and the sound is generally agreeable. The repertoire is the thing, though, and venturesome romantic souls will find a lot to enjoy on these four discs. P.G.D.

AMELITA GALLI-CURCI: "Golden Age Coloratura." ADAM: *Le Toredor*: Ah!

Vous dirai-je, maman? AUBER: *Manon Lescaut*: *L'Éclat de rire*. BELLINI: *I Puritani*: *Qui la voce sua soave*; *La Sonnambula*: Ah! non giunge. DAVID: *La Perle du Brésil*: *Charmant oiseau*. DELIBES: *Lakmé*: *Dov'è l'Indiana bruna*. MASSENET: *Manon*: *Gavotte*. MEYER-BEER: *L'Etoile du Nord*: *Prayer and Barcarolle*. MOZART: *Le Nozze di Figaro*: *Non so più cosa son*. ROSSINI: *Il Barbiere di Siviglia*: *Una voce poco fa*; *Semiramide*: *Bel raggio lusinghier*. THOMAS: *Mignon*: *Io son Titania*. Amelita Galli-Curci, soprano; Clement Barone and Manual Berenguer, flutes; various orchestras and cond. RCA Victorla VIC 1518, \$2.98 (mono only).

It was a voice seemingly without weight, possessing an utterly even, matched timbre from middle C to high E. She had a coruscating, friction-free agility, ideal for elaborately decorated music—yet she also had the legato to shape long and lyrical phrases. The most critical listening, laboratorylike, reveals that she occasionally sang below the note and that her trill was not always perfectly executed; but all in all there was probably no more accomplished *soprano leggero* in the so-called Golden Age, or at least that part of it falling within the phonographic span. Her name stands beside Caruso's at the top of the list of those who created the recorded operatic repertory.

Galli-Curci died only seven years ago, but she had been a legend five decades

before that. Born in Milan in 1882, her first successes were registered in South America. Chicago claimed her from 1916 onwards—five years before the Met deigned to engage the diva who was soon to "own" outright such roles as Violetta and Rosina. She had about eight supreme years, from 1915 to 1923, before her voice began to deteriorate because of a goiter condition; and nearly all of the records reissued here were made in that good period; there are later electrical remakes of some of these titles in which the decline is evident.

Some of these items, in their original 78-rpm form, were part of my childhood. I remember listening with wonder, even disbelief, at the way flute and voice snaked around each other, echoing phrases, and you often couldn't be sure which was voice and which was flute. It was hard to credit that a human throat could produce sounds of such agility.

Even now, forty years later, it is still astounding. There is no point in mentioning contemporary artists: we have had no bel canto singing of this order since she stepped down. For example, play the 1917 "*Una voce poco fa*" and hear the effortless decoration that begins at the ninth measure of the song. Listen to the utterly controlled and accurate embroidery, the three separate swells and diminuendos—her *mesa di voce*—and you will hear as close an approach to perfect coloratura singing as is possible.

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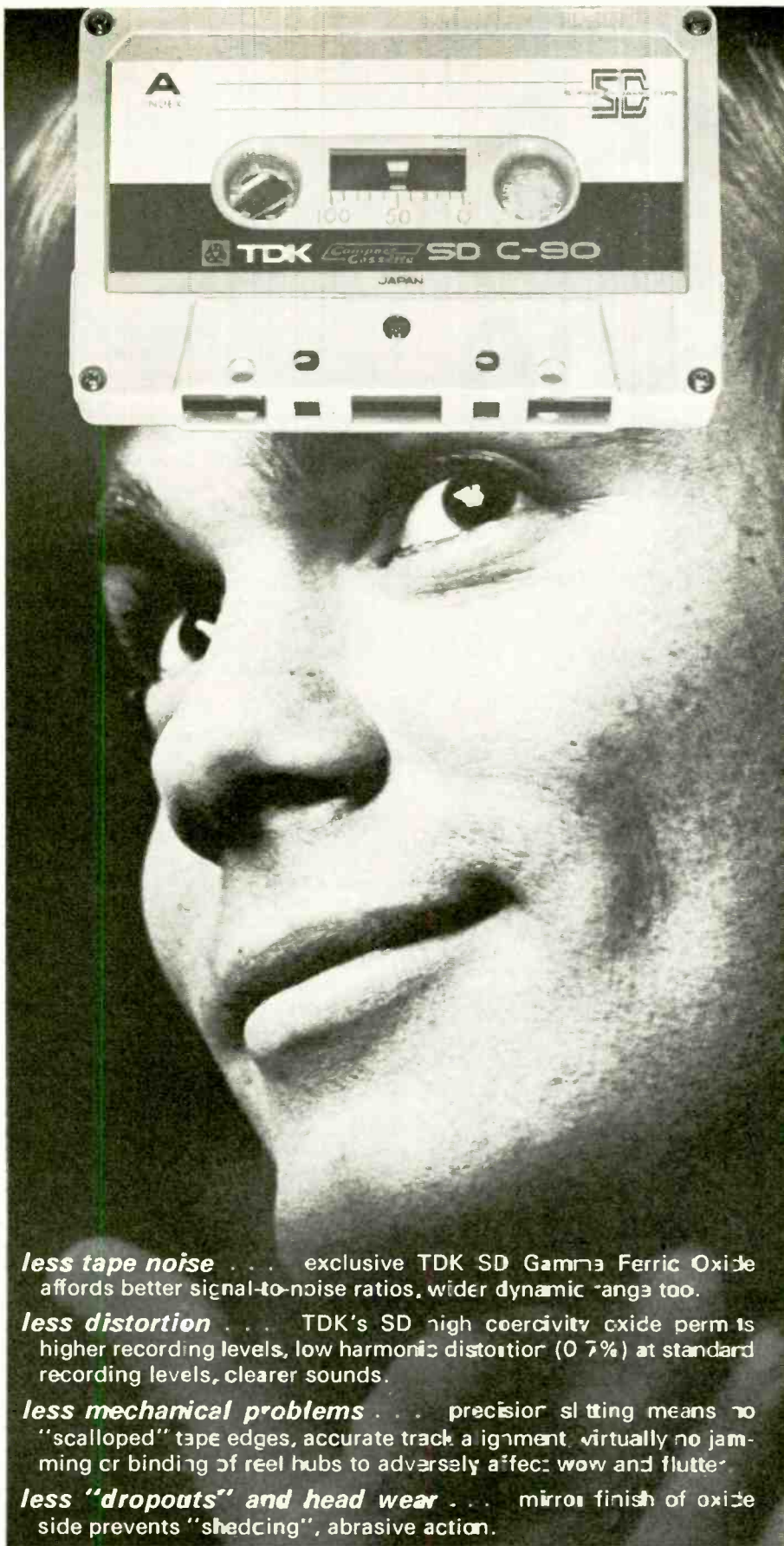
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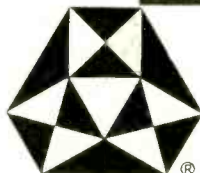


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the "Bell Song" from *Lakmé*, also recorded in 1917, displays a half-baked trill and goes distinctly flat at the end. But even that faulty number shows Galli-Curci's pre-eminent quality, which was, simply, *fluency*: unfailing ease and elegance of flow. Galli-Curci's artistry makes this record an inevitable selection for anyone who would like to know what the standards are by which such singing should be judged.

RCA's thin pressing seems to make no difference in technical quality. There are also some odd squeaks on my copy, but whether they are also to be found on other copies is hard to tell. Have the dealer play the inner band of Side 1 if you want to make sure. If that sounds clean, the trouble is probably on my copy only. G.M.

IGOR MARKEVITCH: "Songs and Dances from Spain." Music by Falla, Albéniz, Halffter, and Granados. Angeles Chamorro, soprano; Coblá Folk Ensemble of Barcelona; Orchestra of the Spanish Radio and Television, Igor Markevitch, cond. Philips 839 775, \$5.98.

Markevitch was commissioned by the Spanish government in 1964 to form the present Radio and TV Orchestra—no competitor as yet to the world's best, but one hard to beat for idiomatic authenticity and infectious relish in distinctively "Spanish" music. It is cleanly and brightly recorded here, with considerable hall reverberation if no great sonic richness, in one of the most refreshingly novel Iberian programs I've ever heard. The only really familiar selection is the Intermezzo from Granados' *Goyescas*; while the music of the same composer's *Spanish Dances*, Op. 37 (Nos. 4, 8, and 9), and that of Falla's *Seven Popular Spanish Songs* are relatively well known on and off discs, they are heard here in orchestrations by Ernesto Halffter. The latter also contributes an orchestral version of Granados' sixth *Spanish Folk-Song* (*Zambra*, a *zapateado*) as well as a clangorous but mercifully brief Fanfare (in memory of Granados) of his own.

The major work here, the set of Falla songs, is idiomatically and effectively sung by a soprano (whose name is new to me) of no outstanding vocal distinction; but the ideally deft, piquant, and poetic rescoring of the original piano accompaniments illuminates many unsuspected felicities in this song cycle which well may be Falla's most nearly perfect achievement. The three *Spanish Dances* originally for piano solo (*Villanesca*, *Asturiana*, and *Mazurca*) are all good genre pieces (especially the first of them for which Halffter's score includes the services of a *Coblá* or Catalonian folk ensemble), but even better is the fleet *Zapateado* which I don't remember ever having heard on records before. And perhaps the most rewarding unfamiliar work here is the Albéniz *Catalonia* of

1899, a "*Suite popular*" comprising three brief but highly concentrated and high-spirited movements. R.D.D.

"MODERN CHORAL MUSIC." REYNOLDS: *Blind Men*. KOHN: *Madrigal*. BEESON: *Three Rounds*. PIMSLEUR: *Two Songs for Mixed Voices*. Peabody Concert Singers; chamber ensemble (in the Reynolds); Gregg Smith Singers (in the other works). Composers Recordings CRI SD 241, \$5.95.

The main thing here is a spine-chilling, mind-blowing masterpiece by Roger Reynolds entitled *Blind Men*. This work is not easy to describe, especially since the composer's jacket notes are all but totally unintelligible. The text is derived from a passage in Melville describing the "multitudes of blind men" he had seen in Egypt. This text, however, does not register as such; so far as the listener is concerned, it serves only to set the stage for the sense of doom, damnation, and helpless outcry which the music so magnificently conveys.

The scoring is for voices, brass, and percussion. The instruments at last give utterance to the trumpets of Judgement which Michelangelo painted in the Sistine Chapel. The voices (are they singing? crying? jabbering? screaming?) are such as Dante must have heard both near and far in the Inferno. But although the work calls up analogies to mighty men of the past, the music itself is entirely contemporary in idiom. Truth is not a period-piece.

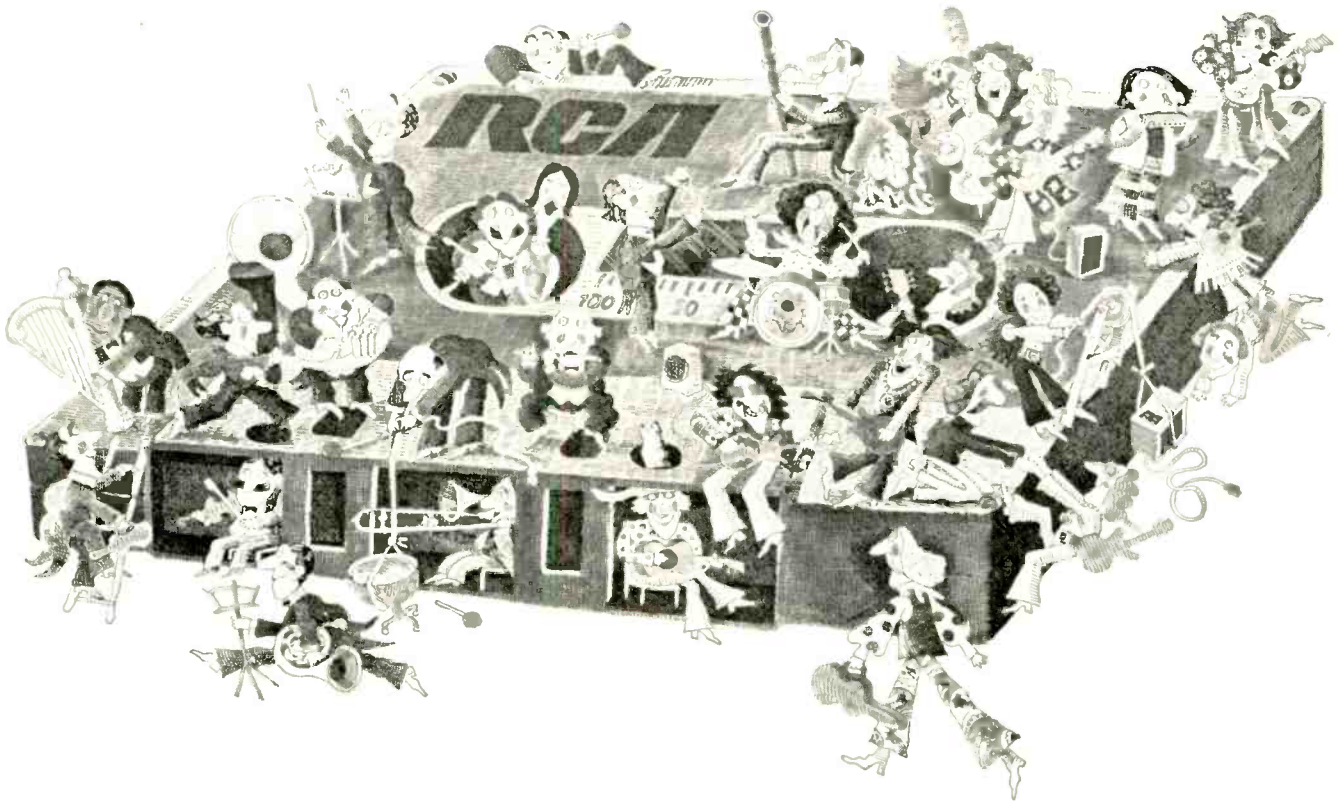
Blind Men fills the entire first side; the second side is devoted to lighter things. First is a marvelous *Madrigal* by Karl Kohn which was composed in homage to the late G. Wallace Woodworth, the famous conductor of Harvard, on the occasion of his sixty-fifth birthday. (Kohn was once piano accompanist to the Harvard Glee Club under Woodworth's direction). It employs a touching sixteenth-century poem wherein the author offers rude congratulations to his lord and ruefully confesses his uncouthness and inadequacy. Kohn set this in madrigal style with a piano part (played by Myron Fink) in "a flamboyant *concertante* style." The whole thing comes off superbly, as indeed does everything in this remarkable and distinguished disc.

The second side continues with *Three Rounds* by Jack Beeson on folk texts; these are tuneful and infectiously high-spirited and contrast well with the *Two Songs for Mixed Voices* by the late Solomon Pimsleur. Pimsleur used poems by John Masfield for whose rich imagery and highly embroidered verbal texture he created highly effective musical equivalents.

It goes almost without saying that all the performances are first-rate and the recording likewise. No record makes so profound an impression unless it is well done by interpreters and recording engineers alike. A.F.



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in brief

BEETHOVEN: Sonata for Piano, No. 29, in B flat, Op. 106 ("Hammerklavier"). Christoph Eschenbach, piano. Deutsche Grammophon 2530 080, \$5.98.

BOCCHERINI: Quintets for Guitar and Strings, Op. 50: No. 1, in D; No. 2, in C; No. 3, in E minor. Narciso Yepes, guitar; Melos Quartet Stuttgart. Deutsche Grammophon 2530 069, \$5.98.

BRUCKNER: Symphony No. 8, in C minor. Concertgebouw Orchestra, Bernard Haitink, cond. Philips 6700 020, \$11.96 (two discs).

DANZI: Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon, in B, Op. 56, No. 1. **STAMITZ:** Quartet for Oboe, Clarinet, Horn, and Bassoon, in E flat, Op. 8, No. 2. **REICHA:** Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon, in C, Op. 91, No. 1. James Galway, flute; Lothar Koch, oboe; Karl Leister, clarinet; Günther Piesk, bassoon; Gerd Seifert, horn. Deutsche Grammophon 2530 077, \$5.98.

MOZART: Arias from *Le Nozze di Figaro*, Don Giovanni, *Die Zauberflöte*, and *Zaide*. Theo Adam, bass-baritone; Dresden State Opera Orchestra, Otmar Suitner, cond. Telefunken SLT 43118, \$5.95.

ANDRES SEGOVIA: "The Guitar and I." A narration by Segovia concerning his early years in Granada and Córdoba, plus exercises for developing technique, and twelve studies by Costa, Sor, and Giuliani. Decca DL 710179, \$5.98.

HERBERT VON KARAJAN: "Christmas Concertos." **CORELLI:** Concerto grosso in G minor, Op. 6, No. 8. **MANFREDINI:** Concerto grosso in C, Op. 3, No. 12. **TORELLI:** Concerto a 4 in G minor, Op. 8, No. 6. **LOCATELLI:** Concerto grosso in F minor, Op. 1, No. 8. Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon 2530 070, \$5.98.

Eschenbach's treatment of the vast Op. 106 is "traditional" rather than "Beethovenian." He opts for a broad, grand-manner treatment of the opening movement which sounds impressive enough, but stands in clear contradiction to the onslaught so clearly indicated by the composer. There are a few rhetorical pauses here and there, some ripely sensuous bass amplifications, and an easygoing expansiveness about the whole performance (an unexpectedly brisk final fugue excepted). The real test of this piece, I feel, is the gigantic, suffering slow movement. Eschenbach—setting a slow tempo that would severely tax the structural abilities of a Schnabel—completely loses me there; he gives an impossibly perfumed, languorous, and pretty-vignette treatment to music that ought to scorch the soul. Good DGG sound, of the usual distant-studio variety. H.G.

Curiously unengaging performances, these—Boccherini in a steel corset. The fault lies with the gentlemen of the string quartet rather than with Yepes, who in his one prominent foray (in the slow movement of No. 3) manages to lend some grace and warmth to the music. For the most part, however, cold German winds replace the sunny southern clime of one of Italy's most graceful composers: the playing here is tense, determined, even slightly manic. Could Schubert, incidentally, have known Op. 50, No. 2? The figuration and harmony in its final theme-and-variations movement are eerily prophetic of the *Trout*. S.F.

While I reject the idea that one must be past fifty to be a fine Bruckner conductor, there is no disputing that a seasoned theater conductor can often carry these scores to higher levels of force than a younger man can achieve. Thus Haitink's performance, although full of good things and well recorded, fails to rival Solti or Szell in their dramatic pacing of the score or their ability to scale and build a long, developing musical line until it reaches a summit of intensity. Haitink tends to offer quite brisk and emphatic statements of the pages that lend themselves to this energetic approach, an interesting interpretive variant for those who deplore the slower tempos more commonly heard. R.C.M.

The level of interest in these works progresses chronologically. Karl Stamitz (1745–1801) is the earliest of these three composers and the least interesting; he can't manage to write an unpredictable phrase. Franz Danzi (1764–1826) is known as a forerunner of Weber in the realm of romantic opera, and romanticism colors this quintet to good effect. Though he too is a bit foursquare, the piece is well knit, and *his* finale is gallant without being corny. Anton Reicha (1770–1836) not only was born in Beethoven's year but played in the Bonn orchestra at the time that Beethoven did. That giant's imagination was not contagious, but this quintet (one of twenty-four for the same instrumental combination) is full of surprises, with a robustness and wit quite its own (lots of high jinx for everybody in the last allegro). The French horn has a few forgivable struggles in the Reicha, and in general the performances are neat, trim, rhythmically alive, and beautifully balanced. S.F.

Theo Adam has a voice of middling weight, with a center of gravity more in the baritone zone than the bass; he also has a fair amount of vibrato in the delivery, under good control most of the time. In the Mozart material here recorded, the principal impression is a lack of discrimination. He briskly disposes of anything in or near his voice register: Leporello *and* the Don, Figaro *and* the Count, Papageno (but *not* Sarastro). The trouble is he sings everything in the same standard brio style, so the recital has a slapped-together-quickly, have-a-bash quality. His Italian pronunciation, riddled with "kvestas" and "kvandos," is unbearably awful. Back to the drawing board. G.M.

To an admirer of Segovia it will scarcely matter what music turns up on this disc: it is the master's heavily accented, rather florid, old-world narration of his youth and professional difficulties (together with a few asides into early romantic difficulties as well) that will lure most of us to this recording. (The story takes up most of Side 1.) The exercises are the usual things (scales, arpeggios) and will not make an overnight virtuoso of anyone; the etudes are a pleasure to listen to, for Segovia makes music of them. There are some handsome photographs on the album, which is the first of a projected series in which the artist will verbally reminisce. I have always thought that the world was losing one of its most attractive autobiographies because Segovia's three or four chapters in *Guitar* magazine have never been carried on; he once promised that they would be, but meanwhile Decca's project is the next best thing. I hope it continues. S.F.

Like a piece of fruit gone slightly soft, these concerto grossos as rendered by Karajan's luscious orchestra are just this side of spoilage; they are ripe, too ripe, but not past salability. Tempos are slow, and all those pastorale movements (one per work) lose some of their effect simply through lack of contrast with adjacent movements. But balances are good—even with what sounds like the full complement of Berlin strings, Karajan takes care that each instrumental line is heard (except for the continuo harpsichord). Still, give me this kind of repertoire in crisper, cooler versions—Virtuosi di Roma, or St. Martins-in-the-Fields. S.F.

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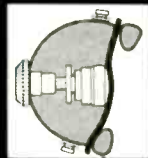
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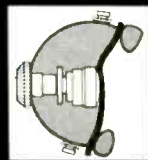
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BLOCH: *Schelomo*; *A Voice in the Wilderness*. Zara Nelsova, cello; London Philharmonic Orchestra, Ernest Bloch, cond. (in *Schelomo*); Ernest Ansermet, cond. (in *A Voice in the Wilderness*). Everest 3284, \$4.98 (rechanneled stereo only) [from London CM 9133, 1954].

A suspicious disc. Nelsova did record *Schelomo* under Bloch's direction about twenty years ago for Decca/London, but if Everest has produced a straight transfer of London CM 9133 the conductor here for both works is Ansermet. Not having the original pressings of the two versions on hand for comparison, I'm unable to shed any light on the matter; Everest's labeling has been notoriously unreliable in the past so it seems highly unlikely that this performance is really conducted by the composer. Any clarification from readers will be welcome.

Personnel questions apart, the disc is a highly attractive proposition, and a reasonable alternative to the latest (true stereo) coupling of these works, with Starker and Mehta, also on London. Bloch once proclaimed, "Zara Nelsova is my music," and I won't offer any arguments. This cellist matches Starker's taut intensity, but adds a measure of eloquent lyrical expansion that heightens the ecstatic quality of Bloch's writing. The orchestral playing is outstanding and even the engineering, despite the rechanneling, is quite exceptional for the early Fifties.

BRITTEN: *Canticles: No. 1, "My Beloved Is Mine," Op. 40; No. 2, "Abraham and Isaac," Op. 51; No. 3, "Still Falls the Rain," Op. 55.* John Hahessey, treble (in No. 2); Peter Pears, tenor; Barry Tuckwell, horn (in No. 3); Benjamin Britten, piano. Argo ZRG 5277, \$5.95 [from London OS 25332, 1961].

Britten's three canticles are dramatic little religious cantatas for solo voice and piano and form an interesting bridge between his song cycles and operas. No. 2, taken from the Chester Miracle Play of *Abraham and Isaac*, can now be seen as a preparation for the three chamber operas. The rather cruel tale of filial sacrifice (only Jehovah's little practical joke as it turns out) is humanized here, thanks to the endearing old-English text and Britten's fluid mixture of recitative, arioso, and touches of musical melodrama (having both the tenor and alto intone God's intercession in organumlike parallelisms is a wonderfully effective stroke).

The other two canticles are less graphic, but the introspective settings are full of lovely poetic invention. No. 1 describes in almost erotic terms the mysti-

cal union of Christ and the soul, while No. 3 (with horn obbligato) is a moving musical translation of Edith Sitwell's powerful religious poem inspired by the bombing raids in London in 1940. The superb Britten/Pears performance needs no further praise—if you missed this marvelous record the first time around, do not hesitate.

HAYDN: *Andante and Variations in F minor; Sonata for Piano, No. 34, in E minor.* **MOZART:** *Sonata for Piano, No. 9, in D, K. 311.* Wanda Landowska, piano. RCA Victrola VIC 1535, \$2.98 (mono only) [the Haydn from RCA Victor LM 6073, the Mozart from RCA Victor LM 6044, 1957-58].

These Haydn and Mozart works proved to be among Landowska's last recordings (hopefully RCA plans to reissue the balance of the original sets which included four LPs in all). It goes without saying that her strongly characterized, individualistic readings will not strike everyone as "right" or even convincing—the Haydn variations are, for my taste, overlarded with tonal refinements, and the rather desiccated phrasing never lets the music build naturally. Somehow it all works for the overside Mozart sonata, a performance that glows with colorful shadings and sparkling fingerwork; the famous Landowska rubato is also purposefully applied here, highlighting the music's structure. A provocative disc, in short, from one of the century's most fascinating artists; no keyboard *aficionado* should pass it up.

MENOTTI: *Amahl and the Night Visitors.* Rosemary Kuhlmann (ms), Chet Allen (treble), Andrew McKinley (t), David Aiken (b), Leon Lishner (bs); Chorus and Orchestra, Thomas Schippers, cond. RCA Victrola VIC 1512, \$2.98 (mono only) [from RCA Victor LM 1701, 1952].

Although *Amahl* has not been seen on television for some time, the opera shows few signs of losing its seasonal appeal in the opera house (the work will be twenty years old this Christmas, incredible as it seems). RCA released a stereo version a while back, but I suspect that this "historical" recording of the original 1951 production will remain the preferred one, especially at its new budget price. Chet Allen's sweet treble and unaffected performance in the title role is hard to resist, Rosemary Kuhlmann makes a touching vignette of Amahl's mother, and the three kings are vividly characterized. Schippers conducts with affectionate warmth and the

Continued on page 118



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REPEAT PERFORMANCE

Continued from page 116

sound is decent enough, although rather muffled compared to the clear mono reproduction of RCA's original release.

SCHUBERT: Mass No. 3, in B flat, D. 324; Deutsche Messe, in F, D. 872. Soloists; Vienna Kammerchor; Vienna Symphony Orchestra, Hans Gillesberger, cond. Turnabout TV 34282, \$2.98 [from Vox 500980, 1963].

This disc emphasizes the need for first-class recordings of the Schubert Masses. All six are available but few of the performances are really distinguished ones. Mass No. 3 (1815) is a typically Schubertian outpouring of untroubled lyricism—certainly not "ecclesiastical" in any conventional sense, but the piece makes delightful listening nonetheless. The so-called *Deutsche Messe*, written in 1826, consists of eight short sections with German texts corresponding to the traditional Mass movements. It is a modest, unsophisticated work and the homophonic hymnlike style makes it wholly suitable to church performance.

The vocal and orchestral work here is straightforward and to the point, if not especially polished or imaginative. Until something better comes along, this respectably recorded disc at least plugs a gap in the catalogue.

ROBERT MERRILL: "Robert Merrill and the Prima Donnas." Duets from *La Traviata*, *Il Tabarro*, *La Gioconda*, *Lucia di Lammermoor*, and *Aida*. Robert Merrill, baritone; various orchestras and cond. London OS 26183, \$5.98 [from various London originals, 1961-68].

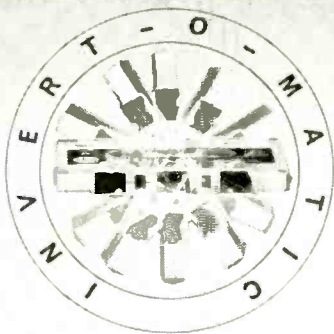
These five duets from complete London operas with Robert Merrill are offered as a tribute to the baritone on his twenty-fifth anniversary at the Met (his debut was in *Traviata* on December 15, 1945). Few singers can match Merrill's record for utter consistency and predictability; the voice invariably rolls forth with complete security and tonal beauty in a kind of static interpretive limbo (I doubt if his Germont has changed one iota since 1945). In fact, whenever Merrill does attempt to make a dramatic point it usually adds up to little more than an arbitrary woof or gratuitous distortion of the vocal line.

On his recordings the baritone generally avoids the problem of creating a character altogether and simply sings with unruffled equanimity. The results are gorgeous in terms of sheer sound and in that respect this disc is a fine showcase for him. Three prima donnas are thrown in as an added attraction: Joan Sutherland (*Traviata* and *Lucia*), Renata Tebaldi (*Tabarro* and *Gioconda*), and Leontyne Price (*Aida*) join Merrill in this sumptuous feast, and few buffs who revel in the impact of a healthy, robust voice are likely to be disappointed.

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the tape deck

BY R.D. DARRELL

A Constellation of Conductors. For the past several months this column has dealt primarily with technological developments. Among recent tape releases, however, I find that the most distinctive features are the executant crafts and interpretative personalities that shape and color the recorded performances. This is particularly true in the debut recordings of two very young conductors whose persuasive promise of future greatness overshadows what otherwise would be considered, in one case, outstanding audio engineering, and in the other, outstanding programmatic imagination. Similar thoughts are engendered by several valedictory recordings left by two master conductors who died on the same black day: July 29, 1970. A number of other releases too seem especially noteworthy for casting fresh illumination on the work of familiar interpreters.

Rising Stars. One of our two gifted newcomers is Okko Kamu, hitherto unknown to most Americans. This young Finn's first recorded appearance demonstrates his ability not only to coax the best from one of the world's finest orchestras, but also to revitalize that hard-working warhorse, Sibelius' Second Symphony. I have never forgotten how thrilling this and the other Sibelius symphonies sounded when I first heard them conducted by Kajanus and Koussevitsky; to my mind, no one has matched those interpreters until young Kamu. And his version is surely no less admirable for its so-called qualities—as fine here as any that Deutsche Grammophon's engineers have achieved with the Berlin Philharmonic Orchestra (DGG cassette 3300 014, \$6.98).

The other baton prodigy is, of course, the Boston Symphony's well publicized Michael Tilson Thomas, who courageously makes his disc and tape debut in demanding scores by those salty Yankee "originals," Charles Ives and Carl Ruggles. Thomas outdoes his elders in Ives's polytonal *Three Places in New England*, yet he is perhaps even more impressive in the first recorded performance to do full justice to Ruggles' grim but nobly eloquent *Sin-Treader* (DGG cassette 3300 017, \$6.98).

Like a number of other leading conductors, Thomas is also a skilled pianist. First heard over a year ago in Angel's four-hand version of Stravinsky's *Sacre*, he now plays the important piano part in the Boston recording of the *Petrushka* ballet conducted by Ozawa (coupled with the *Firebird Suite*, RCA cassette RK 1164 and 8-track R8S 1164, \$6.95 each). In marked contrast to his appropriately *sec*

style for Stravinsky, Thomas' pianism is kaleidoscopically colored in his collaboration with Joseph Silverstein and Jules Eskin in the Debussy Violin and Cello Sonatas (DGG cassette 3300 018, \$6.98). Here, however, top honors go to Debussy's fascinating Sonata for Flute, Viola, and Harp, played by Doriot Dwyer (who also contributes the unaccompanied *Syrinx*), Burton Fine, and Ann Hobson. The recording here is too close for my taste (especially in the flute solo); nevertheless, I have to rank the over-all program as a major addition to tape's chamber music repertoire.

Last Gleams. Angel specifically labels as "In Memoriam" the late Sir John Barbirolli's *Heldenleben* by Strauss (cassette 4XS 36764, \$6.98; also Angel/Ampex EX+ L 36764, 7½ ips, \$7.95); similarly the Clevelanders' Dvořák Eighth and Schubert Ninth, each with a *Slavonic Dance* filler is released as "Dr. Szell's Last Recordings" (Angel cassettes 4XS 36043 and 36044, \$6.98 each). I can best commend these programs as quasi official memorials to their respective conductors' innumerable admirers. More objectively considered, I'd hesitate to rank them among either maestro's best achievements—yet, in all fairness, it must be noted that even their weaknesses are likely to enhance further the poignance with which one now listens to performances by such old and valued friends.

In any case, the Barbirolli *Heldenleben* may have a special appeal to romanticists simply because it is taken far more slowly and with more uninhibited expression than any other recorded version I've ever heard. It certainly will reward fiddle connoisseurs, for John Georgiadis' beautifully restrained and moving performance of the important violin solos avoids the skittish or schmaltzy approach favored by many other concertmasters in this music. Neither Szell program strikes me as being as well recorded as Barbirolli's, but possibly it's the occasionally over-intense string playing rather than the engineering itself that is accountable. Except in the mighty finale, Szell's Schubert seems somewhat constrained; and while his Dvořák is as delectable and as idiomatically Bohemian as ever, it can't supersede what is for me his even more exhilarating 1961 taping (Epic EC 806, 7½ ips).

Fresh Facets, New Horizons. Much as I respect, and indeed am often awed by, Herbert von Karajan as an orchestral leader, I'm frequently left lukewarm or chilled by his interpretative approach to some of my favorites. This month, how-

ever, he's twice abashed me with performances that leave no room for quibbles. His Beethoven Triple Concerto is outstanding on three counts: as one of the best of Von Karajan's many Beethoven bicentennial contributions; the best recorded version to date of the composition itself; and a simply fabulous job of blending and differentiating such an individually virtuoso threesome as David Oistrakh, Mstislav Rostropovich, and Sviatoslav Richter (Angel cassette 4XS 36727, \$6.98; also Angel/Ampex EX+ L 36727, 7½ ips, \$7.95).

Even more disconcerting, for anyone who like me has tended to "place" Von Karajan as a conductor he can take or leave alone, is to find him competing successfully with Toscanini, Furtwängler, Szell, et al. as a passionately eloquent interpreter of the truly "heavenly" Schubert Ninth. Yet even a niggler who might find some minor flaw in this reading or who might quibble with the Berliners' playing (I can't!) will have to agree that never before has the work itself been as satisfactorily—indeed triumphantly—recorded (DGG cassette 3300 013, \$6.98). I hope that there will also be an Ampex-processed 7½ ips open-reel edition, for though marked as musicassette technical progress has been (and as convincingly as that progress is demonstrated in this prize example), the faster speed reel version *should* be able to exploit even more spectacularly the sonic potentials of this masterful performance.



Carlo Maria Giulini's first recordings with the Chicago Symphony (whose leadership he now shares with Georg Solti) impress me most by the apparent ease with which he has shaped the distinctive characteristics of this great orchestra to coincide with those of his own interpretive personality. And each of his present three releases displays the Angel/Capitol engineers' progress in mastering the acoustical problems of Medinah Temple and in deftly fitting the recording characteristics to the varied sonic needs of the various scores involved. Beyond all this, however, it's undoubtedly some temperamental quirk of my own that prevents my fully sharing the Chicago players' obvious relish for their conductor's readings. Except for his Stravinsky *Firebird Suite* (coupled with an unforgivably abbreviated *Perushka* in Angel cassette 4XS 36039, \$6.98—decidedly preferable to the Ozawa/Boston/RCA *Firebird Suite* referred to above—I can't even echo the qualified praise of my colleague Harris Goldsmith's disc-edition review of last January.

Giulini's orchestral excerpts from Berlioz' *Roméo et Juliette* (Angel cassette 4XS 36038, \$6.98) never succeed in enrapturing me in quite the way Colin Davis (to say nothing of Toscanini) does in his Philips/Ampex taping of the complete "dramatic symphony"—a reel now lamentably out of print. And in Brahms's Fourth Symphony (Angel cassette 4XS 36040, \$6.98) Giulini's unabashedly ultraromantic mannerisms are more than I can swallow without gagging.


the lighter side


reviewed by
MORGAN AMES
R. D. DARRELL
JOHN GABREE
JOHN S. WILSON



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LYNN ANDERSON: Rose Garden.  Lynn Anderson, vocals; instrumental accompaniment. (Snowbird; For the Good Times; It's Only Make Believe; I Still Belong to You; Another Lonely Night; six more.) Columbia C 30411, \$4.98. Tape:  CA 30411, \$6.98.

DAVE DUDLEY: Listen Betty, I'm Singing Your Song. Dave Dudley, vocals; instrumental accompaniment. (I Cry a Lot; Sunday Morning Comin' Down; Six-O-One; For the Good Times; Farewell to the Road; six more.) Mercury SR 61315, \$4.98

TOM T. HALL: 100 Children.  Tom T. Hall, vocals; instrumental accompaniment. (I Can't Dance; I Want to See the Parade; Mama Bake a Pie; The Hitchhiker; I Took a Memory to Lunch; six more.) Mercury SR 61307, \$4.98.

JERRY LEE LEWIS: There Must Be More to Love Than This. Jerry Lee Lewis, vocals and piano; instrumental accompaniment. (Bottles and Barstools; Reuben James; One More Time; Sweet Georgia Brown; Foolaid; six more.) Mercury SR 61323, \$4.98. Tape:  M 61323, 7 1/2 ips, \$6.95.

ELVIS PRESLEY: Elvis Country. Elvis Presley, vocals and guitar; instrumental accompaniment. (Snowbird; Tomorrow Never Comes; Whole Lotta Shakin' Goin' On; The Fool; Faded Love; There Goes My Everything; six more.) RCA Victor LSP 4460, \$4.98. Tape:  P8S 1655, \$6.95;  PK 1655, \$6.95.

STATLER BROTHERS: Bed of Rose's. Statler Brothers, vocals; instrumental accompaniment. (We; New York City; Neighborhood Girl; Fifteen Years Ago; The Last Goodbye; six more.) Mercury SR 61317, \$4.98.

Here is another batch of country albums and, as usual lately, several of them are gems.

With *I Never Promised You a Rose Garden* high on both the pop and country charts, it is no news that Lynn Anderson is bidding to steal away Tammy Wynette's crown as "First Lady." After several solid releases on the Chart label and two above-average last year on Columbia, Lynn Anderson has suddenly come up with a blockbuster. Paced by Joe South's title tune, the new LP is already in the running for best-of-the-year.

Her program mixes a traditional country production, *Another Lonely Night*, with modern Nashville tunes like Kris Kristofferson's *For The Good Times* and *Sunday Morning Comin' Down*. The rendition here of *Snowbird* is a revelation after the harshness of the hit version by Anne Murray. Like Norma Jean and Skeeter Davis, Anderson is also attracted to songs that demonstrate the desirability of women's liberation, such as *I Don't Want To Play House* and the extraordinary *I Wish I Was a Little Boy Again*. To top it off, she turns out to be a pretty good songwriter (*Nothing Between Us*). I'm not crazy about the settings cooked up by pro-

ducer Glenn Sutton (I can't imagine Columbia's Nashville hotshot Billy Sherrill coming up with anything this soupy, for example), but Anderson and the songs overwhelm his sabotage. This is the best country album by a female vocalist since Skeeter Davis' "Ain't It Hard To Be a Woman."

Dave Dudley has yet to make an album that lives up to expectations, and "Listen Betty, I'm Singing Your Song" is no exception. He is an excellent singer with a warm, humorous voice, and producer Jerry Kennedy has come up with his usual high-level back-up, but the songs just don't make it. The title tune and *Farewell to the Road* are by Tom T. Hall, but are not among his best. And most of the rest, by Dudley, are full of clichés and sentimental when they aren't mawkish. The only exceptions are *Sunday Morning Comin' Down* and Shel Silverstein's *The Rollin's All Gone Out of This Rollin' Stone*—and they aren't enough to save the album.

Tom T. Hall's "100 Children" is his best yet, rivaling even "I Witness Life" which was first-rate. And the new release succeeds even though it has only one song guaranteed to live outside the album (*I Took a Memory to Lunch* has already been recorded several times). "100 Children" makes it on the strength of Hall's performance. He is far more relaxed and self-assured than he has ever been before, and Jerry Kennedy comes through once again. (Kennedy's studio team includes guitarists Chip Young and Harold Bradley, Pete Drake on pedal steel, Charlie McCoy on harmonica, and, most importantly, Bob Moore on bass and Pig Robbins on piano; these musicians appear in various combinations on nearly every Nashville Mercury release.)

Hall, who writes a lot closer to his personal experience than most songwriters and who has already written good songs, *Harper Valley PTA* and *That's How I Got to Memphis*, hasn't run dry. The title tune boosts internationalism and youthful idealism. *I Can't Dance*, which Hall performs marvelously, is about being a forty-year-old wallflower. There is an obituary for a movie-star horse and a hitchhiker's biography, songs about blindness and racism, about the bitterness of losing limbs in a meaningless war, and about how much fun it was to nearly starve to death in Roanoke, Virginia. If you believe that all of this is delivered with great wit and charm, then you've heard Hall's previous albums.

Two old masters of '50s rock-and-roll each have new country LPs. Jerry Lee Lewis has become one of the biggest c & w sellers, and "There Must Be More to Love Than This" isn't going to do anything to diminish his reputation. The exact opposite of Hall, in that he writes none of his own material and for the most part sings only songs that seem distinctly old-fashioned in the context of Nashville 1971, Lewis nonetheless picks material that suits perfectly his deadpan humor and idiosyncratic timing

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and pronunciation. In any case, his enthusiasm would probably carry the day no matter what he did.


Presley's reputation is probably shock-proof, but if anything could shake him it would be the release of another couple of albums as bad as this one. Most of the material is very tired, and all of the arrangements, except for flashes here and there, are ridiculously syrupy. And Elvis himself doesn't sound like he's really with it most of the time. A few numbers—*Little Cabin on the Hill*, *Whole Lotta Shakin' Goin' On*, *It's Your Baby*—show promise, and *Funny How Time Slips Away* almost makes it. It is typical of the whole enterprise that each song ends with a snatch of *I Was Born Ten Thousand Years Ago* to no dramatic or musical purpose.

Some of the Statler Brothers' harmonies are too close, almost barbershop, but that is annoying only when the songs are inferior. When they have good tunes, especially their own, as on the first side of "Bed of Rose's," their music is delightful. Old songs (*Tomorrow Never Comes* and *All I Have To Offer You Is Me*) sound new and alive as sung by the Statlers, although songs that are very intimate or that require a distinct persona (Kristofferson's *Me and Bobby McGhee*) don't come off.

I have noted previously the industry's attempt, led by Columbia and RCA (the Presley LP is a notable exception), to standardize the ten-cut album. Mercury seems to have compromised at eleven cuts. Obviously it is difficult for consumers to make themselves heard in this situation, but when you are choosing between albums the number of cuts is a factor to keep in mind.

As this is written, the most recent *Billboard* singles chart has more than the usual supply of country artists. Lynn Anderson and Ray Price are very high up, but Johnny Cash, Mike Nesmith, Jerry Reed, Jim Ed Brown, Bobby Goldsboro, and Gordon Lightfoot all have spots. If you count Elvis and Ray Stevens, it's quite a list. The country renaissance continues. Enjoy, enjoy.

J.G.

 **STEPHEN STILLS.** Stephen Stills, vocals, guitars, keyboards, percussion, and bass; vocal and rhythm accompaniment; Stephen Stills and Arif Mardin, arr. (Sit Yourself Down; Go Back Home; Black Queen; seven more.) Atlantic 7202, \$4.98.

To my knowledge, Crosby, Stills, Nash, and Young have not officially disbanded and stormed off to prove they never needed each other in the first place. They opted for a gentler course, each helping along the others' need for individual expression.

Thus, on this beautiful recording Stephen Stills stars while other group members rest in the background. CSNY's Dallas Taylor plays drums for Stills, while David Crosby and Graham Nash appear in the vocal chorus along with

Continued on page 128

the recordings of



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Continued from page 124

other friends such as Cass Elliot and John Sebastian. Despite show-biz tradition, you don't have to be paranoid to be talented.

Despite all the help, this is indisputably Stephen Stills's album. Indeed, on *Do For the Others*, Stills performs brilliantly on his own—on guitars, percussion, and bass, as well as vocally.

The disc features Stills's hit, *Love the One You're With*, a tightly planned and loosely performed track propelling a certain rhythm pattern that is one of the artist's signatures. Break it down and it falls somewhere between rock shuffle and Brazilian samba, infectious and uniquely Stills. *Cherokee* is in 7/4 and features more friends: Sidney George on flute and sax and Booker T. on organ. *We Are Not Helpless* is a ballad that builds into a celebration.

For the sake of balance, I'd like to point out a couple of flaws—if only I could find them. Stills's songs, lyrically and musically, are among the finest in pop music. He's a superb natural singer, a knowing guitarist and keyboard player. He even plays good steel drums (*Love the One You're With*). If anything, this LP is even better than the last Crosby, Stills, Nash, and Young disc. Everyone should own it.

M.A.

✳ **ELTON JOHN: Tumbleweed Connection.** Elton John, vocals, piano, and organ; vocal and rhythm accompaniment; Paul Buckmaster, arr. (Country Comfort; Come Down in Time; My Father's Fun; seven more.) Uni 73096, \$4.98.

Britain's Elton John hit pop music last year like a cannon. The trade magazines went crazy. Even *Newsweek* (or was it *Time*?) popped a vertebra as it bowed low. Others suspected the fuss wasn't due to the fact that Elton John was such a superior performer, but rather that rock was having the dullest year of its life.

Certainly Elton John was good. He played hard, solid piano, and his voice had a winning edge—it was the James Taylor sound: natural, light and loose, country-inflected. But the songs (by John and lyricist Bernie Taupin) were weak compared with those of James Taylor and Crosby, Stills, Nash, and Young—except for Elton John's hit, *Your Song*. Taupin's thoughts strayed and often were held together only by the singer's music.

Now the second disc has appeared, and the Elton John promise is fulfilled. The music is, if anything, even stronger than the first time around. More important, Taupin's lyrics are better. One example is a happy, lusty love song called *Amoreena*, performed in Elton John's characteristic hard-touch, go-stop-go, rhythmic piano style. "Amoreena's in the cornfield brightening the daybreak/Living like a lusty flower, running through the grass for hours/Rolling through the hay like a puppy child."

Other tunes come, via Britain, from the

Old West, such as *Ballad of a Well-known Gun*. *Talking Old Soldiers* is sung and played by Elton John, alone. "Funny I remember, oh it's years ago I'd say/I'd stand at that bar with my friends who've passed away/And drink three times the beer that I can drink today." The most fragile track is *Love Song*, written not by John and Taupin but by a young lady named Lesley Duncan, who also provides backing vocals.

It is one thing to make one hit album, it is unusual to follow it promptly with another that far outshines it. Hats off to an important new talent in pop music.

The album is artfully packaged, by the way, with a beautifully illustrated booklet of lyrics. The cover photography is by Ian Digby-Ovens; art direction and sleeve design are by David Larkham; inside sleeve photography is by Ian Digby-Ovens, Barrie Wentzell, and David Larkham. All of it is lovely. M.A.

PAUL SILLS'S STORY THEATRE. Original cast recording with Peter Bonerz, Hamid Hamilton Camp, Melinda Dillon, Mary Frann, Valerie Harper, Richard Libertini, Lewis Ross, Paul Sand, and Richard Schaal. Columbia SG 30415, \$5.98 (two discs).

The ads for Paul Sills's *Story Theatre* have stressed the fact that it has "music by Bob Dylan, George Harrison, and Country Joe McDonald." This is true, but their four songs provide only peripheral color in the over-all production. The *Story Theatre* consists of seven imaginative performers, with occasional assistance from a four-piece folk-rock group. They all have given a fresh, vitalizing interpretation to familiar fairy tales, geared for adult audiences, yet not losing their traditional appeal to children.

The actors are both storytellers and characters within the stories, making description and dialogue flow into each other in a very natural fashion. On the stage they make delightfully imaginative use of mime techniques which, of course, are missing from the recording. But their vocal interpretations of animals and elves, which often reach sheer brilliance, help to fill out characters and situations on the disc. The barfyard group that goes with Henny Penny to tell the king that the sky is falling, and the unwanted animals who hit the road to Bremen to become musicians, are vividly and often subtly realized through the troupe's vocal virtuosity.

On the record it is not always possible to identify the various voices within each tale, but Hamid Hamilton Camp is such a distinctive contributor to the performance that he cannot possibly escape notice. His raucous Ducky Daddles in *Henny Penny* is a marvelous combination of slapstick and tragedy, and he makes the darting attitudes of "the little gray man" in *The Golden Goose* almost as evident on the record as they are on stage.

Also, Camp is an important contributor to the music. The accompaniment by the quartet is made up largely of light,

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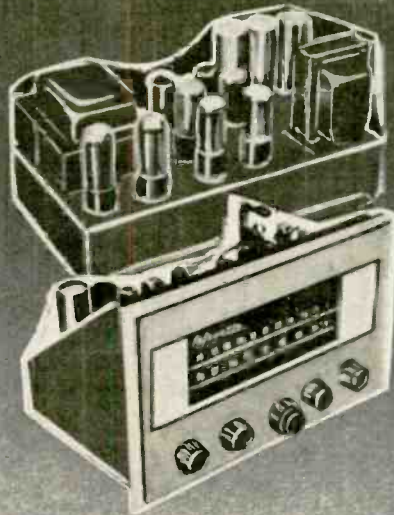
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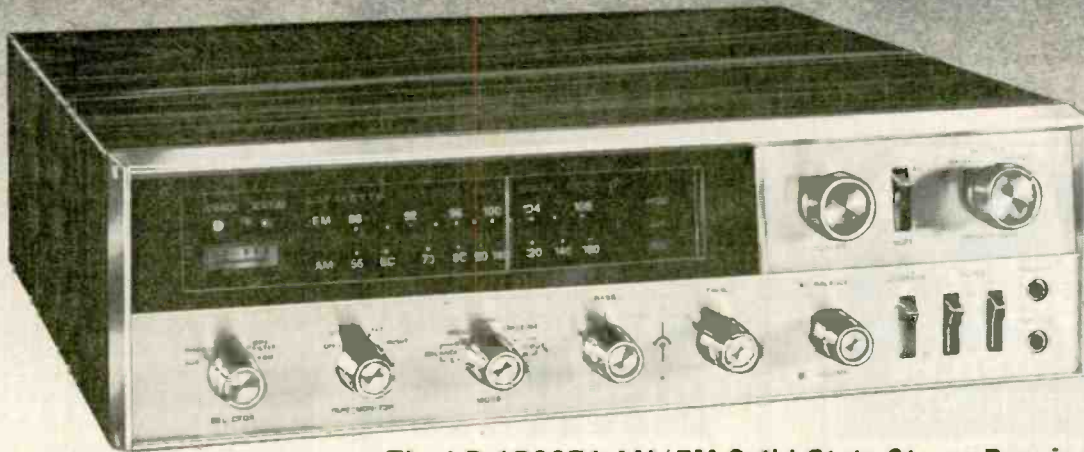
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engaging themes, primarily for guitar and flute, composed by Camp and Raphael Grinage. Camp is the able singer of two Dylan songs, *I'll Be Your Baby Tonight* and *Dear Landlord*. Both songs are used as incidental counterpoint to the telling of tales—*I'll Be Your Baby Tonight* winding through the gruesome recital of *The Robber Bridegroom*; *Dear Landlord* is heard in the story of *The Master Thief*. George Harrison's *Here Comes the Sun* sets a dreamy background for *The Golden Goose*.

But the best use is made of Country Joe McDonald's Vietnam-oriented *I Feel Like I'm Fixing to Die Rag*. Lewis Ross blithely chants this song while the witless barnyard fowls, stirred up by Henny Penny's sky-falling rumor, blindly accept Foxy Loxy's deceitful directions toward a short cut which leads them, one by one, down a hole where he finishes them off.

Without stage trappings the longer pieces—*The Robber Bridegroom*, *The Master Thief*, and *The Little Peasant*—seem overextended, but even these are helpfully sustained by the unusual vocal imagination of this remarkably talented company. J.S.W.

LOVE STORY. Original film soundtrack. Paramount PAS 6002, \$4.98.

My favorite recent show-biz rumor has to do with the people who made the film of Erich Segal's novel, *Love Story*. First they hired Jim Webb to write a score, which they threw out. Then, the story goes, they called in Burt Bacharach and said, "Listen, we wonder if you could write us a Francis Lai-type song for this movie." After Bacharach left, they asked the same thing of Henry Mancini. When he refused, they got Francis Lai. Perfect.

So then our Francis, of *A Man and a Woman* fame, sat down and wrote the dumbest song of the year. It was later enhanced by the dumbest lyric of the year, by Carl Sigmund, but not included in this album. Lai wrote simple, Sigmund wrote complicated—both washed out. Like a thousand other dumb songs, this one is being carried along by the momentum of the book and the film. I have not seen the film yet but I read the book and became a *Love Story* expert in two hours, like everyone else (which is why everyone can converse about it). I loved it, I cried, I forgot it—that's what it was for. I've seen Mr. Segal on TV and he's a bright, gentle, likable man. I'm pleased for his good fortune. Over and out.

The only thing dumber than Francis Lai's song is Francis Lai's score. The album is merely a bunch of tracks—commercial, insensitive, deadly. Plus a little Mozart, a little Bach. Cue titles, on the other hand, are terrific: *I Love You, Phil*; *Snow Frolic*; *Skating in Central Park*.

And for this Nedick's special, this egg roll (listen and an hour later you want to hear some music), the *Love Story* people turned down Burt Bacharach and Henry Mancini.

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M.A.

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The reviews are organized alphabetically by composer for quick, easy reference—and in the case of composers frequently recorded, further subdivided by such categories as Chamber Music, Vocal Music, etc. Moreover, there's a special section on Recitals and Miscellany and a complete Artists' Index of all performers reviewed during the year, as well as performers mentioned only in the text. With so many records being issued each year, a reliable source of information is a necessity. What better source than reviews from the magazine that has been called "a bible for record collectors"!

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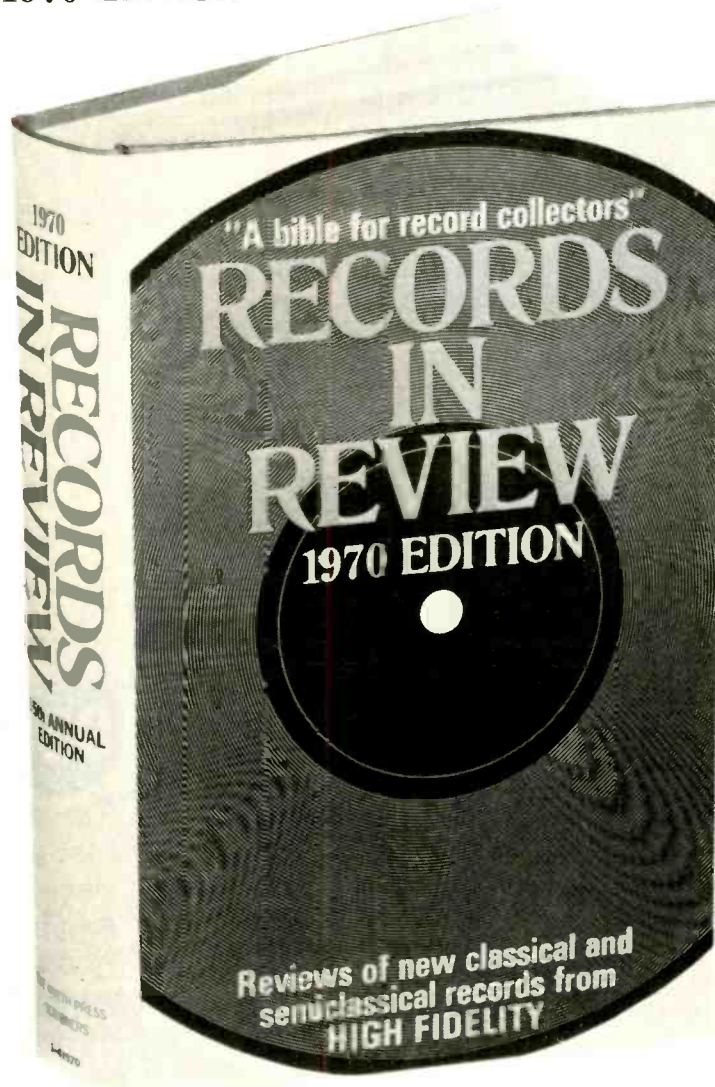
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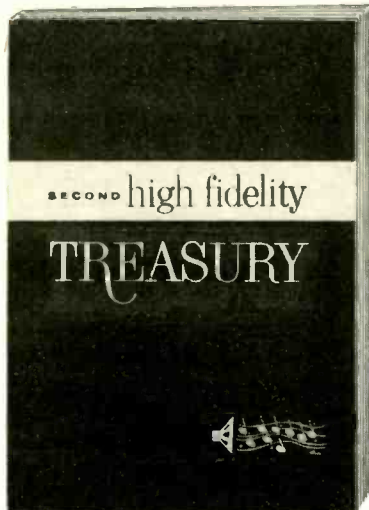
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jazz

THE WINTER CONSORT: Road.
* Paul Winter, alto saxophone; David Darling, cello; Ralph Towner, classical guitar and twelve-string guitar; Paul McCandless, oboe and English horn; Collin Walcott, tabla, conga, urdos, traps, and tambourine; Glen Moore, bass. (Um Abrace; General Pudson's Entrance; Come to Your Senses; five more.) A & M 4279, \$4.98.

Duke Ellington's insistence that his music is not jazz—it's just music, he says—applies equally well to Paul Winter's unusual group which, in its instrumentation and material, seems to carefully skirt anything that might suggest jazz (except for Winter's saxophone). Yet it produces music that swings with much more basic feeling than a great deal of what is being proffered as jazz nowadays.

Winter's music is full-blooded and high-spirited, as much at home in a Bach fugue as in a Ugandan chant, a folk melody, or a jazz improvisation. The colors are constantly fresh and exhilarating, buoyed by the exuberant mixture of classical guitar and cello, or oboe and tabla. The music has an openness, a singing quality; it is swept along on rhythms that may be delicate or lusty but are always intensely pulsating.

A key figure in the group is Ralph Towner, who composed four of the pieces on this disc, arranged another, and whose classical guitar is a distinctive voice throughout the set. Towner's *Icarus* is typical of the conception that Winter's group projects—a bright, effusive melody (performed with a mixture of ensemble power and delicately decorative tinkles) that flies out, out, out toward the sun. David Darling's cello, which is a strong, lyrical voice in this piece, is used with a contrastingly somber richness in his moving *Requiem*.

Most of the disc is a kaleidoscope of swirling excitement, a series of joyous declarations in a variety of moods and in a style that sets the Winter Consort apart from any other group playing today.

J.S.W.

* **MARION McPARTLAND: Ambiance.** Marion McPartland, piano; Michael Moore, bass; Jimmy Madison or Billy Hart, drums. (Aspen; Ambiance; Rime; eight more.) Halcyon 103, \$4.98.

Marion McPartland has almost become a self-contained jazz industry. She leads an ensemble that has been a graduate school for such drummers as Joe Morello, Dave Bailey, and Jake Hanna and, among bassists, Steve Swallow, Ben Tucker, Eddie Gomez, and Bill Crow. Like many other musicians, she has her own publishing company. And now she has her own record label, Halcyon.

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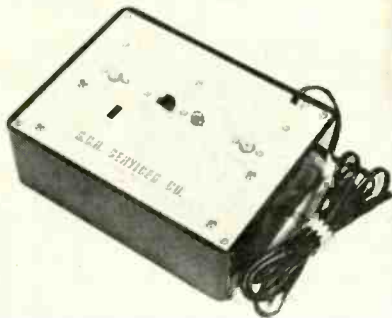
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CIRCLE 50 ON READER-SERVICE CARD

disc, which is definitely a three-legged proposition rather than the customary piano soloist with accompaniment. In fact her bassist, Michael Moore, is as much a leading voice on these pieces as is Miss McPartland's piano.

In this introspective collection of performances, all the pieces are originals by either Moore or Miss McPartland, except for two standards—*What Is This Thing Called Love* and *Three Little Words*—and even these familiar tunes are successfully obscured by the pianist's spare, sketchy, impressionistic approach or by the games she plays with Moore's bass.

So both sides of the disc become probing, challenging, thoughtful developments in which Miss McPartland, Moore, and drummer Jimmy Madison feel out ideas and directions. There is a sense of evanescence about much of it—a drifting, will-o'-the-wisp quality that hangs, floats, and never is resolved. Miss McPartland tends to stay in the background, filling in around the edges, and only occasionally coming to the center of things, thus allowing Moore to emerge as a strong and virtuosic voice around which most of the music develops. J.S.W.

JIM CULLUM'S HAPPY JAZZ BAND:

"We've Had Mighty Good Weather as a General Thing." Jim Cullum, Sr., clarinet; Jim Cullum, Jr., cornet; Gene McKinney, trombone and string bass; Cliff Gillette, piano; Curly Williams, banjo and guitar; Willson Davis, sousaphone; George Pryor, string bass; Harvey Kindervater, drums. (Way Down Yonder in New Orleans; She's Cryin' for Me; King Porter Stomp; nine more.) Happy Jazz 202, \$5.98 (available by mail from Happy Jazz Records, 110 Oak Park Dr., San Antonio, Tex. 78209).

The Happy Jazz Band, the pride of San Antonio, rolls on its happy way in this disc (its eighth) made in the eighth year of the band's existence. This group of businessmen, organized in 1962 by Jim Cullum, Sr., who was then president of a wholesale grocery company, has become so successful that Cullum has sold his grocery business to devote full time to the band (and to his record company which he bought a couple of years ago from E. D. Nunn).

Like most of the group's recordings, this one includes several numbers that get off the expected, basically traditional jazz track. Specially rendered are Hoagy Carmichael's *Blue Orchids*, which was a Glenn Miller hit; *Vilia*, given a solid, beerstube ensemble with loose and lazy solos that take it out of Artie Shaw's swing-band setting; Fats Waller's *Jitterbug Waltz* and *I Guess I'll Have to Change My Plan*.

The band is still an odd mixture of suavity and lumpiness. It has a heavy, sousaphone-rooted rhythm section which rolls along with smooth momentum when everything is working right. It has a very able, sure-noted clarinetist in Jim Cullum, Sr., who has a pair of dreamy, low-register solo specialties on *Blue Orchids* and on a marvelously smoky

version of *Melancholy Baby*. Jim Cullum, Jr.'s Beiderbecke-tinged cornet is the source of several smoothly flowing solos. However, he also sometimes rushes into ensembles with a tight, jumpy attack that is in sharp contrast to his easy, singing performances on *I Guess I'll Have to Change My Plan* and *I'll Be a Friend With Pleasure*.

All in all, the disc builds to a sturdy set of performances sprinkled with bright, happy surprises. J.S.W.

ORIGINAL BLUE NOTE JAZZ, VOL. 2. Blue Note 6506, \$5.98.

SWING-HI, SWING-LO. Blue Note 6507, \$5.98.

SITTIN' IN, VOL. 1. Blue Note 6508, \$5.98.

CLASSICS, VOL. 1. Blue Note 6509, \$5.98.

This second set of reissues from Blue Note's recordings of the 1940s is, like the first five albums, a group of scattered, somewhat disorderly collections which are so full of choice bits and pieces that any criticism of the organization of the discs has to be secondary.

What we get is some of Edmund Hall's finest solos, Vic Dickenson at his most brashly satiric, Tiny Grimes's classic *Blue Harlem* with Ike Quebec, brief glimpses of J. C. Higginbotham and Albert Ammons, several guitar solos by the ebullient Jimmy Shirley, James P. Johnson in rollicking form, and the biting drive of Sidney de Paris' trumpet. Plus, among other things, Art Hodes's edgy, insistent piano, the suave clarinets of Albert Nicholas and Omer Simeon, and the wryly Pee Wee Russell-like sound of Rod Cless.

For fanciers of Harlem piano, Blue Note 6506 is a real treasure because James P. Johnson is on every track along with Sidney de Paris and either Edmund Hall or Ben Webster and because it includes two superb performances, *Joy-Mentin* and *The Call of the Blues*.

Blue Note 6509 is an odd mishmash of groups led by Edmund Hall in 1943, Baby Dodds in 1945, and Art Hodes in 1944 and 1945, along with the Port of Harlem Six, one of the groups that made Blue Note's first records in 1939. On the two Port of Harlem pieces, Frankie Newton and Teddy Bunn, both in danger of being forgotten now, show why they should not be. Another name is rescued from limbo on Blue Note 6507—Ike Quebec, whose broad, swashbuckling tenor saxophone dominates this collection.

The least successful disc in the set is Blue Note 6508, a group of Art Hodes sides—good on the blues, heavy-handed when the tempo picks up. It does have one unusual entry, *Eccentric*, a trio version (trumpet, piano, drums) of a tune that is usually given the full Dixieland ensemble treatment. J.S.W.



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CIRCLE 55 ON READER-SERVICE CARD

in brief

THE DOORS: 13. Elektra EKS 74079, \$4.98.

The Doors, who would probably find it far too unhip to do a "greatest hits" record, have done a "best of the Doors's albums" disc instead. It has a lot of hits on it. J.G.

HENRY MANCINI: *Themes: Love Story*; other films. RCA Victor LSP 4466, \$4.98. Tape: P8S 1660, \$6.95; PK 1660, \$6.95.

Mancini is beautiful on several tracks in this new set, specifically: *Themes for Three* (a gorgeous ballad and the best of the lot); *Whistling Away the Dark: Loss of Love from Sunflower*; and *Tomorrow Is My Friend* (with lyrics by Alan and Marilyn Bergman). Mr. Mancini composed all the above songs. The rest of the set is a bore—*Love Story*, *Borsalino*, etc. M.A.

BREWER AND SHIPLEY: *Tarkio*. Kama Sutra KSBS 2042, \$4.98. Tape: M 82042, \$6.95; M 52042, \$6.95.

Brewer and Shipley continue to be one of the most comfortable and musical groups in American rock, blending folk and country into a sound quite their own. The package is beautiful, graphically. Buy it and dig *Don't Want to Die in Georgia*. M.A.

GARY WRIGHT: *Extraction*. A & M SP 4277, \$4.98.

Former Spooky Tooth Gary Wright comes up with a good album of mostly white soul, with the help of folks like Klaus Voorman, Alan White, and Doris Troy. Good songs, well done—what else is there to ask for? J.G.

SALLY EATON: *Farewell American Tour*. Paramount PAS 5021, \$4.98. Tape: PAB 5021, \$6.98; PA2 5021, \$6.98.

A worthwhile new talent (she sings and writes) performing autobiographies of unfulfilling love affairs: *Once Before You*

Go; I Don't Want To Need You Anymore; and others. She's in the contemporary mold, with touches of Melanie and the late Janis Joplin. She may come up with a hit, even if not this time out. M.A.

JOHN CALE: *Vintage Violence*. Columbia CS 1037, \$4.98.

Off-beat but interesting rock-and-roll from a former member of the Velvet Underground. John Cale's first album is eccentric, excessive, and excellent. The back-up music by a group of his own concocting, Penguin, works perfectly. J.G.

IF 2. Capitol SW 676, \$4.98.

If is an energetic jazz/rock band from Britain, very professional and imaginative. *Your City Is Falling* is one of the best tracks. M.A.

BARRY MCGUIRE AND ERIC HORD: *Barry McGuire & the Doctor*. Ode 70 SP 77004, \$4.98.

Barry McGuire's latest reincarnation is as a funky folk musician. The music, most of which goes on too long, is like a lot of small-club jams of the early '60s, but it is of very high quality. Hord plays the guitar, McGuire the harmonica; they both sing, and they get a lot of help from some very good sidemen. Some of it is very funny and it is all fun. J.G.

STEVE LAWRENCE & EYDIE GORME. RCA Victor LSP 4393, \$4.98.

Poor Steve and Eydie, hangin' in there as the world shrinks around them. The *Now Grove* in Los Angeles is closing down—one less room to work. A lot of professionalism with no place to go. M.A.

CAT STEVENS: *Tea for the Tillerman*. A & M SP 4280, \$4.98.

I have been an admirer of Cat Stevens for several years. His first album on Epic was marked by quirky independence and, despite a rather thin voice, he can really communicate. His second release last year on A & M was even better. Unfortunately, "Tea for the Tillerman" is a setback—the songs are unimaginative and pretentious. But get those first two albums. J.G.

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